

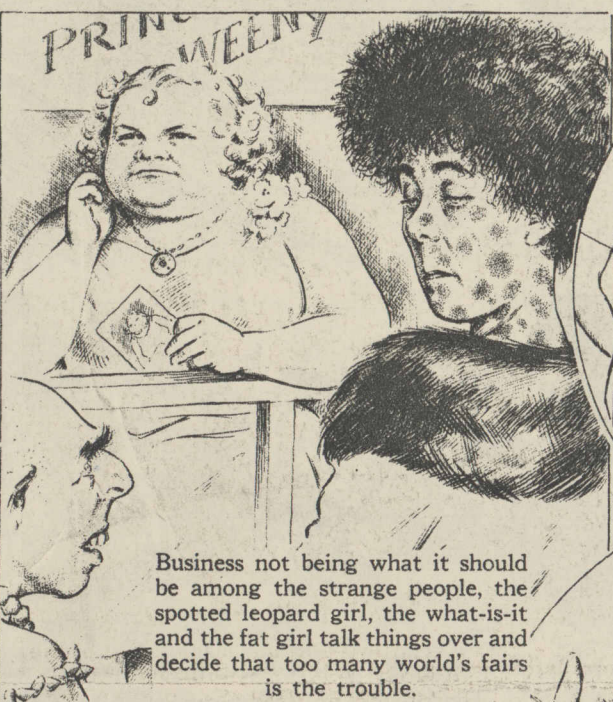
COUNTRY FAIR

By W. E. Hill

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Happy prize
winner with
floral display.

The barker explains that the little ladies (who stop at nothing provided the state police don't come around) are about to give a highly artistic exhibition of the dance. The little lady on the left, with fan, will feature the Oriental love dance exactly as performed before all the dictators of Europe.



Business not being what it should be among the strange people, the spotted leopard girl, the what-is-it and the fat girl talk things over and decide that too many world's fairs is the trouble.



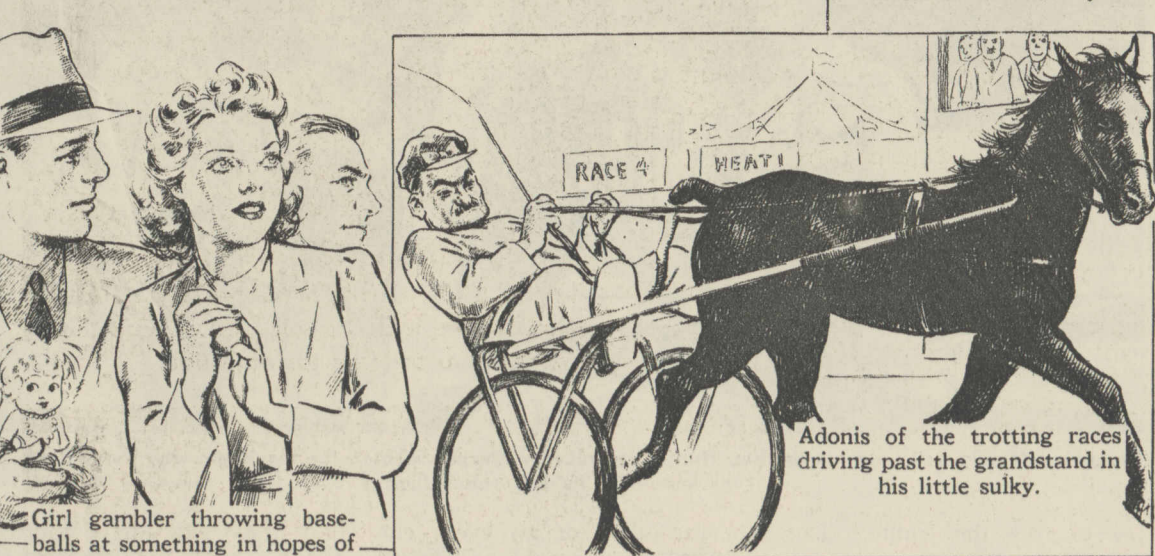
Deacon Bounce is a pillar of the church on Sunday, but this is Saturday of fair week, and he has just stopped in to see a midway hoochie cochie. If the coast is clear, he's going back to see if he missed anything the first time.



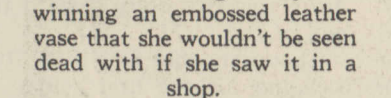
Main Street merchants pick the prettiest and most engaging among their clerks to demonstrate their wares at the fair.



The livestock tent, showing Bossy chartered by Fred, the farmhand. Fred is all fixed up in country clothes, the kind he's seen city people wear in the country.



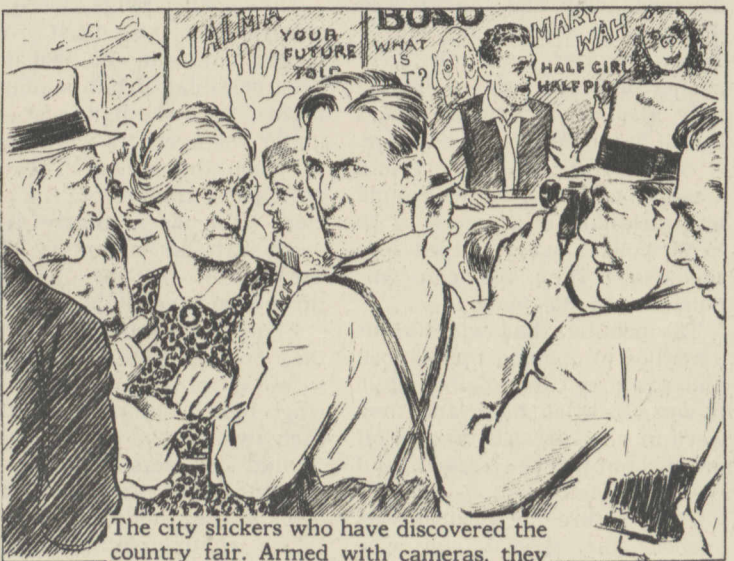
Adonis of the trotting races driving past the grandstand in his little sulky.



Girl gambler throwing baseballs at something in hopes of winning an embossed leather vase that she wouldn't be seen dead with if she saw it in a shop.



The drunk who is being very funny at the expense of the fan dancer.



The city slickers who have discovered the country fair. Armed with cameras, they are hunting local color among what they call "the rubes."

KNOW YOUR CAMERA

By ANDREW B. HECHT, Ph. D.

(Managing Editor, Popular Photography Magazine.)

Sunset and Moonlight Pictures

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.

SUNSETS and moonlight scenes are the most striking pictorial subjects for photography, yet most amateurs never venture to take pictures of this kind. Somewhere, at some time, they have read or heard that they should never point their camera at the sun, for they will be just wasting film; and as far as moonlight is concerned, they believe it to be too weak for picture taking with average amateur equipment.

The truth of the matter is that anybody can make both types of pictures with practically any kind of camera. Don't be afraid to photograph a sunset. You can very well include the setting sun in your picture without fogging your film if you shoot when the sun is near the horizon and is shining through a veil of light



This moonlight shot of the Notre Dame campus required a relatively short exposure because the ground was covered with snow. The position of the moon was behind and to the right of the camera.



Shooting directly into the sun did not fog this beautiful sunset picture, even though the branches masked only a small portion of the sun.

haze or is partially covered by clouds.

Use your own eyes as an exposure meter. If you can look into the setting sun without being blinded the light will not fog a film of medium speed provided you shoot at approximately 1/50 sec. at f:11. Fast films will require shutter speeds of 1/100 sec. or more, but they will

not fog if properly exposed.

By using a filter you can cut down the necessary shutter speed and gain other advantages. A light yellow filter slows down your exposure and at the same time adds to the brilliance of the bright yellow portions of a sunset scene. It will aid you in bringing out the golden lining of

clouds on the western horizon or the gleaming reflection of the setting sun on water.

Whenever you have large dark areas in the foreground of a sunset scene they will register as mere silhouettes unless you use a filter. While such silhouette shots have a charm of their own and are worth striving for, in many cases you will want to hold detail in the foreground. A medium or dark yellow filter will do the job for you by prolonging exposure time without the danger of overexposing your film.

You may be surprised to hear that most moonlight scenes are taken by sunlight. You simply photograph a sunset, using a small diaphragm stop and high shutter speed. Include the sun in the picture and also reflections on water if they occur in the scene you plan to snap. In order to get the moonlight effect in your finished picture you will have to make a very dark print in which most of the detail has disappeared and only the brightest highlights retain brilliance.

But this is by no means the only way of making moonlight pictures. Real moonlight is bright enough for picture taking, although, of course, it calls for time exposures and the use

of a tripod or other solid support for the camera. If you would give a landscape an exposure of 1/100 sec. at f:11 in bright sunlight, you will have to give the same scene an exposure of 25 minutes in the light of the full moon. The equivalent of a 1/25-sec. exposure in sunlight is 100 minutes in moonlight.

If the scene you photograph contains large dark portions your exposure must be longer. If, on the other hand, the ground is covered with snow or contains a large stretch of illuminated water, you can expose somewhat faster. To get daylight effects in moonlight you will have to give four times the normal moonlight exposure. But there is little sense in taking this type of picture.

The moon, as you know, does not stand still. It shifts every two minutes a distance approximately equal to the diameter of its image. Therefore you should obviously not include the moon in pictures which call for exposures of several minutes. The thing to do is to photograph the moonlit scene without the moon, then shift the camera to include the moon and give it an exposure of a minute or two.

The moon will appear disappointingly small in most of your pictures. Using a 12-in. lens, it will have a diameter of only 1/10 in. on the negative. If you have the equipment, make the second shot of the moon with a lens of longer focal length than was used for the landscape. This will give you a larger image of the moon.

You can, of course, paint in a large moon on your negative, but the result will look like just what it is—faked. You will get more satisfaction and better pictures if you do not resort to retouching, but learn to use your camera.

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LENS NOTES

Hard shadows can be softened when making a time exposure by moving about a lamp during the entire exposure. You "paint" your subject with light. Take good care that no direct light rays strike your lens.

If you load your own spools with bulk film you can use your camera as a film winder. Attach the film to the spool, then put the spool in the camera and use the rewind knob for winding the film.

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.



The moon over Manhattan had to compete against thousands of lights, but because the general scene was well lighted it could be photographed fast enough to exclude motion and blur.