

Photo Travel-Aid



by **Kodak**



BRITISH EAGLE **INTERNATIONAL AIRLINES**

This is going to be a holiday you will want to remember for a long, long time. And what better way to recall holiday happiness than by re-living the moments through photographs or colour slides?

British Eagle International Airlines present this leaflet with their compliments, and hope that these photographic hints and tips will enable you to get the best results from your camera.

Your equipment Colour photographs from the air are frequently excessively blue or "cold" owing to the high proportion of ultra-violet light present. A Kodak 'Wratten' 1A (Skylight) Filter, or a 'Kodisk' Haze Filter will reduce the excessive blueness, so if you have one with you, use it.

With black-and-white films, a yellow filter will bring out the clouds, and increase the contrast.

What to photograph Boarding the aircraft is the obvious starting point for a picture-story of your travels.

If you failed to get pictures at London Airport, try taking these pictures on the return journey. Set the exposure and distance on the camera before you leave for the aircraft. Take one or two views at infinity and then set the distance for about 10 to 15 feet for shots of your friends boarding the aircraft. Take one or two quick pictures, but please do not delay the departure by wandering around in order to find the best angle.

If you are on a night flight both ways, here's a solution. If possible, make a special journey to the public area of London Airport and take pictures of a British Eagle airliner taking off at early dusk. The airport lights will give the impression of the start of a night flight. Exposure on 'Kodak' High Speed 'Ektachrome' or 'Tri-X' will still be short enough for a hand-held shot.

In flight In flight there are no end of photographs to be taken. Incidentally, if your view is obstructed by the wing, or you are in a centre seat, have a word with the British Eagle hostess. She may be able to arrange for someone to change seats with you temporarily. Preferably choose the side away from the sun.

Include part of the wing or the engine to give depth to your picture, or use part of the window as a frame for your shot. Don't worry if your picture also includes a face in silhouette—this will add interest.

Air-to-ground views and clouds present ample scope for picture taking. Use an exposure meter if you have one. If not, refer to the exposure table on the back page.

If you have difficulty in seeing the ground due to haze, don't waste film unless you can pick out places with contrasting features—lakes, coastlines, snow-covered mountains, and so on.

Because there may be slight vibration, use the fastest shutter speed you can. For the same reason don't brace the camera against the window. Make sure the camera lens as well as the viewfinder is looking out of the window!

Inside the aircraft there are pictures to be taken of your friends, possibly at meal time. Please don't stand in the gangway while the hostesses are serving meals. Wait until everybody has been served, and then take your pictures.

Use flash by all means, but please mention it to the British Eagle hostess first. An unexpected flash could be most disconcerting to other passengers.

If the hostess is not busy, you might ask her to be photographed handing a magazine or a drink to one of your party.

At your destination When you arrive at your destination, the local Kodak dealer may be able to advise you on points of photographic interest, and even the best time of day for attractive lighting. Historical monuments will set the scene, but also include pictures of everyday things and local inhabitants in their natural surroundings.

Use High Speed 'Ektachrome' or 'Tri-X' film for interior shots and for pictures after dark—street signs, shop windows, and so on.

Keep careful note of the subjects on each film. There is nothing so infuriating as viewing your pictures and being unable to remember where so-and-so was, or in what building a certain shot was taken.

FILMS AND PROCESSING

Films are readily available in most countries, but if you have any difficulty, look for the Kodak dealer sign.

Generally speaking it is better to bring colour films back with you for processing. Take black-and-white films to the nearest Kodak dealer. The processing service is usually quite speedy, but ask how long, just in case.

Certain countries do not allow you to send or take exposed but unprocessed film out of the country. The local Kodak dealer or a travel agent will advise you on this point.

Be sure you give a permanent address to which films can be sent. Temporary addresses and hotels are of little use—films can chase you from one address to another, and they may or may not catch up with you.

If you post films home for processing, affix to each an International Customs Declaration label (green Douane label C.1), obtainable from any post office abroad. Declare the contents as: "Exposed film—not developed. Personal property". Make sure you have filled in your own name and address on the return label.

KODAK FILM	Meter setting ASA Arith	ON THE GROUND						AIRBORNE		
		Bright or Hazy Sun Distinct shadows	Weak Hazy Sun Soft shadows	Cloudy Bright No shadows	Cloudy Dull or Open Shade	AIR-TO-GROUND			ABOVE THE CLOUDS	INSIDE THE AIRCRAFT Flash distance A/B No. 1BS
						Mainly clear sky	General light cloud	Overall cloudy		
'Kodachrome' II Daylight 'Kodachrome' II Type A with No. 85 Filter	25	1/60 f/11 EV 13	1/60 f/8 EV 12	1/60 f/5.6 EV 11	1/60 f/4 EV 10	1/125 f/11 EV 14	1/125 f/8 EV 13	1/125 f/5.6 EV 12	1/125 f/11 EV 14	1/30 f/11 X synch 5-7H
'Kodachrome-X' 'Ektachrome-X' 'Kodacolor-X'	64	1/125 f/11 EV 14	1/125 f/8 EV 13	1/125 f/5.6 EV 12	1/125 f/4 EV 11	1/125 f/16 EV 15	1/125 f/11 EV 14	1/125 f/8 EV 13	1/125 f/16 EV 15	1/30 f/16 X synch 5-7H
High Speed 'Ektachrome' Daylight	160	1/250 f/16 EV 16	1/250 f/11 EV 15	1/250 f/8 EV 14	1/250 f/5.6 EV 13	1/250 f/22 EV 17	1/250 f/16 EV 16	1/250 f/11 EV 15	1/250 f/22 EV 17	1/125 f/16 M synch 7-10H
'Panatomic-X'	40	1/125 f/8 EV 13	1/125 f/5.6 EV 12	1/125 f/4 EV 11	1/125 f/2.8 EV 10	1/125 f/11 EV 14	1/125 f/8 EV 13	1/125 f/5.6 EV 12	1/125 f/11 EV 14	1/30 f/11 X synch 5-15H
'Verichrome' Pan 'Plus-X' Pan	125	1/125 f/16 EV 15	1/125 f/11 EV 14	1/125 f/8 EV 13	1/125 f/5.6 EV 12	1/125 f/22 EV 16	1/125 f/16 EV 15	1/125 f/11 EV 14	1/250 f/16 EV 16	1/125 f/11 M synch 7-20H
'Tri-X' Pan	400	1/250 f/22 EV 17	1/250 f/16 EV 16	1/250 f/11 EV 15	1/250 f/8 EV 14	1/500 f/22 EV 18	1/250 f/22 EV 17	1/250 f/16 EV 16	1/500 f/22 EV 18	1/250 f/22 M synch 5-15H

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