

## THE GAY SUB-DEBS.

By W. E. Hill

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Highbrow. That's what her mother is afraid of. Always carrying a book when every one knows that the best young men fight shy of an intellectual deb.



These late Summer days all the sub-debs are striving and straining, being nice to the right people, and doing everything short of murder to get a little publicity. Because in no time at all the 1939-40 season will be on. These two lucky girls are with a celebrity. They've got hold of one of those slightly used glamour boys who were always being seen with the more photogenic of the 1938 debs.



Just one of those lovely suburban horsy debs-to-be. News photo-ed for the Sunday section.

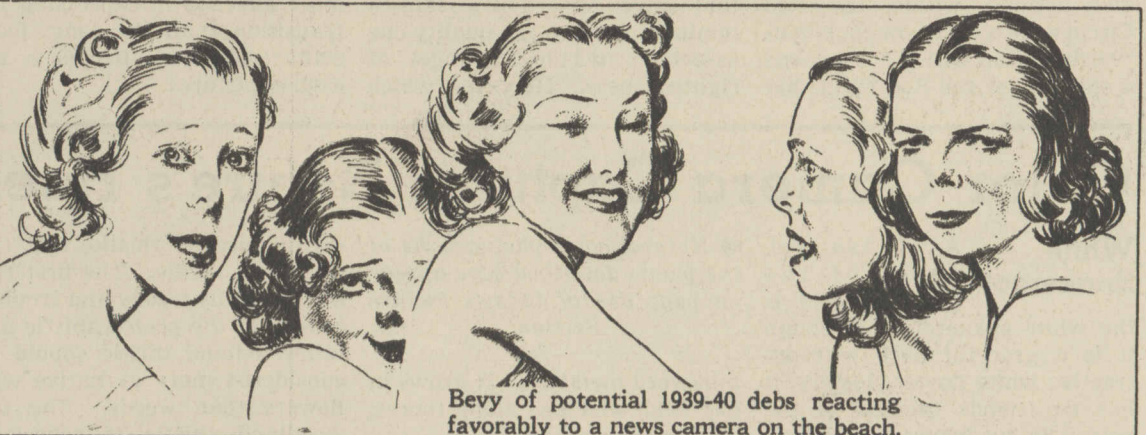


Sub-deb being awfully sweet to every one at a charity fete. A girl never knows when she may run into a useful social contact.



The news cameraman, who has taken the place of Santa Claus in the affections of both deb and sub-deb.

Sub-deb's mother and aunt, talking things over with publicity-wise social secretary. It's going to be a long pull because what chance has a deb who doesn't look well in night clubs!



Bevy of potential 1939-40 debs reacting favorably to a news camera on the beach. Each longs to be picked as 1939-40 glamour girl.



Sub-deb, who will be a deb come Autumn, ready to say her prayers and ask for some rave notices in the right columns.

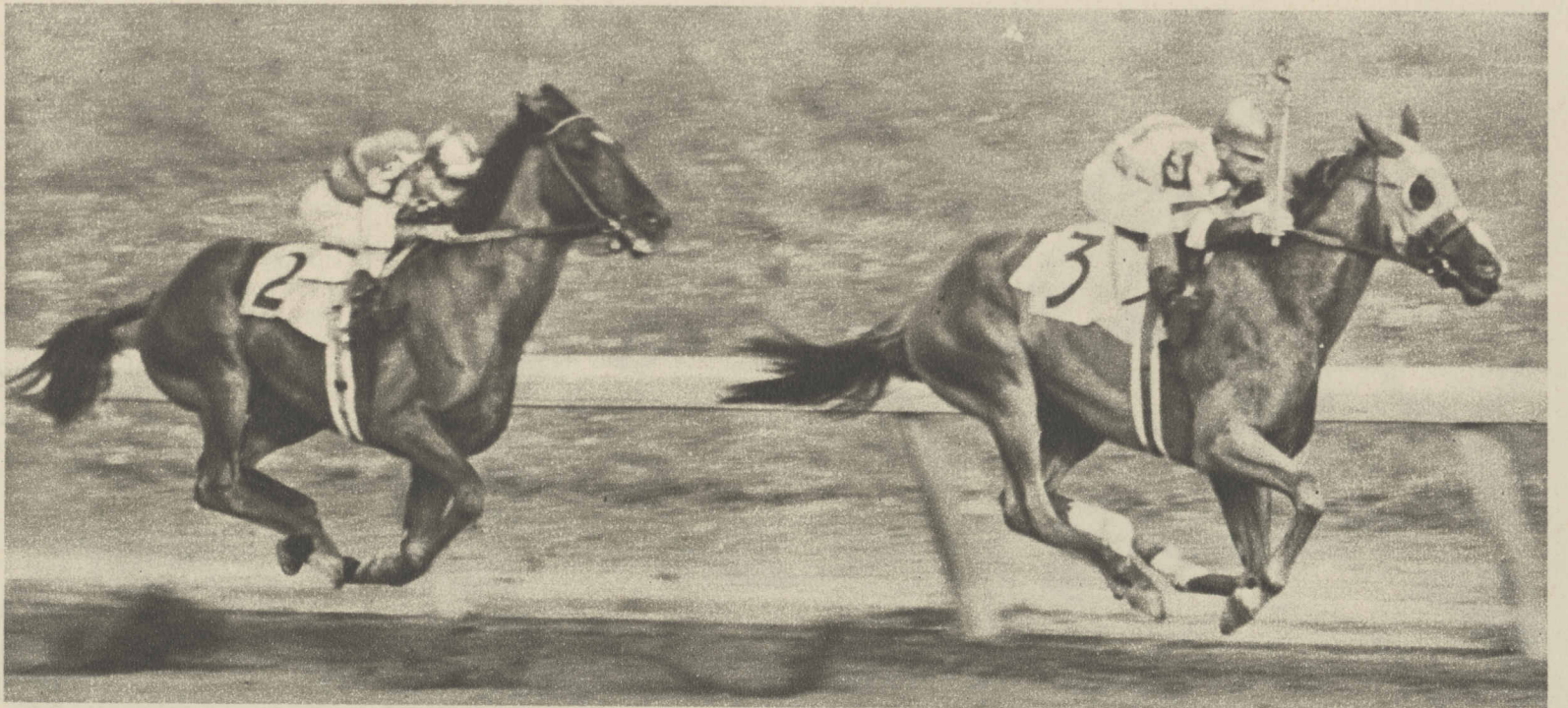


One of those sub-deb departments frequented by girls (anywhere between 30 and 80) who want to look prematurely young.

## KNOW YOUR CAMERA

By ANDREW B. HECHT, Ph. D.

(Managing Editor, Popular Photography Magazine)



Fast action moving across the picture plane was stopped here with the aid of "swinging" the camera along with the motion. Note that background is blurred, while the horses appear sharp. (Acme photo.)

### Action Shots a Matter of Correct Exposure

**A**CTION SHOTS are definitely within the range of the average amateur and can be made with ordinary amateur equipment, even with a box camera. You may have to go to a little more trouble than just "pressing the button" if you want to get successful action shots, but the results are definitely worth it. Hundreds of the most interesting picture subjects involve action and motion in some form. You can take a crack at them with a reasonable expectation of getting good pictures if you learn a few simple rules and tricks.

The main difficulty in photographing action is to "stop" the motion of your subject. It is exclusively a matter of correct exposure whether you succeed in stopping it. The main rule is

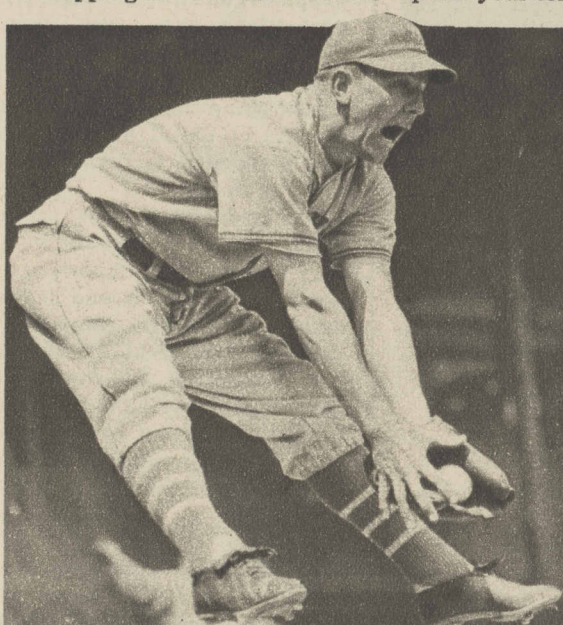
that your exposure must be short enough to prevent the image of your subject from traveling any appreciable distance across the film in your camera. If the exposure is too long you will get a blurred image. While in some cases a slight blur improves the picture by creating the impression of fast action, ordinarily you want clear and sharp pictures.

The slowest shutter speed required to stop any given motion depends on a number of things. The most important of these is the speed with which the subject is moving. The faster this movement the higher shutter speeds you will need. The distance of the moving object from the camera, the angle of motion (formed by the direction in which you point your lens and the direction



(Tribune photo by Edward McGill.)

Shooting practically head-on, even slow shutter speeds can stop fast action. Photographing a side view of the moving train would have required a much higher shutter speed.



(Photo by Sam Andre.)

Sports shots as dramatic and of such good photographic quality as this one are rare. They are the product of knowing your camera—and lots of luck.

in which the object is moving), and the focal length of your lens all have an influence on the shutter speed that will stop action. Long focal length lenses increase the image size and make it necessary to use faster shutter speeds.

The farther removed an object is from the camera the smaller its image on the film and the shorter the distance this image moves across your film in any given

time. You can stop distant moving objects with relatively slow shutter speeds. If you must shoot 1/300 sec. at 25 feet, you will need only 1/150 sec. at 50 feet and 1/75 sec. at 100 feet.

An even greater difference in exposure time is caused by the angle of motion. If an object moves directly across the picture plane only a very high shutter speed will stop it.

Assuming that 1/1,000 sec. is needed to stop this action, half of this speed, 1/500 sec., will stop the same object if it moves at an angle toward or from the camera, and a mere 1/250 sec. exposure will stop it if it moves directly toward or away from it. In a head-on shot of the latter type the only change of the image on the film during exposure is a slight increase or decrease in size, which at shutter speeds of even 1/100 sec. or 1/50 sec. is practically negligible.

If you want to shoot a moving train, an automobile race, or other fast action, you cannot stand directly in the path of the motion. Stand as near to it as safety and other conditions permit and you will get good pictures. Avoid shooting fast-moving objects at right angles unless your shutter has speeds of 1/500 sec. and higher.

If there is plenty of light, and if you are using fast film, you should close the diaphragm as far as the light permits in order to get greater depth and sharpness. Focus in advance on the point at which you want to shoot the moving object. Then press the release just before the object reaches that point.

In many types of action—for instance, dancing, jumping, golf,

and tennis—there is a moment of complete suspense while the motion changes its direction. If you anticipate this moment and catch it you will get good action pictures even with cameras which have only slow shutter speeds.

Another trick is to follow the motion with your camera. Looking through the view finder and using your body as a pivot, you swing along with the moving object, centering it in the finder. When you are sure that your swing is synchronized with the object, press the release. Backgrounds in such pictures will be blurred, owing to camera motion, but the moving object will appear sharp.

To give a few concrete examples, here are some quotations from "The Wellcome Photographic Exposure Calculator." They refer to pictures taken with a 5-inch focal length lens at 25 feet. The first column is for objects moving directly toward or away from the camera, the second for objects moving at an angle, the third for objects moving directly across the camera.

Pedestrians (3 mi. per hour)	1/20	1/40	1/60
Cyclists, trotting horses	1/160	1/300	1/500
Sports	1/240	1/500	1/700
Football, at 50 ft.	1/125	1/300	1/450
Trains, cars, speed boats, at 50 ft., at 30 m.p.h.	1/150	1/300	1/450

If you double the distance you can double the exposure, thus shooting at slower shutter speeds. For lenses of greater or less focal length than 5 in., multiply the above figures by 5 and divide by the focal length of your lens in inches.

• Bargains in used cameras and other photographic equipment and supplies are offered in the Cameras and Optical Goods column in the Chicago Tribune want ad section.



### The Spanish Civil War

(Continued from page three.) frequently assassinated officers because they could not understand the purpose of orders and so suspected treachery.

Many officers who had remained loyal to the government deserted in the early days of the war because they found their position in republican Spain untenable.

In the early days of the war the foreign legion (composed almost entirely of Spaniards) and the Moroccans brought from Africa by Franco bore the brunt of the fighting for the nationalists until the rest of the army was whipped into shape. Their total strength on the mainland, however, came to only about 18,000, half the normal Moroccan force.

In the north General Mola had plenty of officers, but he lacked man power. He depended chiefly on 10,000 Carlist (monarchist-Catholic) militia, the now famous requetes, who won the admiration of both sides by their bravery.

Neither republicans nor nationalists lacked courage. Cowardice is not a Spanish vice; but the republicans learned to their cost that raw courage was not enough. Franco had trouble in

the early days of the war with the insistence of requetes and Falangistas on remaining as separate units instead of losing their identity in the army. On April 19, 1937, Franco decreed the merger of Falangistas and requetes and abolished the militia units. All became members of the national army.

On Sept. 30, 1936, Franco had been named dictator over all Spain and General Cabanellas had stepped out of the picture. Franco was officially proclaimed Oct. 4, eliminating all doubts as to authority and uniting military and civil leadership. Quiapo de Llano remained as a sort of semi-independent dictator over the south throughout the war, ruling pretty much as he pleased through force of personality rather than formal powers, but officially under Franco.

The decree of union between the parties was a further step toward single leadership and elimination of petty rivalries.

The war passed from the phase of political strife and irregular skirmishes into organized warfare.

NEXT SUNDAY—Madrid goes under siege.