

SHE WAS A FARMER'S DAUGHTER

By W. E. Hill

Copyright, 1939, by News Syndicate Co., Inc.



The farmer's daughter who works in the big city can do a lot for the old folk on the farm, keeping them spruced up. (This is Daughter, home for her vacation, posing for a snapshot with Dad, Mummy and Grandma. Mummy and Grandma are wearing their new playsuits from the city, and Dad has on his slacks ensemble.)

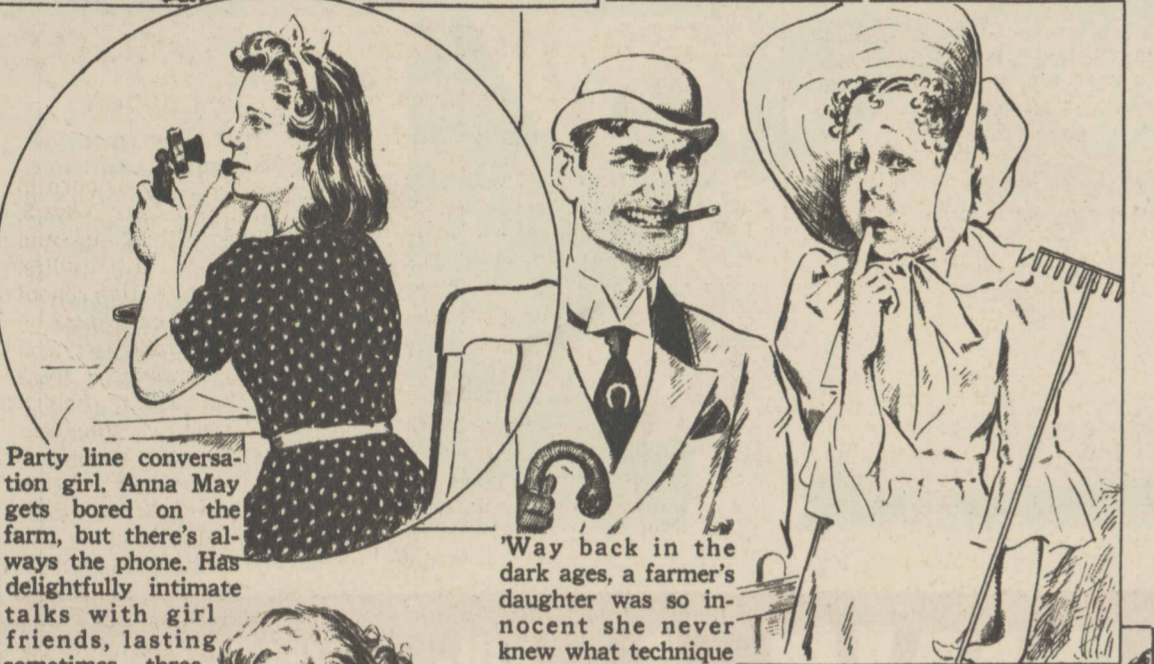


Times change, but the mail order catalogue is still the favorite reading matter of the farmer's daughter.



In the so-called good old days, entertaining the Sunday night beau was hard work. A girl made fudge, and then played the piano and sang HIS favorite songs, "Come, Josephine, in My Flying Machine" and "The Message of the Violet". But Sunday night in 1939 (below) is a lot easier for a farmer's daughter. She and her beau just sit out on the porch and listen to the radio.

Farmer's daughter club-woman. Belongs to the Southam Lucky Stitchers, the Bee Ridge Happy Homemakers, the Where Next Bridge, and the Entre Nous Social Club. Always something to go to.



Party line conversation girl. Anna May gets bored on the farm, but there's always the phone. Has delightfully intimate talks with girl friends, lasting sometimes three-quarters of an hour. Anna May's popularity with other users of the party line is minus zero.

"Way back in the dark ages, a farmer's daughter was so innocent she never knew what technique to use when a city slicker came by and said "Rubber!" or something else just as fresh. But the 1939 model daughter (below) has been to so many movies and heard so many radio playlets, she knows just how to act.



Helping Ma with the chores. Mary has a lot of peas to shell, but she doesn't mind because she has her radio alongside and it's playing "Heaven Can Wait".

8-20

KNOW YOUR CAMERA

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



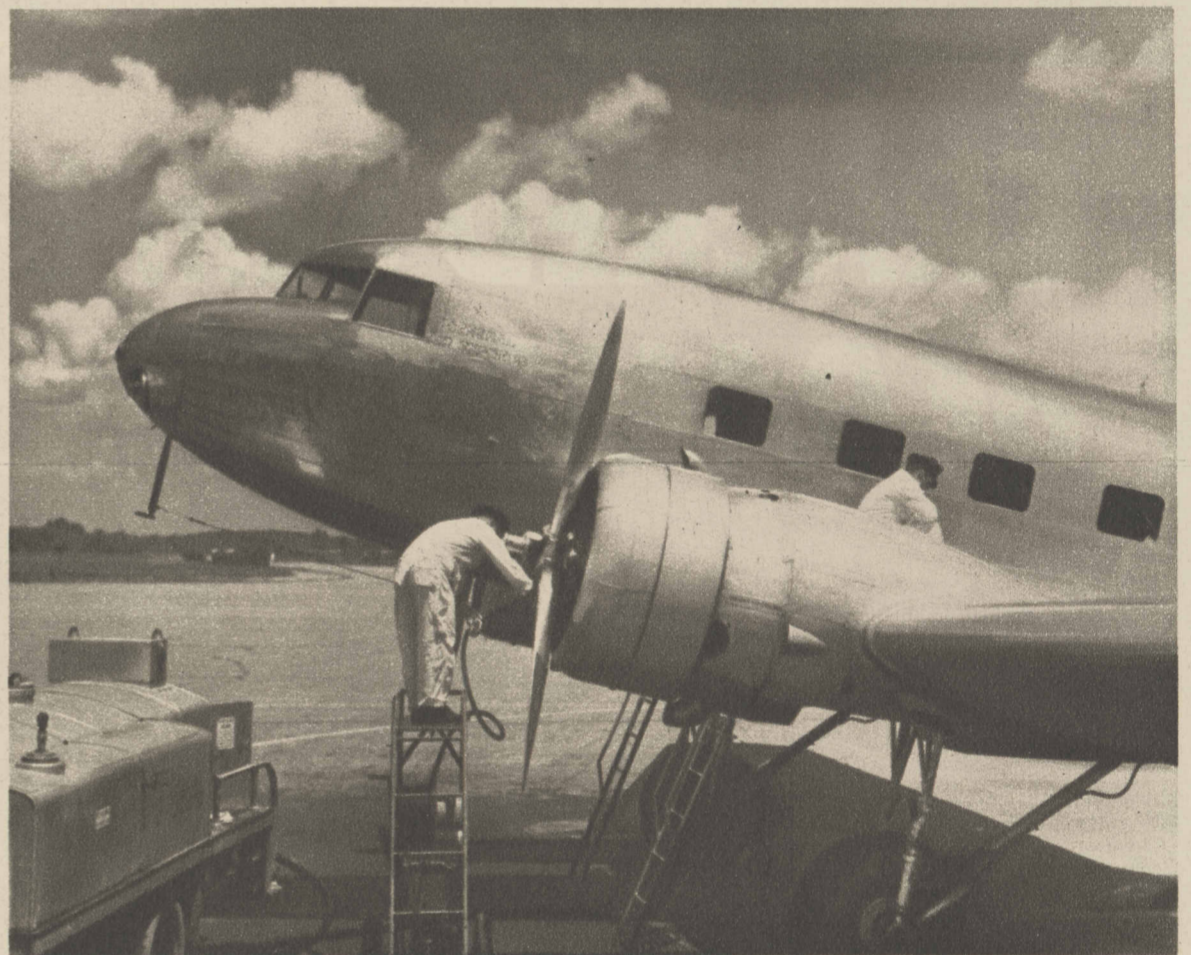
Striking cloud effects against a practically black sky are created by the use of a red filter.

Filters Give Life to Your Photos

IT MAKES a world of difference whether you take your pictures "straight" or use a filter in front of your lens. A filter, which is but a simple piece of colored glass or gelatin, can transform a flat and uninteresting picture, or one in which the color values have been madly scrambled, into a picture of striking beauty and true color rendition.

The reason for all this and for the need of filters is that film emulsions are more sensitive to certain colors than to others. Consequently they don't record values of color and light as the human eye sees them. Color filters correct this effect.

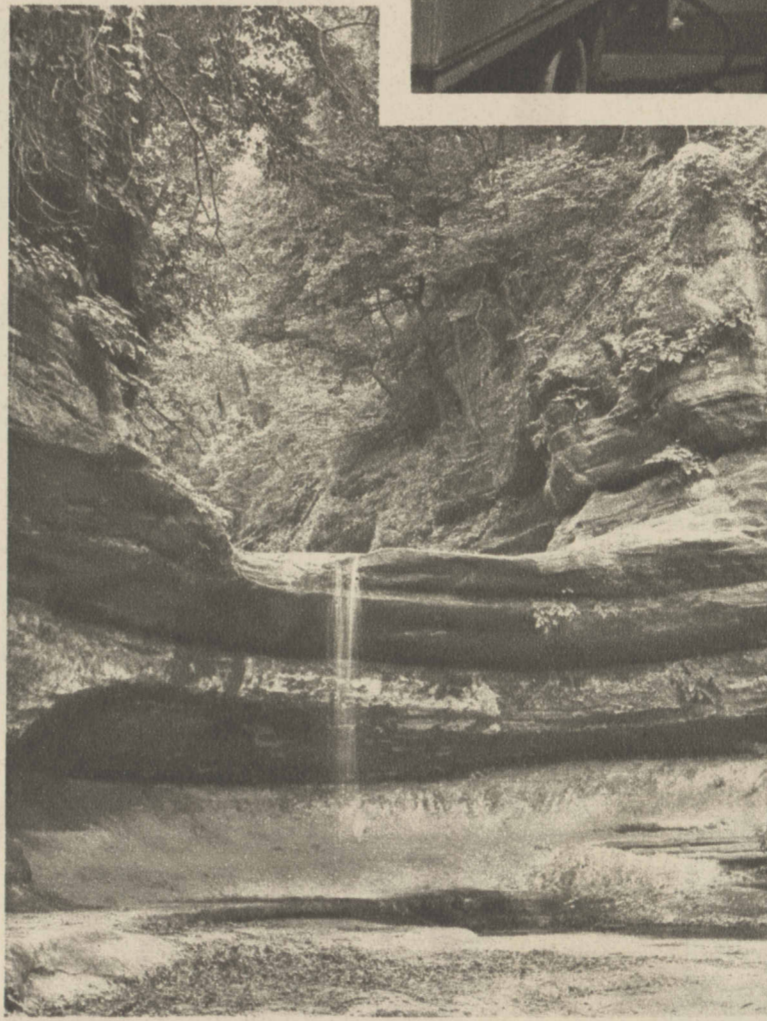
All films are oversensitive to blue light rays, while orthochro-



At left: A medium yellow filter was used to record detail and texture in this picture, taken at Starved Rock State park.

Above: An orange filter created dramatic quality by slight overcorrection of color values. The sky is darkened, while the light metal and the white of the clouds and the overalls stand out sharply.

(Photos by Frank Fenner Jr., Chicago.)



matic films are not sensitive to red. Both orthochromatic and panchromatic films record various colors in degrees which do not correspond to the light values as seen by the human eye. While yellow and green are the brightest colors to the eye, blue records strongest on your film.

To get a well balanced picture you must cut out some of the blue or occasionally some of the other colors, as your picture requirements may dictate. The way to

do it is by using a filter. The action of filters is based on the fact that transparent materials permit light of their own color to pass through them, while they "filter out" light of their complementary color. For instance, a yellow filter permits yellow light to pass but cuts out most of the blue.

After what has been said about the excessive blue sensitivity of films in general it is obvious that yellow filters of various densities are the most

important instruments of their kind. Orange, green, and red are other filters which will help amateurs create certain pictorial effects. Professionals use several dozen different kinds of filters, but the amateur will rarely have use for more than three or four, and in most cases he can get by with a single medium yellow filter.

And now let us see what filters will do to your pictures. Take the yellow filter. By cutting down on the blue light it darkens the sky and allows white clouds to stand out as white. Haze is mostly blue. The yellow filter eliminates this blue, permits other colors beyond the haze to register, and gives your landscapes depth. It generally enables you to hold more detail in your pictures. When shooting water or snow it helps you record texture by darkening the shadows. These shadows contain reflected blue light from the sky. Without a filter they would register strongly as highlights, thus eliminating detail from your picture.

In portraiture the yellow filter helps you give a correct rendering of the skin tones, the color of the eyes, the lips, and the hair. It generally cuts down on glare.

All of these effects are at their best when using a medium yellow filter. Light yellow filters give a weaker correction, which in some cases may be de-

sirable. When shooting a landscape you may want to retain some of the distant haze as a special effect. You can do this by using a light yellow filter. Dark yellow and orange filters, on the other hand, tend to produce overcorrection, meaning that they throw off the balance of colors in a different direction from the incorrect balance recorded without any filter.

Similarly, red filters produce overcorrection in most cases. This result, however, may be very desirable for the sake of pictorial effect. It dramatizes the picture and gives it a punch which you could never obtain by any other method. In the case of outdoor shots it practically blackens the sky or the water and makes white clouds or sails stand out in brilliant contrast—a contrast stronger than that seen in nature.

Green filters render the greens in your subject in lighter tones than they would appear without filters. They produce separation between the many shades of green in a forest or garden scene and are needed wherever such separation is wanted.

All of the color filters mentioned slow down exposure. They cannot help doing so, because they eliminate part of the available light. The amount by which the exposure must be increased is called the filter factor. It varies according to the type of film and filter used.