

WAR NEWS BROADCAST

By W. E. Hill

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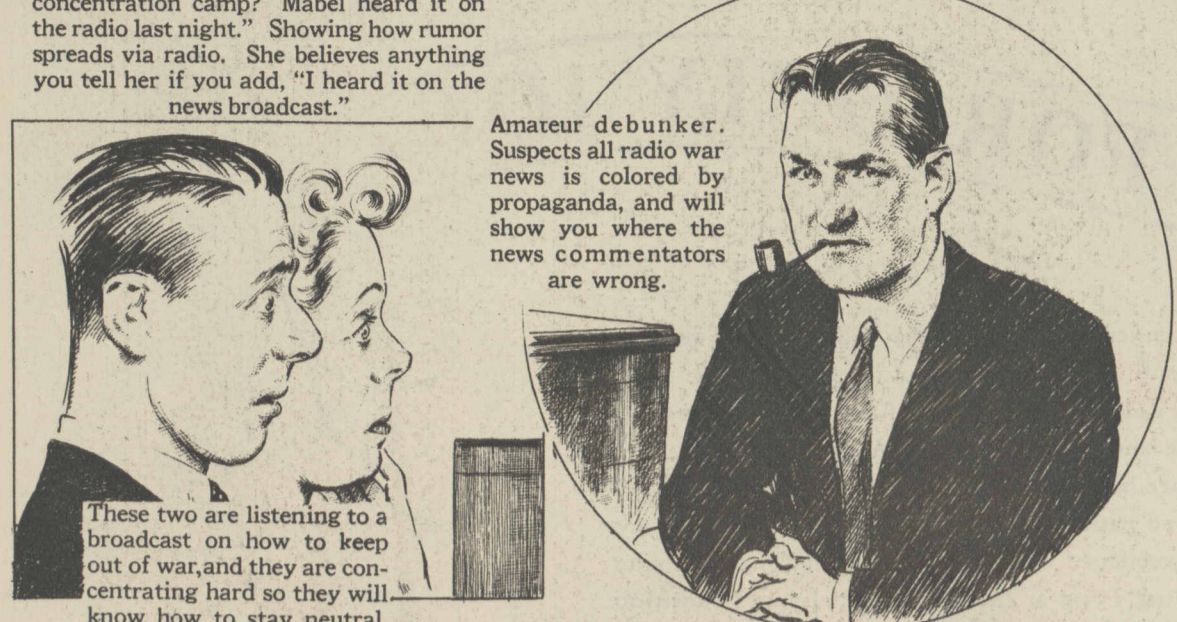
The rebroadcast of the foreign diplomat's speech. The dinner guests don't want to miss it. Half way through, the attention begins to wander. The lady in the center is thinking, "What IS wrong with the decoration of this room?" While the girl at the extreme left is asking herself if corsets have come to stay.



Terrible war news is coming over the 11 P.M. news broadcast, but they are wishful thinkers and hear only what they wish to hear.



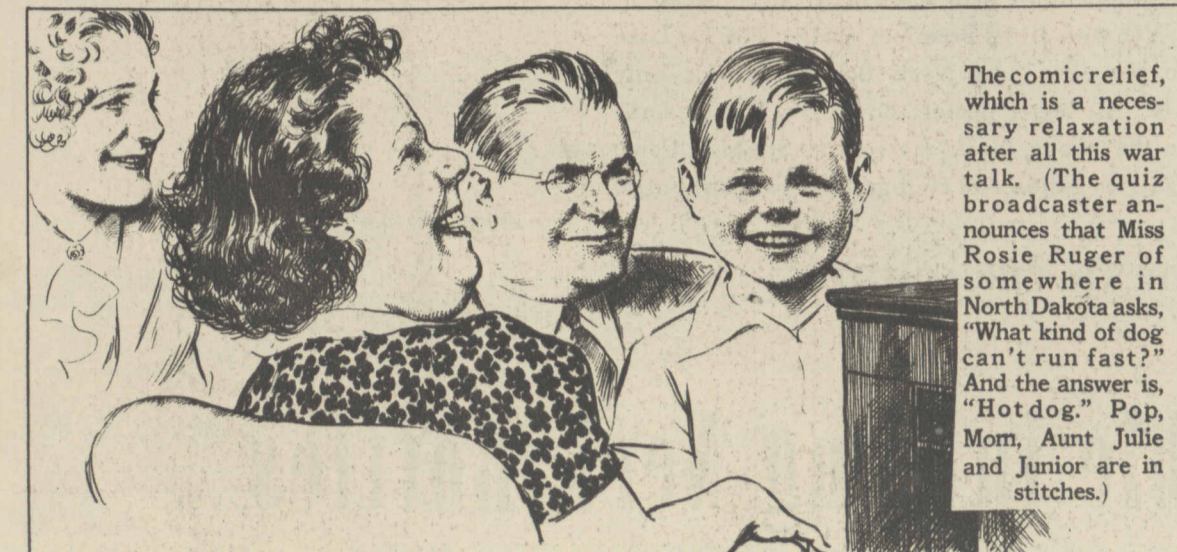
The 10 P. M. news commentator is on the air. A commentator is a great boon to mankind. People who don't know what to think will be able to express definite views tomorrow.



"Did you know Stalin had put Hitler in a concentration camp? Mabel heard it on the radio last night." Showing how rumor spreads via radio. She believes anything you tell her if you add, "I heard it on the news broadcast."

Amateur debunker. Suspects all radio war news is colored by propaganda, and will show you where the news commentators are wrong.

These two are listening to a broadcast on how to keep out of war, and they are concentrating hard so they will know how to stay neutral.



The comic relief, which is a necessary relaxation after all this war talk. (The quiz broadcaster announces that Miss Rosie Ruger of somewhere in North Dakota asks, "What kind of dog can't run fast?" And the answer is, "Hot dog." Pop, Mom, Aunt Julie and Junior are in stitches.)

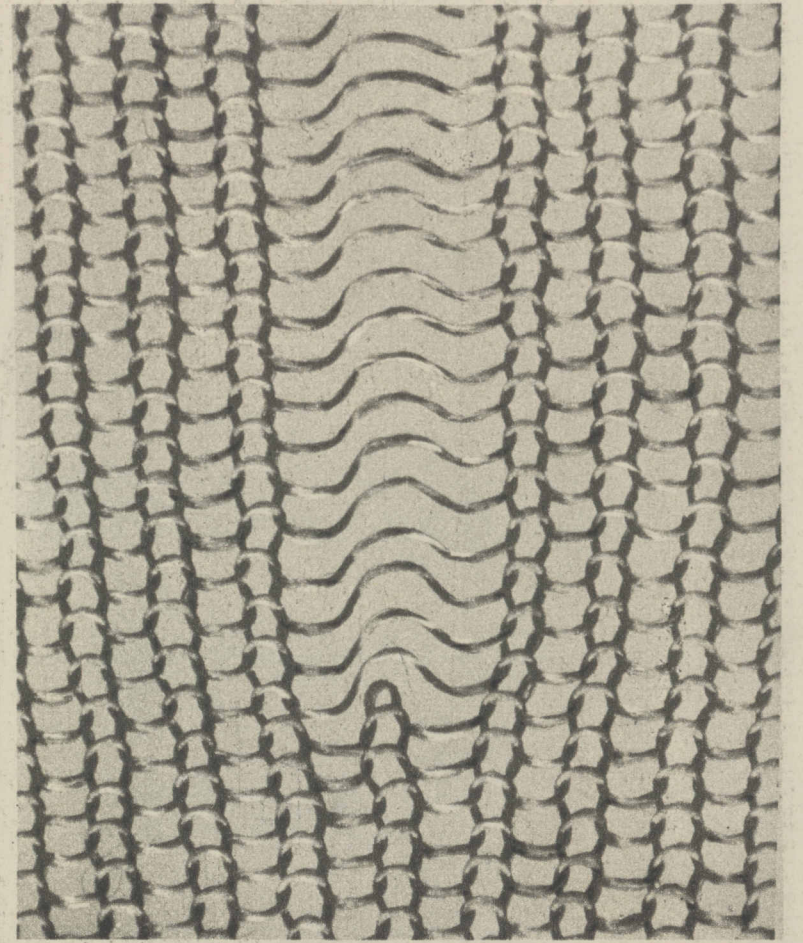
KNOW YOUR CAMERA

By ANDREW B. HECHT, Ph. D.

(Managing Editor, Popular Photography Magazine)



Dainty leaves of celery look like a huge tropical plant when magnified by the camera without the aid of a microscope.



Not wire netting, but a run in a silk stocking, magnified 13 times by the camera. A light background helped give the threads body in the picture.

Macrographs an Amusing Pastime

ONE OF THE most amusing fields of photography is the making of "macrographs," enlarged pictures of everyday objects which assume a strange appearance when magnified. You can baffle your friends with pictures of such common things as table salt, which in a macrograph appears as an interesting pattern of good-sized crystals, more like a rock formation than like grains of a fine powder.

With a collection of such pictures you can work up a fascinating puzzle game, learn a number of interesting things about the structure of the things that surround you, and at the same time get many a pictorial print. You can achieve all this with your own camera and without the use of a microscope.

There is no limit to the subjects that lend themselves to making such puzzle pictures. Needles, screws, nail files, rubber sponges, coins, paper, textiles of all descriptions, most kinds of foods, small insects, leaves, and hundreds of other objects give macrographs which are difficult to identify and interesting to guess.

To get such pictures by purely photographic means, without the aid of microscope, you can employ one of two methods. You can either photograph your subject at the closest range your present camera lens permits—augmented perhaps by a portrait attachment—and then enlarge the image as far as possible. Or you will have to slightly revamp your camera by considerably increasing its bellows expansion. This can be done by removing the lens, putting a light-tight extension tube in its place, and fastening the lens to the end of this tube.

Your camera in its present form gives you an image which is smaller than the object photographed. If, with the aid of an extension tube, you move your lens to twice the distance of its focal length from the film, your image will be the same size as the "original" you photograph. Incidentally, the focal length is marked on your lens. By further increasing the distance between lens and film, and by moving closer to the object to be photographed, you can increase the image on your negative con-



They look like peanuts or raisins, but they are small poppy seeds on a roll. Strong cross lighting made them stand out.

siderably beyond the size of your original.

Focusing with such a makeshift setup is most practicable if you do not try to focus with your lens, but move your subject until it appears in focus. The long bellows extension will require greatly prolonged exposures. Open up the diaphragm and disregard the *f* markings on your lens, as they have become invalid under the changed conditions. You can figure out the new *f* values of your lens if you divide the distance between the lens and the film by the actual diameter of the lens opening. You will find a much smaller *f* value than your diaphragm indicates and must give a correspondingly longer exposure.

In all of your macrographs you will want to record as much texture as possible. This calls for careful lighting of your subjects. If it is a matter of recording surface texture—for instance, the texture of white paper—place a strong light to one side of the subject to create shadows behind the slightly raised portions of the subject and thus accentuate the texture. In other cases you may have to use front lighting and in still others a combination of one strong light to one side and a somewhat weaker light to the other. If your subject shows the most interesting detail when held up against the light, place a light behind it.

To hold small objects in place for photographing, paste them to a clean glass slide with transparent rubber cement or Canada

labeled subjects. The most striking of these are pictures showing enlarged images of the things we eat, while pictures of silk, cotton, rayon, and wool fabrics are equally amazing.

Try to make a few of these puzzle pictures and you will soon find out that they are interesting from more than one angle.

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LENS NOTES

The best place to record your exposure data is directly on the camera. Fasten a piece of thin cardboard with print mounting corners to the back of your camera. When the card is filled or you change to a new roll of film you can slip a new card into the mounting corners.

Another way to eliminate camera motion is to use the delayed action device, if your camera is equipped with it. Set the shutter and release the delayed action. By the time the shutter opens the vibration caused by manipulating your camera will have stopped. This method works only if you use your camera on a tripod.

The direct vision optical view finder on your camera acts as a small telescope if you look through it the "wrong" way. This telescope may come in handy when photographing small or distant objects. Its field covers the same picture section as the lens of the camera.

TODAY'S CHARM TIP FROM A CAMAY BRIDE!

MRS. PHILLIP de BEAUBIEN of Detroit, Mich., says:

"I've never spent much time on my skin—I've just used Camay! It cleans gently, yet thoroughly. People always say nice things about my skin."



• 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.

