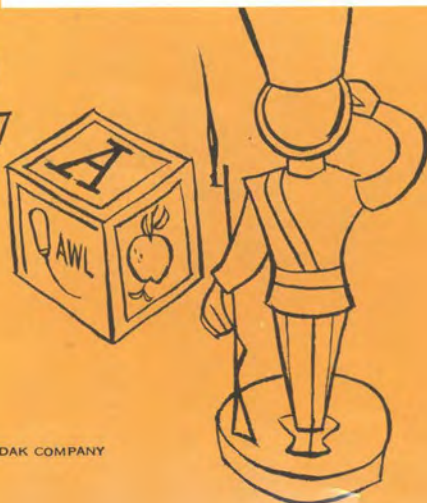


35¢

Better  
*Snapshots*  
of your  
children



A  
Kodak  
Publication



COPYRIGHT, 1955 (ALSO 1954), EASTMAN KODAK COMPANY  
FIRST 1956 PRINTING



Hello there! Have you a new baby at your house?  
Are you expecting one? Then it's high time  
you thought about pictures!

You know good pictures can multiply many times the fun and pleasure your children bring. With pictures you can share your children with folks who love them but are far away. But best of all, with pictures you can keep green your own memories of the happiness you and your children have together.

You might say that photographs are magic windows . . . windows that let you see back into the past. But there's a catch! To be able to look back through those windows years from now, you have to take the pictures today!

So don't let these precious early years slip by unpictured. Getting good snapshots of your children is easy. And, if you work it right, it's fun, too! This book tells you how to have both the pictures and the fun.

The pictures you see in this book were all taken by amateurs . . . folks who, perhaps like you, had only a casual interest in picture taking. They had nothing very special in the way of a camera, either. But the recipe for a good snapshot is easy to follow. These folks found that out . . . and followed it. You can, too!



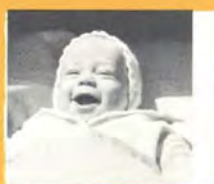
Page 8



Page 6



Page 10



Page 12

## Index

### THE PICTURES

- At the Hospital Page 6
- Beautiful Dreamer Page 8
- Heads Up Page 10
- First Smile Page 12
- Little Frog Page 14
- Laplander Page 16
- Make-Up Artist Page 18
- First Steps Page 20
- The Gang's All Here Page 22
- Oh No! Page 24



Page 16



Page 14



Page 20



Page 18

### BRAIN FOOD

- Well Begun Is Half Done Page 26
- Snap Judgments Page 28
- Enjoy Your Pictures This Way Page 30
- About Flash and Flood Lamps Page 32
- Equipment Page 34



Page 24



Page 22



### Start Here

Here's how to use this book. On these pages are the pictures this book tells you how to take. They are, by popular choice, the kind of pictures most all fathers and mothers want of their youngsters. Chances are you'll want pictures very like these of your own small fry.

Getting them will be easy. Just pick a picture you like from the ones here and mentally note its page number. Then turn to that page. There, it tells, step by step, just how to get a picture like it.

Don't start yet!

Right after this paragraph you will find one page or so of reading. We urge you to read it now, *before* you take any pictures. It will take you only about 2 minutes. As for the rest of the reading matter in this book . . . see index under "Brain Food" . . . leave those pages till later. But you should read *all* of them *after you get your first pictures back*. It will take you about 6 minutes, and you'll find it's well worth the time.



**Before you take a single picture let's talk over a few points.**

To begin with, the logical people to take snapshots of your youngster(s) are you, his parents. You have the deepest interest. You have the best opportunities.

But note that word "opportunities" Mother! Of the two of you, *you* are the one usually on the spot when things happen. *You* see baby's first smile. *You* see his first steps. *You* see him off to school.

So stop thinking Dad can take all the pictures you want. He can't. He won't "be there when it happens." That's why in this book we talk to you as much as to Dad (and perhaps a little more). And also why we have planned this book to help *you* all we can.

Now have you two ever asked yourselves what kind of pictures you think you'd like to have (both now and ten years from now) . . . and how many?

Would you be happy with an album in which pictures of every sort were

mixed together . . . no special order . . . just a lot of miscellaneous snapshots taken whenever you happened to think of it? Of course, this is better than no pictures at all, but is it what *you* would like to end up with?

Wouldn't you like much more, a step-by-step picture story of that wonderful first year . . . and all the other years, too? Well, you can have it! Anyone can . . . with very little effort (if you can call fun "effort"), and at relatively small expense. All it really takes is willingness . . . willingness to follow some common-sense tips you'll find in this book about *how* to take pictures and *when*.

## TIP About Your Camera

We assume you have a simple, modern camera built for flash. If you have a more expensive type . . . that's fine. If your camera does not have built-in flash contacts, you can still take most of these pictures, so don't give up. But, a modern flash camera, even an inexpensive one, will run rings around your old one, and should be considered seriously (see inside back cover). Incidentally, contrary to some parents' fears, flash has never been known to injure a baby's eyes.

## TIP How Often?

By keeping your camera ready, you will catch the all-of-a-sudden things when they happen (Where is your camera now?). But in addition to these *unplanned* pictures, it's smart to *plan* on certain others. Pick one day (of the week or month) on which you will *regularly* take at least a few pictures. Two weeks is about the right time between pictures for

babies up to about 6 months. After that once a month is often enough. Why not pick a day such as the first Saturday of each month and mark that on your calendar *right now* as *Picture Day*.

## TIP Be Prepared

Good pictures are caught by people who are ready with their cameras when something "good" happens. You never know *when* your youngster is going to do something extra cute . . . you only know he surely will! There is only one way of being fairly sure of getting that picture. *Keep your camera loaded all the time. Keep it where you can grab it on the run. Keep the flash unit, lamp, and flash guard on the camera, too.*

## TIP How Close?

Close-ups are almost always better than pictures taken from farther away. No! You don't need a fancy camera to get them. Take the picture on the inside back cover for instance. That seems to be a close-up. Actually, it's just an enlargement of a part of the snapshot you will find on page 12. Makes a much better picture doesn't it? And you can have enlargements made from any sharp snapshot!

But when you want close-ups it is better to take them directly. Just shoot from close by. If your camera won't focus as close as you would like to get, use a close-up lens (see equipment section) over your camera lens. With such a lens you can take pictures as close as three feet.

Outdoors, close-ups are no trick. Just focus close, or use a close-up lens, and

then snap the picture as usual. Indoors by flash, there is one special point you must be sure to make. Because the flash lamp is so close to your subject, *you must use a flash guard.*

## TIP How Many?

Never (well, hardly ever) shoot just one snapshot of anything. It is only a series of three or four shots showing what happened next that makes pictures really interesting . . . that truly brings that day to life. You rarely get just what you want the first time you shoot anyway. So always shoot several. The little picture story below shows what we mean.

## TIP Flash Danger

Flash lamps may occasionally shatter when flashed. So the only wise way for you to take *your* flash pictures is with a flash guard over your flash reflector. *The closer the lamp to your subject, the greater the danger and the more important that flash guard becomes.* Never use a cracked flash lamp or one that has been dropped on a hard floor.





## **A**t the Hospital

If there is one picture you'll treasure, this is it. Your baby, tiny, helpless, an hour or so old, and you blissfully happy at your first chance to examine, to admire. One of life's happiest moments! And just the sort of memory that a picture will keep vivid all through the years. It's really worth planning to get.

You have to have the hospital's permission to take the picture. Most don't mind. Generally, it's best to ask your doctor about it well beforehand.

Dad: This picture is your job. It's a natural for flash, so it won't be hard for you to get a good one. Just look the directions over carefully beforehand. Then take several shots, each from a different angle. If possible have the baby in different positions, too. That way you better your chances of getting a really good shot.

- 1 Film:** Kodak Verichrome Pan or Plus-X (35mm); Kodacolor.
- 2 Light:** Flash—with flash holder on camera.  
SM, SF, or M2 lamp at distance of 5 feet.  
Or, No. 5 or 25 lamp at distance of 5 feet with two thicknesses of white handkerchief over the reflector.
- 3 Use a Kodak flash guard over your flash reflector.**
- 4 Settings:**
  - *Distance:* 5 feet, focused if necessary.
  - *Shutter:* set at "1" or 1/25 second.
  - *Lens Opening:* at  $f/16$ , if adjustable.
- 5 Squeeze:** Do not *punch* the shutter button.

The only real hazard is the nursery window. If you have to shoot through that, it's a little tricky. Don't shoot straight through the glass. If you do, the flash will bounce off the glass right back at your camera. Result? A big glare, and no baby.

It's easy to avoid this. Just stand at one side of the window. (See diagram). When the light goes through at a slant, it can't bounce back!

If the baby's cradle has high sides you may have to get up on a chair to be able to see him. This high angle is good anyway. It lets you see his face better.

You will have to guess at the distance inside the window. Most times, 2 feet is about right. That means you should get about 3 feet from the glass.



## B beautiful Dreamer

All the innocence and peace of babyhood captured in one picture! To many a mother, the dearest picture of all is the one of her baby asleep. Naturally, a new baby is in a cradle or bassinette.

Good pictures like this are easy to take if you shoot from the right angle. A high one is good. Shoot so that you look almost straight down. Time is important, too. After lunch is usually best. Then a sound snoozer can be positioned to suit the picture and you can keep trying till you get just the effect you want.

A few years from now it will be hard for you to remember how *very* small your baby really was. A picture can remind you, however. The trick is to include something in the picture to show size . . . a tablespoon planted in a little fist, a grown-up's hand on the cradle, a large doll, etc.

8





- 1 Film:** Kodak Verichrome Pan or Plus-X (35mm).
- 2 Light:** Bright daylight—not sunlight, plus a No. 2 reflector-type photoflood lamp or a No. 2 photoflood lamp in a good reflector.
- 3 Settings:**
  - *Distance:* 5 feet, focused if necessary.
  - *Shutter:* set at “1” or 1/25 second.
  - *Lens Opening:* at  $f/11$ , if adjustable.
- 4 Squeeze:** Do not *punch* the shutter button.

This can be either an indoor or outdoor picture. Whichever it is, you need a sunny day. Most month-old babies will fuss in full sunlight, even if sleeping. So put the cradle or basket close to a bright window or on a light, open porch, but out of direct sunlight. This will give you a soft, even, over-all light.

Your main light is the floodlight. Place this on the opposite side of the basket from the window (or the direction of the daylight). It should be from 4 to 5 feet above the basket and a little to one side. You may have to stand the lamp on a chair or table, to get it high enough.

Good pictures are usually taken shooting nearly straight down. If you shoot at that angle, you may have to stand on a chair to take the picture. Otherwise, you won't be able to get far enough away so your camera can get a sharp picture.

# H eads Up



Ever wonder what goes on over *your* shoulder when you're not looking? Here's one good way to find out. As soon as he can hold his head up (wobbly or not), picture possibilities get good. That bright-eyed, bewildered look at his "Brave New World" is a must. But it is only one of the many good pictures you *can* get.

If Mother holds the baby then Dad has a double job. He takes the picture and also tries to get the expressions. But a smile may be something only Mother can get. So if you insist on a smile, let Dad or Grandma provide the shoulder.

Choose the time for the picture by your baby's mood. Try just before feeding for tears or complaints; just after, for droopy-eyed contentment. For smiles or bright-eyed interest, try just after he wakes up.

**1 Film:** Kodak Verichrome Pan or Plus-X (35mm); Kodacolor.

**2 Light:** Flash—with flash holder on camera. SM, SF, or M2 lamp at a distance of 5 to 7 feet. . . . plus reflector. Or, No. 5 or 25 lamp at a distance of 5 to 7 feet with a thickness of white handkerchief over the reflector.

**3 Use a Kodak flash guard over your flash reflector.**

**4 Settings:**

- *Distance:* 5 to 7 feet, focused if necessary.
- *Shutter:* set at "1" or 1/25 second.
- *Lens Opening:* at  $f/16$ , if adjustable.

**5 Squeeze:** Do not *punch* the shutter button.



You could use just plain old flash for this picture. You'd get your picture all right. It just wouldn't look as good. If you're curious, give it a try.

But, you'll get a lot better picture if you use a reflector. By "reflector," this time, we mean white, or near-white room walls. Such walls bounce light in all directions. That extra light brightens up the shadows of your picture . . . shadows that would otherwise be black and harsh.

For best results, have Grandma stand near a corner. You get more reflected light that way. The walls behind her and the baby should be plain. That's important! For that peeping-over-the-shoulder effect, shoot from waist level. Otherwise, shoot from about shoulder high.



## F<sup>irst</sup> Smile

What's that? Gas? Of course not! That's a smile! These first signs of a lovable personality make wonderful pictures . . . pictures that later recall not only the delight you felt at the smile, but also the fun you had trying to catch it with your camera.

Look for smiles to begin during those wide-awake periods in the second or third month. Catching one of these smiles is something of a trick. In the first place, it takes team-work. One of you should watch through the camera viewfinder . . . finger ready to squeeze the button; the other should do the coaxing. Mother is best at coaxing, so this puts Dad at the controls.

In the second place, these first smiles are quick. Don't wait until the smile is full to squeeze the button. By the time the shutter snaps, the smile will be gone. The time to press the button is when the smile is just starting. Don't *punch* the button, just because you are anxious to be quick. There is another smile where that one came from.

**1 Film:** Kodak Verichrome Pan or Plus-X (35mm); Kodacolor.

**2 Light:** Direct Sunlight plus reflector.

**3 Settings:**

- *Distance:* 5 feet, focused if necessary.
- *Shutter:* set at "1" or 1/50 second.
- *Lens Opening:* at  $f/22$  for black-and-white films,  $f/11$  for Kodacolor.

**4 Squeeze:** Do not *punch* the shutter button.

You need a sunny day for this picture. The baby should be in his carriage with the hood down. You also need something else . . . a reflector. This is to shine sunlight into the harsh shadows.

Sunlight should come from one side, and the reflected light from the other. *Don't have him looking toward the sun!* Shoot from a high angle so his head and hands will have a blanket or pillow background.

Don't let the reflector worry you. Natural ones are all around. For instance, you can place the carriage next to the sunlit wall of a white or near-white house. Another easy way is to hang a sheet over the clothesline and stand the carriage next to that.

If neither of these is possible, use aluminum wrapping foil. A few strips thumbtacked to a wall or taped to a large card will do fine.



# L

## ittle Frog—Little Puddle

(A close-up)

From five months on, the daily bath is sheer adventure. Sometimes it's marked by furious splashing; sometimes by chortles or screams of glee; and sometimes by the quietest, most thoughtful-faced appreciation. But, whatever the mood, it's spontaneous, charming, and always well worth a picture.

The sink, the bathinette, and the tub are all good places for these pictures. What *is* important is that the background be plain. If the bathinette has to be out in the middle of a room, look *beyond* the baby and see what else will be in the picture. The best shots are made with the bathinette close to a plain white or light-colored wall.

Whether you use a sink, bathinette, or tub, expect action! Just how quick and unpredictable it can be you *know*! Flash is your best light. It stops action, and it's sure. Floodlight can be used, too but takes time to set up.

14





- 1 Film:** Kodak Verichrome Pan or Plus-X (35mm); Kodacolor.
- 2 Light:** Flash—with flash holder on camera.  
SM, SF, or M2 lamp at a distance of 3 to 4 feet. . . . plus reflector.  
Or, No. 5 or 25 lamp at a distance of 3 to 4 feet with *two* thicknesses of white handkerchief over the reflector.
- 3 Use a Kodak flash guard. It's important.**
- 4 Settings:**
  - *Distance:* 3 to 4 feet. If your camera does not focus, use the Kodak Close-Up Attachment recommended for your camera. (See your camera manual or your Kodak dealer.) If your camera *does* focus but not to 3½ feet, use the Close-Up Attachment and set the camera focus for 15 feet.
  - *Shutter:* set at "I" or 1/25 second.
  - *Lens Opening:* at *f*/22 for black-and-white films; *f*/16 for Kodacolor.
- 5 Squeeze:** Do not *punch* the shutter button.

With a close-up lens you must get the distance right. Your picture will be sharp only from 3 to 4½ feet from the lens. So, make sure baby's nose is about 3½ feet from the lens.

Your camera viewfinder needs interpreting in close-ups. If the viewing lens is above the camera lens, when you look through it, you will see higher than the camera sees. While *you* see all of the baby, the camera cuts off some of his head. To avoid this, aim a little higher than you really want. If the viewing lens of your camera is to the right of the taking lens, aim a little to the right.

Of course, you don't *have* to take a close-up. At 5 feet, follow page 10.



## Laplander

Like to hold him? Who can turn down an invitation like that? And what a picture you can get! An obviously doting relative providing the lap and the entertainment; and your obviously blissful laplander busy testing both.

The angle and distance from which you take this picture are all-important. If you get far enough away to see all of Grandma, there's not much baby. If you get close enough to have baby large, you cut off Grandma's head and legs. If you take the shot from a low angle, Grandma will look all legs.

The best angle is a high one. You stand while she sits. Or if she stands, you get up on a chair. This high angle brings the heads of your subjects closer together. Result—your picture has a chummier look. Try having her sit in a chair close to a window. If baby is awake, get the two of them looking at something in her hand or at each other. Then, snap your picture.

**1 Film:** Kodak Verichrome Pan or Plus-X (35mm); Kodacolor.

**2 Light:** Sunlight coming in a window . . . plus reflector.

**3 Settings:**

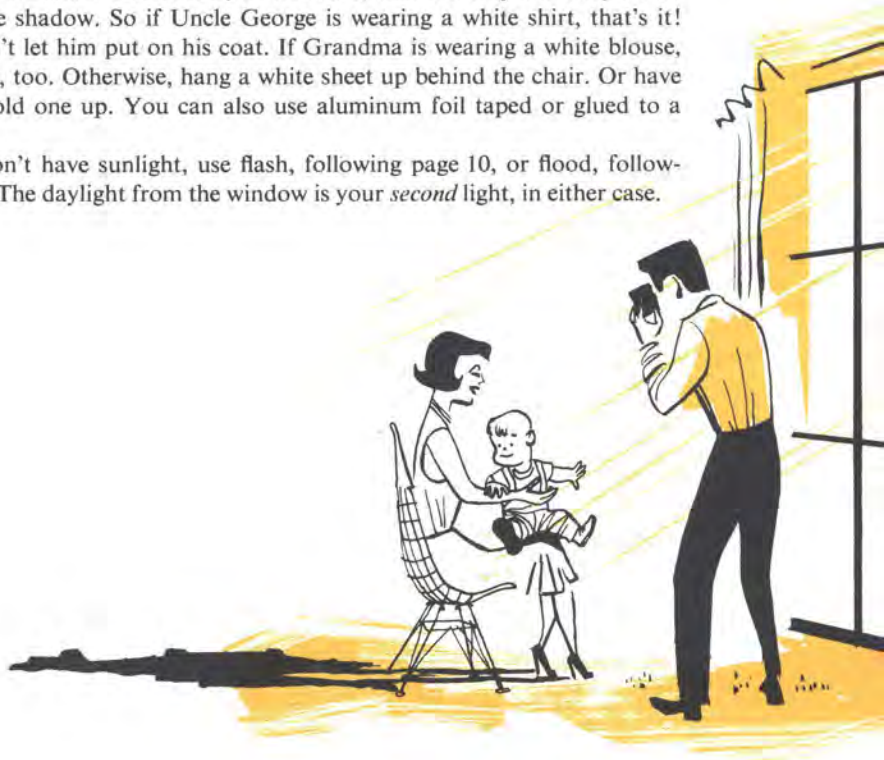
- *Distance:* 5 feet, focused if necessary.
- *Shutter:* set at "1" or 1/50.
- *Lens Opening:* at *f*/22 for black-and-white films; *f*/11 for Kodacolor.

**4 Squeeze:** Do not *punch* the shutter button.

For this picture you need a large window with sunlight streaming in. You also need a reflector. Why? Because the light at a window is very one-sided. To your camera, things by the window look like a half-moon . . . bright on one side, dark on the other. When you use a reflector, you send some sunlight back to light up the dark side.

What's a reflector? Remember, in this case, that it's only the baby's face that's in the shadow. So if Uncle George is wearing a white shirt, that's it! . . . but don't let him put on his coat. If Grandma is wearing a white blouse, that will do, too. Otherwise, hang a white sheet up behind the chair. Or have someone hold one up. You can also use aluminum foil taped or glued to a large card.

If you don't have sunlight, use flash, following page 10, or flood, following page 8. The daylight from the window is your *second* light, in either case.





When your half-pint Henry the Eighth starts slinging pudding at the walls don't grab a wash cloth . . . grab your camera. It's a "wonderful phase" he's going through! And it won't last long (thank heavens).

You don't have to plan much for such a picture. You can count on him to caricature his own eating habits. But in a picture some foods show up better than others. Chocolate pudding makes the best mess. Strained prunes are good goo, too . . . if he loves them.

For best "results," Junior should have had some of his meal so that his hunger pains are gone. The idea is that he should be hungry enough to eat most of the pudding but at the end be more interested in playing.

This is a time when a sequence of pictures is almost a *must*. Five or six shots beginning with the first spoonful and ending with the almost inevitable hand scraping of the dish, will give you a story you'll enjoy for years to come.



**1 Film:** Kodak Tri-X.

**2 Light:** No. 2 Photoflood Lamp in reflector, or No. 2 reflector-type flood lamp at a distance of 7 feet . . . plus second lamp diagonally in front at 5 feet.

**3 Settings:**

- *Distance:* 5 feet, focused if adjustable.
- *Shutter:* set at "1" or 1/25 second.
- *Lens Opening:* if adjustable, at *f*/11.

**4 Squeeze:** Do not *punch* the shutter button.

Have the chair against a plain wall. Use two photographic flood lamps . . . either No. 2s in 12-inch reflectors (see "What Every Young Mother Should Know") or No. 2 reflector-type lamps in sockets that can be aimed.

Place one lamp 7 feet in front of the chair, but just a little to the left. The lamp should be about a foot higher than the tray.

Place the second lamp 5 feet in front of the chair on an imaginary line drawn through the left rear and right front legs. This lamp should be about 2 feet higher than Junior's head (bridge lamp standing on a chair will do it).

Set up the lamps before you bring on the pudding. Turn them on just before to give him a chance to get accustomed to the glare (it won't hurt him).

Kodak Tri-X Film can sometimes make it possible for you to shoot indoor snapshots without flash or photoflood lamps. On bright sunny days small, light-colored rooms like kitchens and baths will often be well enough illuminated so that natural, pleasant pictures are obtainable without use of photographic lighting equipment.





## F<sup>irst</sup> Steps

Balancing precariously on only two feet, and with both hands clinging desperately to an outcropping of couch, he gazes out across the awful gap. Suddenly, with daredevil courage he launches himself out and away . . . across the floor to the next chair. His first steps! Maybe he only gets in three or four before the fall. But, however many there are, your baby will never be the same. It's a picture that will speak volumes to your heart for years to come.

Your picture should have two things. You want it to show him taking the steps, of course. But it's important to the effect that you also show how small he looks next to the grown-up sized things around him.

Take the picture from about waist level . . . not yours . . . his! Get back far enough to see all of him PLUS the place he starts from and the place he's going to. Shoot from a little to one side. Try to "frame" the picture so there is more space ahead of him than behind him.

- 1 Film:** Kodak Verichrome Pan or Plus-X (35mm); Kodacolor.
- 2 Light:** Outdoors—Sunlight (see page 12); Indoors—Flash (see page 14).
- 3 Settings:**
  - *Distance:* 5 to 7 feet; focus at 5 feet.
  - *Shutter:* set at “1” (snapshot) or 1/50, for sunlight; 1/25, for flash.
  - *Lens Opening:* at *f*/22 for black-and-white films, *f*/11 for Kodacolor.
- 4 Squeeze:** Do not *punch* the shutter button.

If you can take this picture outdoors in sunlight, that’s best. Outdoors you have no light problem. Baby and a plain background are all you need to think about.

One if! It’s about Kodacolor Film. To get this picture in Kodacolor, have the sun at your back. On page 12 it says the sunlight should come from the side. That’s fine for Verichrome; not so good for Kodacolor if you don’t use a reflector (and here, you don’t).

Indoors, flash gives you one problem. Things far away from your flash unit don’t get much light; things close by may get too much. So don’t have Dad start “Mr. Walker” from the other end of the room and shoot when baby is halfway to you. In the picture, baby may be bright and clear, but poor Dad . . . he’ll be hard to see in the dark down there.

It’s simple to avoid this. Just shoot from the side (see diagram). That puts Dad and his footloose friend the same distance from your flash lamp.





## he Gang's All Here

First thing you know, he's not a baby any more. Heck, no! He's a "big boy" and one of the gang! And when the gang gets together that's your chance for good pictures. Not just of your youngster! Better than that! Of your youngster among his peers . . . in that wonderful "little girl and boy land" where what *he* says is important . . . taken as one man to another.

This is your first group picture, and let's face it, it's harder to shoot four or five than it is one. But when there's a crowd around there's lots of fun. You won't want to miss catching the uproar at birthday parties, at Halloween, or at Christmas.

So when you spot a bit of action like the big conference below, plant yourself on the sidelines and wait. If they're *really* interested in what they're doing they'll soon forget you're around. *That's* when to take your pictures.

Matter of fact, one secret of good pictures of any youngster (or any grown-up too!) is as simple as this: Shoot when they're too busy to notice.

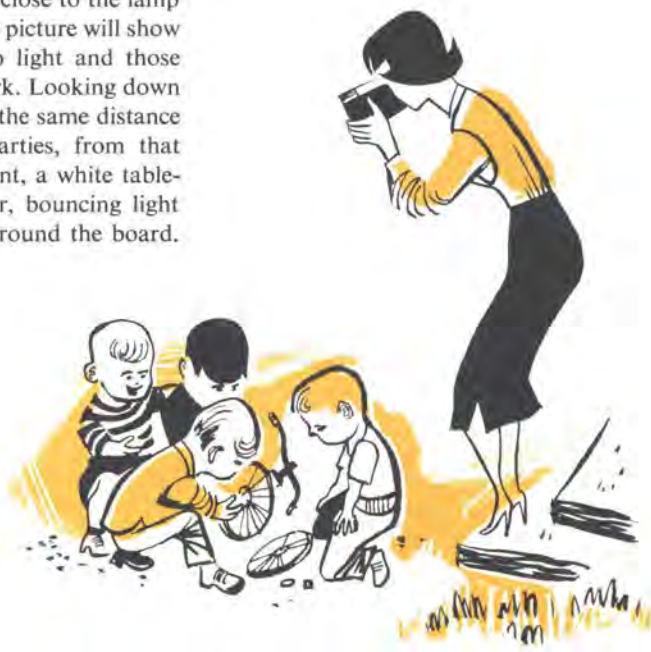


- 1 Film:** Kodak Verichrome Pan or Plus-X (35mm); Kodacolor.
- 2 Light:** Outdoors—Direct Sunlight; Indoors—Flash, using clear SM, SF, M2; No. 5 or 25 lamps. . . . plus reflector(s) wherever possible.
- 3 Settings:**
  - *Distance:* 7 to 10 feet; focused if necessary.
  - *Shutter:* set at “I” (snapshot) or 1/50, for sunlight; 1/25, for flash.
  - *Lens Opening:* at  $f/11$ ; but, with black-and-white films outdoors, use  $f/22$ .
- 4 Squeeze:** Do not *punch* the shutter button.

If the crowd is in sunlight, some faces may be in sun, some in shade. Shoot from where the camera will see the most sunlit faces. If possible, coax the gang to where a white wall, sidewalk, etc. reflects light into the shadows. That really helps.

The best viewpoint to shoot from is a high one . . . a foot or so above their heads. You *need* to aim down so that you can look *into* the crowd . . . so some don't block off your view of others . . . so all are more nearly the same distance from the camera lens (better focus).

Indoors use flash. And for this the high viewpoint is extra important. If some of the crowd are close to the lamp and some far away, the picture will show those too close as too light and those farther away as too dark. Looking down makes all more nearly the same distance from the lamp. At parties, from that slightly higher viewpoint, a white tablecloth is a fine reflector, bouncing light into the happy faces around the board.





h No!



Once they get beyond babyhood, you don't *have* to amuse the youngsters any more. Left to themselves (nearly always a mistake) they can be counted on to find *something* to do. Whether it's fluffing out the pillows, or spraying off the windows (open), or testing the cake frosting, it's a good picture. Suppress that groan and grab your camera. This kind of picture will be a hit for years.

This is likely to be an action shot. So unless your camera has fast shutter settings, your quick-moving subjects may be blurred. Shoot anyway! A blurred picture is nearly always better than none at all. And for showing action, it is sometimes even better than one where action is "frozen."

If you're indoors, flash has wonderful action-stopping power. The common flash lamps flash brightly for only a very small fraction of a second. So your camera only "sees" your subject for that long. It's about as if your camera were set for a fast shutter speed. Try it! It's a pretty nimble child you can't catch this way, even with a simple flash camera.

- 1 Film:** Kodak Verichrome Pan or Plus-X (35mm); Kodacolor.
- 2 Light:** Outdoors—Direct Sunlight; Indoors—Flash, using SM, SF, or M2 if possible; No. 5, 25, or 8 as second choice.
- 3 Settings:**
  - *Distance:* As necessary; focus in advance if possible.
  - *Shutter:* set at “1” or 1/50, for sunlight; 1/25, for flash.
  - *Lens Opening:* at  $f/11$ ; but, with black-and-white films outdoors, use  $f/22$ .
- 4 Squeeze:** Do not *punch* the shutter button.

To catch “action” pictures with a slow shutter calls for smart shooting. Both of the illustrations show how. Both *could* have been caught by simple camera snapshot. Why? Because the action in both cases was at a point where it was actually stopped. Either *could* have been posed.

When you shoot then, this is what to watch for . . . that fraction of a second (in the midst of action) when the motion is stopped.

When should you actually press the shutter button? *Just before* one of these “motionless” moments. You know when! When the golf club is just approaching the end of its up swing . . . when the bat swings back ready to hit the ball. Suppose you miss the timing? Then your picture will be blurred, but as we said before . . . sometimes that makes it better.

Indoors, use the SM, SF, or M2 lamp if your camera is made for them. These lamps have a flash that lasts only about 1/200th of a second. This is fast enough to stop any kind of action you are likely to get from youngsters. Other types of lamps flash more slowly. They do not, therefore, have quite the action-stopping power.



You've made a start—a good start—on a picture story of your child's life. But one swallow doesn't make a drink; nor a few pictures an album. With pictures, it's "the more the merrier." So don't stop now.

Try to capture on film some of the unpredictable, inimitable, pathetic, and

lovable things he does. There are dozens of such pictures—yours for the taking.

You don't know how to take them? But, you do! If you have taken many of the pictures in this book, YOU DO know how. This book is a kind of short course in picture taking. By taking the pictures, you teach yourself.



Birthday pictures are high on the list of pictures people want. Favorite shot is that first grab at the first cake. Usually, the cake and the high-chair plant the baby at one spot. This makes a natural set-up for flood light. Page 18 gives you the know-how for flood shots.

If it's a party, flash is your only good answer. And, since you have a crowd, page 22 is the best one to follow.



Christmas is probably the year's best time for family pictures. The excitement and confusion make flash your only safe answer.

If you want both the tree lights and the youngsters to show up well in your picture, you will have to take it a special way. Set your camera for a "B" (bulb) or "L" (long) exposure. Put a lamp in the flash unit. Place the camera on a chair or table (close to the edge) so that it is aimed at the tree. Now, holding the camera so it can't budge, take the flash picture, but hold the shutter button while you count five. This holds the shutter open and lets the tree lights "burn in." You'll get especially nice results with Kodacolor Film.

## Is Half Done

The directions for taking these pictures work for other pictures, too. In fact, they will work for most of the pictures you will ever want to take. All you have to do is *match* the picture you want with one from this book.

What you *match* are the *light*, and the

picture situation. If your subject is in sunlight, find a sunlit picture in the pages of this book. Then, just follow directions. If your subject is in shade, or indoors, choose a picture made by flash or flood. How it works out, you can see by the pictures below.

See How They Grow! It's so easy to forget how small they were when. . . . But pictures like these never forget! Shoot one every birthday; same place, same pose! Flash, flood, sunlight—any light will do! Some kind of scale behind them (see pictures) helps show size.

---

What do you do if the day is sunny but your young subjects are in the shade? Or, suppose the day is cloudy but bright? Frankly, black-and-white pictures at such times are sometimes dull stuff. But, if your camera lens will open up to  $f/8$  or 5.6, try a snapshot anyway.

The best tip at these times is to use flash. For Verichrome Pan, stand 5 to 10 feet away. Set the lens at  $f/16$  (if it's adjustable). Use SM, SF, M2, No. 5, or No. 25 lamps . . . whichever is recommended for your camera. If you are using Kodacolor Film, you must use blue-coated flash lamps. Use No. 5B or 25B (if these are recommended for your camera) and stand 5 to 7 feet away.



**Jumpy**



**Jumbled**



**Underdone**



## Snap Judgments

Want to take better pictures—and do it easier? True, most pictures are a “snap” to take. But, there’s more to really good pictures than just squeezing the shutter button.

The easiest way to improve the *next* pictures you take is to judge carefully the last ones you took. Go through them one at a time and decide what you did right, and also, *what you could have done that would have been better*. Do this every time you get a new set of snapshots, and you’ll begin to get really good pictures more often. The pictures and tips below will help you with your “snap judgments.”

**Camera Jumpy:** The whole picture is blurred. This happens when you “punch” the shutter button. To avoid it, stand steady with feet apart and camera pressed firmly against your body. Hold

your breath and s-q-u-e-e-z-e in the shutter button. If you have a neck strap, use it.

**Jumbled:** Your subject is hard to see because of the background. To avoid this, look beyond your subject before you take the picture. If chairs, tables, lamps, etc., can be seen behind your subject, the effect will be cluttered and confusing. For people, plain backgrounds are your best bet.

**Underdone—Too Little Light:** Picture dark with details hard to see. Avoid taking snapshots in shade (use flash if you do). Don’t use flash or flood lamps too far from subject (see tables for correct distances).

**Burned—Too Much Light:** Everything looks too white. To avoid this, don’t set your camera on “B” for a sunlight snap-



**Burned**



**Bleary**



**Scalped**

shot. Beware of setting the lens opening too wide, or placing flash or flood lamps too close to your subject (see tables for correct setting and distances).

**Bleary-Eyed:** You can't see through dirty glasses; your camera can't see through a dirty lens. Use Kodak Lens Cleaning Tissues—often.

**Scalped:** This is merely another case of careless view finding. Keep your eye on the finder image and keep the subject accurately framed until after the shutter clicks.

**Fuzzy Focus:** This kind of fuzzy-wuzzy comes up when you take box-camera pictures closer than your camera manual says, or set a focusing camera wrong. Box-camera close-ups can be made with a Kodak Close-Up Attachment.



**Fuzzy**



Enjoy



## Your

## Pictures

## This Way

Now that you have a lot of fine pictures, what are you going to do with them? An album? Yes! An album is a natural easy way to keep pictures. But, it's not the only way. Pictures can be useful. Pictures can be fun, too. Both, in ways you may not have thought of.

*Greeting Cards:* A good snapshot of your baby can be made into a fine, highly personal announcement card . . . . A snapshot of your family will make a good greeting card at Christmas, Easter, or other holidays. Most photofinishers can make these cards for you. Just pick a good snapshot from your collection. Select the type of card you want from those he has to offer. Then relax. He will do the rest.

You can also make greeting cards yourself. You don't need to know a lot about photography. Booklets tell you how, and your dealer can supply all the things you need, usually in kit form.

*Mounted or Framed Pictures:* A simple desk type frame with a picture of the baby in it adds a pleasant touch to a man's desk. Large pictures in frames can bring the baby to relatives or friends far away. A wall gallery of large pictures—of you, the baby, and others in your family—can be the pride and joy of the grandparents. Your photofinisher can make any enlargements you need.

*Another Album:* Yes, indeed!—one for your son or daughter—the one they will add to later when *they* start taking pictures—the ones they will take with them when they start their own families.

*Your Negatives:* These are without price. You can never take these pictures again. So keep them properly, preferably in a negative album or file. See that they are marked so you know what, who, where, when, and why. Store them where it doesn't get too hot, too cold, or (especially) too damp.

## What every young mother (and father) should know



Just as in some fields it's important to know about the birds and bees, in the indoor picture field it's important to know about flash and flood lamps.

**FLASH LAMPS:** A flash lamp of the ordinary sort makes just one great burst of light. This means it is "good" for just one picture. In most modern flash units, the lamp is set off by a current of electricity from a dry battery. The camera shutter closes the switch that lets the current flow from the battery to flash the lamp.

*When the lamp flashes is important.* To take a picture, the camera shutter must be open at exactly the time the lamp's flash lights up the scene. Otherwise, the camera will not be able to "see" the scene. The switch in the camera shutter is set so the lamp will flash at the right time. One caution! Weak batteries may cause a lamp to flash late . . . after the shutter has closed . . . or not at all. Make sure your batteries are fresh whenever you take flash pictures.

There are several kinds of flash lamps. Most non-professional cameras and flash units use "midget" lamps. These are about the size of plums. Most commonly used are the No. 8, No. 5, No. 25,

## ... (about flash and flood lamps)

M2, SM, and SF.

The best kind of lamp to use for pictures of children is the Type F lamp, SM or SF. This lamp has a very quick flash—so quick that it has about the same action-stopping power as a 1/200-second shutter speed. So, *if your camera is built for this lamp*, be sure to use it. The M2 lamp, actually a sub-midget size, flashes nearly as quickly but requires a special small flash holder. The No. 8, 5, and 25 lamps flash more slowly. They have about the same action-stopping power as a 1/50-second shutter setting.

**PHOTOFLOOD LAMPS:** These flood lamps screw into ordinary light sockets and burn extremely brightly on ordinary house current. In size, they range from oranges to grapefruit. Each lamp will last for a large number of pictures.

The light of a photoflood must be aimed. For this reason, the No. 2 photoflood lamp recommended in this book is usually used in a soft-polished reflector about 12 inches in diameter and 7 inches deep. One type of photoflood has a reflector-like shape and is silvered on the inside surface. These “reflector-type” lamps need no accessory reflectors.





### **Kodak Duaflex IV Camera:**

Simple-to-use, yet inexpensive, this is a nearly ideal camera for picturing babies and youngsters, indoors or out. It has a big, brilliant reflex viewfinder that lets you see what you are shooting the size the picture will be. There are two models. The Kodak Duaflex with all-focus Kodet Lens (no focusing necessary—sharp pictures at all distances up to as close as 5 feet) is a sunny day snapshot camera with built-in flash contacts for indoor flash snapshots up to 14 feet away. The Kodak Duaflex, *f/8* has a Kodak Lens that focuses for pictures from far away to as close as 3½ feet. It will give you snapshots in the shade, or on cloudy days, and flash pictures up to 50 feet away. Both cameras take time exposures, too. You get twelve 2¼-inch-square pictures per roll.

For nearly all of the pictures in this book, including those made by flash, set the camera shutter at “INST.”

### **Kodalite Flashholder and Kodalite Midget Flashholder:**

Both of these flash holders fit all current Brownie and Kodak Duaflex cameras. They fasten on in a jiffy and have a complete flash table on the back. The Kodalite Midget is designed especially for economical M2 flash lamps, but will also accommodate No. 5 and 25 lamps.





**Kodak Pony 828 Camera:** Here is a real all-round camera! It can give you black-and-white pictures, full-color Kodacolor pictures, and the beautiful color of Kodachrome slides! Yet, despite all this, this is an easy-to-use camera in the low-price class. The  $f/4.5$  lens (cloudy-day snapshots!) focuses down to  $2\frac{1}{2}$  feet. The shutter ranges all the way from B (long) to an action-stopping  $1/200$ . Built-in contacts make it ready for flash pictures with the Kodak Standard Flashholder.

**Brownie Hawkeye Camera, Flash Model:** Here is a sturdy gem of a camera. A veritable snapshotter's delight. It takes snapshots or time exposures and gives modern  $2\frac{1}{4}$ -inch-square pictures . . . 12 to a roll. The viewfinder is brilliant, too. Easy to use, the Brownie Hawkeye has an all-focus lens (no focusing necessary—sharp pictures as close as 5 feet). Its built-in flash contacts are set for either SM, SF, M2, No. 5, or No. 25 lamps. The films: Kodak Verichrome Pan 620 or Kodacolor 620. For close-ups, use the Kodak Close-Up Attachment No. 13.

For most of the pictures in this book, flash pictures included, put the “time slide” down. For the Christmas picture on page 26, pull it up.





**Kodak Standard Flashholder:** For the Kodak Pony Camera and other Kodak cameras with built-in flash contacts. A sturdy unit with a brilliant, Lumaclad reflector, this flash holder uses midget lamps and either regular batteries or the Kodak B-C Flashpack. Like all Kodak flash holders, it has a flash table on the back of the reflector.

**Kodak B-C Flashpack:** Weak batteries flash lamps late and lose pictures. B-C power gives really dependable, long-life firing. Fits in any flash unit that accepts two "C" batteries end to end.

**Kodak Close-Up Attachments:** A Kodak Close-Up Attachment slips easily over most any camera lens, gives you pictures like the one at right.

With one of these inexpensive supplementary lenses over the lens of your camera, you can enjoy a new experience in picture taking. It permits you to shoot at closer range than is normally possible and to get big, sharp images of people, flowers, and small still-life objects.

## Easy Kodak Booklets

### PHOTO TIPS FOR SIMPLE CAMERAS

This is an ideal book, filled with sharp, interesting pictures that will give you new ideas for snapshots. Simple ways to take the pictures are given in the back. Over 75 pictures, and a beautiful, 4-color cover! 33 pp.

### SNAPSHOTS EXPOSED

All the secrets of black-and-white picture making for those whose cameras are covered with mysterious looking numbers, letters, and knobs. More than 100 photos and drawings help explain just how everything works. 33 pp.

### LET'S TAKE KODACOLOR PICTURES

Color makes your snapshots live! This book tells how you can get beautiful snapshots on Kodacolor Film. Diagrams and pictures tell you what to do whether you use flash, flood, or daylight. Illustrated in color. 23 pp.

### BETTER MOVIES IN COLOR

A color movie of your children is a priceless possession. Yet, in many ways movies are easier to take than snapshots. This simple book tells how to make sharp, colorful, and interesting movies, indoors or out. Illustrations in color make points clear. A must for movie-makers! 24 pp.

### DEVELOPING, PRINTING, AND ENLARGING

Here is how a beginner can develop his own films, and make his own prints and enlargements. It is explained, simply, step by step, using basic methods which are good for even advanced darkroom work. 26 pp.

### HOW TO MAKE GOOD PICTURES

The stand-by of camera fans everywhere! This book covers all phases of still-camera picture taking, indoors or out, black-and-white or color, and black-and-white developing and printing. Yet, the style is simple and the directions plain. Packed with good pictures and designed for good reading. 200 pp.





**EASTMAN KODAK COMPANY, ROCHESTER 4, NEW YORK**

**Better Snapshots of Your Children  
Kodak Publication No. C-32**

Printed in the United States of America  
4-56E-SH