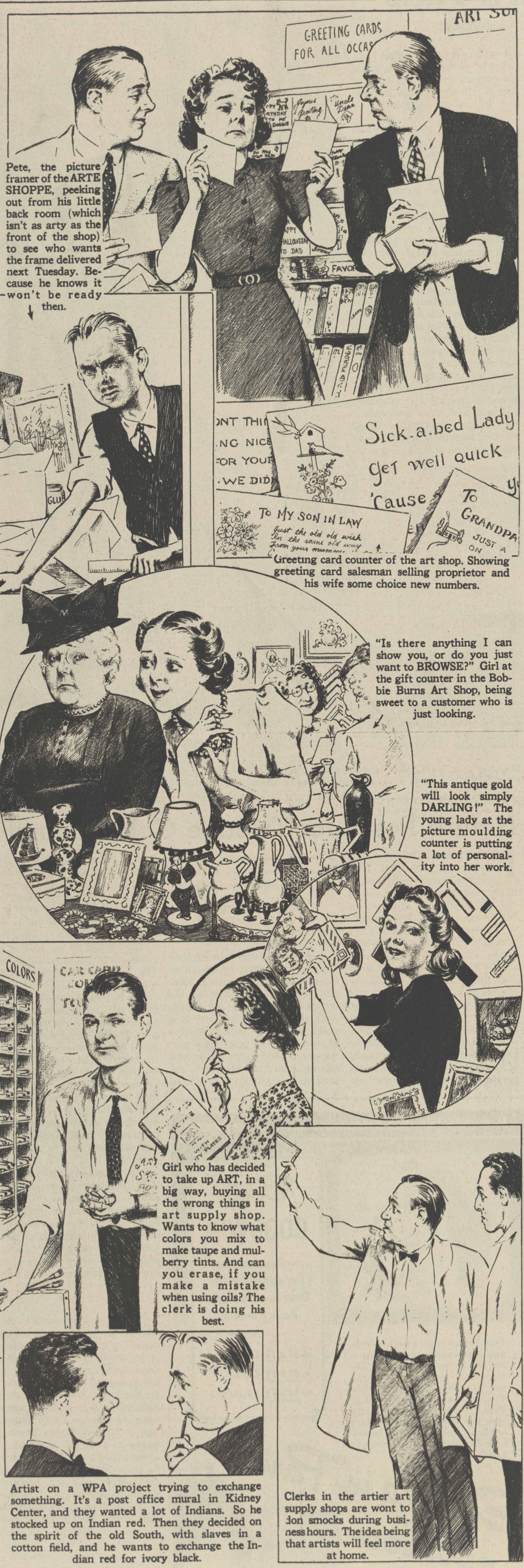
THE ART SHOP

By W. E. Hill



Pete, the picture framer of the ARTE SHOPPE, peeking out from his little back room (which isn't as arty as the front of the shop) to see who wants the frame delivered next Tuesday. Because he knows it won't be ready then.

Greeting card counter of the art shop. Showing greeting card salesman selling proprietor and his wife some choice new numbers.

"Is there anything I can show you, or do you just want to BROWSE?" Girl at the gift counter in the Bobbie Burns Art Shop, being sweet to a customer who is just looking.

"This antique gold will look simply DARLING!" The young lady at the picture moulding counter is putting a lot of personality into her work.

Girl who has decided to take up ART, in a big way, buying all the wrong things in art supply shop. Wants to know what colors you mix to make taupe and mulberry tints. And can you erase, if you make a mistake when using oils? The clerk is doing his best.

Artist on a WPA project trying to exchange something. It's a post office mural in Kidney Center, and they wanted a lot of Indians. So he stocked up on Indian red. Then they decided on the spirit of the old South, with slaves in a cotton field, and he wants to exchange the Indian red for ivory black.

Clerks in the artier art supply shops are wont to don smocks during business hours. The idea being that artists will feel more at home.

KNOW YOUR CAMERA

By ANDREW B. HECHT, Ph. D.

(Managing Editor, Popular Photography Magazine)

Lowering the horizon line enabled the photographer to include the clouds which give this picture its beauty. Try to cover up the clouds and the picture sinks into drab insignificance. (Associated Press photo.)

Landscapes Require Study

AMATEURS snap more landscapes than practically any other type of picture, with the exception of portraits, and yet their results are only too often disappointing. If your pictures of the most gorgeous scenery turn out to be flat and uninteresting, even though the exposures were correct, you can safely suspect that the failure was caused by poor selection of subjects (from a photographic point of view) and by disregard for a few elementary rules of picture making.

The first rule of landscape photography is to select a subject that will retain its charm when reduced to a picture the size of a few square inches. Beware of "big subjects," general views with the horizon many miles distant. You will get better results if you concentrate on smaller motifs.

The most deceptive thing about a landscape, photographically speaking, is its color. Unless you photograph in color the interest and contrast created by a variety of colors will be reduced to varying shades of gray in your picture. It is up to you to judge whether a scene is still worth photographing if you discount its color. If you haven't got the necessary experience to do this, looking at the scene through a piece of blue cobalt glass will give you a good idea of how your landscape will appear in black and white.

If you have decided on a subject, the next important step is to select the point of view for your camera. By tilting your camera up and down and turning it sidewise you will determine just what section of the landscape you will record on your film. As a rule the landscape itself should fill about the lower two-thirds of your picture, leaving the rest of the space to the sky. This treatment gives the foreground relatively great importance, and if you are photographing mountains it tends to lend them height.

(U. S. Department of Interior photo.)

Taken from a high elevation, the majesty of the mountains in Yellowstone Park has been accentuated by keeping the horizon line high. The deep valley, slightly off center, leads the eye to the center of interest.

Frequently the cloud formations are the most beautiful part of a landscape. In such cases lower the horizon and devote the larger part of your picture to the clouds. But whatever you do, never allow the horizon to split your picture exactly in the middle. Similarly, never place any strong vertical object in the center of your picture, or you will have two separate pictures in one.

Every landscape should have a definite "center of interest"—one section of the scene or an object which dominates the picture. This does not mean, however, that the center of interest should be placed in the center of the picture space. On the contrary, it should always be slightly off center for best effect. Take good care to have just one center of interest in your picture. If there are two or more equally impressive or important objects within one picture fighting for your attention, the effect of the entire picture is spoiled. Make up your mind which of them you want to photograph and give it a dominant position.

You can lend your landscapes greater depth and interest by placing a human figure in the foreground. But do not attempt to kill two birds with one stone, making a portrait and a landscape at the same time. The person placed in your landscape should never look at the camera. If he looks into the picture, place him with his back near the border so he will have the entire picture space before him. In similar fashion you can use a tree or a building to flank your landscape and by comparison of sizes give an idea of depth and distance.

Snap winding streams or roads from a high elevation or they will flatten out and lose their pictorial punch. Compose your picture in such a manner that the stream or road will lead the eye into the picture toward the center of interest.

Never shoot with the sun directly in back of you, or you will get flat pictures without shadows. "Cross lighting" is preferable, because it gives modeling and depth. You can get excellent pictures shooting against the light if you shield your lens from direct light rays. Give full exposure when shooting landscapes, so details in the darker portions of the scene will show on your film.

Panchromatic films are the best negative material for landscapes, because they record the greater number of color values. The use of filters with these films is apt to give vastly improved results. Yellow filters will help you cut through distant haze by blocking out much of the blue light scattered by haze. They will also help you contrast clouds against the sky. Red filters will darken the sky for dramatic effects, while green filters will help you record detail in foliage.

(Continued from page six.)

Science—Waves and Rays

"sees" the coming or going of light waves because the inside of the glass is coated with silver and a metal, such as potassium, which emits electrons when light strikes it. The electrons bombard a central electrode and set up a current which when amplified into a more powerful current may be used to record the intensity of the light or to set machinery in motion.

The spectrum of visible light—violet, blue, green, yellow, orange, and red—is bracketed by invisible rays known as ultraviolet and infrared. The infrared are also known as heat waves and are to a great extent responsible for the sun's heat. The ordinary silver bromide photographer's film is not sensitive to these rays, although they pass readily through glass.

The ultraviolet rays cannot pass through some kinds of glass, but produce photochemical changes paralleling those caused by visible light, especially in the violet and blue end of the spectrum. The ultraviolet ray is well known for its germ-killing, tissue stimulation, and other healthful effects, but, like the X-ray, destroys tissues which are exposed too long. It is the ray which produces sunburn.

The ordinary incandescent lamp gives off both ultraviolet and infrared rays, but in no great quantity. The chief artificial sources of both is the electric arc, produced by a flame in the gap between two electrodes in a vacuum or gas-filled tube.

Peter Cooper Hewitt invented one of the most useful adaptations of the arc light in 1901—the mercury vapor lamp. This consisted of a long tube from which the air had been exhausted and containing a small quantity of fluid mercury.

A current from electrodes at each end of the tube caused the mercury to vaporize and produce a green-blue light which makes the human flesh look ghastly. The reason is that it gives off virtually no red rays. The mercury vapor arc in quartz tube is a very practical artificial source of ultraviolet light.

Neon tubes operate on the same principle, giving off an orange-red light. The colors of the arc and incandescent lights can be varied by the use of various gases and chemicals. Another method is in changing the hue of the glass.

One of the later developments are sodium vapor lights, which give off a strange yellow illumination and are two and a half times more efficient than incandescent light. They have proved useful in lighting highways.

NEXT SUNDAY—The story of Joseph Henry, who inspired Morse and Bell.