

SHE WAS A NATURAL BLONDE

By W. E. Hill

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Chemical blonde. Her curly locks have been re-touched year after year till they have almost ceased to be hair.



The long-faced blonde. Does the heavy siren, the blonde menace. Would love to be cute and kittenish, but knows she's the wrong type.



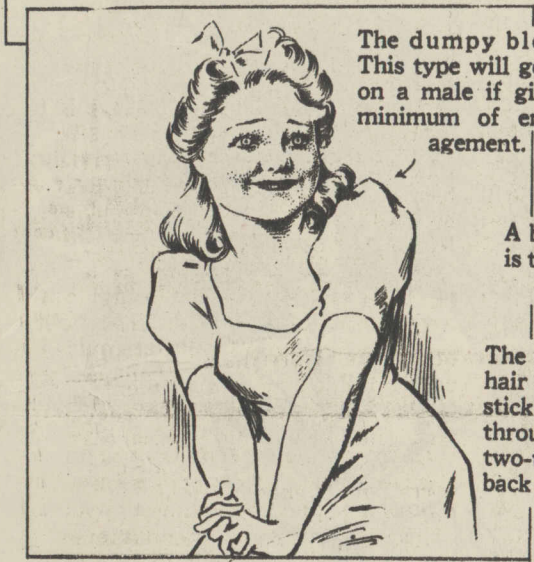
Dumb blonde. Never sure whether she's being kidded or not. Says, "And so what," when in doubt.



Reading from the left, we have three blondes from the dark ages: 1908, 1918 and 1928.



The dumpy blonde. This type will go cute on a male if given a minimum of encouragement.



A blonde with a head cold. This is the most unappetizing type of blonde beauty.



The blonde with the head of hair that a permanent won't stick to. Hair waves never last through a party. Spends about two-thirds of her life going back to beauty parlors to complain.



The large, jolly blonde—a great asset to any gathering. Everybody likes her.



The strawberry blonde with the peppery disposition. Boy friends have to watch their steps pretty carefully.



The ash blonde, sometimes called the mouse colored blonde. Not dangerous like other blondes.



The queenly blonde. Was considered something of a beauty thirty years ago, and still carries on. Thinks of herself as a Helen of Troy Jr.

KNOW YOUR CAMERA

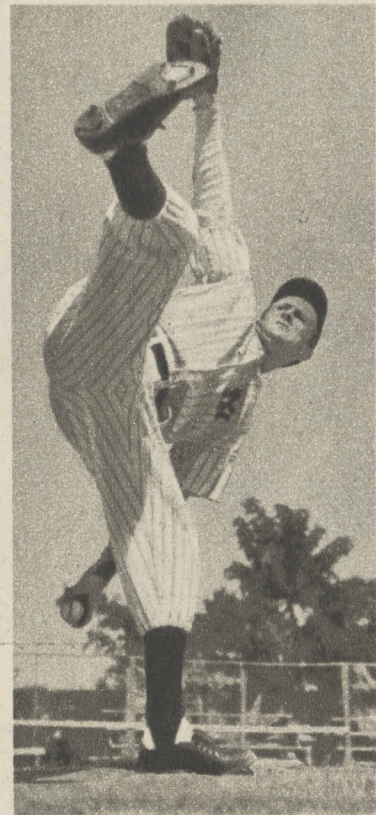
By ANDREW B. HECHT, Ph. D.
(Managing Editor, Popular Photography Magazine)

Angle Shots Add Zest to Album

Questions of general interest to camera fans will be answered in this department. Lack of space makes it impossible to print replies to inquiries of a purely individual character. Address questions to "Know Your Camera," Chicago Tribune.

TRY "ANGLE SHOTS" if you are looking for pictures that command immediate attention because they are different from the run-of-the-mill snapshot or "record" shot. You may have to go through some odd contortions and occasionally even lie flat on your back to get this sort of picture, but the result will justify your efforts.

When you got your first camera you were told to be sure and always hold it level or you would ruin your pictures by distortion. And so you will if the distortion you get is not outspoken enough to bring about a new artistic effect but merely creates the im-



No straight shot could show as much action and drama as this picture of Lefty Gomez, snapped from a low angle.

pression of faulty composition. A building leaning slightly backward in the picture, tilted horizon lines and trees are no credit to the general appearance of your photos.

But by stressing these distortions, by deliberately strengthening them, you can create those novel effects that are known under the general description of "angle shots." They shock you at first sight by their unusual appearance, and they certainly get your attention. After that the good angle shots will continue to hold your interest by means of effective composition, while the poor ones soon will be recognized as worthless snapshots and the work of mere curiosity seekers.

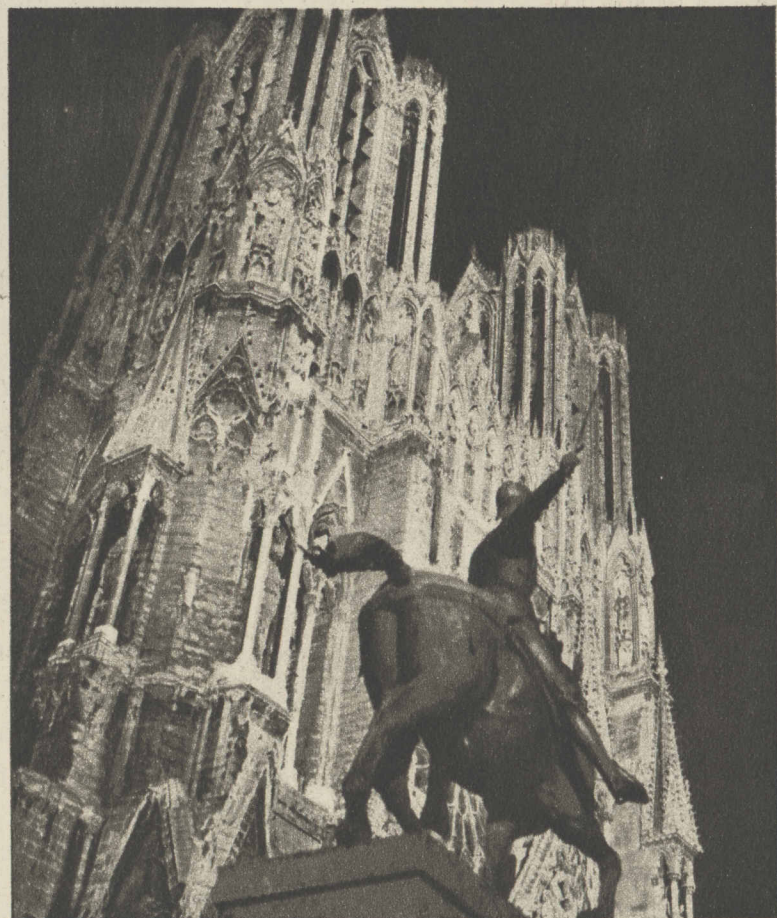
Angle shots strike you as unusual because you are accustomed to conventional pictures taken at eye level. The human eye itself sees pictures in an entirely different perspective when it looks up or down. In some cases it sees bird's-eye views, in others a worm's-eye perspective. By making pictures from similar angles you get results which are refreshing to the eye because they are so different from conventional "head-on" photographs. They are filled with dynamic force, with interesting perspectives, and they disclose sides of your subject unseen in more conservative pictures.

While you can take angle shots of most subjects, not all are equally good for this type of



An ordinary beach snapshot gains new interest if made from an elevation.

At left: Photographed from a low angle and tilted in the picture space, the famous cathedral of Reims is given a dramatic quality.



Portraiture is another important field for taking angle shots. The farther removed the angle of your picture is from normal the more strongly your lens will stress certain features of your subject. Unless you are deliberately striving for odd effects you should take care that you stress the good features at the expense of the bad. Low angles make the hips and chin appear heavier, the nostrils wider; high angles increase the size of the head and the width of the shoulders.

Any type of camera is suitable for taking angle shots. In some cases you may have to turn the camera upside-down to focus on your subject from the desired angle, but this is a minor trick easily learned.

In taking pictures of this kind you should remember that the odd angle alone does not make the picture. Here, too, you need imagination and must compose your picture carefully if you want to get good results.

LENS NOTES

Film will take writing in pen or pencil if you first rub the area to be lettered with an ordinary pencil eraser.

Most pictures gain by cropping. To find the most effective section of your picture, use an adjustable mask formed by two rectangular strips cut from stiff cardboard.

photography. Some are outspoken "naturals." Foremost among these are action shots of sports and architectural pictures.

The most dramatic sports pictures are taken from low angles. No eye-level shot of a baseball pitcher could give you the impression of motion and power that you get when you shoot him from a low angle as he leans back to throw the ball. The same holds true when you photograph jumpers, divers, runners, and even cars in an automobile race.

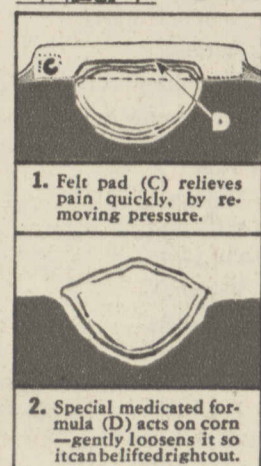
If you look up at a tall building you will see the lines converging toward the top. Your camera is apt to stress this effect, especially if you step up close to your subject. You will get the impression of powerful lines actively piercing into space, and by tilting your camera and placing these lines diagonally in your picture you will enhance the effect.

The same holds true when shooting straight down from a high position. Many a fascinat-

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