

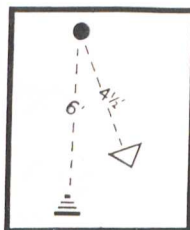
## BASIC PRINCIPLES OF LIGHTING

In order to get the most pleasing pictures it is important to place the light correctly in relation to the subject. If the light is placed in front of the subject the effect is rather flat, as you will see from picture No. 1 on this page. Nevertheless, though there is no shadow or modelling, many people like this effect; it is really a matter of taste.



EXAMPLE OF LIGHTING THAT IS FLAT.

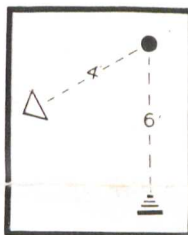
Left: No. 1. Taken with one Photoflood Lamp in Kodaflector placed in front of the subject. This lighting gives a flat effect. Kodak "S.S. Pan." Film; f/8; 1/5th second.



See that your camera is loaded with Kodak "S.S. Pan." Film. Then choose your subject carefully. It will be advisable to start with something fairly simple, say a portrait study with a single figure. Later you can advance to more complicated arrangements.



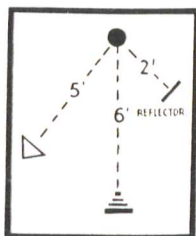
If now we place the light to the side we shall get too much shadow, as shown in picture No. 2. To overcome this, the best plan is to place a reflecting surface on the side of the subject opposite to that from which the light is coming.



EXAMPLE OF LIGHTING THAT IS HARSH.

Left: No. 2. Here the lamp is at the side. The result is that there is too much contrast. Kodak "S.S. Pan." Film; f/8; 1/5th second.

There should also be a reflector behind the lamp so as to concentrate the rays on to the subject. The light will generally be best placed a little above the sitter; its distance from the subject will depend on the area of the subject you want to illuminate.



EXAMPLE OF BALANCED LIGHTING.

Right: No. 3. Lamp as in No. 2 but a reflector is placed on opposite side of subject. This gives pleasing illumination. Kodak "S.S. Pan." Film; f/8; 1/5th second.



It should be noted that it is not essential to arrange the reflector so the full force of its light is direct on the subject. Better modelling can often be secured with the reflector slightly to one side or the other. In these cases, of course, longer exposure is necessary.

Key to lighting diagrams in this book



= PHOTOFLOOD IN KODAFLECTOR



= SUBJECT

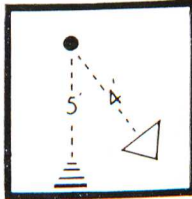


= CAMERA

The Photoflood Lamps referred to in all these diagrams are of the 250-watt type at 4/- each.



Many successful pictures can be made with one lamp using a reflector or having your subject near to light-coloured walls; for example, interesting portrait and genre studies like those below may be secured with the lamp slightly to one side, with the wall acting as reflector.



As the subject is a portrait 1/25th at f/4.5 is recommended with one lamp, or alternatively quick bulb at f/11 or f/16.



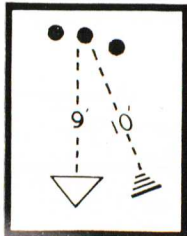
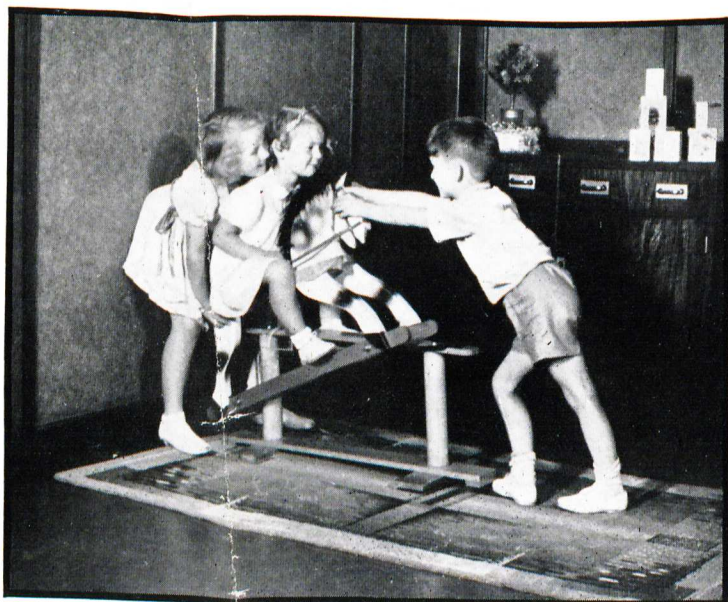
### HOW TO TAKE PICTURES WITH ONE PHOTOFLOOD.



It is advisable to use ordinary electric lights in your reflector or in home lamps when arranging your subjects and composing the picture. When everything is in readiness, replace the ordinary electric lights with the Photofloods.

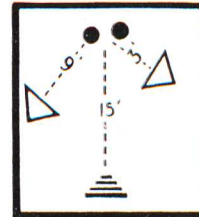
In pictures like these two the flatness of lighting of the single bulb is modified by the nearness of the white walls and the relief provided by the darker portions of the picture. With the lamp 3 or 4 feet distant the exposure would be as quoted above. At 6 feet, using Kodak "S.S. Pan." Film, 1/10th at f/6.3 should be tried; or quick bulb at f/11 or f/16. At 10 feet give six times these exposures.

Do not turn the lamps on the subject or subjects full in the face when they are unprepared. It is better to accustom subjects to the lights by first pointing the lamp in some other direction.

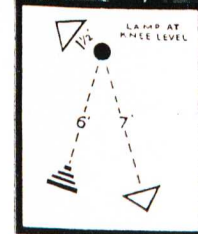
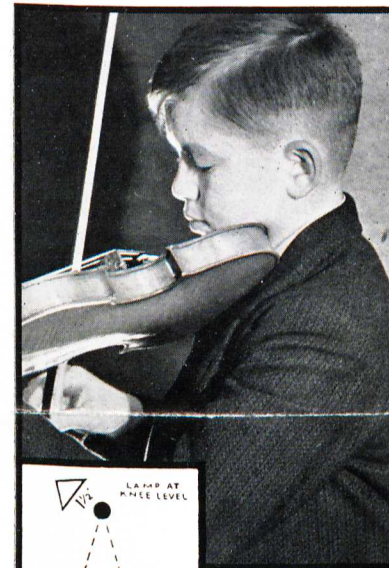


### HOW TO TAKE PICTURES WITH TWO PHOTOFLOODS.

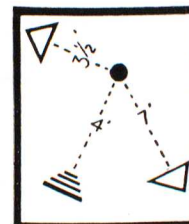
Right: Here is an interesting picture showing the use of two Photofloods in conjunction with daylight. Many beautiful effects can be obtained in this way. With late afternoon light outside and two Photoflood lamps arranged as shown, an exposure of one second at f/8 on Kodak "S.S. Pan." Film secured this picture.



The reason for two Photofloods is that it not only increases the illumination, but enables the photographer to balance his light sources, the general idea being to have one lamp fairly near the subject and the other slightly further away. This arrangement will secure modelling.

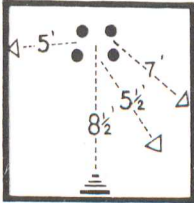


These two pictures are included to show varying arrangements when a close-up Photoflood is used. In the upper illustration one Photoflood has been used very close and low down to give a dramatic lighting effect. In the lower picture the Photoflood for the back lighting has been directed full at the model and slightly to one side. Experiment is the secret of success.



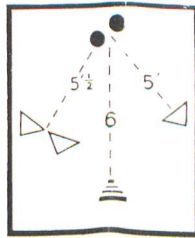
Be careful that light from neither Photo-flood Lamps nor Reflectors strikes the lens. Shield your lens or use a Lens Hood.

## HOW TO TAKE PICTURES USING THREE PHOTO-FLOODS.



GROUP OF CARD PLAYERS.

Above: This interesting group of card players was secured using three Photo-floods in Kodak Reflectors. Exposure  $\frac{1}{2}$  sec. at  $f/11$  on Kodak "S.S. Pan." Film. Left: When three lamps are employed a wider variety of lighting arrangement can be employed. Here the two-unit Kodaflector floor stand is a convenient source of general illumination, while the third lamp can be placed where it will best give highlights and modelling to the subject.

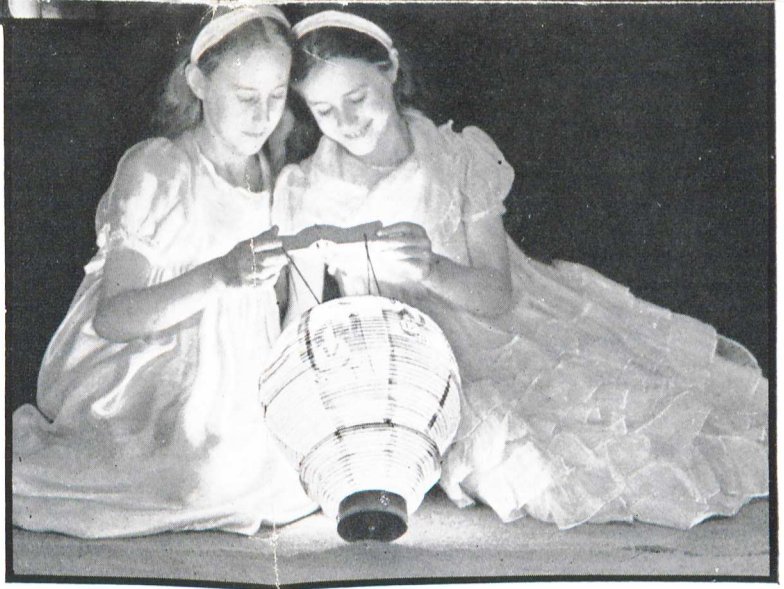
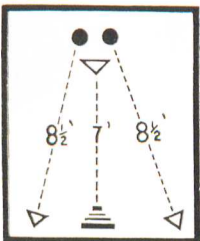


The interesting story-time picture shows how illumination was secured using three Photo-flood lamps. Exposure  $\frac{1}{25}$ th at  $f/4.5$  on "S.S. Pan." Film.

As a general rule, place a lamp on either side of the subject, one about twice as far away as the other. This will give pleasing modelling. Back lighting also gives interest and originality to your pictures, but be careful that the light from the lamps does not shine directly into the lens. The extra lamp should give good general lighting.



This striking picture secured First Prize in a recent Night Photography Contest. The illumination was one Photo-flood lamp in the lantern which was lined with five thicknesses of greaseproof paper to soften the lighting. Two Photo-floods were used in Kodaflectors to produce a general flat illumination. Kodak "S.S. Pan." Film.  $\frac{1}{20}$ th at  $f/4.5$ .



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Kodak (Aust.) Pty. Ltd.

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