

## COUNTRY DANCE

By W. E. Hill

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All hands around in the square dance, with only a few mistakes.

Meet the soloist of Doc Dody's Rowdy Boys. He's crooning—by request—"You Must Have Been a Beautiful Baby," right at the Civic Club's president. She thinks she's in heaven.



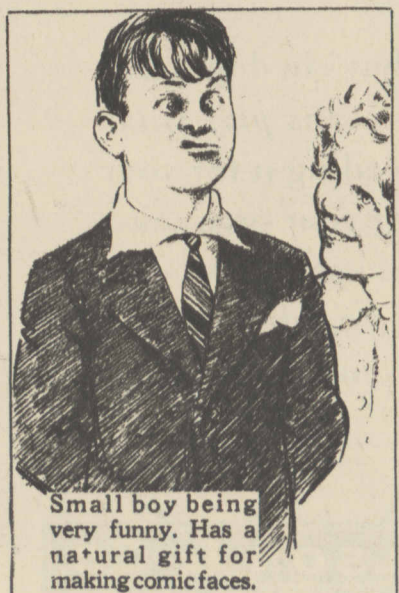
These are the show-offs. Their dance steps are very intricate and take up half the dance floor. They think they're pretty good and are hoping to land on some amateur hour.



These girls sitting on the side lines are looking for trouble. They'll make an awful fuss when the lights are dimmed and will march right over and switch them on again, because there's no telling what young people will do when lights are low. They tell each other how disgusting these modern dances are.



"Have YOU paid?" The lady ticket taker has a suspicious nature. She is dead sure you got in illegally. You'll have to prove your case.



The boy who always finds something he likes better than what he took to the dance. (Arthur has just met this girl and the regard seems to be mutual. The girl he is supposed to be looking after is sitting by her lonesome somewhere, brooding.)

# KNOW YOUR CAMERA

By ANDREW B. HECHT, Ph. D.

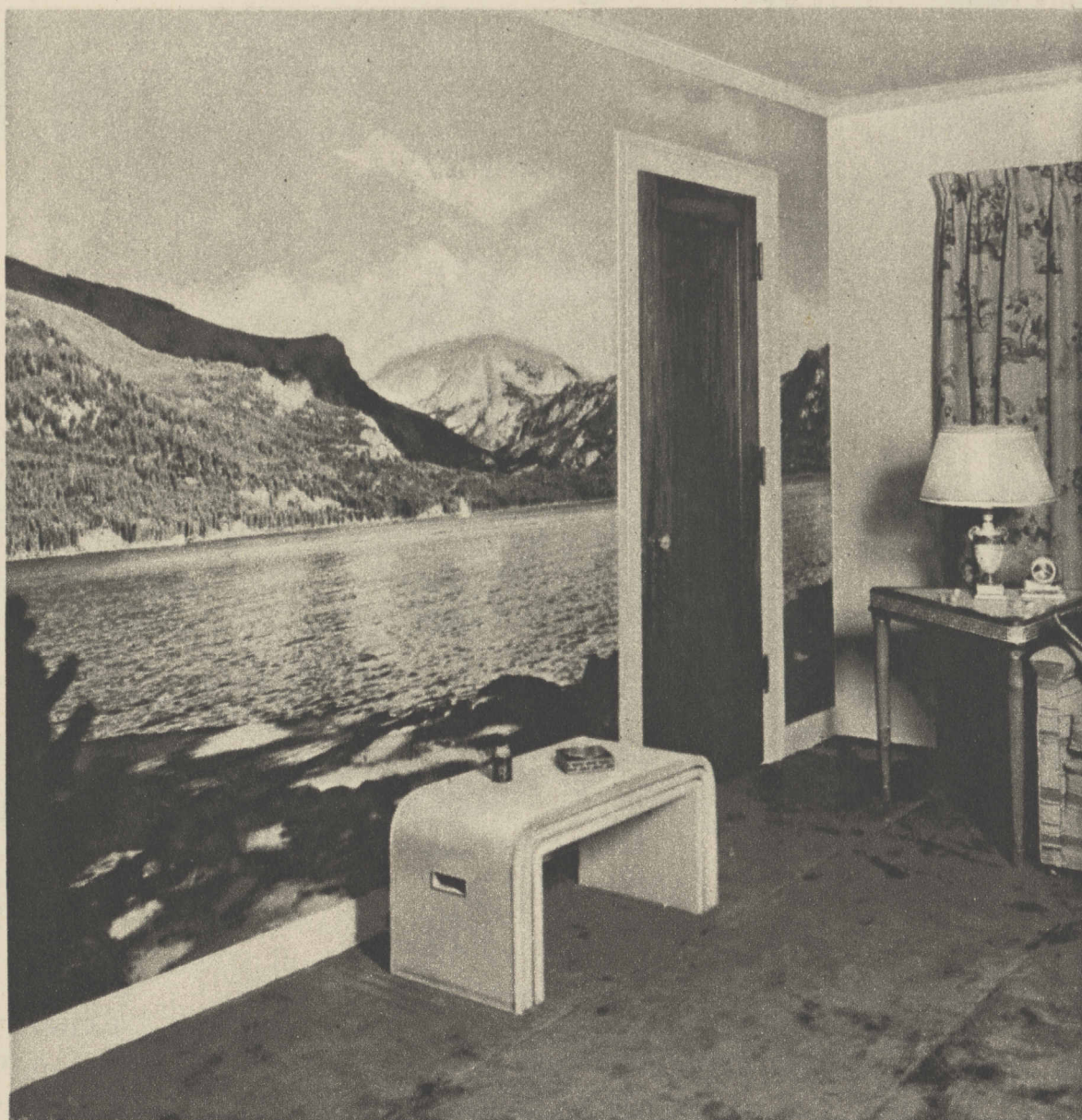
(Managing Editor, Popular Photography Magazine.)

## You Can Do Your Own Murals

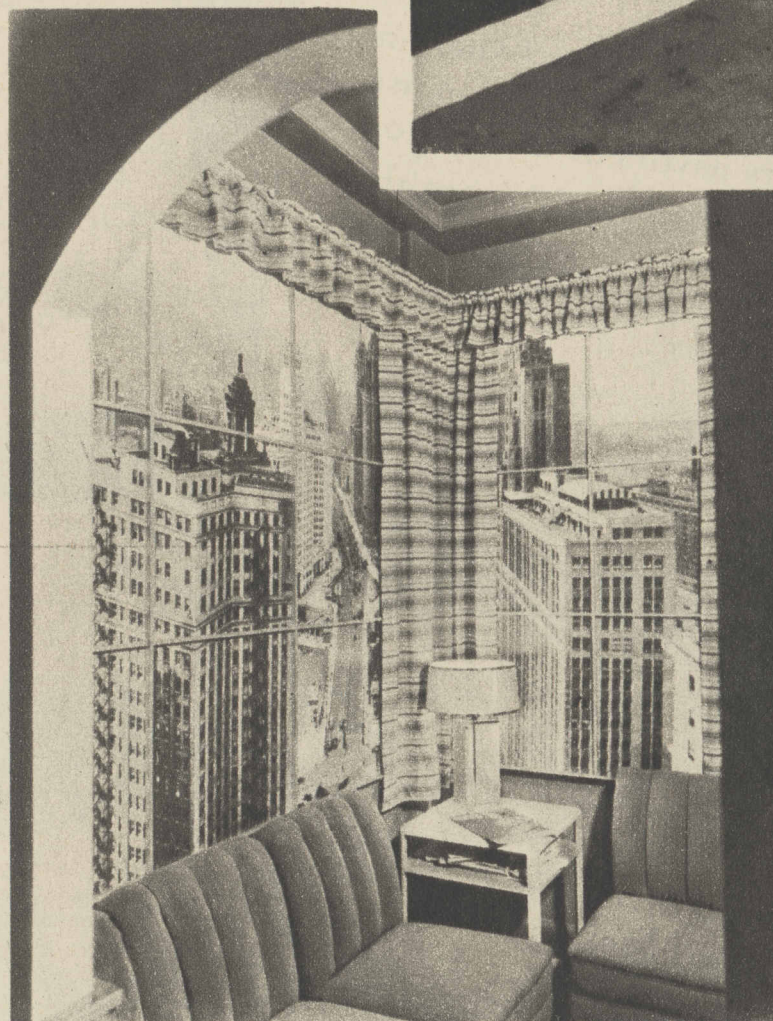
Questions of general interest to camera fans will be answered in this department. Lack of space makes it impossible to print replies to inquiries of a purely individual character. Address questions to "Know Your Camera," Chicago Tribune.

PHOTOGRAPHIC murals are the last word in modern interior decoration, giving photography a break in a new field. Photographs replace paintings and in many cases are used in a novel decorative manner, giving the effect of windows which permit you to look at distant landscapes or other scenes of interest.

It is only natural that amateur photographers should want to know how photomurals are made. Most of them have pictures that could be blown up to mural size, and many own the necessary equipment, which consists mainly of an enlarger—practically any enlarger. Besides, it's decidedly worth knowing how to make photomurals,



The large photomural gives this room its character. A snapshot of the owner's vacation lake supplied the theme for the mural.



Seemingly a corner window, this is actually a photomural of Michigan avenue.

because you can decorate your home with murals for only five to ten dollars, while you would pay several hundred dollars to an interior decorator for the same job.

Photomurals are essentially nothing but oversize enlargements, even though several different methods can be employed in making them. Any good negative can be enlarged to mural size, and the choice of the subject is entirely up to you. Regarding the size of the mural, bear in mind that the spectator should be able to overlook the entire panel or its greater part from the point where he will be standing or sitting in your apartment. There is no sense in covering the wall of a narrow corridor with a huge mural—nobody will be able to see it.

The only indispensable equipment for making photomurals is an enlarger. Vertical enlargers must be raised for getting larger pictures, horizontal ones moved back from the projection surface. Most of them will give you large enough images for your purpose.

You can plan on making your mural either on a single sheet of paper or on several sheets, which, after development, are mounted side by side to form a single picture. If you prefer the single sheet method you need special mural paper which comes in 10-foot rolls 20 or 40 inches wide. This paper costs from \$2 to \$4.75 a roll, depending on width and weight.

Projecting the mural and mounting it are simpler if it is

made on a single sheet, but the processing offers some difficulty. No amateur has trays large enough to accommodate murals. But he can easily build them by making a wooden frame, placing it on the floor, and lining it with oilcloth.

Wet the exposed paper with water, put it in the improvised tray, and pour about one-half gallon developer on it. Spread the developer evenly over the print with large wads of cotton. Remove developer from tray with the cotton, then pour a gallon of shortstop on the print to instantly arrest development. After this fix for ten minutes and wash in the bathtub for an hour in ten changes of water.

Another method is to cover an area the size of the projected

mural with sheets of 8x10 or 11x14 projection paper. Overlap the sheets slightly and use small tacks to fasten them. The white marks of the tacks will have to be retouched on the finished mural. Project the mural on this "mosaic," then develop the sheets separately, each in a fresh batch of the same developer in order to get even tone.

Mounting can be done directly on the wall, or—if you are an apartment dweller—on portable panels. It is safest to use a special mounting paste, although starch or rubber cement will also do the job. If the mural consists of several large sheets, better call in a paperhanger. If you assemble the smaller sheets yourself, rub down some of the paper backing on the overlapping portions of the prints so that the double thickness of paper will not be visible.

Murals should be retouched both before and after mounting. To preserve the finished mural,

## LENS NOTES

Don't push or jerk the release when shooting, or you will get blurred pictures, caused by camera motion. Press down gently on the release and remember to hold the camera steady.

Date your pictures. A simple method is to use a rubber date stamp. It is preferable to writing on the back of your print, for a sharp pencil can spoil the surface of the print.

To block reflections from brightly polished objects you can use a method applied by many commercial photographers. They gently rub with ordinary putty either the bright spot that causes the reflection or the entire object.

A practical way to label your darkroom bottles is to use waterproof adhesive plaster, obtainable in the dime store. Write with grease pencil or waterproof ink, and make the lettering heavy so you can read it in dim, safe light illumination.

One way of determining how to expose with any given filter is to place the filter in front of the photo-electric cell of the exposure meter and take a reading. You can also take a reading without the filter, subtract it from the longer reading with the filter, and thereby determine the "filter factor."

The needle on your photo-electric exposure meter may reach its limit in very strong light, leaving you without a reliable reading. Cover half of the cell opening with a cardboard mask, cutting down the amount of light reaching the meter. Set the film speed rating for double the regular rating and you can read the meter direct.

You can speed up the shutter on your box camera by making the slot on the moving shutter disk smaller. If the highest present speed is 1/25 second, and you cover half of the slot with Scotch tape, the film will get only a 1/50 second exposure, thus enabling you to snap faster action.

• 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.

