

Kodak

PHOTO

FALL
ISSUE
1947

Magazine





Aristocrat of Slide Projectors

IT'S your dream projector, this new Kodaslide Projector, Master Model . . . You'll find it packed with power, its Lumenized optical system brilliantly engineered to use the full capacity of the 1000-watt lamp . . . You'll like its compactness, its adaptability; it offers you a choice of five superb Kodak Projection Ektar and Projection Ektanon Lenses (at right), all Lumenized, and ranging in focal length from 5 to 11 inches, so that you can fill various screens at various ranges . . . You'll appreciate its quietness, and the safety its efficient cooling fan provides for your slides . . . When occasion demands, you can project pictures 20 feet wide—or as much smaller as you


desire. Above all, it presents your Kodachrome transparencies so beautifully that they almost literally "come alive." See it at your Kodak dealer's.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



AUTUMN

 If you think it's the finest of all seasons . . . you're in excellent company.

 I used to be the fashion to go very melancholy about this time of year. You know . . . "The Last Rose of Summer," the sere and yellow, the melancholy days, the saddest of the year, and so on and on.

Well, the fashion has changed. Today, the end of summer is merely a curtain raiser for autumn. The tempo of living goes up several notches and everybody, from preschool kid to retired bank president, steps out with a cheerful sort of "here we go again" spirit.

And for you and your Kodachrome-loaded camera, things tend to become practically exuberant. For the colors of autumn are more exciting even than those of springtime; they have more variety, more intensity—and they seem to record on film with maximum ease. Add color to the naturally colorful doings of autumn, and it's no trick at all to understand why this is the favorite season of thousands and thousands of us.

Here's Autumn

Just for the fun of it, let's list a few of the typically autumnal activities which are full of good picture possibilities.

Outdoors, there's football (back-lot or stadium, it doesn't matter), and on-campus doings at school, and hunting, and hiking, and leaf raking, and battening down the house and garden against the winter, and harvest scenes, and pumpkins being transformed into jack-o'-lanterns, and putting up the boat, and foliage, and fall flowers, and deep blue skies.

Indoors, the choice of material will de-





pend on your family and its way of living, of course, but the chances are that fall finds you involved in parties of one sort or another, a Thanksgiving feast, a rearrangement of furniture in the living room, the season's first hearth fires, the resumption of hobby riding and music lessons and "homework" and . . . you take it from there.

The Recording Angle

What all this adds up to, of course, is simply the story of your way of living, the people in your life, the things that interest you. Consciously or otherwise, your picture making constitutes a record, a history.

All the more reason, therefore, for using your camera so as to make the story as interesting as it really should be. It is quite possible to assemble a flock of pictures which are technically flawless but otherwise dull as, to coin a phrase, dishwater. Most of us, if we're honest about it, are disposed to forgive a few technical errors if the pictures manage to tell a story—to be interesting.

The trick is to make pictures which are both good *and* interesting. Fortunately, you need not be a combination of Hollywood director and star news photographer to turn this trick. Kodachrome Film is an extremely complex product (see the story on Page 19), but the same experts who devised it have worked out a remarkably easy formula for its successful use. That formula is clearly set forth in the little exposure guide that is packed with each roll of Kodachrome Film; it is put in somewhat more convenient form in the Snapshot Kodaguide (which offers more value for a quarter than most of us are used to, these days). Accept the counsel of these guides in solving your exposure problems, and concentrate, for your major contribution to the end result, on the stories your pictures should tell.

To Be Specific . . .

Foliage. Of course you'll want *some* shots of the massed colors on a wooded slope, but don't forget to change pace, once in a while, for a close-up of an in-

◀ A conscientious recording of the family history for this fall should include several shots of Thanksgiving festivities—from preparations to the happy relaxation after the feast. A perfectly straight “portrait” of the family at table is not too tough a shot, especially with Photoflash.

dividual cluster of gaudy leaves. And you may find that a dark background will do more for such pictures than would blue sky.

Football. The Big Game, wherever you may sit, is full of colorful stuff—cheerleaders, spectators, players, the bands, and all the rest—but you can get some wonderful football pictures by visiting practice sessions or scrub games. The picture below is a good example of

such picturing. Who cares if the ball and the center's hands are out of focus? It's the idea that's important.

Thanksgiving. It isn't necessary—though it can be fun—to “cover” the event the way a “Life” or “Look” photographer would do it. But it is a good idea to make more than one or two shots. Make some in the kitchen, in the midst of dinner preparations. Another good one could be made from the foot of the dinner table, aiming toward the bird and the wielder of the carving knife.

You know what you want to picture. The big thing is to learn to use your camera so easily that it serves you as it should—as the faithful recorder of the life and times of John Q. You.

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Football shots needn't all be the high-speed, newspaper kind of thing. You can do wonders with practice sessions or with scrub teams. By Jerry Moore, Mineral, Calif.; 35mm. Kodachrome Film, 1/50 at f/8.



Rainbows are always tempting, especially when combined with autumn coloring. Here's a thoroughly successful job by the Rev. W. G. Thornton, Johnsonburg, Pa.; 35mm. Kodachrome Film, 1/5 at f/3.5.



A Very Nice Day For Kodachrome

Here are more items from the diary of a pleasantly candid—and fortunate—camera.*

*The first extracts from the diary of this particular camera appeared in the June-July issue of Kodak PHOTO.

Sept. 27—It's been a good summer. The Boss has been busy, but not so busy that he's neglected me. In fact, I seem to be part of his regular equipment—almost on a par with his watch.

Our cruise shots turned out beautifully (except for one roll that was mailed from a marine post office where the mail must

have sat in the sun all day), and our collection of old house pictures is growing.

We've been out with Hazel pretty regularly; a good idea if I ever saw one. She's even started making pictures with me; shot half a dozen pictures of her garden at its midseason best. The Boss gave her a few tips and she did pretty well—except once she made too close a close-up of one of her pet blooms.

"Nice idea," said the Boss, "but don't

There's a grand sense of "all outdoors" in a picture like this, but it's by no means a haphazard piece of work. In fact, it's a singularly well-knit composition—and as successful in black-and-white as in color.





Jack-o'-lantern carving for Halloween is made to order for the camera. And some excellent shots can be made of the finished-and-lighted lantern.



Not all fine shots of riders are made in show rings. Here's an easy, lazy shot, as natural and "right" as can be . . . and don't neglect such earnest autumn enterprises as bike repairs.

expect even *this* camera to do tricks like that for you—not, that is, without special gadgets. Next time you want to climb right down the neck of a flower, let me know. I'll give you a close-up attachment to slip over the lens."

Hazel said something about you-and-your-technicalities, but I noticed she looked me over rather thoughtfully . . . I think I was a little less surprised than the Boss when, a few days later, she showed up with a Kodak Bantam *f/4.5*. Brother of mine, and quite a kid. Anyway, it looks like duets from now on.

Right now, of course, summer's past and autumn is tuning up. If I'm not mistaken, the Boss feels that autumn was created for the express purpose of providing beautiful scenic shots.

Sept. 30—Boy, was I right! We went hunting for fall coloring this week end and found some very nice stuff. Next week there'll be more of it, so we didn't go all out this time. Nice thing about the Boss; he's willing to wait.

Hazel is making progress with the Bantam. At the Boss's suggestion, she made her first pictures on black-and-white, just to get the feel of making pictures. She had to learn a lot about steadiness in making the exposure.

"Squeeze it, don't punch it," said the Boss.

"Kind of like shooting a gun?"

"Exactly."

Oct. 4—"You don't," says the Boss, "have





to go ranging all over the country to find good autumn pictures." What he meant, of course, was that he was pleased with himself over a shot he made of a magnificently colorful maple, right here on our street.

Color vs. Black-and-White

Oct. 6—This week, Hazel is going to make her first shots with Kodachrome Film. To hear the Boss talk, you'd think he invented color.

"The big thing to remember," he told Hazel, "is that in black-and-white pictures you're dealing with pictures made up of tones which represent differences between light and shade, while in color work the important things are the differences between colors. And those differences show up best under fairly flat, un-contrasty light."

"My, my," said Hazel, "that almost makes sense."

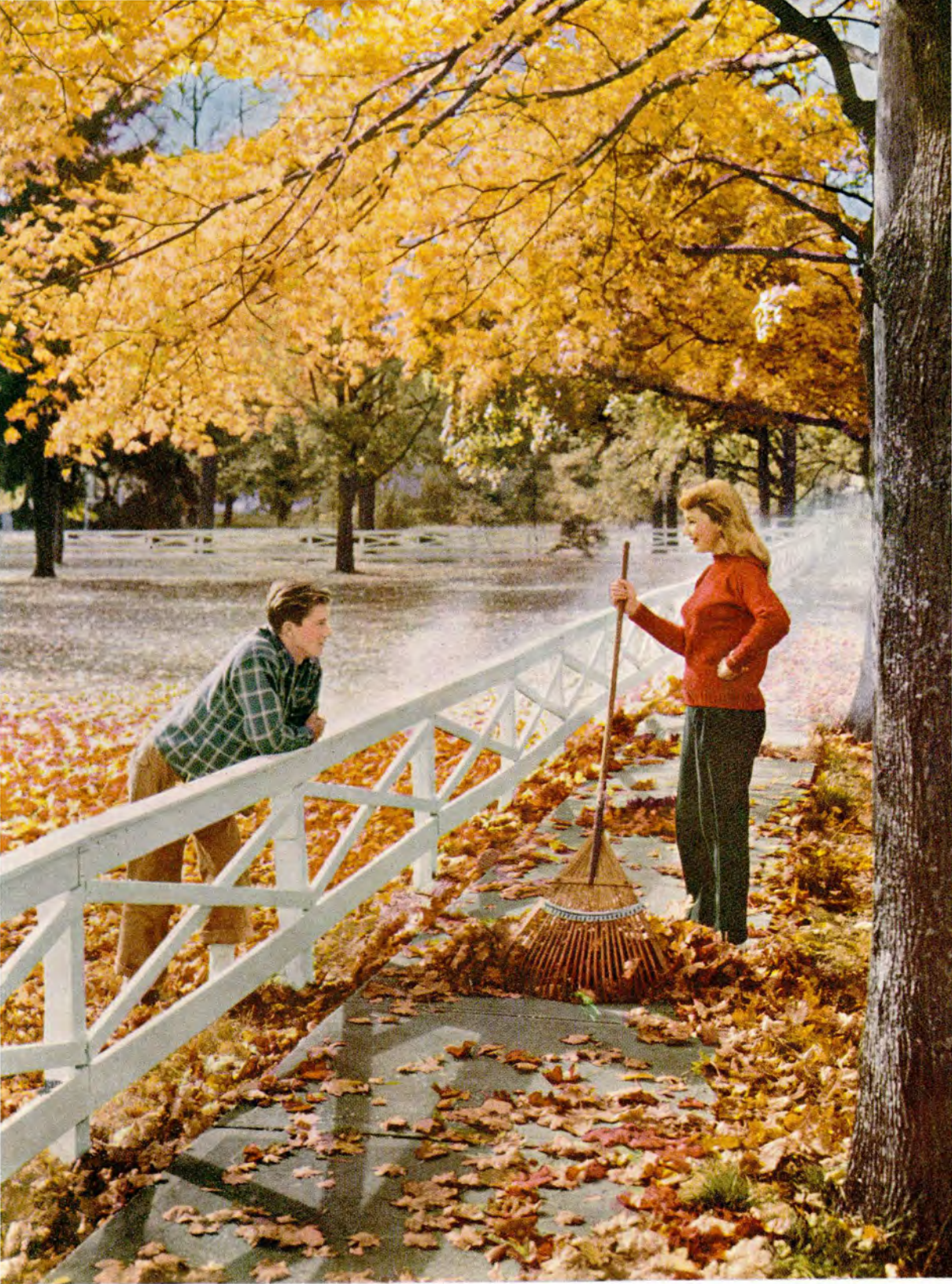
Oct. 10—Listened in, last night, on a lot of talk about picture making of several kinds. Some friends of the Boss were in and got to talking about the differences between black-and-white and color photography. As I recall it, they came up with the idea that color requires a little more care with the view finder at the time the picture is made. That's because the process, practically speaking, is out of your hands from there on in. You get back a transparency in which everything is as the camera saw it. That's the way you project it and that, with minor variations, is the way it emerges in a Kodachrome Print. So the emphasis is all on seeing the picture right, on using the view finder critically.

Framed!

In black-and-white, of course, a clever
(Continued on Page 23)

Here's the very essence of autumn, as the average suburbanite knows it. A beautifully atmospheric picture, made on Kodachrome Sheet Film by Gustav Anderson, Amityville, N. Y.

These autumn movie shots are, from top, by Dr. Herbert J. Rinkel, Kansas City, Mo.; Martin Drayton, Brooklyn, N. Y.; B. Seckendorf, Brooklyn, N. Y.; and R. B. Ford, Homestead, Pa.





INSIDE STUFF

ABOUT NOW, snapshot emphasis shifts from outdoors to indoors—with Christmas in the offing. Let's make a quickie review of indoor technique.

For color shots, keep contrast low. Use over-all lighting, soften the shadows, reserve "strong" light-and-shade effects for black-and-white. Don't mix daylight and light from regular Photoflood or Photoflash lamps in color shots. *Measure* the distance from lamps to subject. And put the camera on a firm support for any exposure longer than 1/25 second.

Above, a grand subject for synchronized flash. But pull the shades if you're making the shot 10 on Kodachrome Film, Type A.

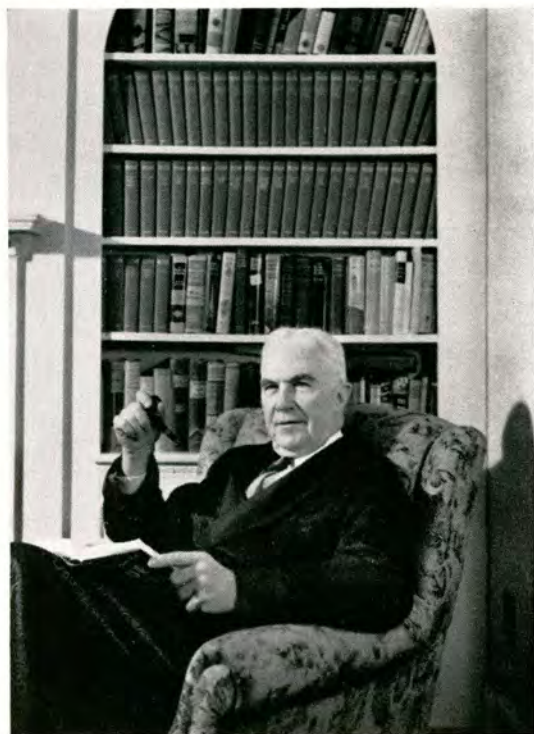
Below, a swell action shot. For color, keep the shadows soft; let color contrast do the job. Plan a series of Christmas shots in advance, so you'll get the full story.





Above, fine material for either black-and-white or Kodachrome Film, Daylight Type. Place a white reflector so that it picks up light from the window and reflects it to the subject's face. A newspaper or white blotter will do.

Below, front lighting illuminates the subjects' features; a back light, high and to the left, outlines their heads against the dark background. Adjust the back light so that it doesn't shine into the camera lens.

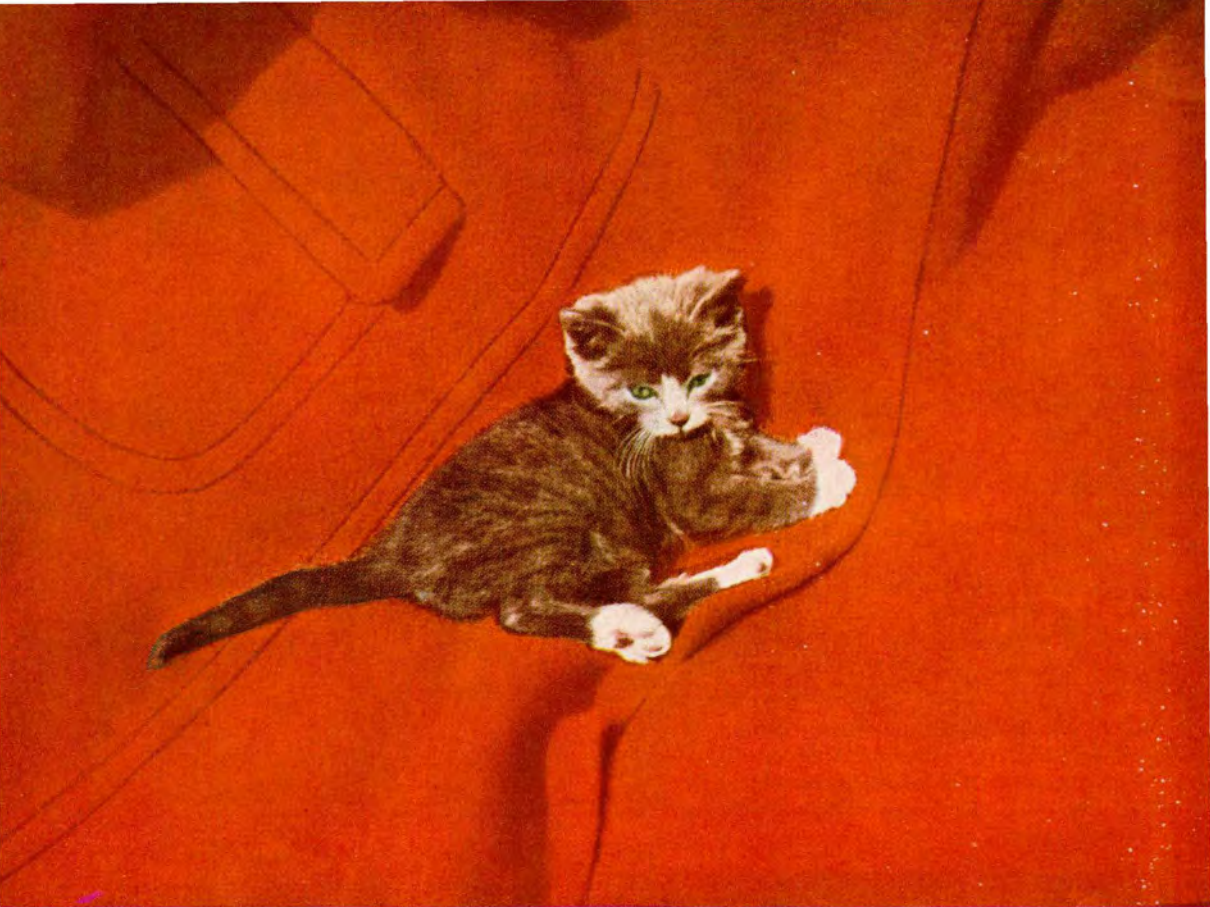


Above, a pleasant portrait in the subject's natural setting. Indoors, every person has a favorite spot, a natural location that fits the personality. That's the spot for a picture.

Below, an attractive room, neatly pictured. Use natural lighting for such shots, when you can. Photoflood lamps will soften the shadows. Include more floor than ceiling. Focus accurately, choose a small lens opening, and make a time exposure.

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Good Shots

PHOTO here presents another spread of color work by readers . . . a variety of subjects, ably pictured in a variety of places.

At left, Fred Runnels, Seattle, Wash., used a large expanse of red coat to emphasize the smallness of the kitten. And to glamorize it, too!

Lower left, this pleasant corner was skillfully photographed by Frank Rossen, San Antonio, Texas.

The perturbed little nurse was pictured by C. C. Martin, Lowell, Mass.—and he can take pride in a delightful human interest shot, universal in its appeal.

At upper right, H. Treichler, Hollywood, Calif., caught a breaking wave at precisely the right moment. Excellent action and atmosphere.

M. G. Hollinger, Akron, Ohio, brought the colorful guards (center right) back from Copenhagen. The angle is neatly chosen—much better than an ordinary head-on view, the one commonly selected.

The at-home shot of the brooding hen is a well-planned close-up by Charles C. May, Cookesville, Ontario, Canada.





Photography Is A Family Hobby

TIME WAS, when only Dad or Mom handled the family camera. Plead as they might, neither Sis nor Junior was permitted to touch the precious black box. Picture taking was for adults, not children.

That's changing now. More and more parents are realizing the constructive value of photography for the child. Many a Junior is showing Senior a clean pair of heels when it comes to taking good pictures. And certain old notions—that children can't understand a camera, won't take care of it, or will waste film—are swiftly fading away.

Care Is Exceptional

Truth is, the average child prizes a camera so intensely that he gives it exceptional care—frequently better care than many an adult provides. Understanding comes easily, if the camera is a beginner's type. For one thing, the child tends to study his camera manual, while the typical grownup often throws it away. Too, children are remarkably cau-

tious in using up film; they try to make it last, try to make every shot count.

And the training that photography gives the child—the stimulus to observation, the lesson in “doing things exactly right”—is something beyond price.

Instruction Comes First

But before you give your child a camera of his own, teach him how to use the family camera. (If it isn't too complex a type.) Keep it simple—the kind of teaching *you* needed when you first picked up a camera and wondered which end was which. Explain the fundamentals—correct distance, use of the view finder, how to release the shutter without joggling the camera. In fifteen minutes, your boy or girl will be taking good snapshots. Chances are, if your instruction is what it should be, they'll be better than *your* first snapshots.

After this, the transition to a personal camera—a camera all the child's own—is easy. It need not wait beyond the first natural gift occasion: a Christmas, a birthday, or the successful termination of a school year.

SOUTH . . . To The SUN

INDIAN SUMMER fades into gray November, and holiday eyes turn southward . . . down to where Mt. Popocatepetl and other strings of consonants rear their summits against the summery blue . . . down where the poinsettia and poinciana bloom, and where you can buy a brilliant *serape* or a bit of intricate silverwork for the proverbial song.

There's a good motor road now, all the way from Nuevo Laredo down to Tehuantepec . . . and by rail and boat and plane, any part of Latin America is only a few days away.

What To Take With You

The wise vacationer travels light—he's careful to take only the items he really needs. First on the list is the miniature camera and a supply of Kodachrome Film. Mostly Daylight Type, but some Type A for emergencies—and all, preferably, in tropical packing.

Accessories: a flash synchronizer, if possible, and an emergency supply of flashbulbs. Take along a Kodachrome Haze Filter and—if you're really serious—a Kodak Pola-Screen. The Haze Filter is good medicine for seascapes and any mountain views that appear too bluish—and it provides good protection for the lens wherever there's sand or spray. The Pola-Screen (see Page 20) helps intensify a blue sky without affecting other colors in a scene.

Other Aids

A featherweight tripod—such as the Kodak Eye-Level Tripod—is very, very handy; and at least one Kodak Portra





Lens, for close-ups of tropical flowers, should be in your camera kit.

What Not To Do

Three cautions are essential for the southern vacation traveler:

Don't leave exposed Kodachrome Film in the camera for long periods. Finish each roll in a couple of days at the outside, and start it on its way to the processing station.

Don't leave the camera in the sun.

Keep it shaded, or in a cool place—definitely *not* the glove compartment of a parked car. In bright sun, the inside of a camera is like an oven; two hours will injure the latent image on every exposure you've made.

Don't underexpose. Tropical sunlight seems bright, but it's no brighter than the light back home—and the shadows are actually darker. For front-lighted subjects, expose exactly as your Kodaguide indicates. For side-lighted subjects,



if shadow detail is important, you can safely add a half stop to the normal "back-home" exposure; for subjects in the shade, a full stop—such as $f/4$ instead of $f/5.6$.

Often, as in the picture at left, you can make use of deep shadows as a strong background for a colorful subject.

Shoot With A Plan

To conserve film, and make each shot count, plan your shooting. Jot down an outline of the things you certainly want; and amplify it with local advice. Kodak's Latin-American houses will help; you'll find them in Buenos Aires, Rio de Janeiro, Santiago, Barranquilla, Bogota, Cali, Lima, Montevideo, Panama City, Havana, and Mexico, D. F. And ask your Kodak dealer for the little book, "Photo Tips for the Traveler"; it's packed full of helpful, pertinent advice.



Above, left, the sweets vendor is by John M. Lehmann, Guatemala City; the street scene, above, by Dr. S. Arenson, Los Angeles; the Guatemalan basket-carrier, at right, by Blanche Kolarik, Chicago.

The movie frames below are, from left, by Ed Drews, Stillwater, Minn.; Walter Becherer, Milwaukee, Wis.; and Frank E. Gunnell, Staten Island, N. Y.



Projection Technique

GOOD PROJECTION starts long before you plug in the projector. It starts with *organization* of your slides.

Just how are your slides grouped now? Hit-or-miss, in the original mailing boxes? Or neatly sorted in file boxes, arrayed according to topic, ordered so they will follow each other in pleasing, natural sequence on the screen?

The random arrangement will never make a perfect show; the planned group almost always will.

Group Them By Theme

Suppose a large part of your slide collection is devoted to a "growing-up" story of your child. In straight chronological order, they make a rambling story. But pick out the birthday shots, group them for best effect—and there's a shorter, snappier sequence with a single theme. Put the vacation shots of the child along with vacation shots of the adults, for later regrouping into vacation sequences. Arrange the "first year" shots into entertaining story-order. Continue this throughout the collection—utilizing *duplicate* slides where a certain shot is essential for two or more sequences—and soon you'll be ready to put on shows that are truly smooth, genuinely effective.

Plan The Showing, Too

When you're going to put on a show for friends or visitors, don't leave everything to the last minute. Get out the projector ahead of time: clean it and

check the lamp. Decide where screen and projector will be placed, and how your audience will be seated. Generally, for home showings where the projector is on a table, it's best to place the screen fairly low, and seat the audience on the floor. That makes the event more casual, less formal—and, incidentally, saves dragging out a lot of chairs.

Unless you have a large screen and a powerful projector—such as the new 1000-watt Kodaslide Projector, Master Model—home showings should be made only to small groups. Don't place your audience too near the screen; 6 or 7 feet



is near enough when the picture is 3 feet wide. Use a good white screen; make-shifts, such as a plaster wall, will not do justice to your slides. Any tint in the projection surface will distort the color rendering.

Put your first slide on the screen before you snap off the room lights. Project smoothly, and watch the tempo; give your audience time to savor the quiet scenic shots, but let the sport and action sequences step lively. And put the room lights on again before you take the last slide off the screen.

SUPPOSE somebody handed you an assignment like this: "I want you to make me a color film. It is to have three sensitive layers, each to be about one ten-thousandth of an inch thick—and they must never vary as much as five millionths of an inch. If any layer varies five millionths, you'll have to junk all the film and start over. Make one layer sensitive to red light, one to green light, and one to blue light; but after development they must come out in complementary colors—blue, magenta, and yellow. I want you to balance the speed of these layers so that, when I take a picture in daylight, it will come out properly color-balanced for projection—which uses light of a different color, you understand. You'll have to give each layer a different speed, but keep them all in exact relationship; and you'll have to keep all the speeds and the color balance and the processing characteristics identical from one roll to the next, because I need a film I can rely on.

"On second thought, make me *two* films: one balanced for daylight, and one for Photoflood light. Since Photoflood light is more red and less blue than daylight, you'll have to speed up the blue-sensitive layer and maybe make other adjustments, but the final colors must still be proper for viewing by projection . . ."

Quite a prescription. In very sketchy outline it describes Kodachrome Film, Daylight Type and Type A. Your roll of Kodachrome Film is a potent photographic material—checked, tested, found to meet all specifications—and ready to produce great pictures for you.

It would seem, therefore, only reasonable to abide by the simple rules which have been set up to help make it easy for you to attain consistently good work with Kodachrome.

Just Do Things Right

Fortunately, there aren't many rules—and those are specific.

First is type of lighting. Kodachrome Film, Daylight Type, is balanced for daylight—noon sunshine, plus skylight. That is our standard for white light. By com-

A Little Care Makes A Big Difference

parison, Photoflood light is a warm yellow, and ordinary electric lamps yield a rich yellow-orange light. So, if you use *daylight* Kodachrome with one of these indoor light sources, your transparencies will inevitably be too ruddy.

Similarly, Kodachrome Film, Type A, is color-balanced for Photoflood light. Use it in daylight—without a Type A Filter for Daylight—and your shots will be too bluish. But don't blame the film; it isn't intended for daylight use.

Most of us understand that a color film can't be balanced for two different colors of light at the same time. But sometimes we fail to apply that knowledge. For instance, we put too many Photoflood Lamps on one circuit. This overload not only makes the lamps burn less brightly—but also makes them burn with a warmer, more yellow light. Our eyes may fail to note this excess of yellow—but the film will. Again, we'll mix daylight with Photoflood light—and no matter which kind of Kodachrome Film we're using, one part of this light-mixture will not register properly. Either the daylighted parts of the subject will be too bluish, or the areas illuminated by Photoflood light will be reddish and underexposed.

Next comes correct contrast—this is,





Above, left, a correctly exposed shot without a Pola-Screen; at right, the same scene with Pola-Screen used to strengthen the sky. Compare with shots at bottom of Page 21.

the range from brightest highlight to deepest shadow in a subject. For good color, it should be quite low; just perceptible to your eye. In many outdoor scenes, little can be done about contrast; but, in indoor shooting, your Photoflood or extension Photoflash lamps, or reflectors, can usually be placed to soften the shadows.

Next, perhaps we should mention color contrast and color harmony—but these are too much a matter of personal taste, and too varied, to put into a rule. We can, however, lay down one rule: big splashes of brilliant, raw color seldom produce the best color transparencies, and too much color in a subject is generally worse than none. Indoors or out, subjects that present natural, harmonious ranges of color tend to give us our best pictures.

We can control colors in a scene, of course, by selection, by changing our position or range to eliminate things that don't "fit in"; and, indoors, by manipulating our lights to bring out or subdue a background. Outdoors, we cannot manipulate the lighting—except by using

a reflector or similar means to illuminate shadows. However, by means of a Kodak Pola-Screen, we can exercise considerable control over the tone of the sky—an element that is extremely important in most outdoor shots. One of these Pola-Screens should be part of your camera kit.

Last, correct exposure. Black-and-white films have so much latitude that they tend to make us careless; any exposure in a wide range yields a passable result. Color exposures must be far more accurate, and must take into consideration not only the intensity of the light, but also its *direction*, and the lightness or darkness of the subject.

Fortunately, from thousands of test exposures, it has been possible to work out reliable exposure guides and tables for Kodachrome Film. These indicate the correct exposure combination, whether the subject is side-lighted or front-lighted, dark or light . . . and whatever light condition prevails at the time. Follow them, and your results will be consistently good.

Exposure errors are easy to recognize.

Kodachrome Film, Type A, is balanced for Photoflood light. The Type A Filter for Daylight must be used when this film is employed in daylight. Without the filter, a normally exposed outdoor shot on Type A will look bluish and "washed-out"; if underexposed, it may yield a "moonlight" effect.



An overexposed transparency appears wan and pale—no detail in the brightest areas of the subject, and shadows "washed out" to pale pastel tones. An underexposed transparency is exactly the opposite—heavy and dark, no detail in the shadows, too much depth in the

bright areas and middle tones. Study the illustrations below; and if you obtain transparencies which show the same defects, check back through your steps in taking the picture. Obviously, Kodachrome Film offers its greatest rewards to those who use it neatly.



Overexposed transparencies look weak and faded; the light areas are bleached out, and most colors appear too pale. Compare with correct exposure, Page 20.



Underexposed transparencies appear heavy and dark; shadows lack detail, and the middle colors are deeper than they should be. Study closely this example.

Every once in a while an editor of Kodak PHOTO visits one of the Kodachrome processing stations . . . just to see what's going on. And he looks through a number of packages of transparencies as they emerge from the Inspection Room. Here are a few notes made at the time of the latest such browsing expedition.

T. K., TULSA, OKLA.—Those shots of the burning oil well are sensational, the night scenes especially. And your exposures are right on the button. Good going!

MRS. H. R., BUFFALO, N. Y.—May we suggest a little practice with the camera—unloaded? These pictures show considerable evidence of camera shake, and in one frame there is something that looks suspiciously like a thumb or finger over the lens. Practice holding the camera so firmly that the action of your trigger finger cannot or does not move the whole camera. And make sure that no part of your hand gets in front of the lens.

G. C., EAGLEVILLE, PA.—Your close-ups of the bird's nest are good...but they would have been better if you had taken time to pull a few branches aside to give your camera an unobstructed view. If you're really keen about such picture making, it would pay you to investigate the use of supplementary lenses . . . For action pictures of squirrels you need a faster exposure than you used.

C. D., SHINNSTON, W. VA.—The exposure for your informal portrait of the young man in cap and gown is good, but why did you shoot it as a horizontal? Merely by turning the camera you would have had a vertical picture in which your subject would not have been cramped.

Note to PHOTO contributors:

HAVE you been sent, via a mailing mixup, some transparencies that are not yours? We'd like to locate and restore them to their owner. Though few in number, they're important. Mind checking, please?

Mind if we

W. T., CHICAGO, ILL.—Congratulations on a fine lot of pictures made of and on one of the "L" stations—State and Lake, isn't it? Should you be interested in sharing any of those shots with the readers of PHOTO, let us know.

A. S., SCHENECTADY, N. Y.—Those aerial views of western mountains are fine. How do you account for the underexposure of your shots over cities? Smoke, maybe? . . . The next time you make a shot of birds from inside your car, roll down the window. That way you'll avoid bothersome reflections.

R. D., TOMS RIVER, N. J.—You succumbed to the practically irresistible temptation to shoot flowers at too close range. Note how the background, 10 feet beyond your subjects, is needle-sharp, while the flowers themselves are fuzzy. If your camera cannot be focused accurately for close-ups, you'd better investigate the supplementary lens situation.

E. J., ARLINGTON, VA.—Very nice work in those pictures of furniture groupings. The "portrait" of the new radio-phonograph is particularly good. We'd like to see some general views of the rooms in which these groups are located.

T. D., BOZEMAN, MONT.—An excellent record of what seems to have been a successful fishing trip. Your shots of the big frying pan and the ready-to-eat fish practically ruined our day.

C. H., PASADENA, CALIF.—That small boy is a wonderful model. The roller-skating sequence is fine, except for the shot of the big tumble. Don't advise making it over, though; it was undoubtedly a bit rough on the young man.

look over your shoulder?

P. P., GETTYSBURG, PA.—The next time you shoot a whole crowd of people, couple by couple, introduce a little change of pace. Your friends all have that “stand up and be shot” look. Let them sit down and talk together, let several couples form a pleasant group, but *do not* let them stand in stiff pairs or rows.

W. R., OMAHA, NEBR.—The spring flower pictures would have been a lot better if they'd been processed sooner. Offhand, it looks like a long stretch of warm-weather idleness betwixt the first and last pictures in this batch. Right?

R. A. H., CAMBRIDGE, MASS.—You certainly have fun with your camera. Possibly it's because you appear to have many interests. Anyway, those New England churches show up marvelously. Making a collection of them?

G. J., STATE COLLEGE, PA.—A good bunch of pictures—covered bridges and flowers, especially. But we'd like to ask why you shoot so many of each subject, and from identical vantage points. Surely you don't lack confidence? Or is it so that you'll have pictures to trade with other enthusiasts?

A Very Nice Day For Kodachrome (Continued from Page 8)

darkroom operator can make prints in which composition is changed, tonal relationships altered, and perspectives distorted or straightened up. He can practically make a *new* picture. Some folks go in for that in a big way; a few of them have even used similar technics in making color prints, but—very, very few.

So the Boss is thinking of putting a fancy gold frame on my view finder. If the picture isn't in that frame—it just ain't, that's all.

Oct. 17—The Boss is perturbed. Hazel is doing almost too well with that camera of hers. Her first work in color has come back, and she's as pleased as can be.

Funny thing. She and the Boss sometimes go out picture making together, but they don't photograph the same things or in the same way. The Boss likes big stuff—a whole maple tree “in full flame,” as he says, or a colorful vista. Hazel finds her pictures in a single leaf of the tree—on the bough, with blue sky for a background, or on the ground with a few other fallen leaves and some grass.

Oct. 24—Must be something Big on the way. This morning the Boss got me out and rounded up the rolls of Kodachrome he's been saving. As we started for the garage he was whistling a tune of some sort. So I wasn't surprised when we took the well-worn route to Hazel's house.

Is there a song that has something to do with “October's bright blue weather”? Anyway, that's what they both were warbling as we headed for the open country and the wooded hills. A very nice day for Kodachrome, I said to myself.

Kodak PHOTO Magazine is published by the Eastman Kodak Company, Rochester 4, N. Y., and is mailed without charge to regular users of Kodachrome Film whose film is sent under their own names to Kodak processing stations. Subscriptions are not accepted.

THIS ISSUE IS NO. 3, VOLUME 2.



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Merry Christmas
★

The Greeting that tops them all

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