

1937

## No Secrets from the Camera

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Betty Kirkbride



Betty Bergman



Bernice Burling



Martha Roberts



Beverly Wertz Smith



Janet E. Jones

The above photographs are choices of three camera-wise authorities. From the seniors pictured in the 1937, the photograph of Beverly Wertz was selected by Hugh Hossle, Ames photographer, as the best piece of photographic work. He rated the photograph of Janet Jones second. Miriam Richardson, Editor of Bomb of 1938, lists in addition to these two named the likenesses of Martha Roberts, Betty Kirkbride and Betty Bergman. According to Mrs. Mary E. Sather, assistant in charge of Home Economics placements, Bernice Burling took the best application picture.

# No Secrets from the Camera

by Dorothy Evans

HAVING one's picture taken is serious business. That tilt of the chin and expression in your eyes will be permanently recorded. So—when you plan to walk into the photographer's shop and sit in front of the glaring lights, plan also how you are going to look. Think of the purpose of the portrait photograph. Is it for mother and father, boy friend, senior annual or prospective employer?

Here are tips on dress, make-up and pose from people in-the-know. The dress that you wear is an important part of the frame for your face. Authorities agree that the dress's color should be medium dark without plaids, checks, or figures, and it should be simple so that the picture will not be dated. Miss Miriam Richardson, H. Ec. Jr. and editor of the 1938 Bomb, says, "A dark dress is best, provided enough of the neck shows to give light to the face."

The white collar formerly was the standby for necklines, but now no more. Mr. Bert Brown, Des Moines photographer, says that "a white collar takes away strength from the face." Mr. T. J. Stratham, Ames photographer, thinks a narrow white collar may be attractive to some, but he believes that "a V neckline is most appropriate for 75 percent of the people."

All photographers agree that the neckline chosen should add charm to the features. Round-faced people must guard against a circular neckline for it emphasizes roundness.

Make-up can make or mar the photograph. There are two alternatives—no make-up at all or only a very little, depending on the lighting and the film used. 'Tis best to consult the individual photographer on this point because the equipment of each differs.

According to Mr. Brown, most women use too much lipstick. "Their lips come out on the print so they look like an Ubangi with a protruding lower lip."

Too much rouge, or rouge in the wrong position, is liable to make one appear consumptive.

Sometimes it is advisable to wear no powder in order to make your face appear in one scale of light. The natural oil your skin gives highlights to your face while powder deadens these tones. Possessors of broad noses must beware because powder makes a broad nose look twice as large.

Hair should be dressed the usual becoming way. An extreme hair style will date the picture.

If you wear glasses ordinarily, wear them in the picture. According to Mr. Hugh Hossle, Ames photographer, "Eyes register strongly their weakness or strength under the lights, and the camera lens in turn registers that."

"The camera digs out every detail," says Mr. Stratham. If you study late the night before you have your picture taken, the circles under your eyes and the general fatigue of your expression is caught in the camera. Likewise, personal excitement or nervousness is shown in the print.

"The camera catches every little movement in an instant, and when it is transferred to paper, the human eye has an opportunity to study each detail. While you are standing talking to a person you haven't a chance to study one point for a very long period." This is Mr. Hossle's explanation for the discerning quality of the camera.

It behooves you to be rested and in a composed mood when the picture is taken. However, the picture will still be a failure unless you work along with the photographer rather than hold out for some little detail. "You wouldn't tell the surgeon where or how to operate, so why don't you give the photographer a chance to 'swing out' and display his art," pleads Mr. Brown.

If you wish, call the photographer's attention to some slight defect which

will require a correction through lighting or position. That will be very much appreciated, but "after the desire is expressed leave the rest to the photographer." Some people have the idea that one side of their face photographs better than the other, but, according to a survey of 100 people in Des Moines made by Mr. Brown, most of these people are in error. They think one side of the face is better because their dressing table mirror is so situated that this side is lighted by soft, flattering light and the other side by harsh, glaring light.

The pose of a picture is a matter of personal choice, but Miss Richardson prefers a three-quarter view in the Bomb pictures. She also likes the subject to look pleasant, but not to have a broad grin. "Most of all we like to see the girl in the picture alive, with a sparkle in her eye," she says.

Mrs. Mary E. Sather, assistant in charge of home economics placement, voiced the same sentiment when she said, "The picture must be alert, a speaking likeness of you." The pictures Mrs. Sather is interested in are the application pictures of graduating seniors. Here are some of the requirements:

1. The picture should show a straight, direct view of the eyes for they reflect the personality of the individual.
2. A white collar is desirable because it reflects the light and shows contrast.
3. The picture should look mature.
4. Commercial employers like "laughing eyes" because they indicate a sense of humor. However, the smile should not reveal the teeth. Superintendents of schools do not like this type because they fear the girl will not be able to handle the discipline.

Mrs. Sather says, "You have no idea how much stress business people put on pictures! Put more money in your picture and get something that looks like you if you want a job."