



GOOD PHOTO - This photo of mail delivery on the flight deck is an example of good photography shot at the correct exposure and without flash to give it the proper contrast between light and dark.

Better Pictures

A Few Camera Hints.



By Tom Reade, PEO

Now that you have purchased your camera, perhaps you would like to use flash bulbs or a small electronic flash unit to enhance your photographs. Actually, flash can be used effectively outdoors in bright sunlight to fill in shadow areas. This is called SYNCHRO-SUNLIGHT and is as effective as using two or more studio lights indoors. It is often desirable to reduce or otherwise change the lighting contrast of a subject in bright sunlight. When the sun casts deep shadows on the subject, it is difficult to get detail in both the shadow and hi-lite areas in the negative. By filling in the shadow areas with a flash unit, the contrast is reduced to obtain good detail in all parts of the subject while making a more pleasing photo.

The basic problem is to balance the effect of the flash with the sun, insuring each light in itself provides the correct exposure for the film. The extremes are the normal daylight exposure for the highlights and the normal flash required for the shadow areas. Thus a flash exposure and a sunlight exposure must be harmoniously balanced during the instant the shutter is open to create a pleasant result. Naturally the ratio between sunlight and flash will vary according to the subject matter. Whether the shadows are to be eliminated or merely subdued must be determined by the photographer and the light source balanced accordingly.

To determine the exposure for the average synchro-sun photograph, first find the correct daylight exposure for the film you are using. Set the shutter and diaphragm just as though no flash were being used. A picture made at this setting would give a normal exposure for daylight. For example, the correct daylight exposure is determined to be $1/1000$ @ $f/16$. Next, determine the correct exposure for the flash lamp. Use the same method of guide numbers as for determining interior flash work.

Since the f /stop has all ready been set at $f/16$, the problem now is to find the correct distance to place the lamp from the subject. Let's say the recommended guide number for your film and flash combination is 160. The correct distance from the flash unit to the subject will be the f /stop divided into the guide number ($f/16 \times 160 = 10$ feet). This will give a correct ratio of lighting. Any closer will make the flash overpower the sun, and farther away will lessen the effect of the flash while providing a small amount of fill-in.

You can make good photographs, so why be satisfied with snapshots. Photography is not difficult. It is like any other job, taking only a little practice to become proficient in it.



Postal personnel of this ship processed 42,326 pounds of mail last quarter, or about 500 pounds daily. This is in addition to selling \$146,681.01 in Money Orders, \$7,490 in stamps and processing 1,962 pieces of registered mail.

Other duties involve giving Directory Service to incorrectly addressed mail, gathering outgoing mail from six mail boxes in various parts of the ship.

In addition to the above, Bennington's Post Office takes care of the incoming and outgoing mail of the destroyers operating with her.

The Postal Officer is Lt.(jg) E.E. Hamill; K. B. Clark, PC3, is Postal Clerk in charge; A. M. Lutz, PC3, handles Mail Operations; W.M. Clark, SN, takes care of the Stamps and Parcel Post Window; M. G. McFarland, SN, sells the Money Orders; and G. T. Brophy, SN, does the Directory Service work.

The biggest problem facing Benn's Post Office crew is the load put on the Directory Service due to people incorrectly using their return address. All return addresses must contain: name, rate, service number, division, USS BENNINGTON (CVS-20) & PFC SAN FRANCISCO, CALIFORNIA, ZIP CODE 96601.

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