The background of the cover is a photograph of a sunset over the ocean. The sun is a bright, glowing orb on the horizon, casting a shimmering path of light across the dark water. The sky is a deep, dark orange-brown, and it is filled with the silhouettes of many birds in flight, scattered across the entire scene. The text is overlaid on this image in a white, serif font.

taking
pictures
that
talk

C O N T E N T S



You have a new camera . . . your family and friends are all eager to see what you can do with it. Well, in this wonderful, colorful world of photography (black-and-white too!) it's easy to take still pictures that "talk" — a few photo hints make all the difference between an ordinary picture and a picture that really tells a story. The very first step, of course, is knowing your own camera — your camera instruction book is the guide here.

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Approximate exposure data is given for each photograph: ASA film speed, shutter speed, lens opening, EV number, and light condition. (Match-Matic C3 lens setting equals EV number minus shutter number.)



The next step is to recognize the pictures when you see them — the many scenes that say a lot about your children, or your vacation, or about your town, and the pictures that recall a place and mood, or record startling color. Then, to make your pictures *talk*, you merely apply these simple tips to your own photographic situation.





Your child's picture ... complete charm

You just won't find any other models with such spontaneity and natural charm, as children. Take *lots* of pictures, and take them often (you know how quickly children grow up) . . . keeping the camera loaded and pre-set (for "average" subjects) makes this easy.

- Use color film to show children's fresh soft coloring (plain colors and backgrounds set them off best).
- A fast shutter stops busy movements.
- Model distracted by the camera? Let her hold her favorite dolly —this makes a nice prop.
- "As is" shots (while children are playing) often have the most appeal.

ASA 25, 1/100 f/8 (EV13), direct sunlight

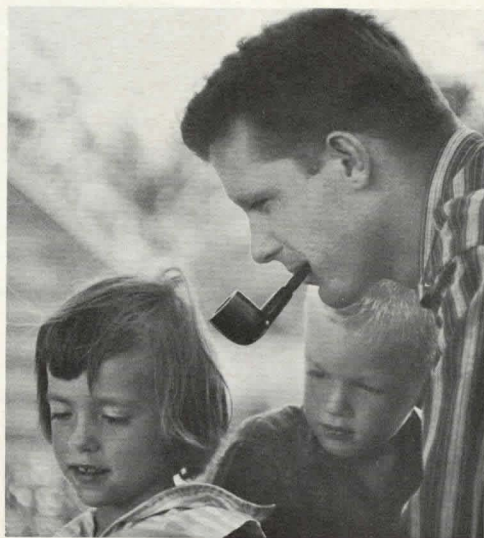


Group pictures offer very interesting possibilities for composing. For a few people, or many, arrange heads (faces are the most important) to form picture's center of interest—not all staring straight into the camera, please. For large groups—family dinners, wedding receptions, and such—here are some pointers:

- Get above the group (stand on a chair) to include *all* the heads.
- Set camera, have chairs ready, or know where you want everyone to stand—these preparations make group pictures easier.
- Pre-set and pre-focus your camera, then you're fumble-free to watch for "grab" shots (ones which just happen).

Groups . . . people in the plural

ASA 80, 1/50 f/5.6 (EV10.5), overcast day



Portrait potential

For sheer impact there is nothing like a close-up portrait with your subject's head and shoulders filling the whole picture.

Better check your instruction book to find just how close you can use your camera (usually within 3 or 4 feet of the subject for adjustable cameras . . . box cameras need only an inexpensive portrait lens).

You can also use a telephoto lens for a close-up look with no trace of distortion.

Take a portrait that will please the subject by setting the scene in flattering light such as open shade (shade cast by a tree or building, but under open sky).

This does away with dark shadows around subject's eyes and nose, eliminates sunshine that makes him squint.

Side lighting or back lighting create different, interesting effects. If there are shadows on face you can fill in with flash or a white reflecting surface such as cardboard. Or, for indoor portraits without flash, use one of the newer color films (which don't require as much light as older types).





The picture that seems to stop motion in mid-air tells a really exciting story. When average shutter speeds are used, action pictures will be blurred — and this is sometimes just the effect you want (notice the group picture here). But for *stopping* action . . .



ASA 80, 1/300 f/8 (EV13.5), direct sunlight

Action!

- Use your fastest shutter speed (allows little chance to record blur)—a faster film lets you use *both* small lens opening and fast shutter.
- Photograph action head-on, coming right toward the lens (like the water skiers).
- Release shutter at “peak of action” (the split-second pause at the top of a dive when motion is suspended).
- Or try electronic flash (flash of light is quicker than camera shutter and does, definitely, stop motion).



ASA 32, 1 sec. f/4 (EV4), available light

Camera! Suspended motion

ASA 200, 1/300 f/4 (EV12.5), overcast day





A picture story ... perfect for your vacation

Only a picture *series* does justice to your vacation story. Start with pictures of the planning stages at home, setting off by car, and along the way (right through car, or train and plane windows, too). Then high points of the trip—arrival, visits to famous places, the many activities you enjoy, and finally coming full circle and home again. Try a fresh approach to much-photographed landmarks by . . .

- Including your family and companions in foreground.
- Changing your point of view (look down or look up at a scene, not always across).
- Using your camera at all hours—day *and* night (even bad weather makes for variety).
- Watching for different angles of light on your subject.

◀ ASA 32, 1/50 f/8 (EV12), sun-backlight

ASA 10, 1/50 f/8 (EV12), direct sunlight ▶



Pictures for sure . . . with flash

Just in case you haven't tried them yet, let's talk about flash pictures. These are the easy ones—with your own built-in, dependable sunshine it's no trick at all to set your camera. Just take the flash guide number shown on the bulb carton (determined by the kind of film and shutter speed you select), divide by distance from camera to subject and you have the correct lens opening to use. (Note: Your camera may use an even simpler Flash Finder system.)

When you are very close to the subject you might find that the guide number, divided by distance, calls for a lens opening smaller than any on your camera—

Easy solution: use one thickness of white handkerchief over the flash to cut down on light (one thickness equals one lens opening).

Or cover flashgun with a handkerchief when you want flash only as a secondary light source. For instance, if you're taking portraits outdoors and sunlight is bright but subject is partially in shadows, you can set camera for regular daylight exposure, and fill in shadows at the same time by using flash covered with one or two thicknesses of handkerchief.

An electronic flash unit is something you may want if you take mostly flash pictures and need a permanent light source. Ask your photo dealer to show you the great variety of electronic flash units to fit your camera.



ASA 10, 1/25 f/11, flash with reflector fill



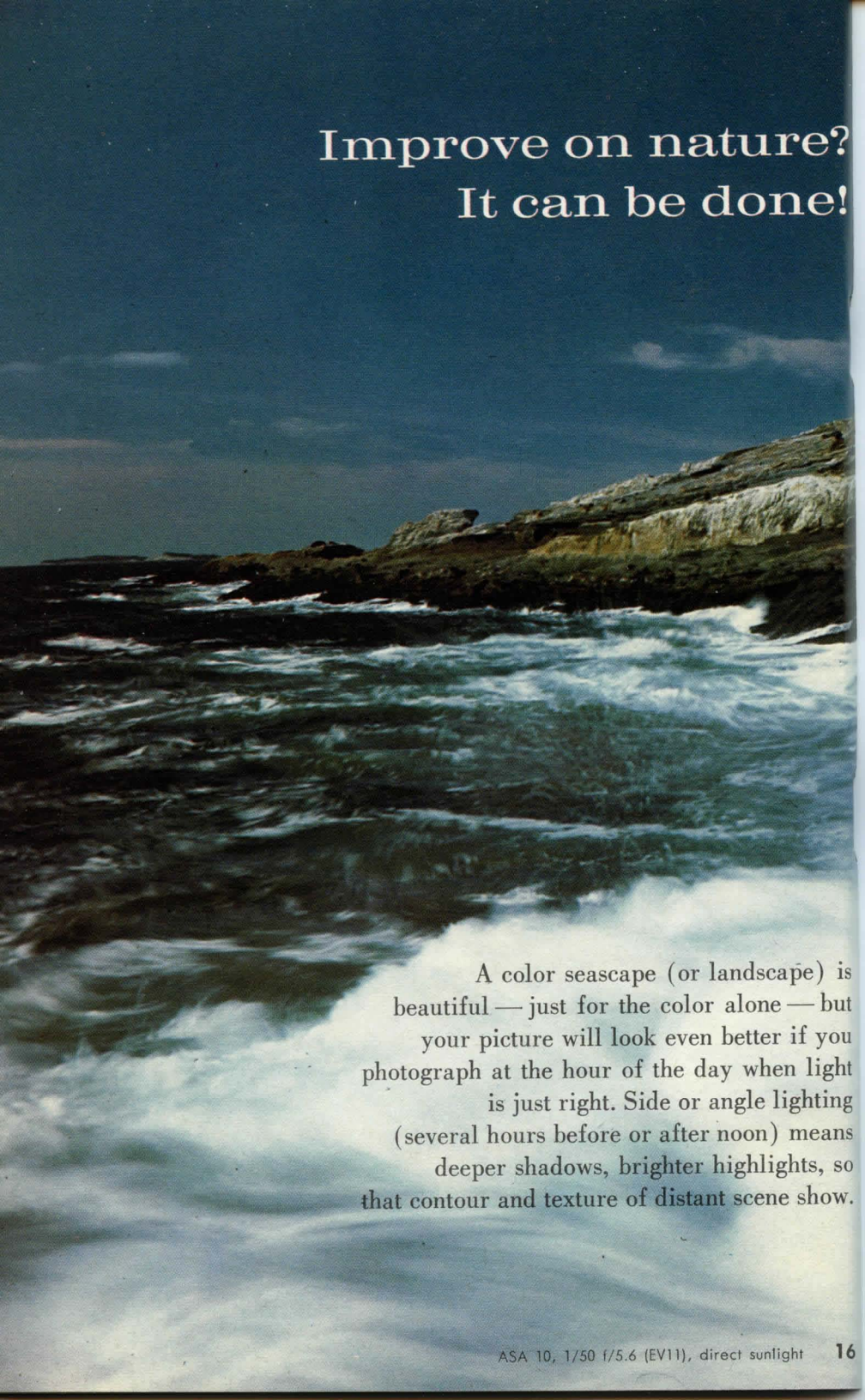
Choose black-and-white
for dramatic contrasts



Black-and-white film for a scenic like this is ideal — you can shoot away at this passing parade with both fast shutter speed (to stop motion) and small lens opening (for greater range of sharpness).

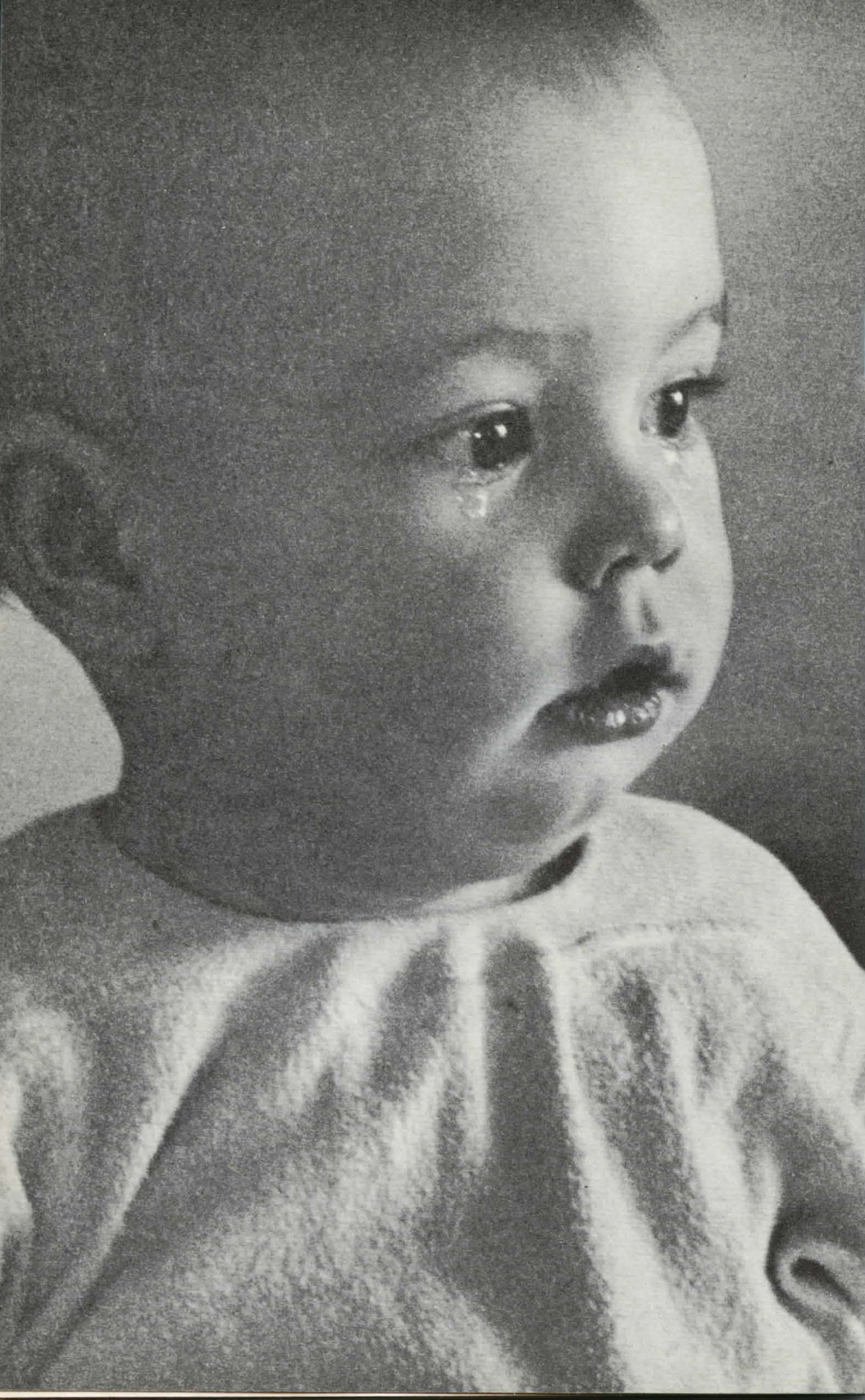
Notice how the gateway unifies the many elements into one pleasing whole, and how the low viewpoint provides interesting silhouettes.

Improve on nature? It can be done!



A color seascape (or landscape) is beautiful — just for the color alone — but your picture will look even better if you photograph at the hour of the day when light is just right. Side or angle lighting (several hours before or after noon) means deeper shadows, brighter highlights, so that contour and texture of distant scene show.





Making use of available light

One of the miracles of modern photography is the tremendous *variety* of films — both color and black-and-white — which can practically see in the dark.

Just for professionals? . . . Not at all — every amateur will want to look into these new films for his own available light pictures (“available light” simply means using only the light at hand, without supplementing by flash or floodlight).

A few hints will help you get started:

- Use a fast film (one of at least 160 film speed) and follow exposures recommended on the film packing slip for good results . . . or use an exposure meter if you have one; this is the foolproof system.
- Take several readings with your meter close to the subject’s face (especially for a portrait).
- If possible, stand at the window — shooting into the room — so that light is at your back.

Mastering the available light technique means much more versatility in your picture taking.

Clouds really stand out when you use a yellow or red filter to darken the blue sky

Filters . . . not so mysterious

There was a time when using a filter with black-and-white film was really a mystery. Actually, it's as simple as this: the filter color will be filtered out or made lighter in the picture, and its complementary color will be made darker.

There are also filters for color films; for instance, a *conversion* filter enables you to use indoor color film outdoors.

Remember not to confuse filters designed for black-and-white films with those designed for color films. Check filter information sheet to find out if exposure must be adjusted because filter cuts down on amount of light entering the lens.

Here's a scene in natural colors. At right you see it in black and white using different filters.



With NO FILTER, the colors appear in their normal tones with bright colors being light, dull colors dark.

ASA 10, 1/50 f/5.6 (EV11), direct sunlight



ASA 200, 1/300 f/8 (EV15), direct sunlight



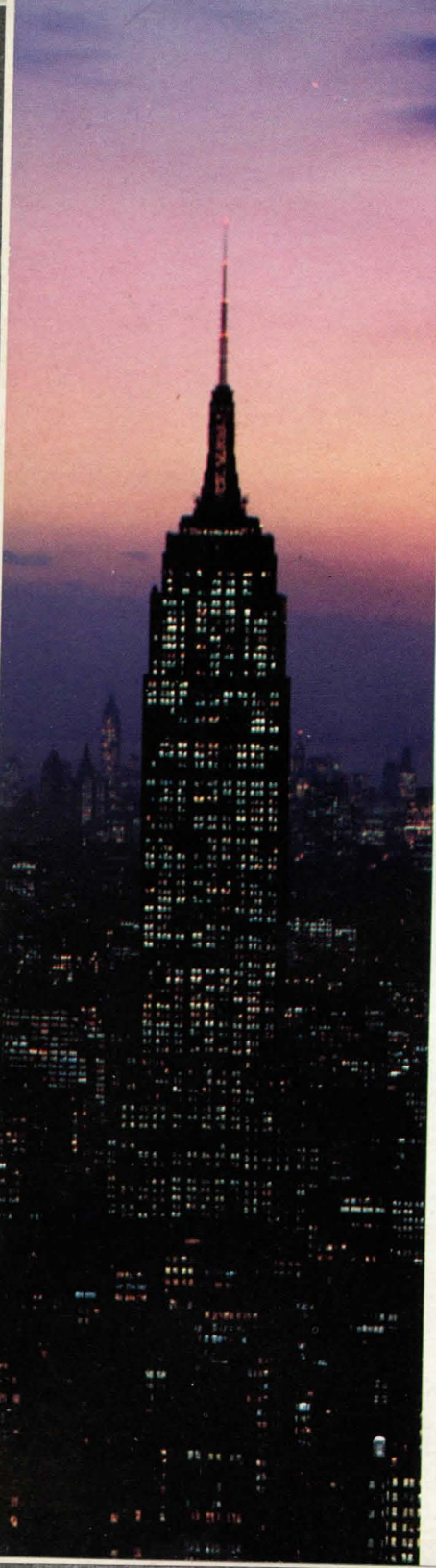
A YELLOW FILTER will lighten the colored areas that contain yellow, like the "W" on the boy's sweater.



A RED FILTER makes the red skirt appear much lighter and darkens the blue and green book covers.



A GREEN FILTER helps to lighten green areas and also darkens areas that contain red (complement of green).



Places, things, your home, your town

These are the pictures we usually don't get around to because we're just so accustomed to the place where we live, and the things surrounding us, that we take them for granted. But look around slowly . . . you'll notice that the same building looks as many different ways as there are hours in a day. Color film will capture this same old view made new by a different kind of light. The long exposures for these pictures often require a tripod (although many photographers manage by placing the camera on some other firm support). Experiment for perfect exposure: take one picture at exposure you think is right, increase one lens opening for another, and decrease one lens opening for third picture.

ASA 10, 5 sec. f/8 (EV4), dusk ►

◄ ASA 32, 1 sec. f/5.6 (EV5), dusk





Pets are unpredictable as far as posing goes, but with a little preparation (and lots of patience) your pet pictures will be outstanding too.

- Choose a plain background and color which contrasts with pet's coloring.
- Pose pet so that strongest light comes from the side — this shows off texture of fur or feathers.
- Find a helper to attract the pet's attention; helper can reward pet with bits of his favorite food, and generally keep him lined up with the camera lens.

Pets . . . pictures . . . and posing

ASA 80, 1/100 f/5.6 (EV12), overcast day



Fascinating photo subjects come in small packages — which your camera can enlarge to king-size if you use a close-up lens.

Many kinds of close-up lenses are available, but just to give you an idea, this tulip picture was taken with a 35mm camera equipped with what is called a +3 close-up lens placed in front of the regular lens.

When using this +3 lens, you can set the lens focus at infinity and the subject will be in sharp focus 13 inches away from the camera. At this range the lens covers an area 6 inches by $8\frac{7}{8}$ inches.

Close-ups . . . bigger than life

You might want to make a framing device out of heavy wire (according to dimensions in close-up lens data sheet) and attach it to your camera. This frame shows you exactly how far the camera should be from the subject (which saves measuring for every shot), and it's your viewfinder, framing what will be in your picture (since the camera viewfinder, at such close range, doesn't "see" exactly what the lens sees).

ASA 10, 1/25 f/8 (EV11), direct sunlight





Plain, old-fashioned



troubles

The clothing and transportation, the camera and film, may have changed through the years, but some photographers are still making the same old mistakes — such as the one illustrated here:

CAMERA MOVEMENT. This is a classic, and causes more all-over blur in pictures, and general unhappiness among photographers, than any other photographic problem.

REMEDY: Using a tripod is a sure cure, but also, unload your camera and practice releasing the shutter smo-o-o-thly (some photographers hold their breath, brace their feet, or lean against a building—a little extra care cures camera movement).

OTHER COMMON AILMENTS:

SUBJECT OUT OF FOCUS — watch that range-finder, and know for certain how close your camera lens works without causing fuzziness.

OVER-EXPOSURE — too much light (check exposure recommendations for sunny beach or snow scenes).

UNDER-EXPOSURE — not enough light (sudden change in the weather may call for a larger lens opening).



ASA 32, 1/100 f/8 (EV13), direct sunlight

Composition . . . in easy stages

"I don't know anything about it — but I know what I like when I see it." That's hardly an original saying but it does point out, to anyone who might be scared off by the word "composition," that good composition is, after all, just a matter of liking what we see.

Even the experts disagree on rules for composition (and have fun breaking them), so we won't list rules but just choose the things we like about this leaf picture as pointers for good composition.

- Simplicity — leaves form a simple but pleasing pattern . . . one subject, one center of interest.
- Plain background — background is a pleasant contrast but does not clutter or intrude by either line or color.
- Balance — most of the leaves are off center but picture doesn't look lopsided because there is interest on other side to balance.

Simplicity, background and/or foreground that quietly "adds" to the main interest, balance of interest (subject doesn't have to be smack in the middle) — these make up a basic formula for photographing "what you like when you see it."

Where to find further information about . . .

- **FILM** . . . Packing slip, packed right in film box, has good basic information about “average settings,” using supplementary flash or floodlights.

. . . Photo fan magazines announce the latest kinds of film, test results, characteristics.

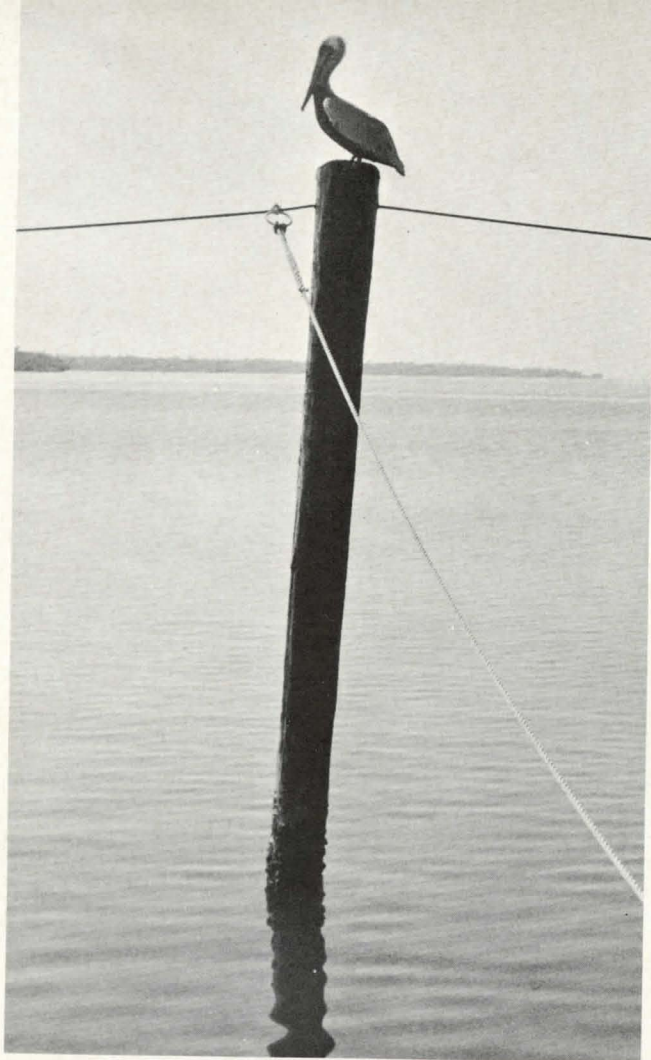
. . . For scientific details it's best to consult the film manufacturer.

. . . If in doubt about size of film for a camera, take it to your photo dealer—he'll help you select proper size and show you results of various kinds of film.

- **PHOTOGRAPHIC EQUIPMENT** . . . Instruction book tells you just what your camera, projector, and accessories are designed to do.

. . . Photo equipment manufacturer will help you analyze and correct any problems if you aren't pleased with the way your equipment performs.

- **PHOTOGRAPHY** . . . This is a large topic, but every imaginable phase is covered in inexpensive booklets (available from your photo dealer), or regular textbooks (check your photo dealer and public library).



ASA 25, 1/100 f/8 (EV13), sun-backlight

- EXPOSURES FOR "SPECIAL" PICTURES (SUNSETS, ETC.)
- FLASH EXPOSURES • CLOSE-UPS • ACTION PICTURES
- PICTURES OF CHILDREN • AVAILABLE LIGHT PICTURES

. . . Our Customer Service Department has free pamphlets on these and many other subjects — or will be happy to answer questions, diagnose picture problems. Just write Customer Service Department, Argus Cameras, Inc., Ann Arbor, Michigan.

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