

Getting The Most Out Of Your 35 Millimeter Camera

By JERRY FIELD

Every camera can make pictures in bright light—if the camera target is in it. Frequently, however, it's in the shade.

On many other days bad weather will sock in many shots you want—unless you've a camera with a lens that can be opened up, as your eye opens up, to offset poor light. Even on bright days there are plenty of picture subjects that are high in interest when the sun has dropped low in the sky. At this time of the day also occur what are perhaps the most colorful picture possibilities of all—the ones you shoot, not by sunlight, but of it. And even after the sun's gone down there are innumerable outdoor and indoor pictures that beg to be captured by a camera that can cope.

The little camera that really can is the wide-eyed but sophisticated "35"! And here are a few examples—

Open shade . . . out of the sun

but under lots of sky light—this is actually the best of all shooting situations for making natural and unscripted shots of people. With kodachrome film and an "average-eyed" camera lens it would call for a slow 10th-of-a-second's shutter action— which the average camera hasn't got. Or, at its average shutter speed, a wide lens opening of "3.5" or "2"—possible with 35mm cameras but in terms of light transmission four to eight times beyond the reach of most others.

This is only open shade. Often, especially on warm, sunny days, people and picture opportunities retreat into deep shade under roofs or trees. Even at a very-wide-open "2" this can call for a 10th-of-a-second's shutter action.

With every camera, of course, you can use flash to offset a lack of natural light. If you're equipped for it. And if your subject is near enough to be brightened by a flash bulb. An excellent idea for lightening

ing shadowed areas of nearby subjects even in bright sunlight, flash can be of no help for mid-distant or distant shooting when daylight is dim. Yet few days are so lowering that a "35" cannot compensate by shooting at a 10th at "3.5" or "2." For all poor-light filming such as this, incidentally, shoot through a Skylight filter to warm up otherwise cold colors. Its use requires no exposure allowance.

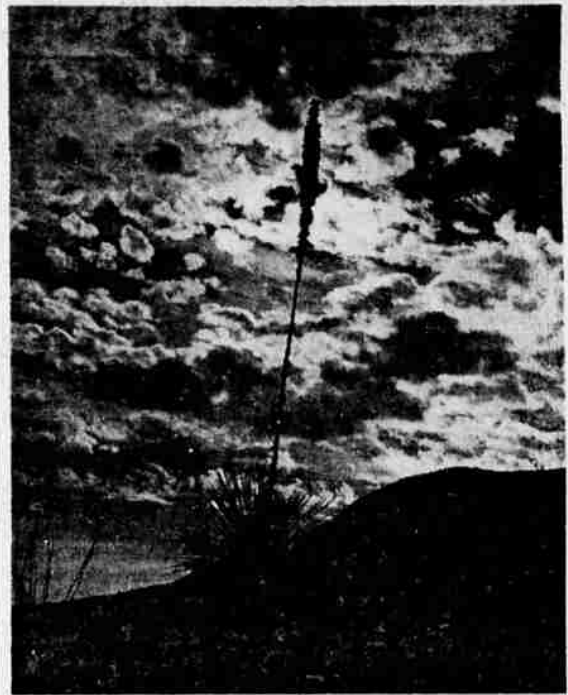
And then there are sunsets and sunrises! As many of their most colorful sky-and-cloud effects occur after the sun's below the horizon, their incomparable beauty is yours in direct proportion to the good vision of your camera's lens. When the sun's still well up and shielded by clouds, a 50th at "4" is usually the right formula. When it's almost at the horizon and still cloud-masked, that same shutter speed suggests "3.5" or "2.8." When it's just below the horizon . . . "2." But for the next several minutes, when the color is only that reflected in pink or crimson clouds, you'll need the combined versatility of a wide lens opening and a slow shutter. A 15th at "2," a 10th at "2.8," or a 5th at "3.5."

After-dark shooting for color slides (even without getting into in-the-home filming, which we'll do next week) is a tremendously fascinating field in itself. There are the kaleidoscopic outdoor patterns of theater districts, electric-sign spectacles, shop windows and hurrying pleasure seekers. And indoors there's the whole exciting world of sports and entertainment. Because there's action in many of these, "bulb" and "time" exposures, possible with almost every camera, won't do. Now you need all obtainable seeing powers in a lens so you can use the fastest possible shutter speed.

Downtown streets, with their blinking signs and scurrying cabs, call for a 10th or a 25th at "2," or for their exposure-value equivalents. Ditto bright store windows and crowds under the brighter theater marquees. Signs illuminated by lights . . . 1-25th at "3.5." And better brace yourself on your camera against some steady support for all such comparatively slow-shutter shooting!

Yet most of the excitement is indoors. Ice shows, boxing or wrestling, the circus, entertainers in theater or nightclub—illumination varies here. But there are tested yardsticks. Ring action will usually be best at a 50th at "2" or its equal. The same goes for white-spot-lighted performers on ice or stage, or in arena. For those in bright but softer-colored "spots," go to a 25th. For overall coverage of show companies, rather than spot-lighted soloists, a 10th at "2" is the ticket.

All this on color slides from kodachrome film. And with the super-fast black-and-white films available for 35mm cameras there's hardly a subject you can see that this combination cannot see every bit as well!



THERE ARE NO LOVELIER pictures than sunsets or sunrises. Try varying the color balance by increasing the exposure up to 1 1/2 stops from normal and decreasing the exposure up to 1 1/2 stops from normal. Normal exposure compromises between the light and dark colors. Underexposure will emphasize the darker colors while overexposure will result in a print or transparency where pastel colors predominate. Would this particular print be as interesting if the plant were absent?

Danger Spots on the Farm!

Here are 21 ways to get hurt. Can you find them?



A. ACCIDENTS FROM ORDINARY FARM WORK claim as many as 3,000 lives in U.S. annually. Find six possible accidents above.



B. NEVER A THOUGHT OF DANGER at the old swimming hole, yet four safety rules are broken in photo below. Public non-motor vehicle accidents take lives of 900 farm residents annually.



C. MOTHER'S IN DANGER too. Each year about 3,100 fatal accidents happen in farm homes. Six serious accidents could be avoided in photo above.



D. MODERN FARM MACHINERY is designed for safe and efficient operation. Use it that way! Ask your farm equipment dealer for a free copy of "Tips for Safe Tractor Operation," a Farm Equipment Institute booklet just off the press. Find the five ways to get hurt in the photo above and check your answers to this safety quiz with the approved findings on Page 10

4-H NEWS

DORRIS — The Dorris 4-H Aggies met at the city hall July 12. The meeting was called to order by president, Jerry Adamec. The minutes were read and approved.

Ron Adamec was chosen as delegate to the convention to be held at Davis, California, in August.

Mrs. Lucille Rushing has consented to lead the home economic classes of the club, assisted by May Crawford.

Mrs. Dale Struble and Mr. and Mrs. R. E. Crawford took seven club members to the 4-H livestock judging held at Yreka July 13.

The girls who are taking up a sewing project will meet with Mrs. Crawford and Mrs. Rushing at the First Baptist Church Thursdays.

The Dorris Aggies are hoping Joe Allen will accept the job of community leader for the coming year. Meeting adjourned.

Ron Adamec,
News Reporter

Gen. Charles de Gaulle, French army and political leader, will be 64 years old next November.

Exposition Award Roster Growing

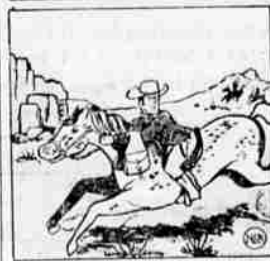
SACRAMENTO (UPI)—The California State Fair is offering some \$72,000 in cash awards and ribbons for this year's Exposition, August 27-September 7. Officials also announced that more than 2,000 head of livestock will be entered in the fair's open division.

Pro Football Game Schedule Expanded

NEW YORK (UPI) — Sixty-four professional football games on a regional network basis, will be brought to TV viewers this fall. CBS television has announced it will use 24 announcers to report the play-by-play and color highlights of games involving the 12 clubs in the National Football League, starting Sunday, September 28.

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Matter of FACT



In 1860, the pony express service was established between St. Joseph, Mo., and Sacramento, Calif., covering the distance in eight days. The pony express was a private enterprise, employing 80 men. The riders, all 18 to 20 years of age, rode not less than 30 miles a day. The pony express was an important institution for over a year, until late in 1861, when the telegraph line went through to California.

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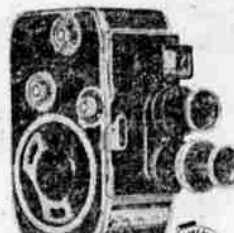
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