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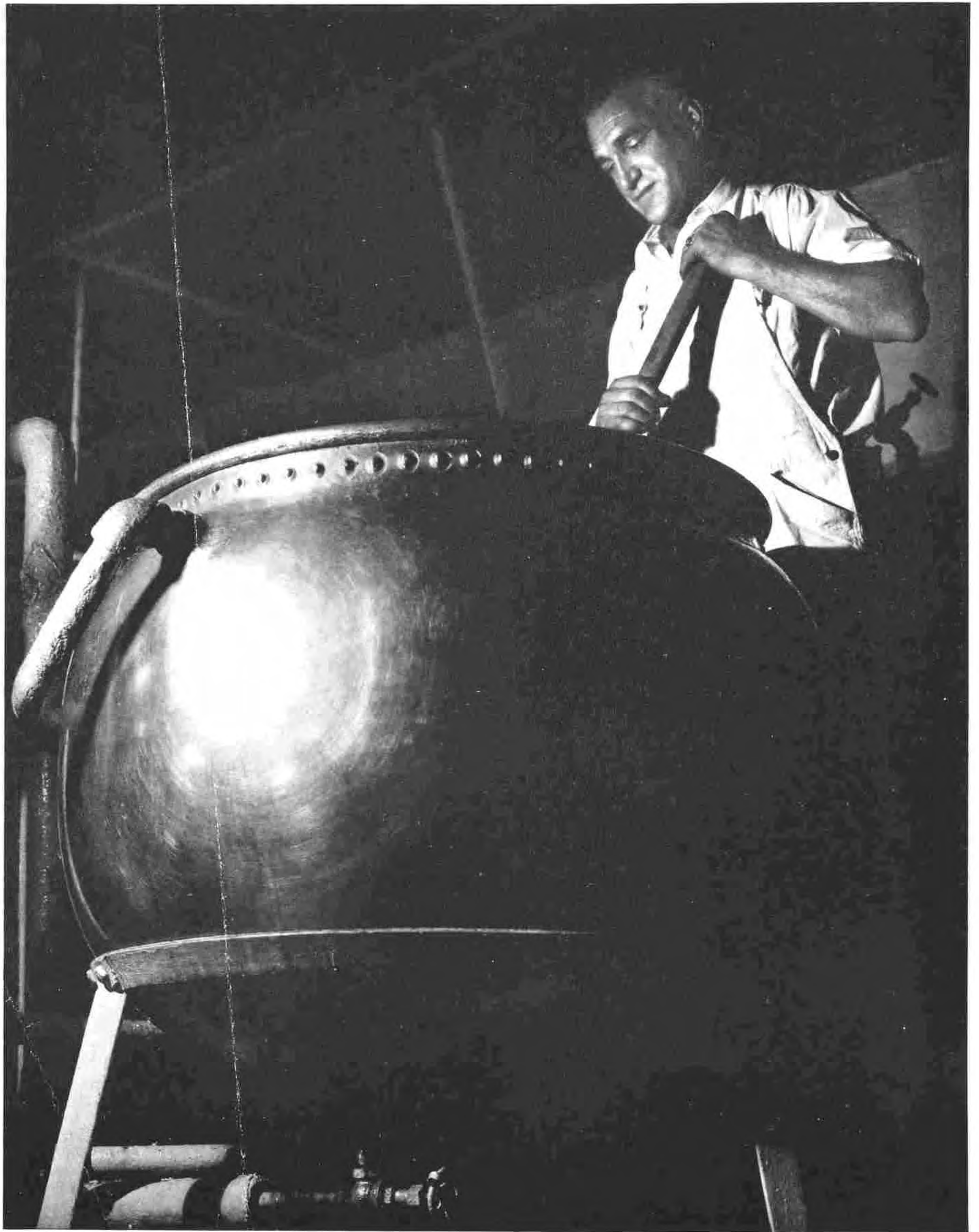
EASTMAN
KODAK
COMPANY

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ROCHESTER
N. Y., U. S. A.

4. ECONOMIZING ATTENTION

NOVEMBER 1931

APPLIED PHOTOGRAPHY



THE GLUE MIXER

Good photographs economize the attention by lighting that stresses the essential and obscures the unessential details.


APPLIED PHOTOGRAPHY

A MAGAZINE OF NOTEWORTHY EXAMPLES OF PHOTOGRAPHY AS APPLIED TO THE MAJOR PROBLEMS OF *INDUSTRIAL MANAGEMENT AND MARKET DEVELOPMENT*

VOLUME ONE • NUMBER FOUR

NOVEMBER 1931

ECONOMIZING ATTENTION

 OF ALL BUSINESS ECONOMIES none is more important than economy of attention. It is the secret of effect in advertising, and in every other phase of business where the task is to interest people in any subject.

Good advertising, good sales presentations, good reports are instantly set off from poor presentations by this one distinction.

Attention is the energy one has at the moment for forming mental pictures. It can not be used for anything but forming these pictures. Its speed is the speed at which the mind can form images. Constantly producing this energy, one is compelled to spend it somehow as fast as it accumulates.

When we find a subject that develops just fast enough we become deeply interested in it. We are held by its efficiency. It leaves a strong, agreeable impression. We can run it through the memory again like a record. Its influence is long lasting.

It is difficult to make words yield images quickly enough to absorb attention. Pictures do it more readily, because each is a series of images to start with. Everyone senses the great difference in image-forming speed between words and pictures, and that pictures are more nearly adapted to the rate of flow of attention than words. That is why one usually turns to pictures first instead of text. You have probably just done so for that reason.

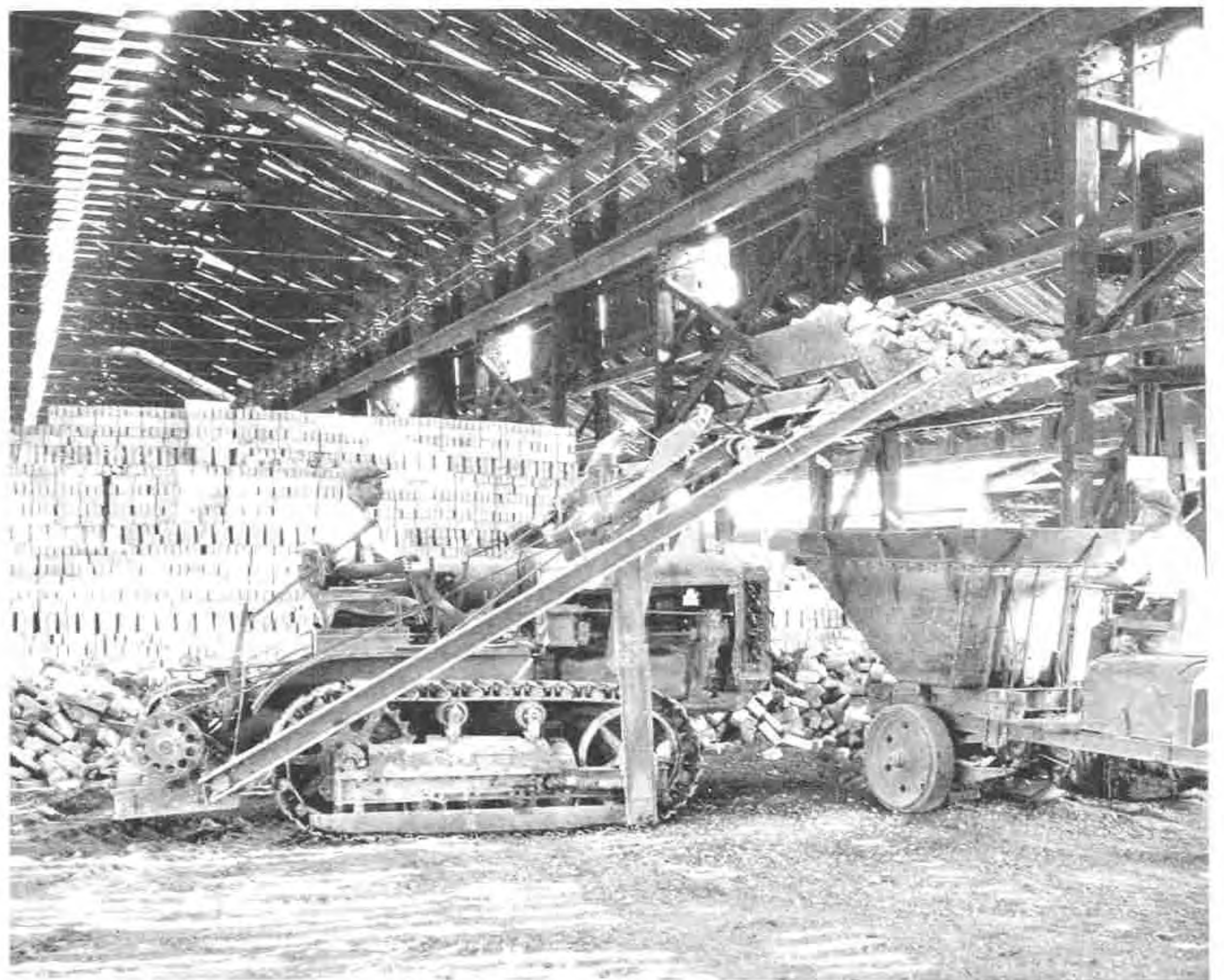
But not all pictures economize attention. Some, like the Walrus, talk of many things. To present at one time images that the mind can not quickly relate into one unified impression is the surest and commonest way of not gaining attention. A rule that the mind insists on is that all the images passing through it at one time shall belong together.

Some pictures are about one subject, but not intensely enough. They do not use the one pictorial means of expression, light contrast, with the required force.

The picture that completely absorbs attention presents just one subject and presents it with a hard impact. That is, it shows only such things as the mind can swiftly join by some relationship common to all, such as shape or function. And it shows them with maximum force to the eye, by means of the most brilliant and thorough model-



SHOES AND SHIPS AND » »



SEALING WAX?

THESE pictures talk of many things, but of nothing forcefully. They waste attention by wasting light contrasts, which are the words of pictures, on unimportant details. It is difficult to locate the main subject in either picture.

ing that can be achieved with light reflected from their surfaces.

If a picture fulfills these two conditions, singleness of effect and tonal brilliance, it will have high attention value. And those who see it will not immediately forget the experience.

In photography it will be found that economy of attention is largely a matter of economy of light.

Every point in a photograph at which the brightness changes is an outlet for the energy we are trying to utilize. And the greater the brightness change, the more of this energy, or attention, is absorbed. Hence, the most efficient photograph is one in which the brightness changes are proportioned to importance of detail. That is, in non-essential details there should be little or no brightness variation, and in important details there should be the maximum variation. No other system of lighting will fully utilize the observer's attention.

In the pictures on page 4 this principle of lighting is not followed. The contrast is relatively low in the significant details, and innumerable larger brightness changes elsewhere waste the attention. There is no economy of light.

As the examples on pages 6 to 8 show, contrast or brightness difference is by no means a fixed quantity in any part of a subject that is to be photographed. It can be varied from zero to the maximum the eye can stand by a number of photographic means.

The nicety with which light contrasts can be controlled so as to guide the attention with certainty, to develop one subject and develop it with the greatest force, is one of the distinct advantages of photography as a means of expression.



1

2

THESE are all unretouched photographs of the same block in the same setting.

The lighting alone has been changed.

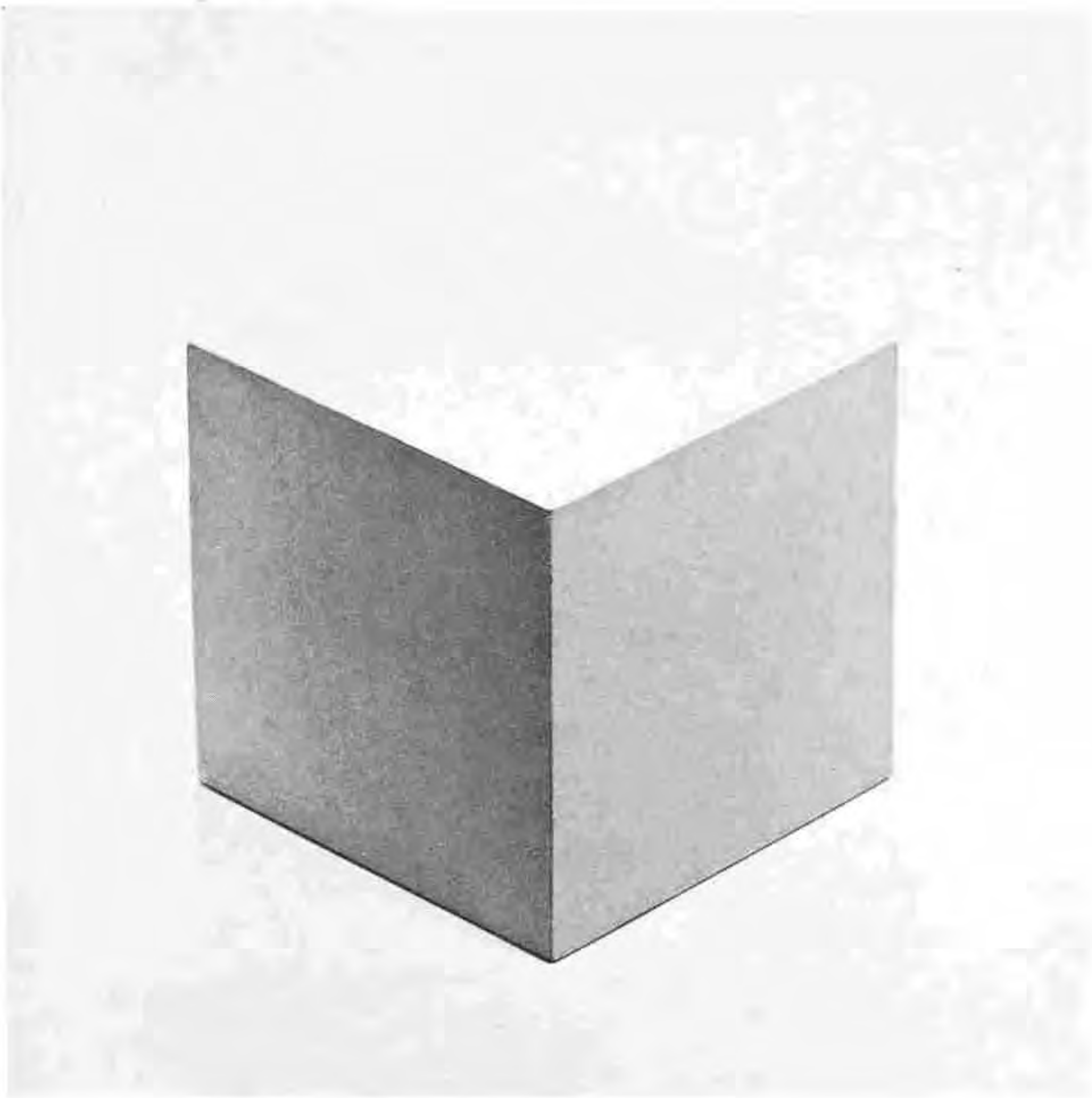
It has been varied to bring out, one by one, the different planes in the subject, and finally (on page 8) to add shadow and background contrast.

The examples show the fine degree of control which the photographer has over tone contrasts, the story-telling elements of pictures.

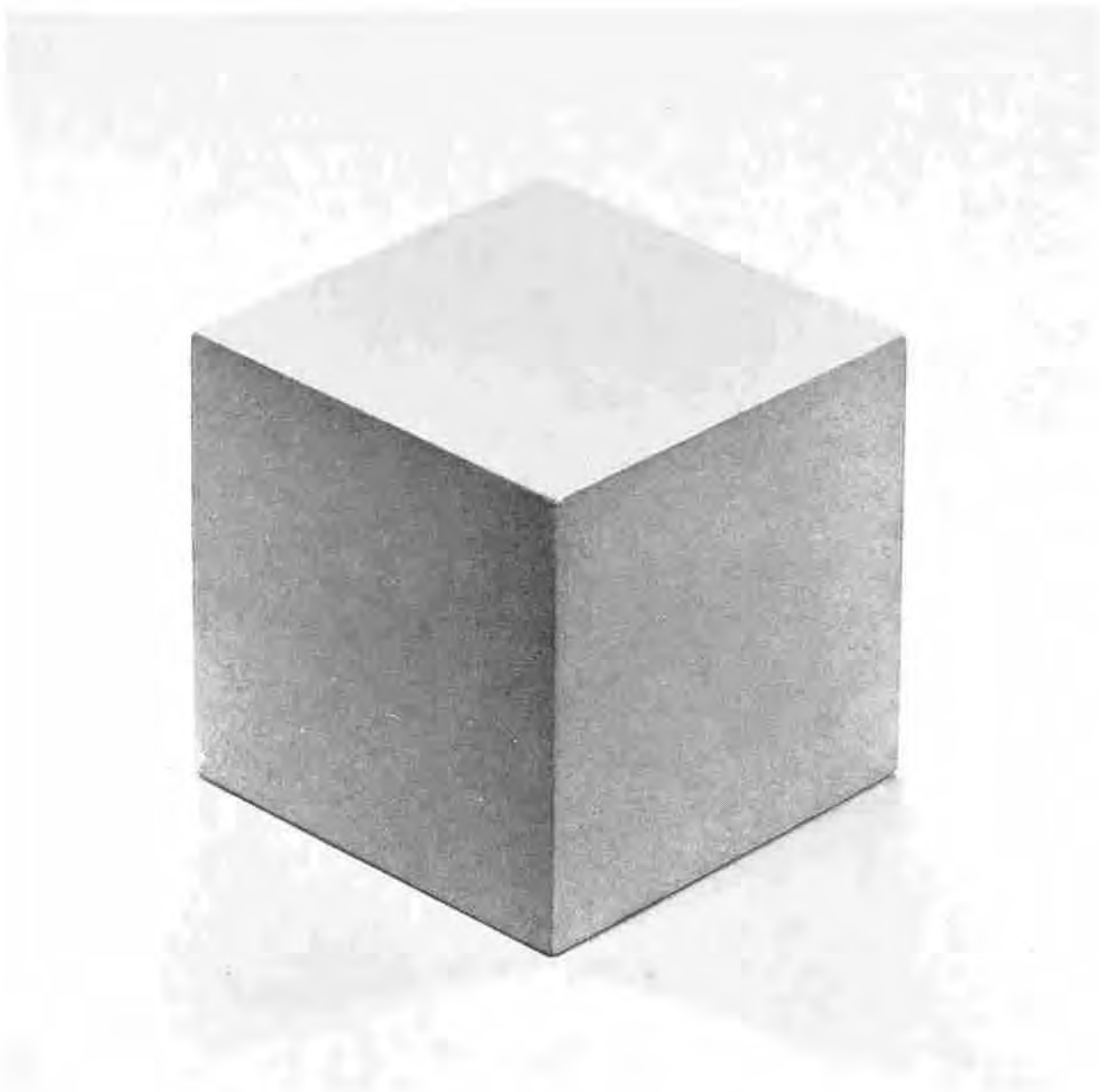
They also emphasize the importance of right lighting to tell the story most forcefully.

Illustration No. 1 has the characteristic defects of flat lighting, found in pictures that





3



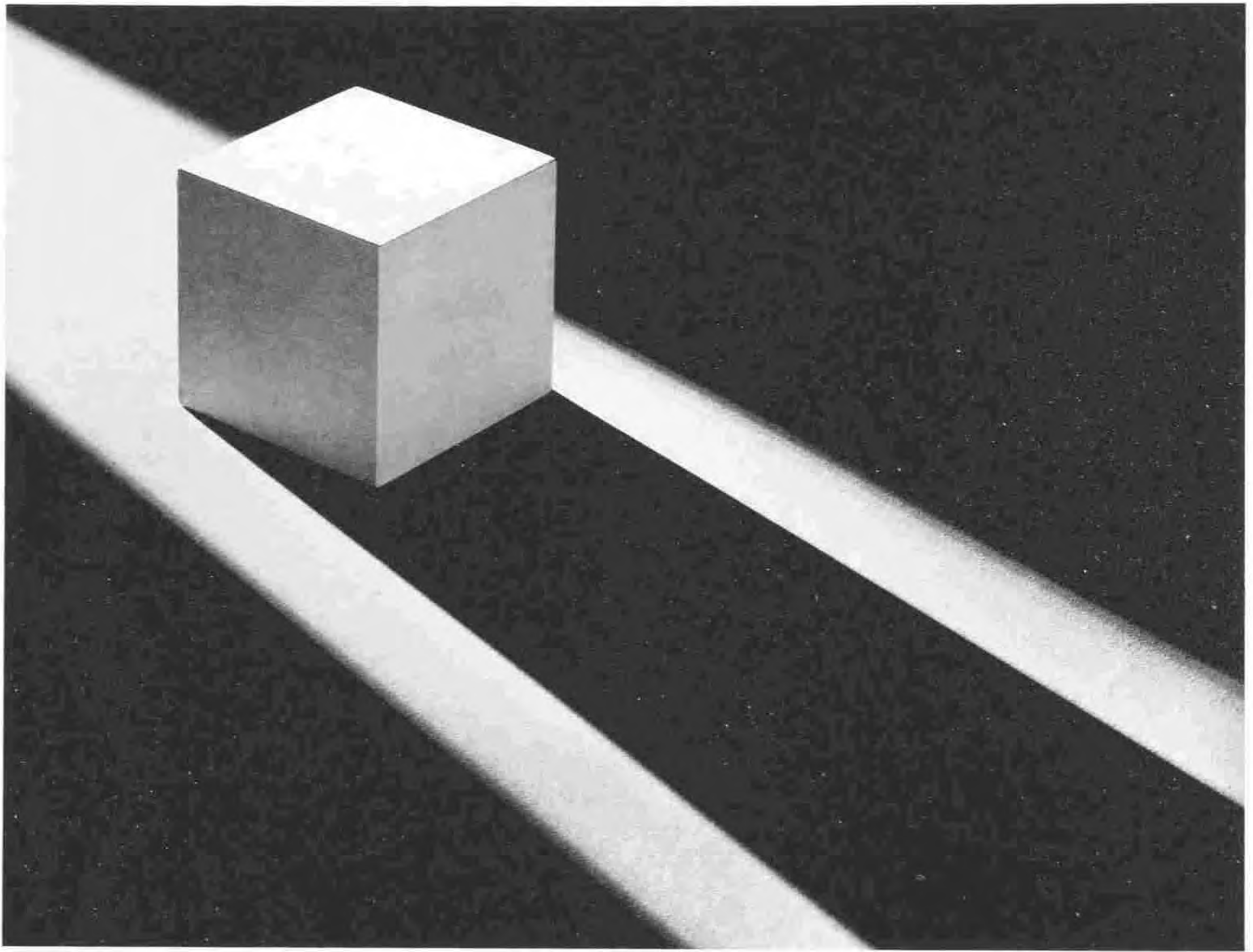
4

are made with all-over uniform illumination. Such pictures barely begin to tell their story.

Close examination of the details in pictures that lack depth and brilliance will reveal that some of the planes are practically missing, as in the second and third block pictures. The modeling is not thorough enough.

The fourth block picture would pass as a good representation of the subject, though much force can still be added by proper use of shadow and background contrast.

The illustration on the following page shows one such treatment



THIS is the same block photographed in the same setting as shown on pages 6 and 7.

Lighting alone made the difference between this picture and the first in the series. It can make an equally great difference in the photographic presentation of any subject.

Whenever the photographer can vary the relative positions of lights, subject, and camera, he has command over a wide range of tonal effects in any subject. The use of filters to change the photographic quality of light, of film and paper emulsions of different light sensitivities, of special developing and printing processes, affords him still further control.

Obviously, the subject of proper tone contrast extends into every use of photography, and the means of achieving it vary with the circumstances. The examples presented here are limited to studio or interior photographs with daylight or ordinary incandescent light, of subjects in which color has a minor effect on contrast. Examples of good tone control in exterior photography and in the photography of colored objects will be presented in subsequent issues.

The best concentration of attention is usually, though not always, achieved through some very simple lighting. An illustration of extreme simplicity in lighting is the frontispiece picture of the glue mixer. Here the light came from one 500-watt lamp, so placed that it accomplished two important results. It eliminated a great tangle of irrelevant pipes, beams and ceiling fixtures, overhead and in the background, simply by keeping the light off them. And it cross-lighted the kettle, the tripod and gas burner, and the workman so as to produce in all these essential elements the high brightness variation necessary to make the eye see and the mind recall an image most distinctly.

Much the same system of lighting, which obscures while it reveals, was used by the painter Rembrandt, whose pictures are masterpieces in the economizing of attention. Modern photography gets much of its power from

lighting of this character. It conserves attention.

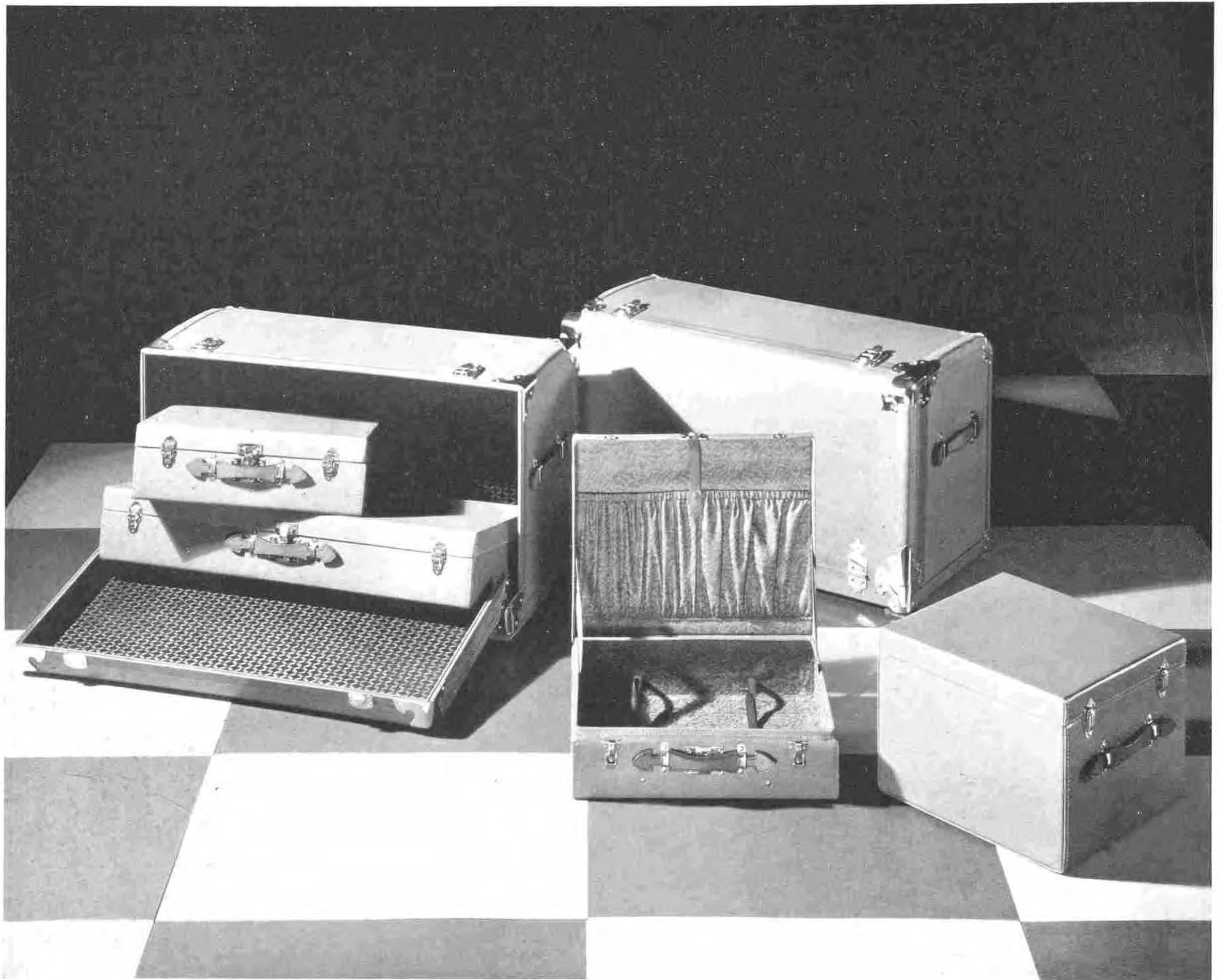
In comparison with the photograph of the glue mixer, the pictures of air conditioning pipes on pages 12 and 13 required a rather intricate array of lights. But they were used with the same principle of economy in view—namely, to keep the brightness variation in the pipe surfaces high and in other details low.

Even when both the source of illumination and the subject are fixtures, the tone contrasts are not. They will still vary with the point of view. In such cases the choice of camera angle may make as great a difference in effect as is found between the pictures on pages 4 and 14, all of which were made with diffused daylight.

In examining the illustrations in this or other issues of *APPLIED PHOTOGRAPHY* for attention value, one will find in them the strictest economy in the use of brightness variations, which are the "words" of pictures. The "words" are used to talk vigorously about the subject, not to chatter about things of no consequence in the background, the foreground or the marginal areas.

Frequently the difficulty in producing pictures that get attention is due to the reluctance of the photographer's client to have anything subordinated or excluded; any one feature emphasized at the sacrifice of others. The picture, as a result, has the non-selective, non-emphatic appearance of real scenes which the eye meets everywhere it turns. When such a picture comes into view it does not reduce the number of possible outlets for attention that the mind had before.

It is when the number of possible paths of attention is reduced far below the normal to which the eye is accustomed that interest is most likely to quicken and rise to a high pitch.

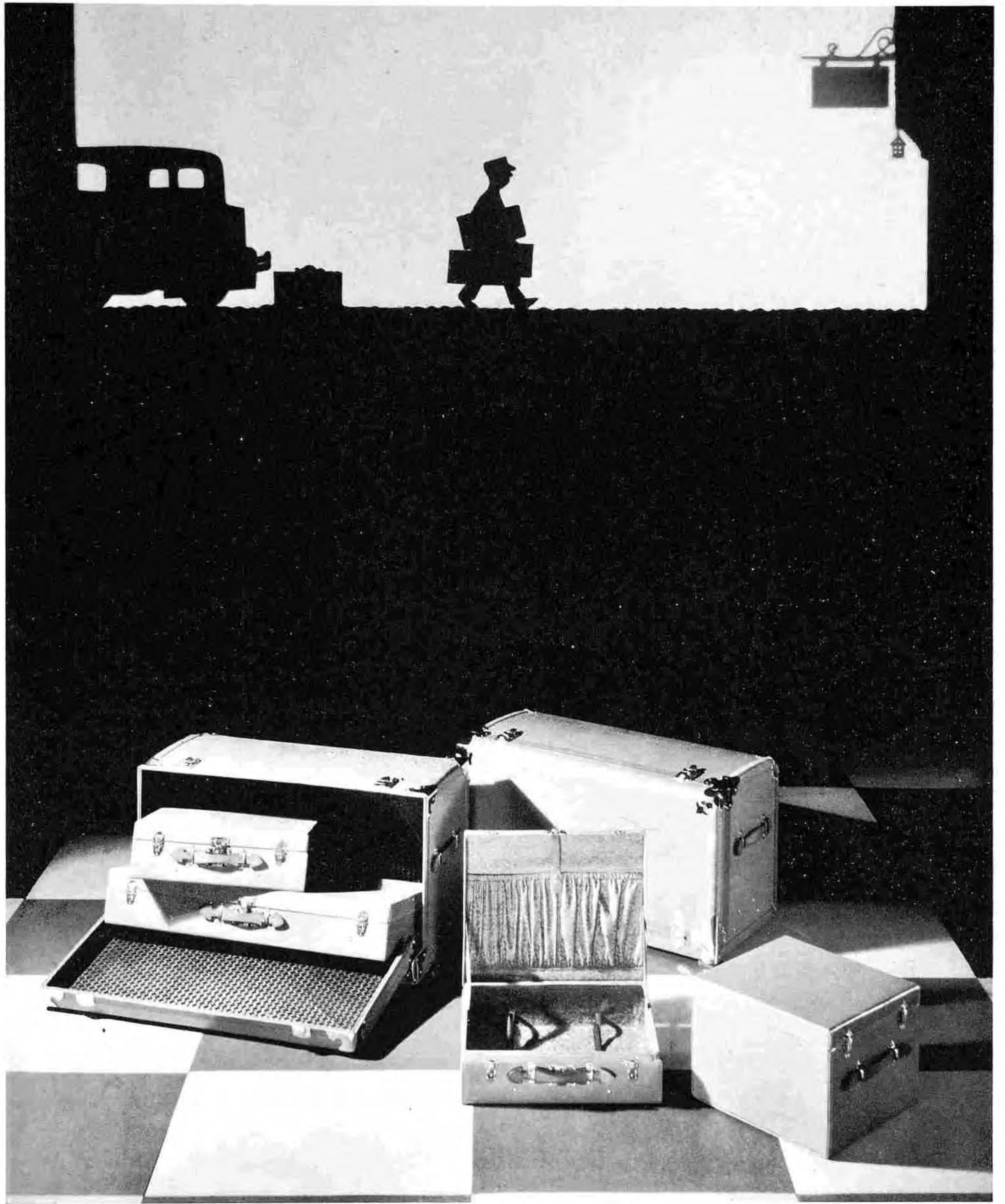


SHAPE harmony and strong tone variations are used here to hold the attention.

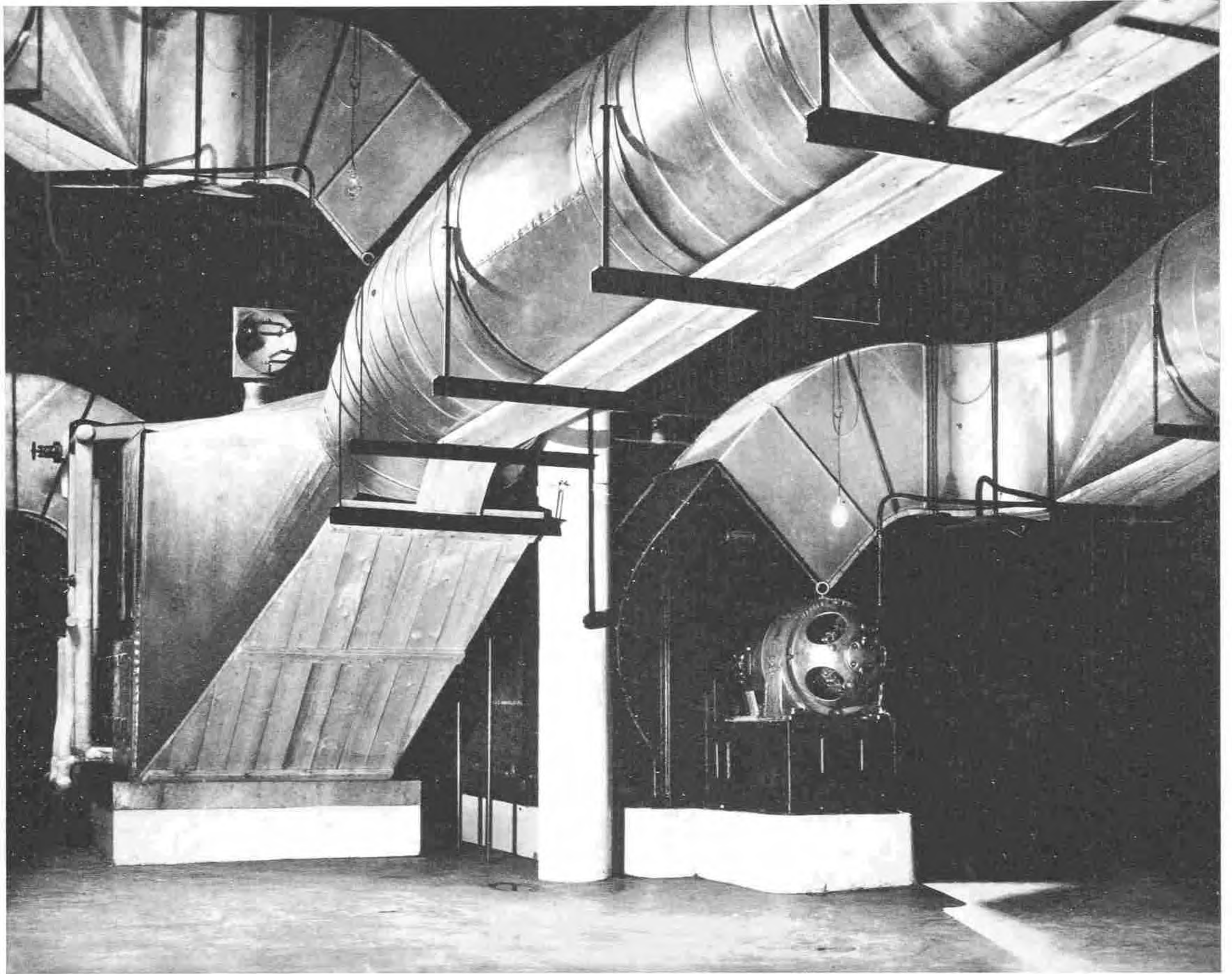
Considered as a development of the block motif of the previous illustration, this photograph shows the same principle of lighting practically applied. The various trunk planes

are all there, because they were given differential lighting.

At the right the photograph is shown combined with a silhouette, also photographically executed, for use in an advertisement of this Packard equipment. The middle space was provided for the copy.

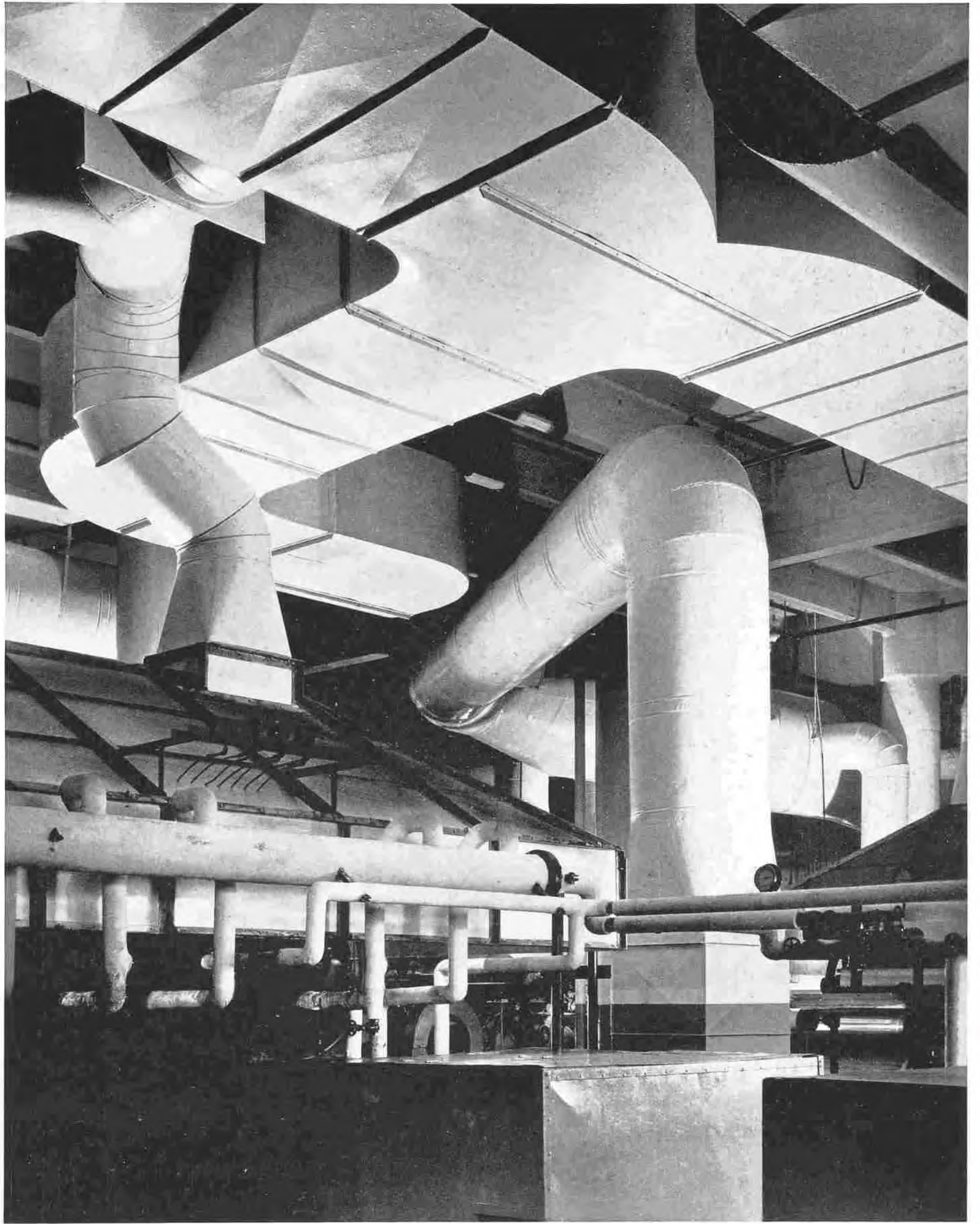


AUTOMOBILE LUGGAGE

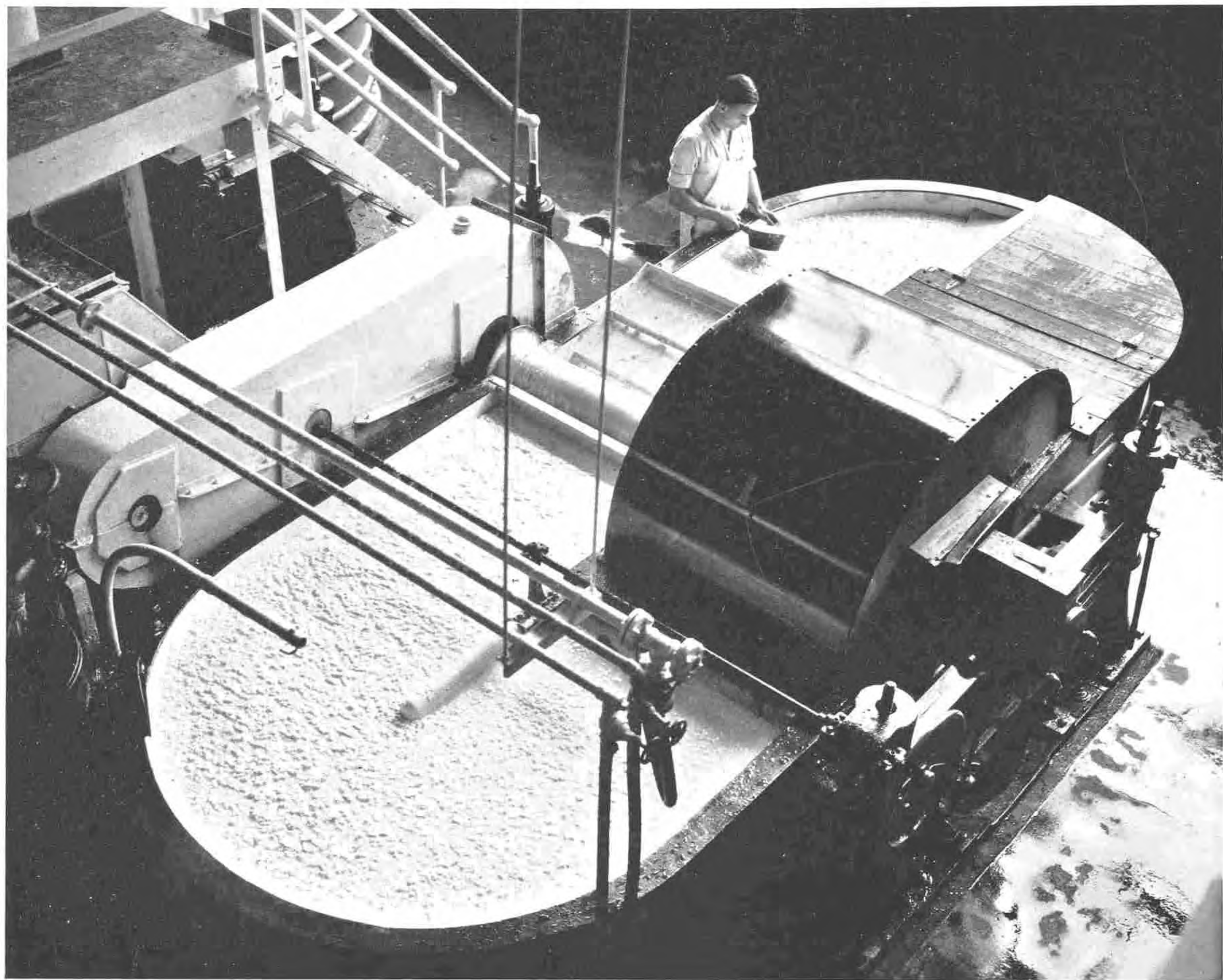


PORTRAITS of pipes. Only skilful control of a battery of lights, however, made the pictures stick to the subject. Under normal room illumination these air ducts lose their shiny contours and flatten out of the field of attention.

These pictures are from a series showing the equipment used in making Eastman photographic film and paper.

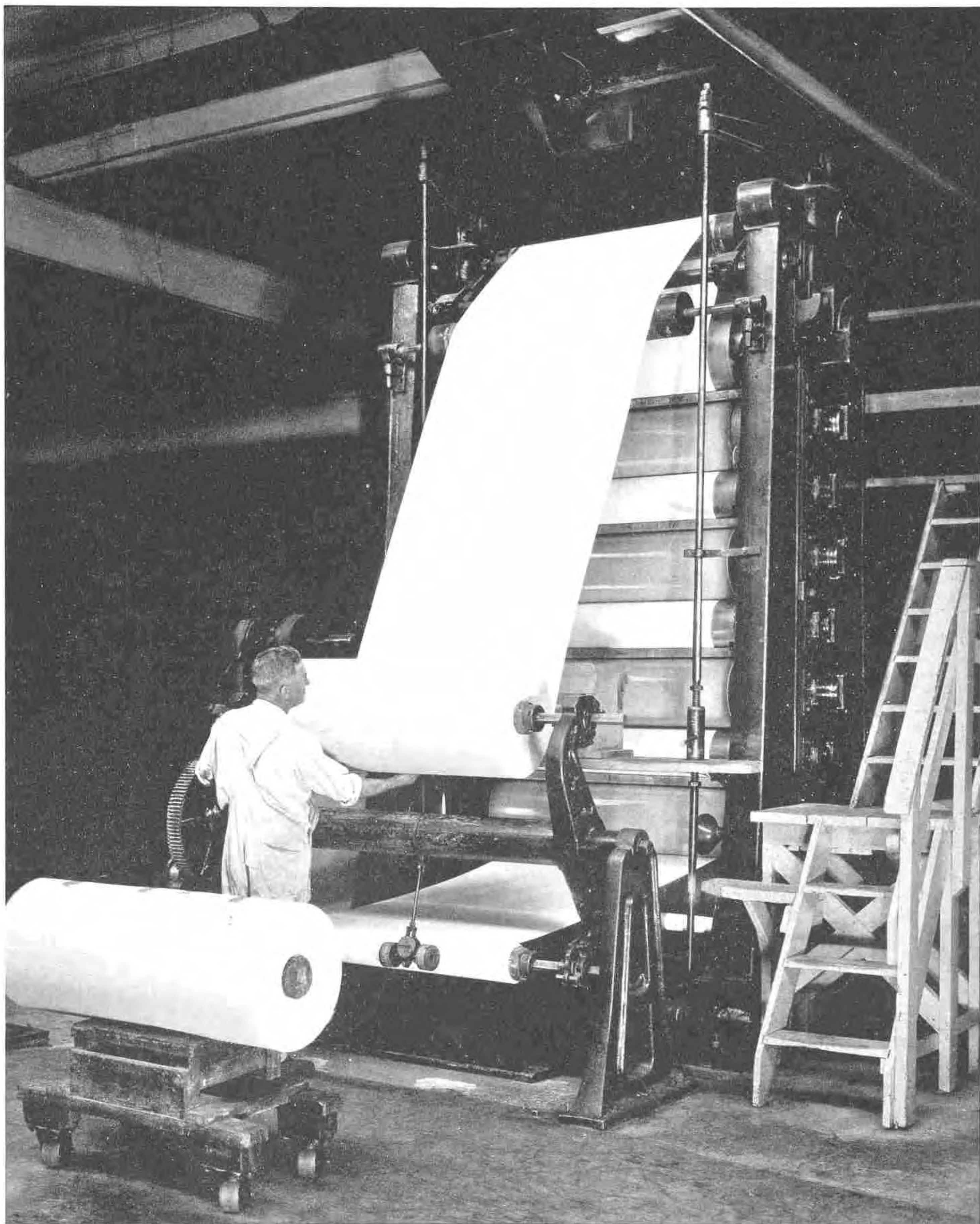


AIR CONDITIONING



PULP MADE with daylight illumination. Not mobility of light source as in previous examples, but choice of camera angle with respect to the fixed light source, achieved the strong cross-lighting that keeps the attention on this pulp beater and the operator making his quality test.

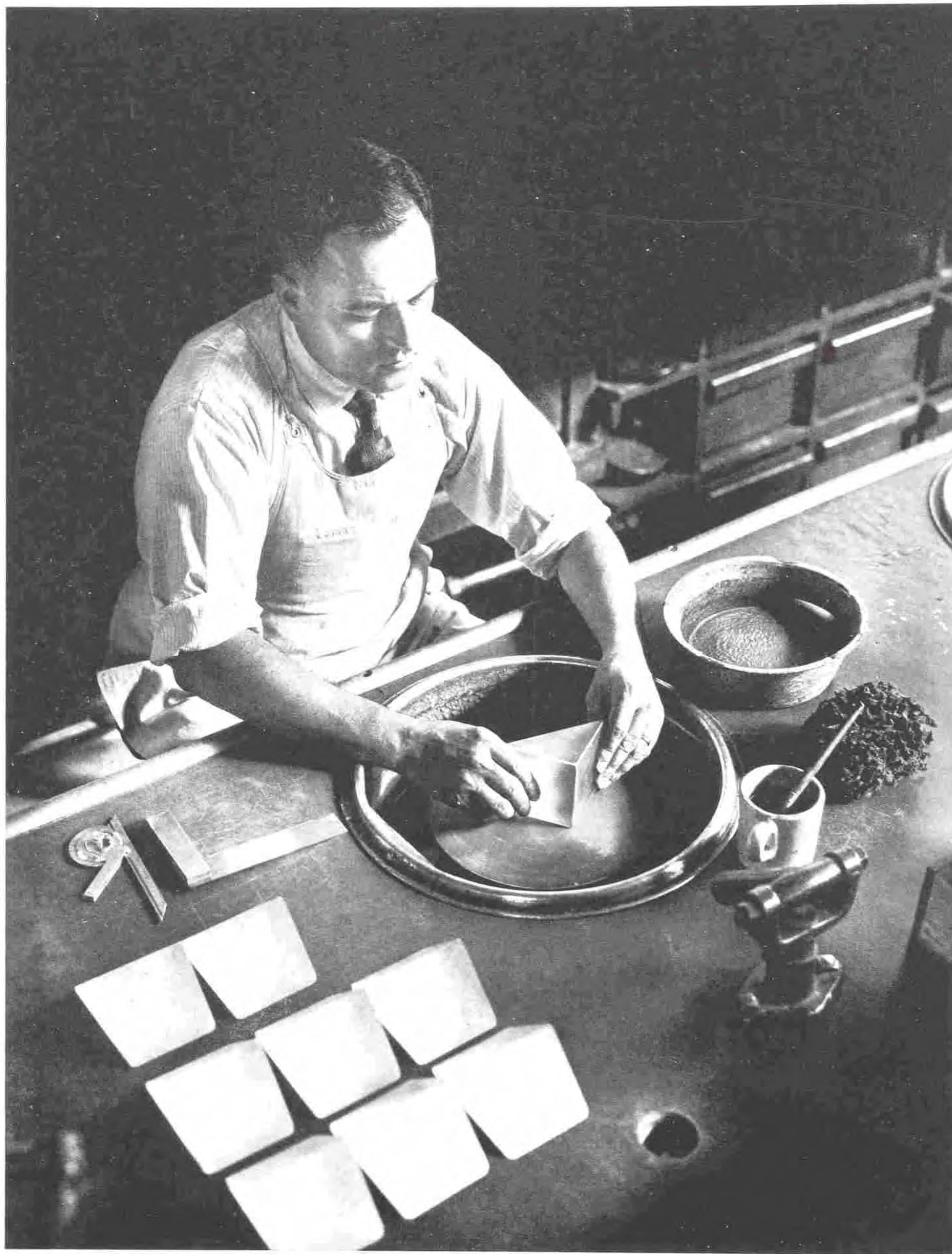
PAPER
DEPARTMENT
EASTMAN
KODAK
COMPANY



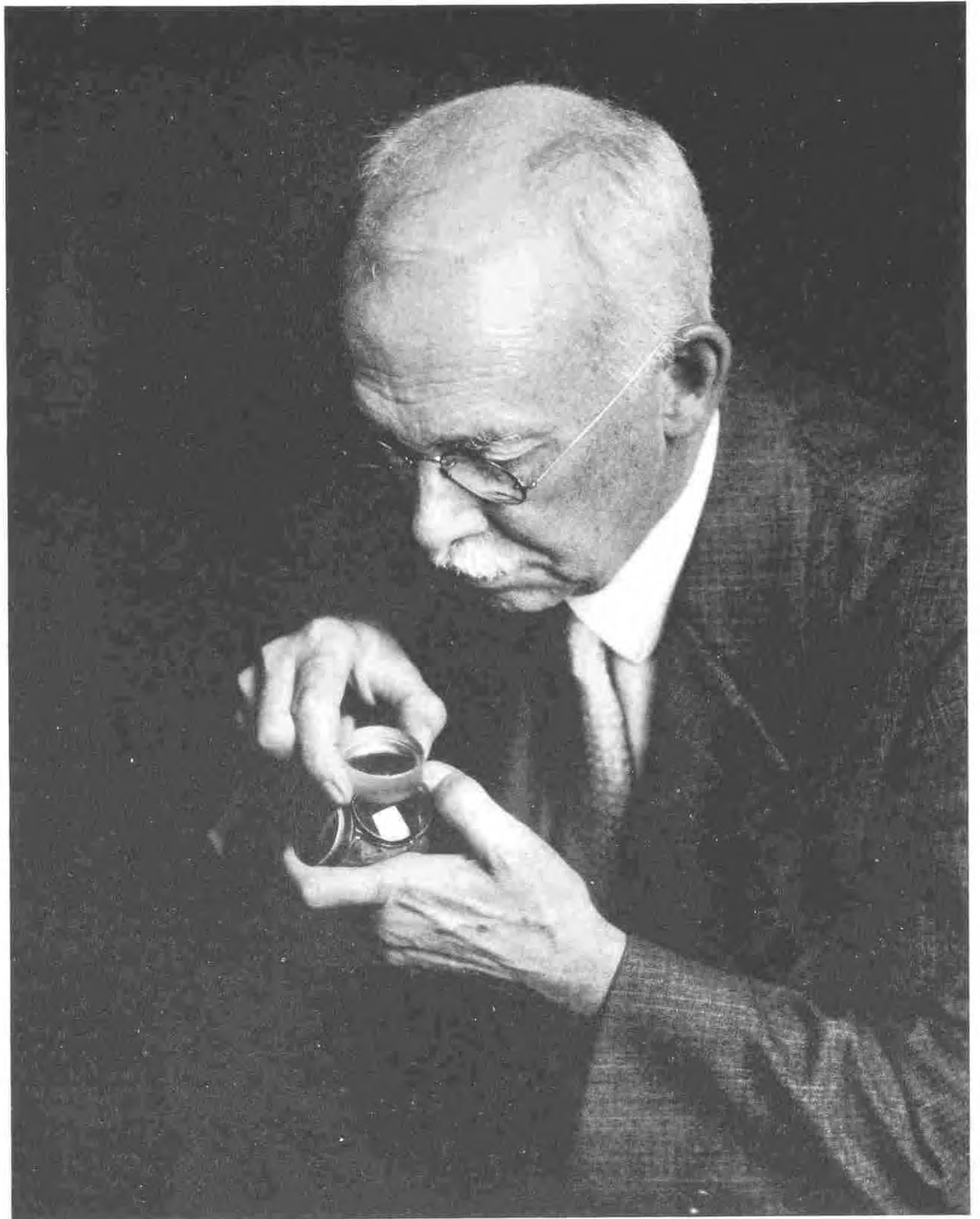
WITH lighting that reveals and also conceals, this calendering operation is singled out of the complexity of things that normal illumination would have shown.

Further grips on attention are obtained by emphasizing the rhythmic sweep of paper through the rolls and on to the winder. The completed paper roll is skilfully placed to strengthen this rhythm.

PAPER



GRINDING PRISMS



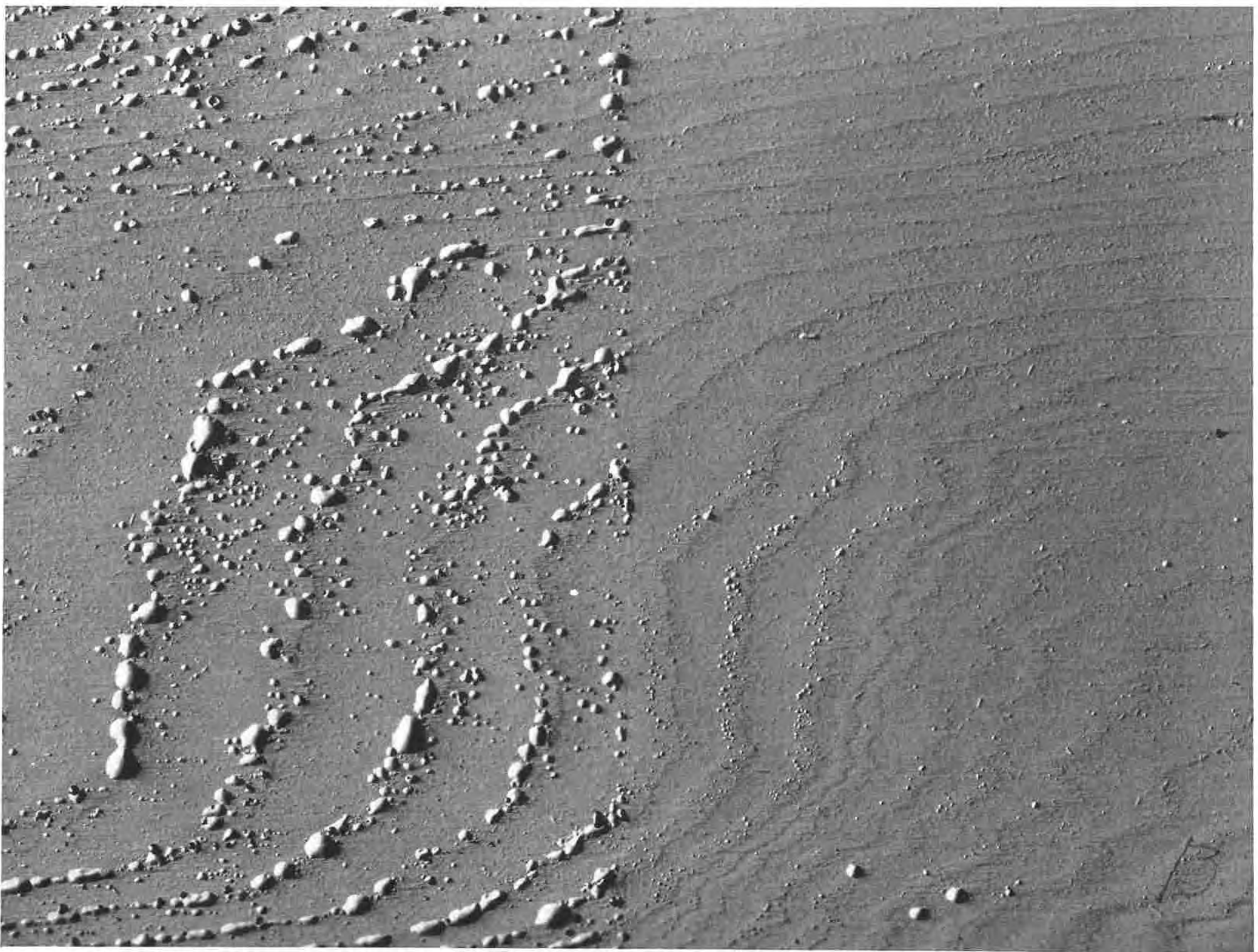
TWO character studies which well serve their purpose of expressing intelligent craftsmanship. Success depended on the thorough modeling of hands and faces. In these examples, daylight was utilized, with a fine regard for the particular modeling power of daylight at a certain distance from the window.

INSPECTING LENSES

THE smaller the detail, the stronger the brightness variation required to show it forcefully. Light from a single source striking the painted board at an acute angle emphatically presents this story of a blistering test of two paints.

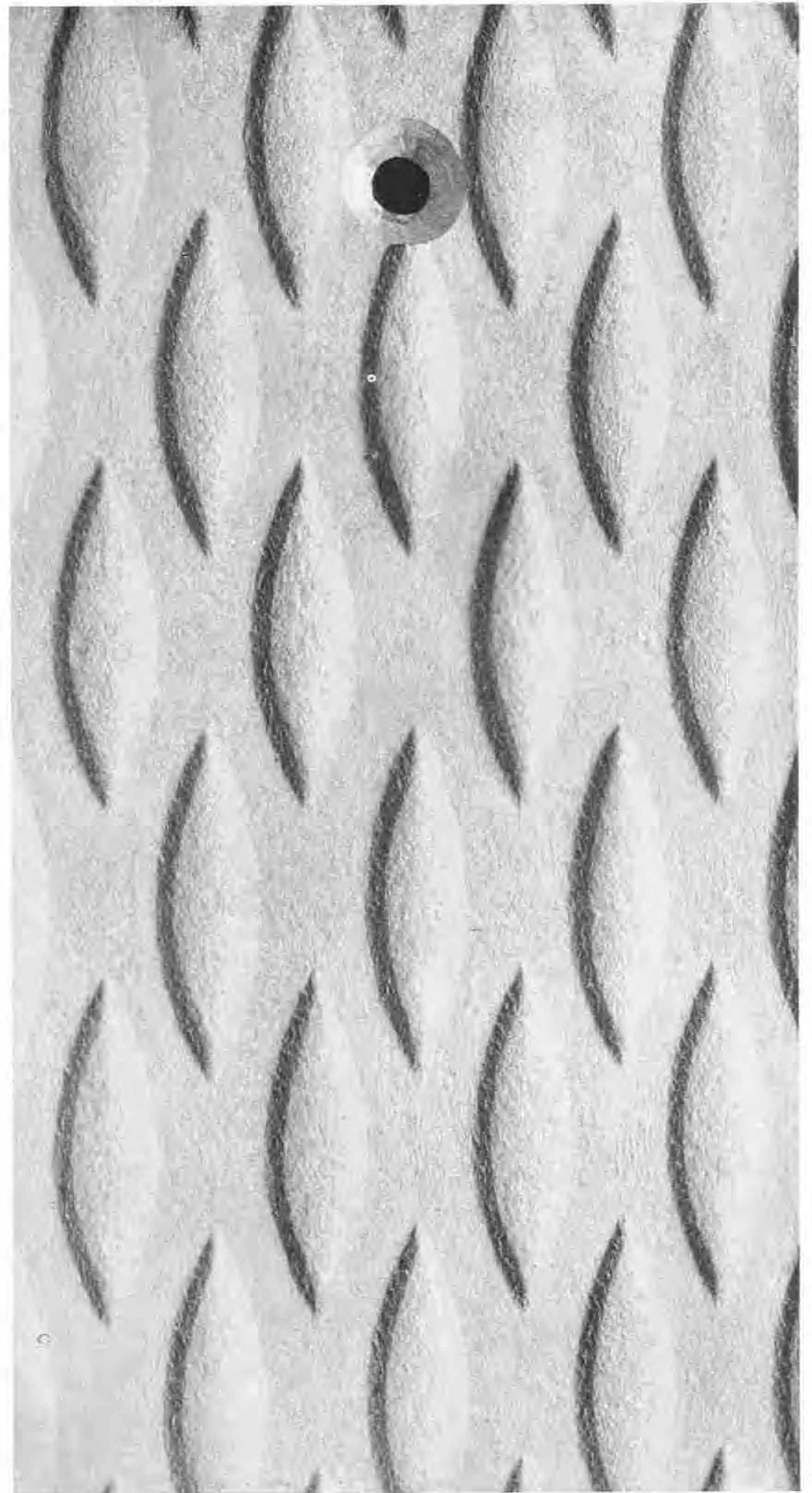
This unretouched photographic record and many similar photographs of other test boards are being used by the Marietta Paint & Color Company in advertising Peel-Kill as a priming coat.

PAINT



ORDINARY PRIMER

PEEL-KILL



METAL CLEANING

THESE photographs of a metal surface before and after removal of rust and scale were made with the sharply oblique lighting necessary to show texture and fine surface

detail, and are unretouched. They are taken from a direct-mail folder used by the Thomas S. Gassner Company to advertise its metal cleaning process.

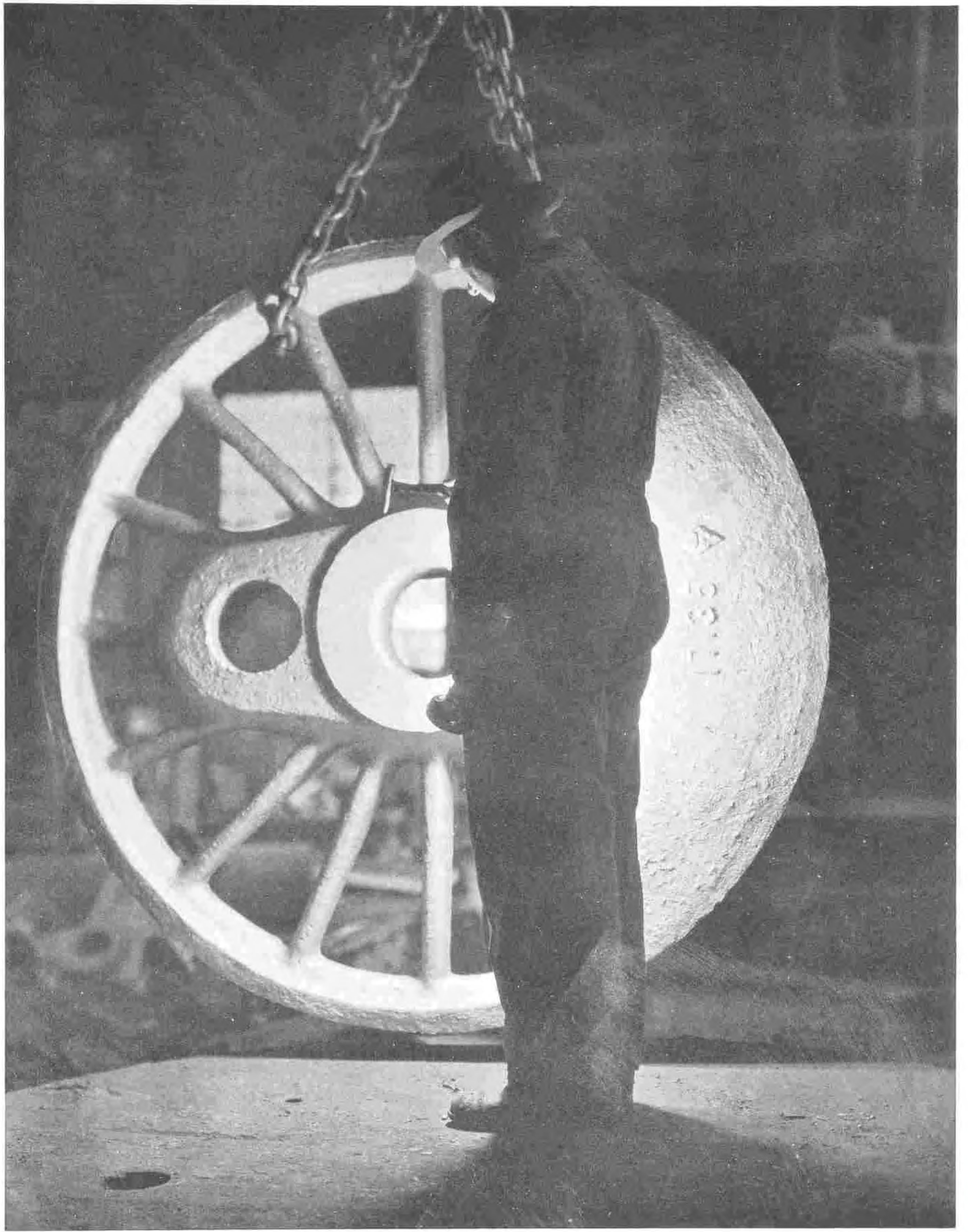


RADIO PROGRAMS

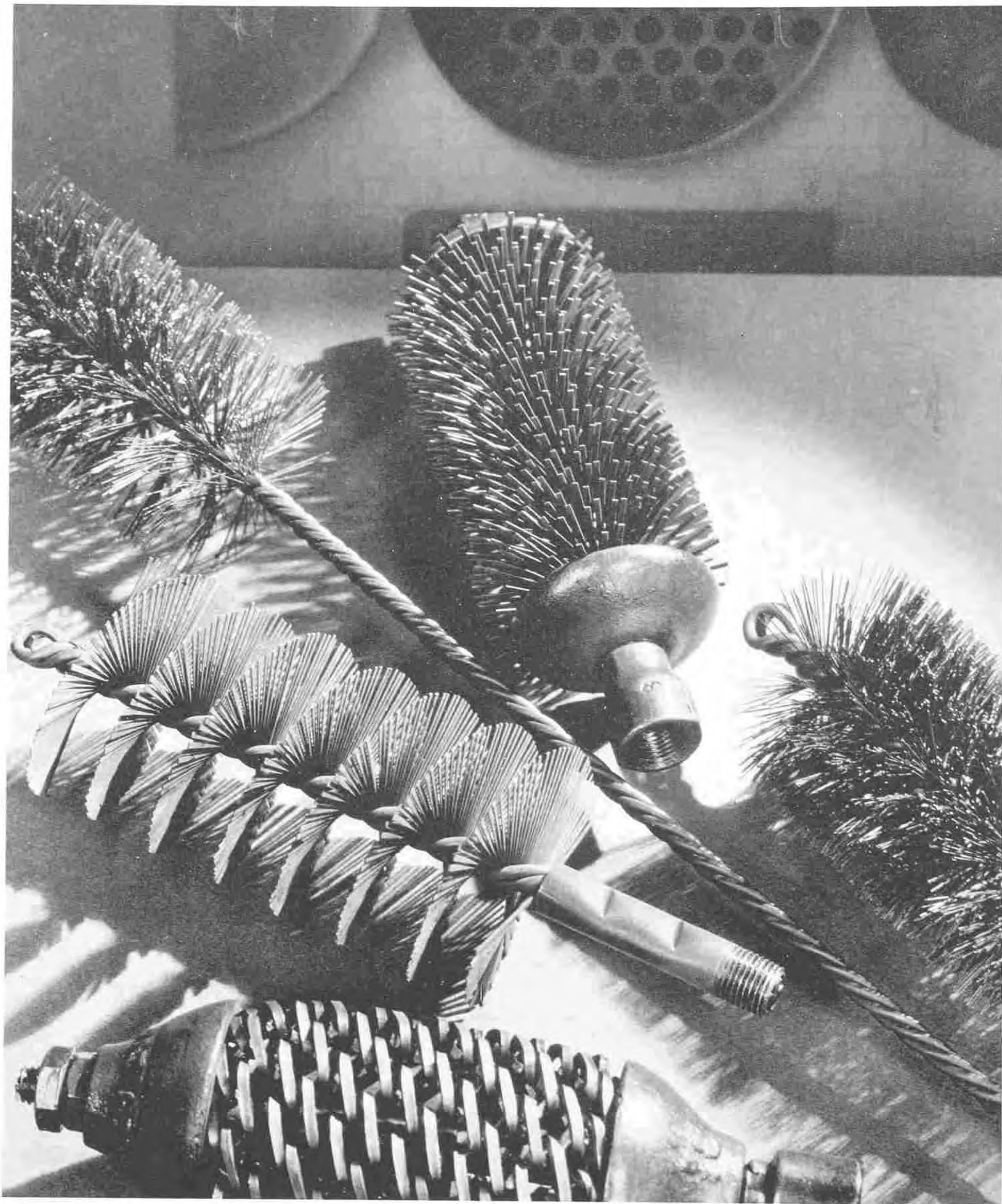
TWO examples of the high attention value secured by lighting that radiates from a source between the observer and the subject.

ABOVE: A news picture used by the National Confectioners' Association in announcing the Candy Quarter Hour.

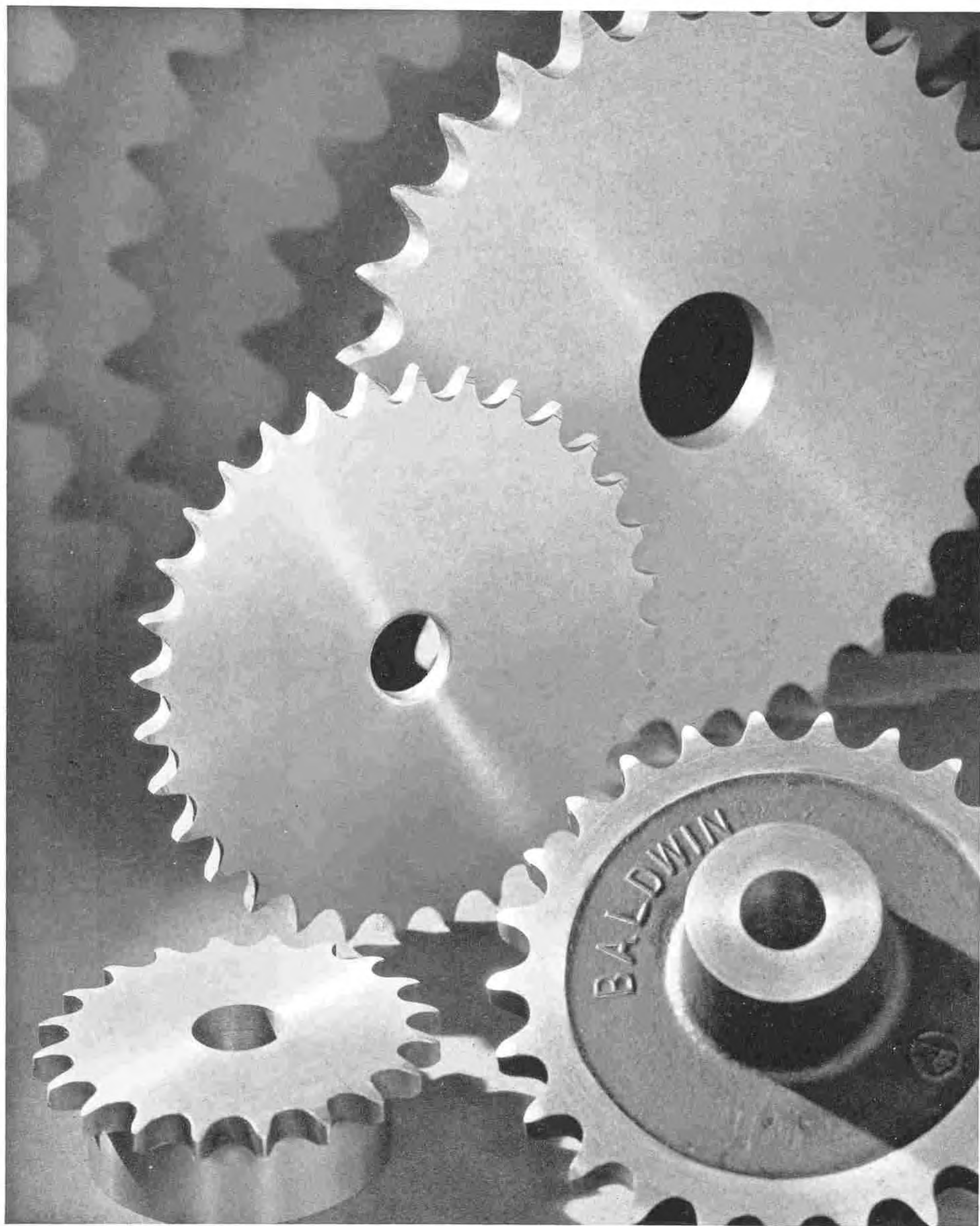
RIGHT: An inspector releasing one of the Birdsboro Steel Foundry & Machine Company's products for service on the rails.



LOCOMOTIVE WHEELS

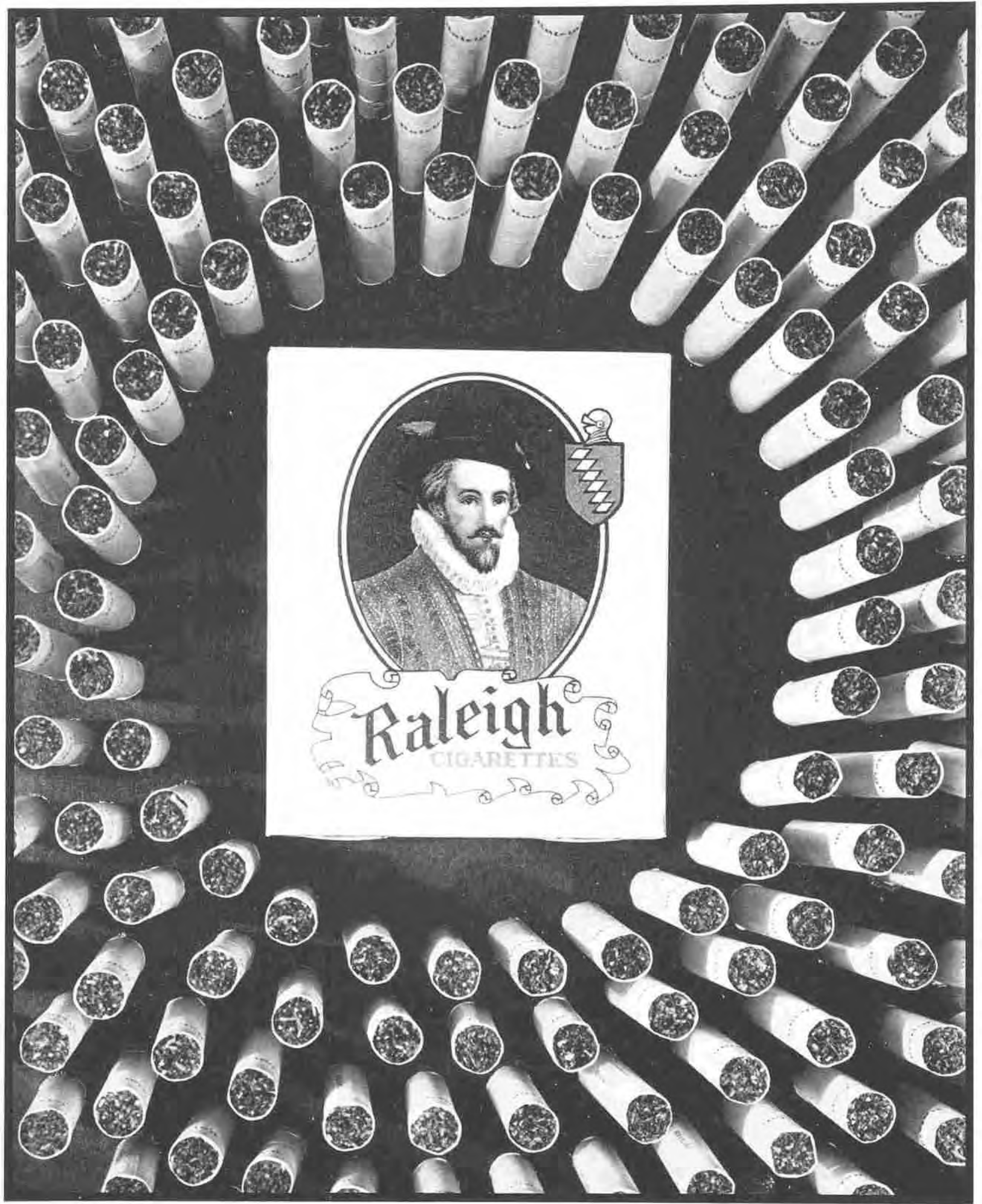


FLUE BRUSHES *S*HARPNESS of focus is essential for any high degree of attention or high memorability of detail. Its value, when it is combined with good lighting, is apparent in these photographs. Because of it, one can almost feel the differences

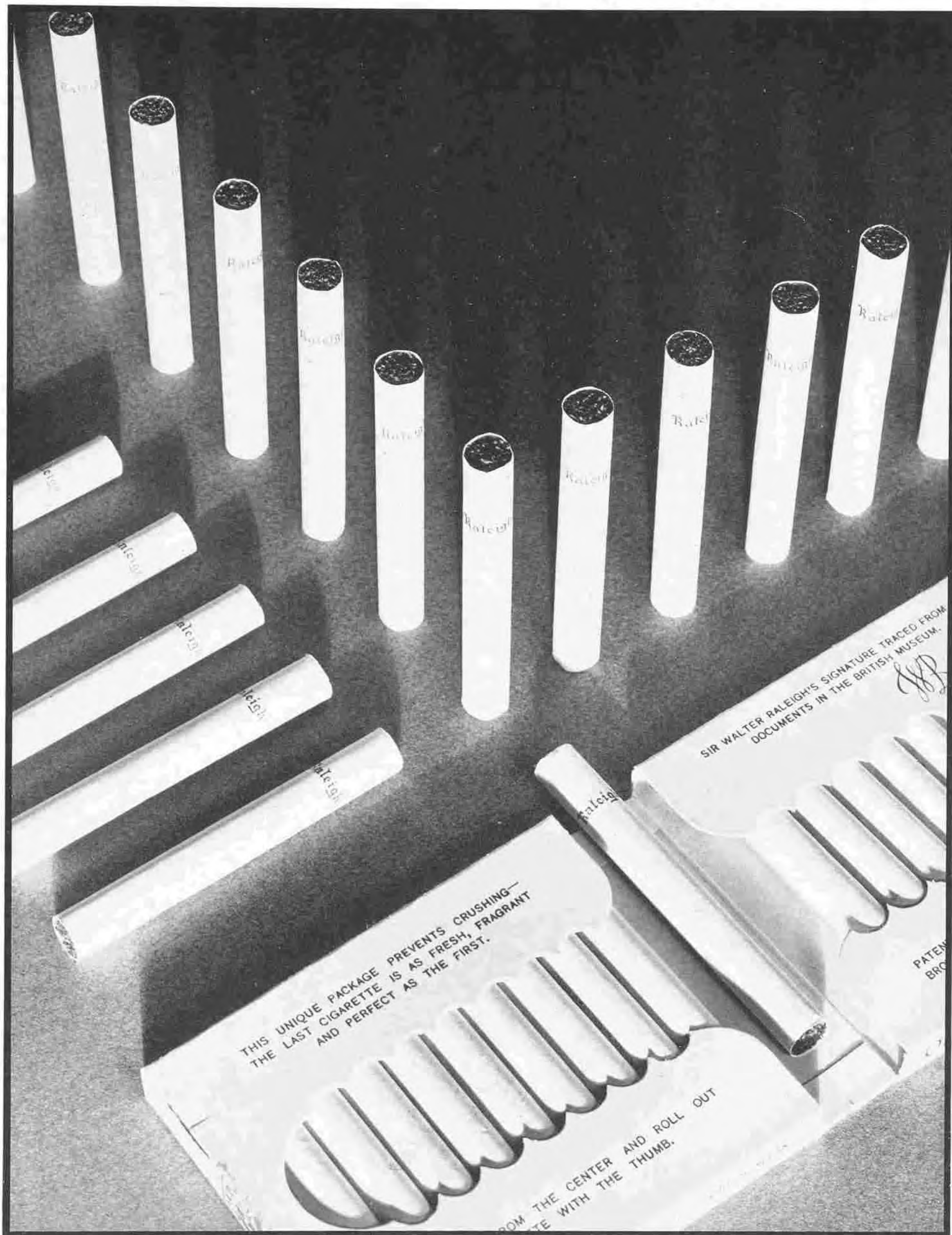


in bristle stiffness in these Worcester brushes. And it leaves one with a vivid impression of the precision-cut tooth profiles, and beautifully machined hub-holes and faces of these Baldwin-Duckworth sprockets.

SPROCKETS



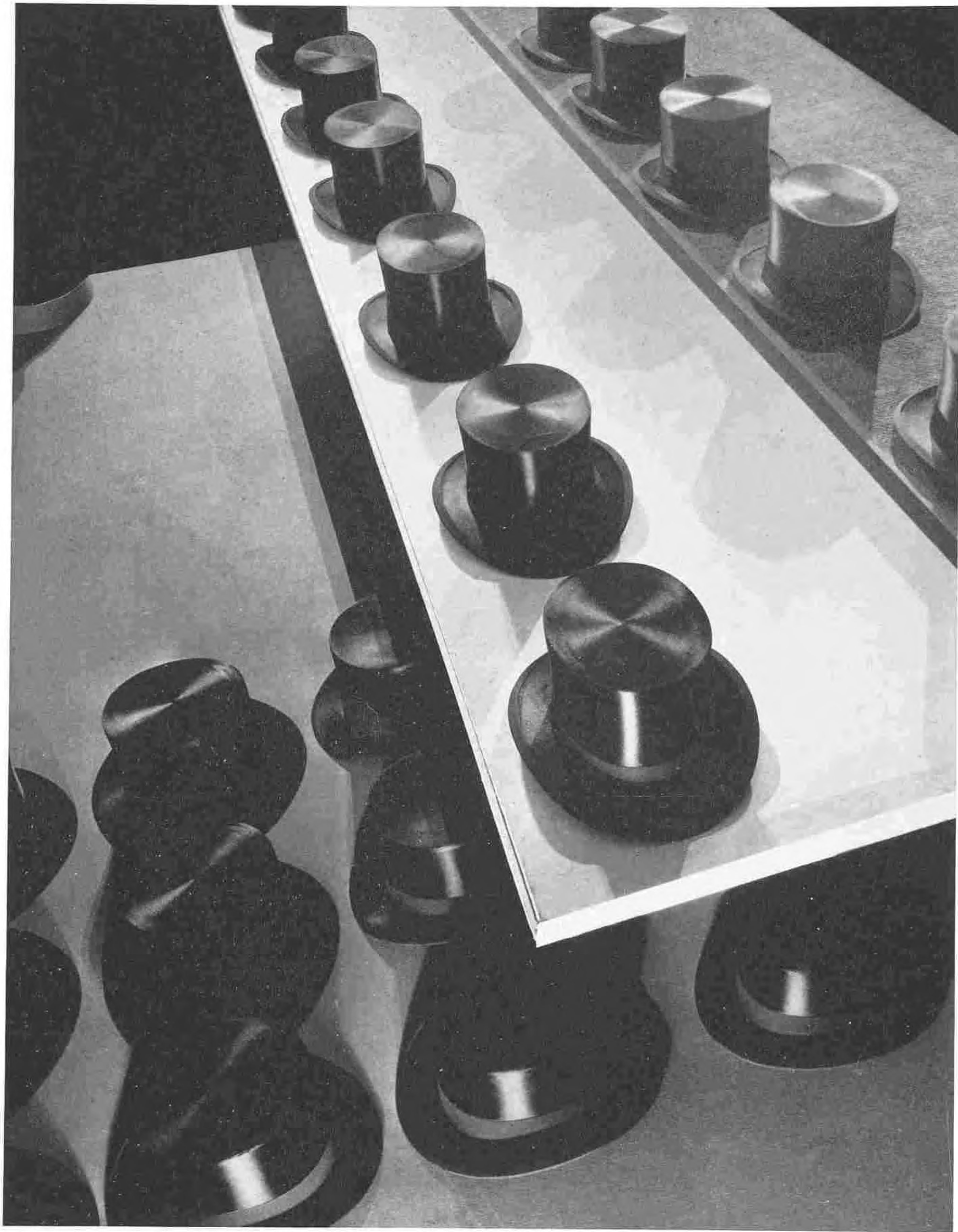
RHYTHMICAL arrangement of shapes, and lighting that contrasts them with the background, are almost infallible means of attracting attention, stimulating interest, and producing a memorable effect.



CIGARETTES



FILING EQUIPMENT

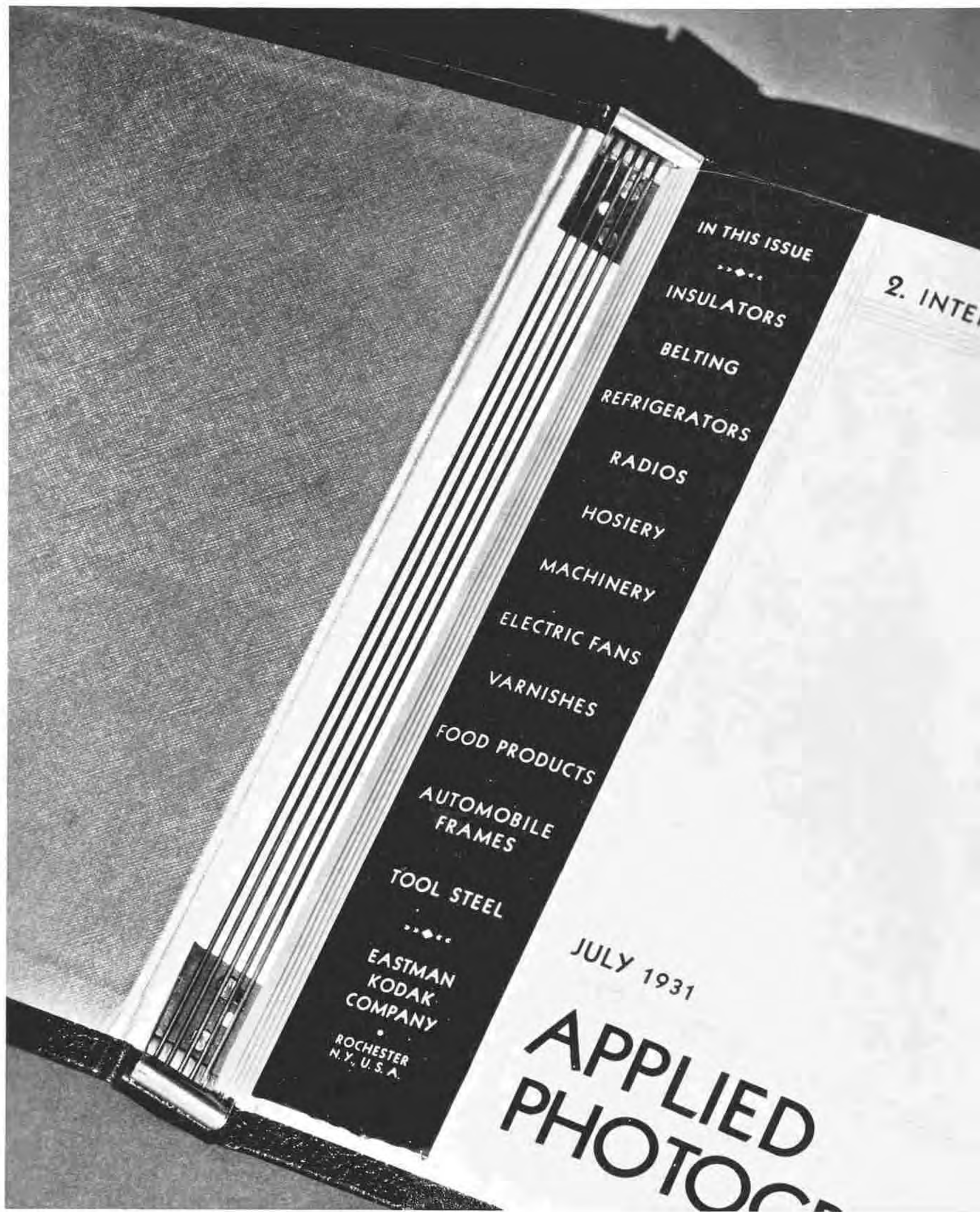


SILK HATS

TUXEDOS



STRONG *rhythmical arrangement, a commanding camera viewpoint, and the use of just enough light are some of the high-powered elements in these Weber and Heilbroner illustrations.*



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Packard Motor Car Company

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The Marietta Paint & Color Company

•
METAL CLEANING

Thomas S. Gassner, *President*
Thomas S. Gassner Company, Inc.

•
RADIO PROGRAMS

Mary Pepper, *Publicity Department*
National Confectioners' Association

•
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Weber and Heilbronner

•
TUXEDOS

Bernard Scheer, *Advertising Department*
Weber and Heilbronner

•
OTHER ILLUSTRATIONS

Eastman Kodak Company

PHOTOGRAPHY has become one of the fine tools of industry. At every stage of manufacture and marketing it is an aid in building business on a factual basis. The purpose of APPLIED PHOTOGRAPHY is to show, by means of noteworthy current examples, how to use this tool most effectively. In forthcoming issues it will present helpful examples of the applications of photography in:

VISUALIZING SERVICE
RECORDING DATA
DEVELOPING PERSONNEL
CONTROLLING MANUFACTURE
ADJUSTING CLAIMS
INTERPRETING SPECIFICATIONS
TESTING PRODUCTS
GUIDING INVESTMENT
REPORTING NEWS
ILLUSTRATING HOUSE ORGANS

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OTHER issues will be focused on the major problems of specific industries. Quite possibly you are applying photography with success to some particular research, manufacturing, or marketing problem. The editors of this magazine would appreciate having their attention directed to such examples.