

THE PET HATES

By W. E. Hill

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Aunt Eva used to have plenty of pet hates, such as dirt in corners, girls with make-up, prune whip, hot days, things like that. Now all her hate is centered on dictators.



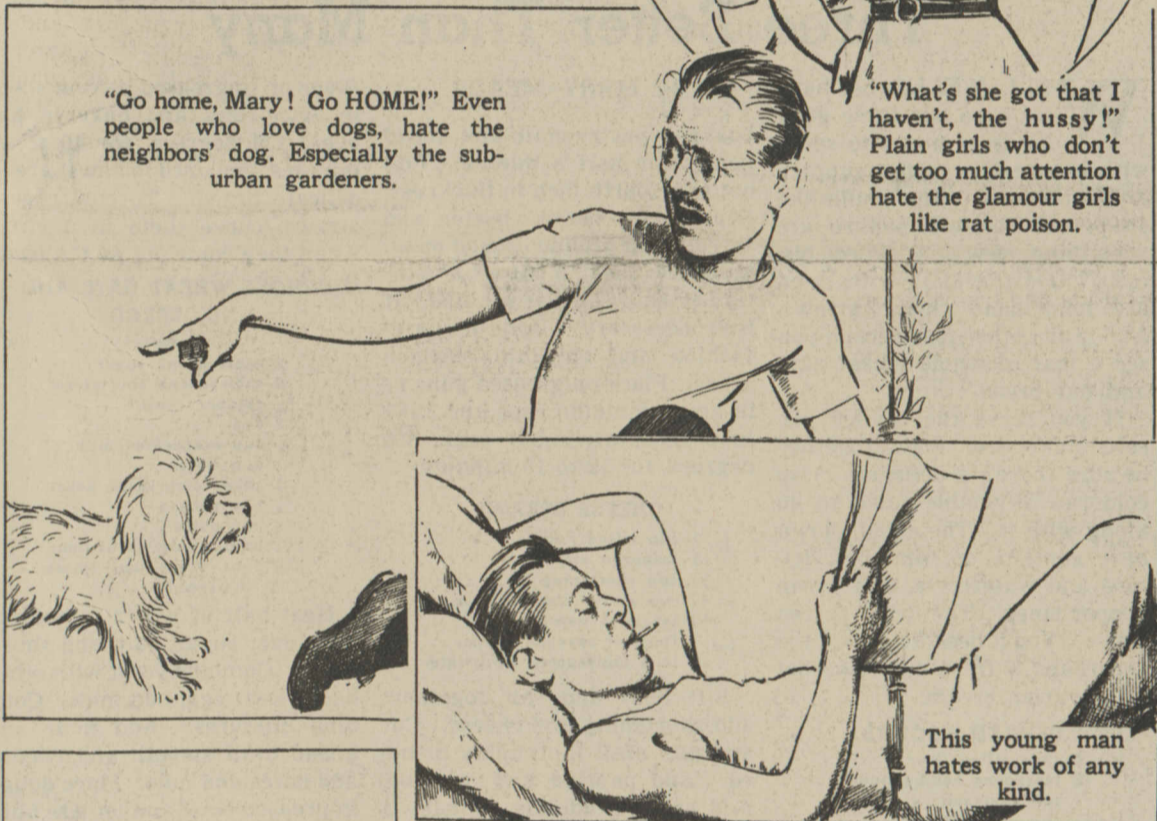
The husband who hates parties. Grumbles and groans and says he won't put on the old dinner coat. The evening ends with husband having a swell time and all but refusing to go home.



"If you call THAT music!" Uncle Wes hates SWING. Was brought up on Mendelssohn, Annie Laurie, and The Maple Leaf Rag. The children have tried to explain swing to Uncle Wes, but it's no use.



"What's she got that I haven't, the hussy!" Plain girls who don't get too much attention hate the glamour girls like rat poison.



"Go home, Mary! Go HOME!" Even people who love dogs, hate the neighbors' dog. Especially the suburban gardeners.

This young man hates work of any kind.



"Gosh, do I hate cereal, and milk, and spinach!" Junior hates everything grownups say is good for him.



Schoolgirls have their pet hates like the rest of us. Florence is telling Dorothy that the one person she CANT STAND in East Orange is so-and-so, and Dorothy feels that way about a girl she used to be pals with. Simply HATES the very SIGHT of her! And so it goes.



And Rover hates a thunderstorm!

KNOW YOUR CAMERA

By ANDREW B. HECHT, Ph. D.

(Managing Editor, Popular Photography Magazine)



(Tribune photo by Al Madsen.)

A sleeping child is an obedient model. If you take care not to wake it you can arrange lights and camera for a good picture.

For Universal Interest Use Children as Models

EVERYBODY likes pictures of children. It is an amazing fact that they appeal even to people who do not particularly care for children. So if you are an amateur photographer it will be worth while for you to look into the secrets of successful child portraits, whether you plan to snap children of your own for the family album or the neighbors' kids for pictorial effect.

Chief of these secrets is to capture the natural, care-free, unposed charm of children. To many amateurs this means making "candid" shots. Taking somewhat too literally the call for unposed pictures, they will follow the child from a distance in order not to disturb it and will shoot roll after roll of pictures recording the child's activities. But while many of these pictures may turn out to be excellent action shots, the majority will leave the spectator cold.

The main reason for this is that portraits—whether "candid" or posed—and action shots are two different things. In a child portrait you naturally expect to get a good look at the child's face, especially its eyes. Pictures snatched at random will rarely give you a chance to get the proper angle on the face and capture an expression of the kind you would want to show. At the same time you will have all sorts of other odds against you. The expression may be right, but an unfavorable background or deep shadows across the face may ruin your picture.

Therefore pose your subject if you want to get a good portrait, but pose it in such a manner that the picture looks unposed. Gain the child's confidence by playing with it and talking to it in its own language. Avoid creating the impression that the snapping of a few pictures is a very special occasion or involves work or strain of any kind.

Try to confine the child to a carefully selected spot by using subtle tricks, and when it has become absorbed in conversation with you or in play, watch for the right moment to shoot. You can create this moment, if it does not come spontaneously, by resorting to the famous "watch the birdie" method in any of its countless variations. But it is better to center the child's interest on a toy, take up a low

camera position which permits you to cover the larger part of the face free of distortion, and make the shot while the child is actually absorbed in whatever it is doing.

Get as close to your subject as conditions permit, avoiding extraneous detail. But don't go too close, for the best child portraits are full-length pictures, including the whole body. This does not mean that the child has to stand erect. It can sit at ease or assume any other pose that permits you to show the face in the picture.

As in all forms of portraiture, you should focus on the eyes. But at the same time you should take care that as much of the



(Acme photo.)

If you show two children in the picture, have one of them concentrate on the other to establish one main point of interest.

ing a box of candy, meeting a new companion, or just going through a normal day's routine will be a source of lasting interest and pleasure.

LENS NOTES

NEVER PUT your camera on the sand while taking pictures on the beach. A single grain of sand in the shutter can cause no end of trouble. Keep the camera in its case or wrap it in a piece of cloth.

Two box cameras fastened together can be used for taking stereoscopic pictures. Both must be exposed simultaneously. The shutter releases on the two cameras can be synchronized with the aid of wire or rubber bands.

If prints become wrinkled or cracked you can frequently repair the damage by soaking in water and drying. Another method is to moisten lightly the back of the print, put it face down on a sheet of glass, and press it with a warm iron.

To protect prints in your album from losing their finish by rubbing against pictures mounted on the facing page, fasten sheets of tissue paper or cellophane between the pages of the album. Worn or wrinkled sheets can be easily replaced.



(© Photo courtesy U. S. Camera Exhibit.)

Baby's bath is one of the most attractive subjects in child photography. Light reflected from the walls helped make this "high key" picture. Exposure on S. S. Pan. 1/25 sec. at f5.3.

entire figure as possible is in focus. To get sharp focus throughout the picture, try to keep all parts of your subject approximately the same distance from the camera. Hands or feet stretched out toward the camera will appear blurred and oversized. If you shoot in strong light you can get increased sharpness by stopping down your lens diaphragm. Naturally you should hold the camera steady and snap at sufficiently high shutter speed to "stop" action in your subject. Speeds of 1/25 to 1/50 second are sufficient to stop any but the fastest movements of a playing child.

Get variety in your child pic-

tures. Don't use all your film for the same pose, but snap the child in different settings. If you are photographing your own children there are many ways to build up a family album. Take pictures of them at fixed intervals, such as birthdays. The number of candles on the birthday cake will date the picture. Snap all "firsts" in their lives—the first ride in the baby carriage, the first steps, the first day to school.

Above all, take care to include some "story interest" in every single picture, and don't neglect to snap an occasional picture story. A series of pictures showing the baby getting his bath or lunch, exploring a new toy, raid-