

Jean Harlow's Last Movie—Told in Pictures



1 When Jean Harlow died she left unfinished a role in "Saratoga," the film story of a care-free "bookie," Duke Bradley, and Carol Clayton, a race-track bred but socially ambitious girl. The pictures on this page are "stills" from the film, the last taken of the popular star. Clark Gable, as Duke (above), is unimpressed when Jean (right), as Carol, announces her engagement via trans-Atlantic phone.



2 Metro-Goldwyn-Mayer had spent \$500,000 on "Saratoga" when Jean died. It faced the necessity of scrapping the production because the story was tailor-made for a girl like Miss Harlow. Typical is this scene, in which Carol confronts Duke with her determination to pay off her father's debt to him.



5 Another big name in the cast of "Saratoga" is Lionel Barrymore, who as Carol's grandfather querulously asks if she is going to sell the last good horse in her father's stable.



3 That amateur handicapper's look. Carol launches a betting campaign to raise the money, traveling from track to track with her old nurse and a racing form as constant companions.



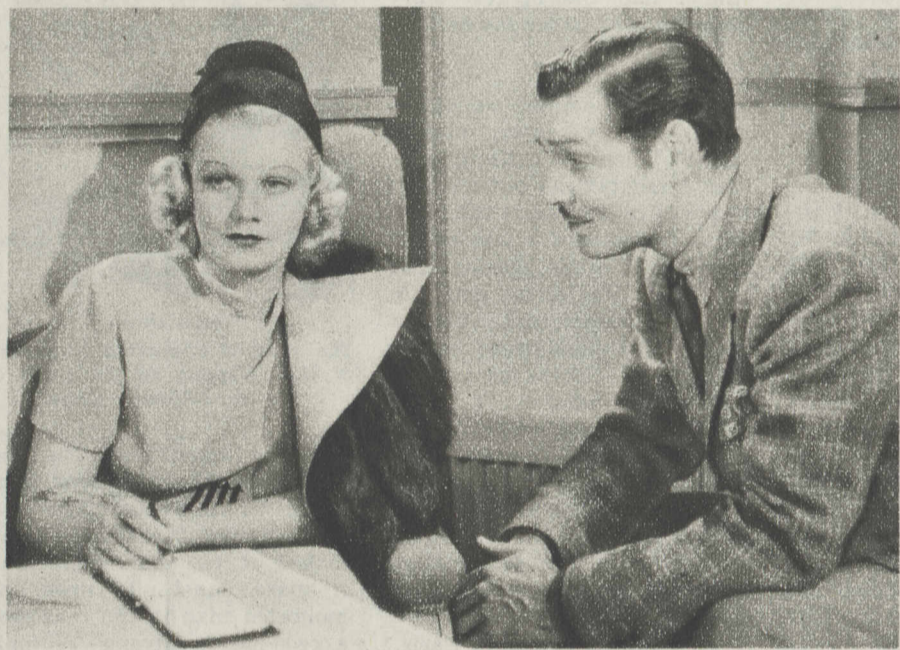
6 White, complimentary to her famous platinum hair, was always Jean's favorite costume color. In this film she had been given one of her most effective wardrobes. She was buried in a gown similar to the one she wears in this scene at the horse auction.



7 Carol's fiance in this picture is Hartley Madison, scion of a wealthy and socially powerful family. Walter Pidgeon (left), as Hartley, is about to receive from Duke a check in payment for a racing bet.



8 Hartley startles Duke by unconsciously calling the bookie's bluff in one of the few scenes filmed without Miss Harlow. Refilming the story with another actress would necessitate scrapping all but such scenes.



4 Clark Gable was in a gay mood when, as Duke, he found Carol on her betting tour, threatened to take all her money. Not many days later he served as pall-bearer for the girl he is teasing here.



9 In her screen role Jean was trying to sell this horse in order to pay her debt, but in real life she had no need for such action. She left her mother an estate estimated at a million dollars.



10 When Clark Gable portrayed Duke's tender solicitude for Carol as he told her that her father had just died he was unaware that his screen emotion would become very real all too soon as Jean herself lay near death in a hospital.



11 How closely Jean's last role was following her own life is seen in this prophetic picture. As the heroine, Jean had worn herself out in her attempt to repay her dead father's debt. As the actress, she probably hastened her death by attempting to complete a picture so nearly finished.

Wild Flowers in Color—An Adventure in Photography

By GUY MURCHIE JR.

THE COLOR photographs of wild flowers appearing in today's picture section are even rarer than they look. Dr. Julian E. Steyermark, botanist at Field Museum, says they are the most remarkable photographic reproductions of wild flowers in a natural state that he has ever seen. Certainly no color photographs of the kind have ever adorned the pages of a newspaper before, for such pictures would be impossible without The Tribune's special color camera, recently built to order in Germany and the only one of its kind in newspaper service in America. And besides the camera, the technique required to catch these trembling little wild flowers as they peek shyly upward from the moist earth is distinctly a pioneering innovation.

Color photography for printing is a delicate art which is still in its infancy, and until recently it was almost unheard of to shoot anything in color outside of a studio or without carefully regulated lighting conditions. And so it was with some trepidation and a feeling of adventure that Edward Johnson of the Tribune color photographic studio and his assist-

ant, Harry Hull, set out to bag the elusive wild flower in its lair—to try to capture the capricious flecks of sunlight as they danced across the blushing cheek of the trillium and the hawthorn bud.

First Eddie and Harry took a trip to the country to reconnoiter. Accompanied by Bob Becker as guide and interpreter, they tramped through the woods and fields, along little paths, over log bridges, through gates, until they had been introduced to all the different kinds of flowers and blossoms they had set out to meet. The ones that particularly struck their fancy they carefully marked so that they would be able to find them again. Then they hastened home to their studio in Tribune Tower to make ready, for there was no time to lose. Many wild flowers of the woodland are apt to lose their freshness very quickly. The photographers would have no chance to make tests, but must be right the first time. They tried to foresee every possible difficulty.

From the studio carpenter shop they got some poles, stakes, and rope. In a dry goods store they bought a large sheet of light muslin. Then, with their special color camera, its tripod stand, its loaded plates,



Tribune color camera artists set up the windbreak and white muslin sunshade and determine proper angles for a wild flower picture.

a light meter, and a prayer for good weather, the expedition set out, looking like a safari in the Congo.

As Harry Hull remembered it afterward: "Our first shot was of a black walnut in bloom. The tree has long weaving boughs, which must be kept still. For this we used stakes and wire to fasten the branches down. Then arose the question of how much of the tree to include in our picture. It was decided that to show the delicate formation of the blossoms it would be necessary to get very close, and yet at the same time we wanted to include something of the surrounding landscape. The great depth of focus required to accommodate subjects at such varying distances made it necessary to stop the lens down to a pin point aperture, which of course increased the length of time the shutter had to be open. This we calculated with our light meter to be something over a minute.

"But what if the wind should blow the branches around during that minute? Even the wire could not hold the tree absolutely still all the time. The problem was solved by setting up a sight, through which we could watch a single leaf and see when it was absolutely still. As

soon as a gust of wind died down the shutter would be opened and timed and the leaf carefully watched through the sight. If it started to move again we would instantly close the shutter and wait till it settled back to its position of rest, when the exposure would be resumed."

Such was the ingenuity required. The bed of spring beauties quivering on their fragile stems presented an even greater problem. Although shielded from the wind by a cloth cleverly erected to windward, the sunlight illuminated them so brightly that the contrast of light and shadow would have been too great for good results with the sensitive color camera. Therefore a muslin tent was placed to soften the sunlight to exactly the desired degree. As for composition, the flowers being small and quite evenly spaced, it was not easy to select an angle to give pattern and shape to the picture as a whole. But by painstaking trial and error the best distance angles were at last worked out, carefully marked, and the big camera brought into position to make the shot—with results which speak for themselves.