SHE WAS A NATURAL BLONDE
By W. E. Hill

October 1, 1939

KNOW YOUR CAMERA
By ANDREW B. HECHT, P.S. A.
(Publisher, Popular Photography Magazine)

Angle Shots
Add Zest to Album

Questions of general interest to camera fans will be answered in this department. Look of space makes it impossible to give replies in separate parts of a personality individualized character. Address questions to "Know Your Camera," Chicago, Ill.

TRY "ANGLE SHOTS" if you are taking pictures that command immediate attention. They are different from the run-of-the-mill snapshot pictures. You may have to go through some old snapshots and occasionally even in your files you can get this sort of picture, but the result will justify your effort. When you get your first camera you were told to be sure and always hold it level so you would ruin your picture by distortion. And so in you go if the distortion you get is not out of place enough to bring about a new artistic effect but merely creates the tri

The long-faced blonde. Does the heavy early, the blonde by the moon. Would love to be cute and kithene, but knows she is the wrong type.

The dumpy blonde. The type will go on a date if given a minimum of encouragement.

The blonde with the head of gold that a permanent won't stick in. Has massiveness in her way through the years. Sometimes will stop the life going back to beauty parlors to complete.

The strawberry blonde with the cherry complexion. Boy friends have to watch their chops pretty carefully.

The queenly blonde. Was considered the loveliest beauty thirty years ago. Still is and worry over.

No straight shot could show as much action and drama in the picture of Laffy Gomes, snapped from the use of faulty composition. A building leaning slightly back ward in the picture, tilted horizon lines and trees are no credit to the general appearance of your photos. But by stressing these defects, 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 through your personal effort get your attention. After that the good angle shot will have time to hold your interest by means of effective composition, while the poor ones soon will be recognized as worthless snapshot and the work of mere curiously 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 if you have bird-eye views, in others a worm's-eye perspective. By making pictures from similar angles you get results which are nothing to the eye because they are so different from conventional "head-on" photographs. They are filled with dynamic lines, with interesting perspectives, and they show the style of your subject exactly as it will never appear in more conventional pictures.

While you can take shots of most subjects, not all are equally good for this type of photography. Some are not so especially "natural." Foremost among these are action shots of sports and architectural pictures.

The most dramatic sports pictures are taken from low angles. No overhead 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 close to your subject. You will get the impression of powerful lines actively passing into space, shot by using 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 fascinating picture has been taken by merely leaning out of a window or adapting an elevated spot.

At last! Photographed from a low angle and tilted in the picture plane, the immense cathedral of Santa is given a domed quality.

Portraits is another important field for taking angle shots. The farther removed the angle of your picture is from normal the more strongly your lines 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 of the picture of the face. Low angles make the lips and chin appear broader, 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.

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

LENSES

Fits will take setting in pen or pencil if you first rub the area to be imprinted with an ordinary pencil eraser.

Most pictures gain by crop. To find the most effective portion of your picture, use an adjustable masking frame. Place two rectangular strips cut from stiff cardboard.

Science shows how to "UNCORK" YOUR CORN
ROOT AND ALL!

Scientific research shows that cornseed can sprout under any pressure and moisture—often grow big and fine even when the seed is kept in a closed box and buried in the ground. Why not try it? Pull out a handful of corn prior and put it in a Tupperware box to sprout. Corn sprouts can be used in salads or soups. (Continued on page 10.)

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

Bauer & Black

Blue Jay Plasters