

By
FLASHLIGHT

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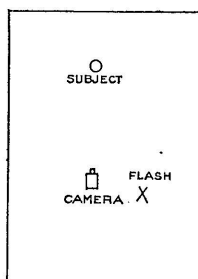
THE flashlight has done much to broaden the sphere of the amateur photographer. It has made him absolutely independent of daylight for the making of portraits and other indoor pictures, and has even made possible the taking of certain classes of outdoor pictures at night.

As the amateur has comprehended the artistic possibilities of flashlight for illumination, and how simply and safely all lightings may be obtained, he has in some instances practically abandoned daylight for portrait making.

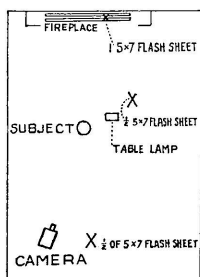
In this booklet we will confine ourselves to the use of the Eastman Flash Sheets as these afford the simplest means for amateur flashlight illumination.

What a Flashlight is

A flashlight is the illumination secured by the igniting and combustion of



Flash 7 feet from subject.
7 feet from floor.
Medium dark walls.
Subject 6 feet from camera.



Three flashes, total exposure three seconds.

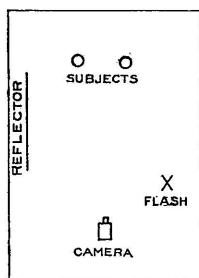
One No. 3 Eastman Flash Sheet in fireplace.

One-half No. 3 Eastman Flash Sheet just above and to right of reading lamp.

One-third No. 3 Eastman Flash Sheet directly back of subject two feet from floor.

Dark walls.

Subject 8 feet from camera.



Flash 7 feet from subjects, 3 feet from floor.

White cotton cloth reflector.

Medium dark walls.

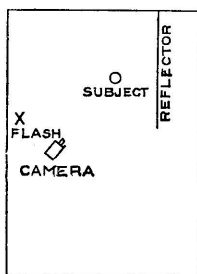
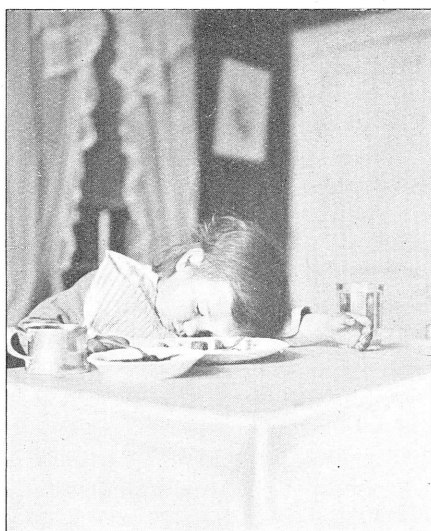
Subjects 8 feet from camera.

certain chemical compounds, or by the passing of pure magnesium through a flame. The illumination thus afforded is of powerful actinic quality, and of extremely brief duration, and unless handled understandingly is apt to produce too great contrasts in lighting to be satisfactory to artistic tastes. It is, however, a very simple matter to place and control your flashlight, so as to make it much more certain than daylight and to yield exactly the proper degrees of contrast or softness.

Flashlight and Daylight

FOR work in the open, or well lighted interiors, daylight is of course highly satisfactory, as we are accustomed to its strength, and can in a sufficiently accurate manner determine the proper exposure. On the other hand, and particularly in the making of portraits, the amateur is usually confined to the use of rooms improperly or insufficiently illuminated for his purpose. With daylight, even though he possesses unusual

ability in arranging and controlling his light, he is often handicapped by being unable to direct his light to just the proper point or to obtain it in sufficient volume just when he needs it. With the proper flashlight, the amateur, after but few experiments, is dealing with an absolutely known quantity. He knows to a certainty just how much illumination each flash sheet will provide, and that he may direct his light to fall absolutely in the desired place, as he may place his flash so that the rays of light will proceed in any direction.



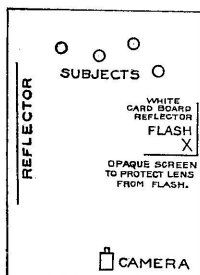
Flash 6 feet from subject.
2 feet higher than subject's head.

White oilcloth reflector behind subject.

Cheesecloth screen between flash and subject.

Dark walls.

Subject 6 feet from camera.



Three No. 3 Eastman Flash Sheets.

8 feet from subjects, 7 feet from floor.

White cotton cloth reflector.

Flash placed in angle of two large sheets of cardboard
to act as reflector and to shield lens from flash.

Medium dark walls.

Subjects 25 feet from camera.

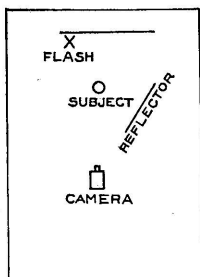
Flashlight Portraiture

IN making a portrait with the aid of a flashlight, we must remember that we are attempting to counterpart the action of daylight, and consequently the same rules that apply for daylight portrait making will be necessary.

A portrait must not only be a good likeness, but to be pleasing, must in addition present the subject in the most favorable pose and lighting, without undue contrasts, and with good gradation between the highest lights and deepest shadows. It may be accepted that the most pleasing illumination is secured by allowing the light to fall on the features at an angle of forty-five degrees, though exceptions to this rule may be made as hereinafter explained. In making a portrait by daylight you could not expect to secure good results by placing your subject and camera in any position regardless of the light, but rather would have to spend some time in placing your subject and in arranging the control of your light so as to have it fall in the proper place. When using flashlight, the same precautions must be observed, only your task will be easier, as you may always be sure of the requisite amount of light and also of your ability to control it.

The essentials of flashlight picture making are few: The Kodak and film, a firm and easily adjusted support for the camera during exposure (preferably a tripod, with corks on the spikes on the legs to prevent slipping), a package of Eastman Flash Sheets, a screen for reflecting the light and a simple reflector for softening shadows.

For all ordinary work, in rooms of average size, we recommend the Eastman Flash Sheets, as they are exceedingly simple to handle, and requiring about one second to consume, afford a broad soft light. As some subjects are apt to become nervous during your preparations for the exposure, do not neglect to reassure them, and avoid all appearance of nervousness yourself, proceeding calmly and slowly with each operation. When using daylight for illumination, the subject must be placed with regard to the window opening, but with



Flash 5 feet from subject.

10 feet from floor.

White cotton cloth reflector.

Lens shielded by sheet of cardboard during exposure.

Medium colored walls.

Made with Kodak portrait attachment.

Stop U. S. S.

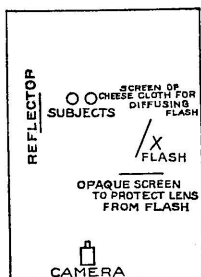
Subject $3\frac{1}{2}$ feet from camera.

flashlight the subject may be placed anywhere in the room, as most convenient, and with the camera at the proper distance, the flash may be placed in any position necessary to produce the desired lighting.

A convenient method of using the Eastman Flash Sheets is to provide a strip of wood about eight feet long and about the thickness of an ordinary lath; this strip may be tied to the back of a chair, in an upright position, as it then can be easily moved to any point in the room. In addition to the light, another most important requisite for doing good flashlight work is a plate or film which is rapid, orthochromatic and non-halation. Do not attempt to make a flashlight portrait on any plate not possessing these qualities, and as these qualities are all combined in Eastman N. C. Film, we have here the ideal medium for this work.

Now as to the actual work. We will assume that it is evening, but suggest that if day time be selected, that you do not have too much daylight in the room. Pull down the window shades and turn on the lights, as if it were evening. When making the exposure do not turn down the lights, but leave them burning brightly. The light will do no harm, and will prevent the dilation of the pupils of the eyes of the subject, and avoid the stare so often in evidence in flashlight pictures. The color of the walls and ceiling and the size of the room will have much to do with the result. Select, if possible, a room of medium size, with light colored walls and ceiling; this will afford a general diffusion of the light and aid greatly in softening the effect. The first thing to be considered is the size of the flash sheet to be used and its position.

The Eastman Flash Sheets are made in three sizes, 3×4 , 4×5 , and 5×7 inches, and numbered one, two and three, according to size. The proper size of the sheet to use will be determined by the complexion of the subject, the color of the room, and the distance of the light from the subject. For example, if the subject is of fair complexion, with light hair and white dress, and if the room is of medium size with light walls and hangings, a No. 1 Flash Sheet would be sufficient,



Flash 5 feet from subjects, 6 feet from floor.

White cotton cloth reflector.

Cheesecloth screen between flash and subjects.

Medium dark walls.

Subjects 10 feet from camera.

placed at a distance of about six feet. For medium complexions use a No. 2 sheet, and for very dark, a No. 3, or put the No. 2 sheet a little closer to the subject. The further the subject is from the light, the softer the effect. Strong, bold lightings are obtained by placing the light close to the subject.

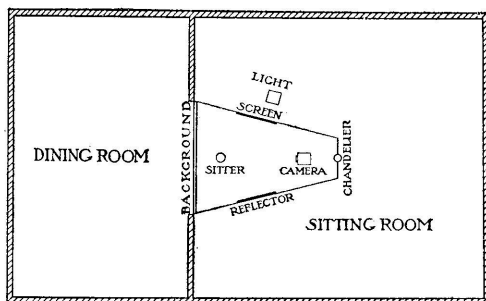
As a basis to work from; six feet is about the proper distance for the best result in average cases. At a distance of eight feet, to secure full illumination, use a No. 3 Flash Sheet, and for any distance less than six feet a No. 1 Flash Sheet will afford sufficient light under average conditions. The light may be placed anywhere except within immediate range of the lens, but its exact position will depend upon the style of lighting desired and the individual characteristics of the subject. An idea prevails among beginners that the light should never be placed anywhere except behind the camera, as it might cause a reflection of light into the lens, but the light may be placed anywhere except inside the limits of the picture without trouble from reflections. In some instances an opaque screen may have to be used, to cut off such rays of light as would reflect into the lens, but these cases are so obvious as not to demand further explanations. A common error among beginners is that they do not place the light high enough. If the light is placed six feet distant from the subject, it should also be placed about three feet higher than the head of the subject, in order to afford correct modeling of the features, and the desired softness. There are exceptions to this rule, as in the case of a subject with deep set eyes and heavy eyebrows, or a subject with a large hat, when it is desired that the hat should not cast a shadow on the face. In such cases the light should be lower. A reflector and screen are important aids in obtaining artistic results. It is obvious that unless some means are provided to equalize the lighting on the sides of the face, the contrast will be too strong, and the "chalk and soot effects" will be much in evidence. The reflector for softening contrasts is a simple proposition. For a bust portrait, with the subject seated, a white towel fastened over the back of a high backed chair will serve the purpose;

do not place the reflector too low, as the reflected light coming up from below will be apt to flatten the shadow side of the face. The reflector should also be placed a little forward of the sitter, as this affords better half tones between the highest lights and shadows, and also serves to prevent any stray rays of light reflecting into the lens. With standing figures, a small sheet or any light colored material (except yellow or red) may be hung over a string or tape fastened across any part of the room, with thumb tacks, so it will occupy the desired position. The light screen or filter can be similarly arranged on another tape. This screen should be of white cheesecloth, and at least a yard square. A convenient method is to tack the cloth to a light wooden frame, about a yard square. If a tripod socket be inserted in one side of the frame, an extra tripod may be utilized to hold the screen in any desired position.

The diagram below illustrates one of the many ways in which the reflector and light screen or filter may be used.

Many houses have arches or folding doors between the rooms, with portieres which may be utilized for a background,

attaching one end of the reflector and screen by strings or tapes to each end of the curtain pole, and tying the other ends to the chandelier, usually found above the center of the room. Every room has a number



of door or window casings, to the side of which a pin or tack may be driven without damage, and these afford sufficient opportunity for varying the arrangement shown in the diagram, to obtain exactly the lighting desired.

Let us now arrange our subject for an exposure, taking for example a lighting and pose similar to one on page 3.

It is a good plan to ignite the flash sheet by means of a match fastened in a split stick or, better still, with one of the long handled gas lighters provided with a wax taper. All being in readiness, open the shutter and quickly light the flash sheet; as soon as it is consumed, close the shutter. Do not hurry, as the illumination afforded by the gas flame will not make any impression on your film in the short time necessary to close the shutter after the exposure has been made.

Tank Development affords the ideal method for the development of flashlight exposures, as it not only brings out everything the exposure is capable of yielding, but the negatives will have just the right quality for portraiture.

Summary

The following summary of conditions necessary for successful results must be given careful consideration:

1. **Correct Lighting**—*a*, position of light; *b*, proper diffusion of light by screen; *c*, distance of light from subject; *d*, proper placing of reflector.
2. **Correct Exposure**—*a*, size of flash; *b*, size and color of room; *c*, color of subject; *d*, distance of light from subject.
3. **Correct Development**—*a*, suitable developing formula; *b*, proper strength of developer; *c*, duration of development.

The diagrams accompanying the illustrations fully explain just how each picture was made and the amateur following the simple instructions should experience no difficulty in producing equally successful results.

Eastman Flash Sheets

"Most Like Daylight."

The softest, cleanest flash medium, giving a broad soft light. As these sheets are not instantaneous, they give the effect of a short time exposure under a slightly subdued light—not the glare of the ordinary flash powder. They do not startle the subject, nor give a staring effect to the eyes.

No. 1 per pkg. of half doz. sheets, 3 x 4	 \$.25
No. 2 per pkg. of half doz. sheets, 4 x 5	40
No. 3 per pkg. of half doz. sheets, 5 x 7	60

Kodak Portrait Attachments

These are simply extra lenses, slipping on over the front of the regular lens, by means of which the Kodak can be worked up to within three or four feet of the subject, thereby adapting it to the making of large head and shoulder photographs.

For use with all regularly equipped Kodaks except No. 1 A Speed and No. 4 A Speed Kodak and Panoram Kodaks, also for No. 2, No. 2 A, No. 3 Brownie, No. 2 Folding Pocket and No 3 and No. 3 A Folding Brownie \$.50

Give exact designation of instrument and shutter when ordering.

CANADIAN KODAK CO., Ltd.

Office and Factories: 582-592 KING ST. WEST,
TORONTO, CANADA.

At All Kodak Dealers

N.B.—Flash goods cannot be sent through the mail.

