

London, March, 1924

The

Price 2d.

"Kodak" Magazine

For Amateur Photographers



Won By A Neck

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The Month Of March

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The "Kodak" Magazine

For Amateur Photographers

VOL. II NO. 3

LONDON, MARCH, 1924

PRICE TWOPENCE

Between Ourselves

The Kodak Self-Timer. The two photographs on page 34 were sent in by a reader who has for years been in the habit of going on walking tours with only his "Kodak" for company. But recently he made the acquaintance of the "Kodak" Self-Timer and Optipod, both of which now share his solitary rambles.

The top picture shows him on the wild coast of Wales, studying a map; it is a snap that will always remind him of a glorious day in a glorious part of the country but could not have been taken without the help of the Self-Timer and Optipod.

The Optipod. The lower picture shows the Optipod clamped to his walking stick which is held firmly by rocks arranged round it. When the first photograph was taken the "Kodak" was of course screwed on to the Optipod but naturally had to be removed in order to take the second snapshot.

* * *

Put Yourself In Your Pictures:

Everyone who wishes his collection of snapshots to be a real and *complete* record should carry a "Kodak" Self-Timer and include himself in his pictures. You, for instance, have probably taken hundreds of photographs of parties of friends at picnics, on the river, in the garden, and so on. You made one in each of

The Winning Christmas Card



A GOOD EXAMPLE OF TABLE-TOP PHOTOGRAPHY: BY G. J. SINGLETON

those parties—but you are not in the photographs? Why? Because you had to be behind the "Kodak"! But how much more they would mean to you if you had been able to include yourself!

* * *

Silhouette Competition

Result. This competition brought in a large number of extremely good examples of Silhouette-making—good both technically and artistically. The prizes have been awarded to the following readers:—

First Prize—£5 5 0:

K. N. Beach, 4 Campden Hill Place, W.14.

Two Prizes of £1 1 0 each:

Joh Reynen, Nieuwe's Gravelandscheweg No. 29, Bussum, Holland and Ernest Letten, 10 Firth Avenue, Brighouse.

Six Prizes of 10/6 each:

Miss N. Humphreys, Elmsleigh, Par Station, Cornwall; P. R. McEvoy, 77 Cheapside, Liverpool; C. G. G. Maynard, 24 Carden Road, Peckham Rye, S.E.15; T. W. Barton, Wayside, Seaford, Sussex; H. Powell, Grabaskey, 39 Drakefell Road, New Cross, S.E.14; S. Carnell, South Wilford, Nottingham.

* * *

Junior Competition

No. 1. The subject set for this competition was "A Winter Scene," and the more youthful readers of our magazine went at it with a will! We congratulate every boy and girl who competed, for their pictures were splendid! The names

of the successful competitors are as follows:

First Junior Competition

Girls—First Prize £1 1 0: Edith Weskett, "Lyndhurst," Matlock.

Two Prizes of 10/6 each:

Doris Rowe, 64 High St., Harpenden, Herts and Mary Zachner, Oak Hill Lodge, The Common, Sevenoaks, Kent. *Two Prizes of 5/- each:*—Elizabeth Case, The Chalet, Mount Ephraim, Tunbridge Wells and V. Henderson, St. Keverne, Christ Church Road, Cheltenham.

Boys—First Prize £1 1 0:—W. Kennedy Smith, 53 Belford Road, Edinburgh.

Two Prizes of 10/6 each:

Anthony Harris (age 5 $\frac{3}{4}$ years), 5 Harrington Gardens, S.W.7, and Master D. Charleton, 17 High Street, Abingdon, Berks. *Two Prizes of 5/- each:*—G. D. Weston, 20 Florence Road, Stroud Green, London, N.4. and Cliff Martin, 2 Nippet Avenue, Leeds.

* * *

Boy Scouts And Girl Guides.

While on the subject of competitions we should like to ask all our readers to draw the attention of any youthful photographers of their acquaintance to the competitions now being held each month for school-girls, schoolboys, Girl Guides and Boy Scouts. These youngsters can, of course, enter prints in the open competition if they wish to do so, but we expect that most of them will prefer to compete against junior photographers. (See page 46.)



1.—TAKEN WITH A "KODAK," AN OPTIPOD AND A WALKING STICK



2.—THE OPTIPOD AND WALKING STICK IN POSITION.

A Helping Hand

Tank Developing

Last month we discussed the theory of tank development and discovered why the same degree of development for every negative gives a far higher average of good results than can be obtained by treating each film individually.

Now let us discuss some of the practical points it is most necessary to remember when using the "Kodak" Film Tank.

With every tank is sent out a manual and if this is read carefully from cover to cover, and the instructions followed implicitly, there is very little fear of anything going wrong. There are, however, one or two points upon which emphasis may be laid.

Perhaps the most common trouble in tank development is due to the film not being stuck securely down to the spool paper before it is wound into the apron. Printed on the paper of every spool is the question: "*Have you attached end of film?*"

As this is visible when winding the spool paper on to the flanged reel there is no good excuse for omitting this very necessary detail. If the film is not stuck down, or not stuck down securely, its natural curl will cause it to take the wrong path and it will enter the apron with its sensitive side in contact with the outside of the spool paper, so that the developer will not have proper access to it. In the case of an autographic spool the film will be sandwiched between the two papers.

The gummed end of the paper "sticker" should be moistened sufficiently to soften the gum but not so much as to wash it off; the sticker should then be pressed firmly into contact. Using a damp sponge is risky, as only the gum should be softened and it is ruinous to allow any water to get on to the film.

It is important that the spool should be correctly loaded into the box. If the spool

unrolls from the bottom the apron must unroll the same way. This applies to the present model of the Vest Pocket "Kodak" Tank, which is fitted with two tension springs in the box—a large curved one at the bottom and a narrow one at the end—and also to a model of the "Brownie" Tank which also has these two springs. The other models with only the one tension spring at the end of the box and those without any tension spring work in the opposite way; that is, the spool and the apron both unroll from the top.

Be sure to put the spool in the right way up, otherwise the film will unwind with its face to the apron and be spoiled. *If the apron unwinds from below, the spool should also unwind from below and vice versa.*

Loose winding is a bad fault, which may lead to the film buckling. You should hold back slightly on the free handle when winding the film into the apron. It is a good plan to let your left hand rest on the top of the tank with the fingers over the side, so as to catch

on the free handle at each revolution; but you must not hold back the handle with any great force, for this is just as bad as loose winding.

When all the film has been wound into the apron, as indicated by the handle turning quite freely, remove the lid of the box and, if the end of the spool paper comes outside the apron, gently tighten up the film by taking hold of the paper and giving a fraction of a turn to the handle. Finally, remove the reel and apron, without any squeezing, and keep the apron taut by means of an india-rubber band.

Your developer should already be prepared and measured out into the tank, but it should not have been allowed to stand for any great length of time before use. Hold the apron with the hook provided and lower it slowly into the solution. Move it up and down rather quickly about six times—never



TAKEN BY MISS V. BANKS, OF KIRKCALDY—
WHEN THE SNOW CAME IT FOUND HER
PREPARED

out of the solution—to dispel any air-bell. (Air-bells will cause little circular spots in the negatives either undeveloped or only partly developed.)

The film now being in the solution, put the lid on the tank, shake once or twice and, during the development, invert the tank five or six times.

You should examine your tank occasionally for leakages. If there is a leak around the joint of the lid and the developer escapes, there may not be enough solution left to cover the whole of the film; this will result in a streak along one edge of the film due to that portion being less developed than the rest. The same effect is produced when insufficient solution is put into the tank in the first place or if some of it is forced over the edge by pushing the reel down; the reel should always be allowed to sink into the solution by its own weight.

Never fix the film in the apron.

When the development is complete, rinse the film and apron in three changes of water. The film is then not very sensitive to light and may be taken out in subdued light and passed into the fixing bath.

Remember that the apron should be well cleaned after use by washing down with water and polishing with a soft, dry cloth.

When your negatives have been developed in a tank it is necessary that you should use the Acid Fixing Bath recommended, because in tank development there is often a tendency to local staining on the back of the film.

These stains will be entirely removed by a sufficient immersion in the ordinary Acid Fixing Bath, say about fifteen minutes.

Next month we shall have something to say about Exposure, which will be useful and, we hope, interesting.

(To be continued.)

The first of this series of articles was published in the October (1923) Number.

"Kodak" Kindness

How You Can Give Pleasure When Picture-Making

By J. R. Hall

"Take me foter, mister?"

The outdoor photographer is often greeted with such a remark. If his apparatus is bulky it usually catches the eye of the gamins. (Even the grown-ups cannot always resist a second glance.) Frequently he cannot oblige, much as he may feel kindly disposed—to fix up his camera and tripod in front of a crowd of happy urchins in a park

or city street is courting notoriety or obstructing the traffic.

A small camera is what is wanted. One which is compact and can be used without a lot of fuss and bother. This is particularly necessary if one wishes to go down among the poorer streets, where opportunities for picture-making

abound and chances of doing a real kindness are plentiful. Here, with a "Kodak" we may take snapshots without attracting much notice. And why shouldn't we? Think of all the little ones (and big 'uns too) who have never seen their own pictures! The pleasure that a small print gives them can hardly be realised!

But the work must be done quickly on the spot and in a genial mood.

The illustration was taken with an exposure of 1/10th sec. at *f*.8 on a moderately fine afternoon. But this exposure would hardly suffice in a town street at this time of the year. For that either a bigger aperture or a bulb exposure is necessary, but no trouble is likely in keeping the kiddies still. The boys in this illustration, strangers of different classes who had met in the pond evidently for the first time, lined up as they appear before the photographer had seen them. No wonder he couldn't resist doing a kind action!



"TAKE OUR PICKCHERS, MISTER!"
(See "Kodak Kindness" by J. R. HALL)

Winning Christmas Cards



- 1. Syd. C. Bell. £1-0
- 2. W. Watling. 10/6
- 3. Winifred E. Davis. 10/6
- 4. C. Upton Cook. 10/6
- 5. J. T. McLean. £1-0

A SELECTION OF PRIZE-WINNING ENTRIES
IN THE DECEMBER COMPETITION.

March

The Nature-Lover's Month

By W. F. F. Shearcroft

Whether the proverbial lion or lamb heralds in the early days of March matters very little really because we know, as we tear the date off the calendar, that the glorious festival of Spring is about to begin.

The nature-lover finds in the coming months of summer so much that is fitting for camera work, that the only way to avoid ending the season with a scrappy collection is seriously to plan out a scheme of action.

Watch For Windy Skies

Each month of the year has some special characteristic and March we usually associate with wind and gales. Here is a fascinating subject and one of considerable difficulty as we have to suggest movement on our prints and avoid "smudgyness." The secret of success lies in the sky; whatever the view may be, it must have a windy sky. Storm tossed trees must not be rendered in sharp detail or they will look very artificial.

To the bird lover March offers the first of our migrant visitors. To capture these by the camera needs patience as they have little of the tameness of the hungry visitors to our gardens. The Spotted Crake, Wheatear, Chiff-Chaff, Yellow Wagtail and Sand Martin arrive during the month with average weather. Much squabbling activity occurs among the sparrow tribe.

Spring Flowers And Butterflies

The early spring flowers appear to the delight of the botanist, and Primrose, Crocus and White Violet will be common. Miles of hedgerow will be decked with the white blossom of the Blackthorn, which relies on the wind to blow clouds of pollen from flower to flower.

Animal life also begins to wake up and respond to the increased light and heat. Many more butterflies will be on the wing. Toads, tired and weary, crawl out of their winter quarters and foregather, with much croaking, by pond and stream.

Active farming operations begin and the plough completes the work of frost and rain. A good series could be made of the seasonal operations on a farm.

Laugh And Learn

A Film Fan And His "Kodak"

By Leslie Wood

I have in my possession a handbook on photography which contains in one short sentence what is, to me at least, a most wonderful statement:

"The invention of roll film made the cinematograph possible."

Just imagine it! But for the invention of the roll film which you and I use in our "Kodaks" and "Brownies," there never would have been those wonderful hours spent in a plush "tip-up." Stay-at-home people would never have had a peep at Mount Etna's smoking summit nor seen the mighty spectacle of millions of gallons of water sliding over the Niagara Falls.

Yes! You've guessed it. I am a film fan. And I'm proud of the fact. Show me the amateur photographer who can honestly confess that the "pictures" bore him—is not every visit to the cinema a *lesson in picture making?*

Study Their Methods

Next time you go to the cinema, watch the pictures as well as the story. It will help you to learn to build better snapshots. Film scenes are carefully planned by experts, therefore you should watch the results they achieve and copy their methods.

"But," you will say, "they have all sorts of gadgets to help them!"

True; but you have them just the same. Although, for example, your "reflector" may be a sheet hung from a chair-back, your aids to good pictures are similar to theirs.

In one respect you hold an enormous advantage over the producing companies. Film companies spend thousands on installing and maintaining lighting equipment simply because they cannot afford either to "wait for the sun" or to run any risk of under-exposure in a bad light.

But you may increase your exposure to any length, and you have the finest lighting plant at your disposal that was ever made—*daylight!*

The next time you are going to snap a snow scene or a bride leaving the village church, just ask yourself how the movie makers would take it, and then get busy and beat them at their own game!

Tribes Of Criminals!

And How They Are
Being Reclaimed

By St. Nihal Singh

By a strange coincidence one of the most interesting social experiments is being conducted in Southern India, within the shadow of the great mosque at Bijapur, which has the largest dome in the world, with a whispering gallery which echoes and re-echoes the slightest sound. Within a stone's throw of that masterpiece of architecture, which annually attracts thousands of tourists to the place, the Government of Bombay has established a settlement where the effort is being made to reclaim men and women belonging to "criminal tribes," who, but for such endeavour, would continue to commit crimes of every description.

In the course of a recent visit to Bijapur I had the opportunity of going over the settlement. By good fortune I had for my guide the District and Sessions Judge of the place, Mr. Balak Ram, of the Indian Civil Service, who, in the course of his extensive judicial experience, had tried many cases in which members of these tribes were involved, and who kindly took for me with his "Kodak" the photographs reproduced here.

The settlement is divided into a number of colonies, each inhabited by a different "criminal tribe."

The most prosperous colony was the one in which dwelt the ex-counterfeiters. This clan known as *chlaparbuns*, for generations has specialised in counterfeiting coins. As the

result of secrets passed on from father to son, they have acquired such skill that, though entirely unlettered and employing the crudest of implements, they can turn out remarkably good imitations of silver rupees. So expert are these clansmen that in an hour or two after arriving at a place which they consider safe they can get their moulds ready and begin actually to turn out spurious coins, which are passed off on simple villagers, after which the tribe moves on.

My guide halted in front of a little building facing the entrance, and informed me that the image of the patron saint of the tribe was enshrined in it, and that the people worshipped it before setting out on a predatory expedition and even promised to devote to its service a portion of the spoils if they were successful!

The dexterity which their profession gives them has proved to be their salvation, for their nimble fingers and sharp wits soon enable them to master the tricks of the blacksmith's, locksmith's, carpenter's, and other trades. As they are able to make money honestly, and learn to appreciate the sense of security which honesty gives them, the desire to continue a life of crime disappears and they settle down in time as respectable citizens.

The schools and workshops attached to the settlement open to the children new vistas of life. Special emphasis is laid upon moral instruction, which is imparted in the form of stirring stories taken from the Hindu epics.

The splendid result is that these people who are rovers by instinct and necessity are rapidly acquiring the habits of civilization.



THE PATRIARCH OF A CRIMINAL TRIBE
WITH HIS FAMILY



A VIEW OF THE BEAUTIFUL TEMPLE
AT BIJAPUR

Photography With A Purpose

14. The Subsidiary Flash In Flashlight Portraiture—H. T. Sinclair Bird Photography—E. Crapper

The Subsidiary Flash In Flashlight Portraiture

When we have made some successful attempts at home portraiture with one flash, it is time we turned our attention to the subsidiary flash, i.e., to portraits made with two or more flashes.

Experience will have taught us that the single light of small area, no matter how well placed and well reflected it may be, will usually give some harsh shadows and sharp contrasts, and, generally speaking, pictures which lack roundness and "modelling." This is found to be especially true when groups or large interiors are being photographed.

The defect, from the artistic point of view, is rather a glaring one, and it is clear that some means of overcoming it must be devised. The solution to the problem is in the use of a subsidiary flash to illuminate the shadows.

Having decided to use two flashlights instead of one, the first and most important consideration is the *position* of the lights. For this no fixed rule can be given, but it is well worth remembering, to get an idea of the relative positions of camera and flashlights, that if we draw a square A B C D, in which A is the camera and B the sitter, the main flash is often best made at D and the subsidiary flash beside the camera also gives some idea of the relative distances.

In some rooms this orthodox method of lighting is not possible but convenient places can soon be found from which the room is lighted to the best advantage. If the flashes are well placed, it is, of course, possible to dispense with the aid of reflectors; but a reflector on the further side of the subject from the main flash will often be found useful. A plain light papered wall at a distance of

about eight feet (in the right direction) from the subject is an ideal reflector for most purposes.

The beginner will do well to read and put into practice some of the hints on lighting which have appeared in previous numbers of *The "Kodak" Magazine*.

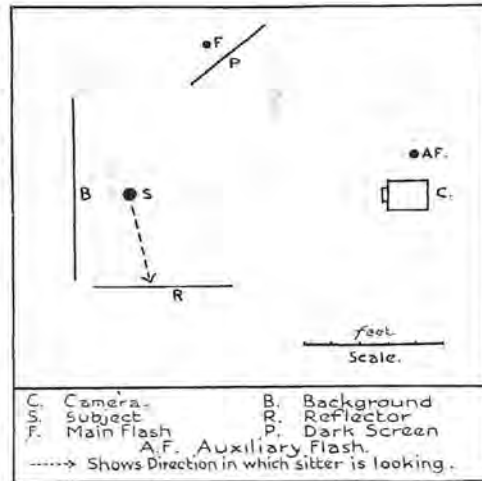
For the actual manipulation of the two flashes, the photographer will require an assistant, but he will find that there is seldom a lack of volunteers to his service, and the simplicity of his "Kodak" Amateur Flashlight Outfit will leave him no doubts as to their competence in using it. The actual quantity of flash powder used will, as may be supposed, depend chiefly on the size and general colour of the room. A fairly safe rule, when making pictures with two flashes,

is to double the quantity of powder used for one flash, and then divide in the proportion of three to one, i.e., one and a half to a half. The second flash, which is essentially subsidiary, can be made even smaller than this if required.

It is, of course, essential that both flashes be made at the same moment. This may seem to be a difficulty, but it will be found in practice that it is not hard to time the flashes fairly accurately with the help of an intelligent assistant, while the occasional "bad shot" rarely spoils the negative. I remember a case when the smaller flash went off much too soon, owing to a misunderstanding between the operators, but the value of the perfectly good photograph which resulted was only enhanced by the smiles and laughing faces!

Bird Photography

One of the most fascinating, and at the same time elusive branches of photography



is undoubtedly "Bird Photography," and for the camera enthusiast, who is in addition a lover of Nature, an unending source of healthful enjoyment is to be found in the merging of the two interests.

It is my fortunate lot to reside on a part of the coast whither many interesting birds congregate annually for nesting purposes, and during the last three summers I have snapped a goodly number of them amidst their home surroundings.

The Eider Duck is fairly numerous on a wide expanse of Muirland close to the sea, and it is a never-ending pleasure to find their nests among the heather or long coarse grass, beautifully lined with an abundance of soft and silky down. But more interesting still is it to come across the bird itself, placidly brooding her five or six large greenish eggs, in many cases completely ignoring the approach of the photographer.

A bird here and there will even permit one to stroke it gently on the back, a more stolid look, if that were possible, appearing on its ever stolid face as one does so. To photograph the Eider Duck on the nest is, therefore, an easy matter, care in approaching and quietness in

photographing it being all that is required.

Then we have the Terns, or Sea-Swallows as they are sometimes called, a family of extremely graceful and beautiful birds closely allied to the Gulls. Their nests are easily found, as they are mere scrapes in the sand or shingle, scantily lined with any convenient shore debris, and are generally close together

in considerable numbers, for all the Terns are distinctly gregarious in habit. To photograph these birds a hiding tent is necessary, which should be placed a few feet from the selected nest, and wherein the photographer installs himself to wait for the return of the bird. With the Terns a short wait as a rule suffices and a series of snapshots of the bird should then be obtained without difficulty.



ARCTIC TERN ALIGHTING BY HER NEST. TAKEN BY E. CRAPPER.

Once, when photographing an Arctic Tern in this fashion, it became so indifferent to the presence of the tent and to my working inside that, when I wished it to leave the nest so that I might secure snaps of it in different positions and attitudes, I was forced to throw handfuls of sand at it before it would move.

Another interesting shore bird is the Ringed Plover, whose nest with its four spotted stone-coloured eggs as it lies on the sand or shingle



"GO AWAY! CAN'T YOU SEE I'M NOT DRESSED?" A YOUNG JACKDAW PHOTOGRAPHED BY RUFUS H. MALLINSON

presents us with an admirable example of "protective coloration." To photograph this dainty little Plover is a slightly more difficult matter as, like all the Plovers, it is extremely suspicious and wary. To get snaps of this bird I found it necessary to prepare the birds for the ordeal by erecting my tent about 20 yards distant from the nest several days before I intended to bring the camera into play, and then each day moving it a little closer to the bird until, on the appointed day, I had it not more than 6 feet from the nest.

However, even after all this careful preparation I found the bird so full of nerves and suspicion that it was only after 3½ hours in the tent that I obtained my photographs.

To be successful in this hobby unlimited patience and a sympathetic understanding of your bird-subjects are the main qualifications, while a good working knowledge of your camera is, of course, taken for granted. Be you never so careful, many spoilt negatives will be your lot, but the successes will more than repay you for all your failures and disappointments.

Taken With A "Hawk-Eye" Camera



By S. C. MAJOR, HOLYROOD ST., CHARD,
SOMERSET

Character In Portraiture

In Praise Of The Diffusion Portrait Attachment

By Robert M. Fanstone

The "Kodak" user is now in the happy position of being able to add to his outfit at a very small cost a little piece of apparatus that will afford a pleasing and distinctive quality to his portrait work.

I refer of course to the "Kodak" Diffusion Portrait Attachment. This is in my opinion one of the finest aids to amateur portraiture that has ever been offered to the amateur photographer. Fashions in photographic portraiture have changed very considerably during the last few years. A dozen years ago the professional worker used lenses that gave images as sharp as a needle. To-day, portraits by the leaders of the profession have a delightful softness—no, not fuzzyness, but softness that is charming to the cultured sense.

A Great Advantage

There is one great advantage about the soft images that this new attachment gives. The dead sharp portrait sometimes gives too much prominence to facial defects and slight peculiarities of some sitters but the soft focus lens subdues these over-assertive details, softens harsh lines and coarse or freckled complexions and smooths out wrinkles; but ever so slightly, so that character is fully retained. This is far better than elaborate retouching which, although it may remove the facial defects mentioned and produce a complexion as smooth as an egg, the result to the sitter and his intimate friends is unpleasing though they may not be able to tell exactly why. In a word, it has lost its character.

I would recommend all "Kodak" users who ever attempt the portraiture of their friends—and who is there who owns a Kodak in one of its forms who does not?—to try this latest aid to characteristic portrait making. Used exactly in the same way as the other attachment, but for its primary purpose giving immeasurably superior results and for such a small outlay. Though originally intended for portraiture, the Kodak Diffusion Portrait Attachment may be most effectively employed for other "close-up" subjects: flower studies, animals' heads, etc.

Sunsets

And How To Photograph Them

G. E. Drury

At this time of year it is very interesting to devote a little time to sunset photography, and to take advantage of the excellent pictorial possibilities this subject offers.

Almost everyone is fascinated by a sunset and added charm is always given when there is water in the foreground whether it be sea, river or just an ordinary pool.

It is quite easy for anyone to get pleasing studies of the setting sun with just a little patience.

When there is a prospect of being able to take a sunset and the clouds are clearly defined, the background should be carefully chosen and whether it be trees or buildings they should stand out clearly and make an interesting sky line.

Before making the exposure wait until the sun is partly behind a cloud, but not too obscured, and then take the picture.

It is always a good plan to make more than one exposure, as the clouds vary so much; also it is very fascinating to watch the various formations and ever-changing lighting effects.

The lower picture was taken an hour and a half before sunset, a snapshot being given with the second opening on a 2A Box Brownie. It gives an idea of the possibilities of this class of work, and was taken on a common just out-

side London.

The top illustration was given the same exposure and shows what can be done in the heart of London.

A few sunset snaps will make a very artistic page for your album; an added effect can be gained by toning the prints sepia or blue.



SUNDOWN AT WESTMINSTER

The next time you are out with your camera if the conditions are unsuitable for ordinary work don't forget to keep a look out for the possibilities of a snap, towards the end of the afternoon, and with a little care you will soon get some very artistic pictures.

A Surprise

But A Pleasant One

I had heard that moving objects between the camera and the subject do not affect a time exposure indoors. But I didn't believe it!

Here's an account, for the unbelievers, of my successful experiment.

A friend and I visited Amiens Cathedral. I could hardly control my fingers, they were so anxious to get busy with the camera at every interesting vantage-point in the cathedral. But people would move about and to try to take a photograph seemed senseless.

In a spirit of resignation I fixed the stop at 64, and gave an exposure of two minutes.

When the film was developed, there were no signs of the many people who had walked in front of the camera—they might have been ghosts!

—J. W. C.



EVENING—CLAPHAM COMMON

"Prints De Luxe"

Have You Got A Plate-Marker?

By Ronald Farley

When we wish to turn out better work with a view to doing justice to some individual print or to add a distinctive note to a series of prints, we may make what are rightly called "prints de luxe."

Briefly, these are prints, or enlargements, made upon double-weight paper of a size that is considerably larger than the actual print, the latter being neatly masked and finished with a plate mark, the whole having a most attractive finish. The wonder of it is that more Kodak users do not finish their best work in this way!

The choice of a printing paper is a point worthy of some attention.

First, of course, comes *Double Weight Velox*, which can be obtained in every grade. *Velox* is so well known to all amateurs that nothing further need be said.

Kodak Royal Bromide. This is a rapid paper having a cream surface similar to a hand-made drawing paper; the paper for large prints, particularly landscape or portrait subjects.

Kodak White Royal. This is similar to the grade above mentioned, the only difference being that the base is white instead of cream. This is of great value for large black and white prints.

Kodak Cream Bromide has a rather smoother surface than the other two mentioned and is very suitable for small as well

as large prints and gives a beautiful effect if sepia toned.

For really good negatives I recommend either for contact printing, or enlarging, what is without question the printing paper de luxe—*Kodura Etching Brown*. This paper is rather slower than the others described and gives prints of an exquisite warm black colour, of a most distinctive quality and of a surpassing richness.

Kodaloid printing masks avoid what

used to be rather a difficulty, i.e., effective masking. It is essential that the picture be exactly square upon the paper, or all the effectiveness of this method of finishing will be lost. After washing and drying the prints are ready for plate marking.

Any "Kodak" dealer can supply you with a plate-marker.

When the print is made upon larger

paper, as before suggested, it is often found that something is lacking, and in this case a plate mark will be found to enhance the appearance of the work very considerably. In fact the value of plate-marking cannot be too strongly emphasized and if the average worker knew how effective is this form of finish it would be much more commonly adopted.



APRIL SNOW—A "PRINT DE LUXE"

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Roads And Lanes

Points For Picture Makers

By Ward Muir

Everybody has tried, at one time or another, to make a snapshot picture of a road—for, whether we can analyse the emotion or not, a road contains some subtle suggestion of romance. Unfortunately, roads belong to that order of subjects which look better to the eye than in the photographic print; the explanation being, partly, that the eye is only the obedient and adaptable servant of that imaginative organ, the brain; whereas the camera records with mathematical accuracy the facts at which it is pointed, and nothing but the facts.

Perspective is one of the most disconcerting facts of this mathematical accuracy. Parallel lines, such as the edges of a road stretching straight away from the spectator to the horizon, contradict the axiomatic behaviour of parallel lines, by converging and eventually meeting. In many snapshots they converge acutely, so that the road has the aspect of being fanned out to a disproportionate width at the base of the picture and arriving at a pyramidal point half way up it. This is ugly, and is illustrated (albeit the example is not a very grave one) in Fig. A.

Fig. B may be far from perfect, but it is presented as an improvement on Fig. A. Both

pictures, it will be remarked, represent lanes rather than roads. Here is a small hint to the would-be picture maker who desires to capture some of the typical charm of the English countryside: the narrow lane is often more photographable than the open road—because the lane is a more compact picture subject.

But perhaps the main reason why the ordinary snapshot of a road is unpleasing is because if the camera has been held at waist level, the lens is so close to the road surface that we see, in the print, pretty much the perspective we should see were we kneeling on

the road instead of walking along it.

In Fig. A the front part of the road is far too broad. To some extent this might have been mitigated by holding the camera at eye level, but this is not always consistent with careful aiming; and in any case the road in Fig. A is ill-chosen because unduly straight—so that it looks "stumpy."

In Fig. B it will be observed that the

vista of the road diminishes with a more agreeable gradualness.

The main secrets of Fig. B's superiority to Fig. A are these: (1) the photographer has found a corner at which he could climb on to the top of a stile, so that his camera, though held at waist-level, was nevertheless at what would normally have been eye level, or a trifle higher, above the road surface; and (2) when the print was made he ruthlessly trimmed it down so as to achieve the effect, artificially, of narrowing the angle of view.



FIG. A.—WE HAVE ALL MADE PICTURES LIKE THIS—



FIG. B.—BUT THIS IS AN IMPROVEMENT, ISN'T IT?

"Reflections"

Subject for :

Open Competition No. 14

First Prize £5 5 0 Two Prizes of £1 1 0 Six Prizes of 10/6

And

Junior Competition No. 3

FOR SCHOOLGIRLS AND GIRL GUIDES—SCHOOLBOYS AND
BOY SCOUTS

Boys—First Prize £1 1 0 Two Prizes of 10/6, and Two Prizes of 5/-

Girls— " " £1 1 0 " " 10/6, " " " 5/-

Closing Date, for all Entries, Friday, 21st March, 1924

This month, as you see, we have set the same subject—"Reflections"—for both competitions. It is a subject which offers equal opportunities to those who live in town and those who live in the country.

Wet streets and muddy lanes, puddles, pools and ponds are to be found everywhere at this time of the year in Great Britain.

The "Reflections" Competition was one

of the most popular of the 1923 competitions; the winning pictures were published in the June issue of *The "Kodak" Magazine* and readers would probably find that a reference to these would give them ideas.

One word of advice—*make* your negatives for this competition; do not rely on past efforts!

RULES GOVERNING BOTH COMPETITIONS

Prints in either Competition arriving after the Closing Date will be disqualified.

Entrants in the Open Competition must write "*Competition No. 14*" in the top left-hand corner of envelopes or packages containing their prints.

Entrants in the Junior Competition must write "*Junior 3*" in the top left-hand corner of envelopes or packages containing entries.

Only genuine amateurs are entitled to compete for these prizes.

The sender's name and address must be written on the back of *each picture*. Prize-winners will be notified by post within a week of the closing date; their names and addresses will be published in a subsequent issue of *The "Kodak" Magazine*.

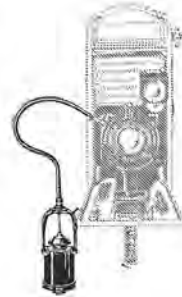
The copyright in all pictures winning prizes shall vest in Kodak Ltd., who, in consideration of the payment of the prize money, shall be entitled to possession of the negatives and the assignment of the copyright.

Competitors are requested not to ask for the return of their pictures.

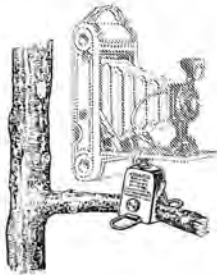
Some Aids to Picture-Making

The Kodak Self-Timer

You can include yourself in the picture with the Kodak Self-Timer. When attached to the cable release on your Kodak, the Self-Timer automatically releases the shutter for you at any time you wish from half a second to three minutes after setting. It gives you plenty of time to get into position to include yourself in the group. Made of black japanned metal with nickelled fittings. Price 6/6



The Kodapod



A Kodapod prepares you for the unexpected pictures requiring time exposures. It has strong spring jaws which grip tree or fence like a vice and hold the camera steady during exposure. It is really a waistcoat pocket tripod and it renders full tripod service. Made of heavily nickelled metal. Price reduced to 8/6

The Optipod

When clamped to a table, chair, bicycle, or wind-shield of a car the Optipod holds the camera perfectly steady during exposure. When used with a tripod the Optipod gives you the advantage of the ball and socket joint and permits the camera to be tilted to any angle.

Price reduced to 6/6



Kodak Limited, Kingsway, London, W.C.2

"KODAK" EXPOSURE GUIDE FOR MARCH

Successful Photography Depends Largely Upon A Reasonably Correct Exposure

The following Exposure Guide applies also to Premo and other Cameras which fall into one or other of the Classes according to the type of Lens and Shutter.

	TYPICAL SUBJECTS				CONDITION OF LIGHT			
					9 a.m. to 3 p.m.			
1.	Open Sea. Marine. Snow. Cloud Studies.				The figures given assume that the hour is between 9 a.m. and 3 p.m. If working earlier or later, or when in doubt regarding the classification of the light, expose as indicated for the next <i>duller</i> light. When in doubt as to the classification of subject, expose as for next <i>lower</i> subject classification. It is better to err on the side of over-exposure than on the side of under-exposure. When in doubt give the <i>longer</i> exposure. NOTE: The general tendency is to over-estimate the brightness of the light.			
2.	Distant View. For Landscapes. Mountain Views, &c., where the whole subject is removed some distance, or, in other words, a general view <i>without</i> a principal object in the foreground.							
3.	"Average View"—A General Landscape with a <i>principal object</i> in the foreground, the general landscape being in the nature of a background to the principal object.							
4.	Near View. Figure Studies. All views less than 100 feet distant and for general "snapshots" of figure studies, children and family pictures.							

SUBJECT	Brilliant		Clear		Grey		Dull		Very Dull		
	STOP	EXP.	STOP	EXP.	STOP	EXP.	STOP	EXP.	STOP	EXP.	
1. Open sea	f.22	$\frac{1}{80}$	f.16	$\frac{1}{25}$	f.11	$\frac{1}{25}$	f. 8	$\frac{1}{10}$	f. 8	$\frac{1}{2}$	CLASS I. "Kodaks" Special fitted Anastigmat lens f.6.3 or f.6.5
2. Distant View.	f.16	$\frac{1}{80}$	f.11	$\frac{1}{25}$	f. 8	$\frac{1}{10}$	f.6.3	$\frac{1}{10}$	f.6.3	$\frac{1}{2}$	
3. Average View.	f.16	$\frac{1}{25}$	f. 8	$\frac{1}{25}$	f. 8	$\frac{1}{2}$	f.6.3	$\frac{1}{2}$	f.6.3	$\frac{1}{2}$	
4. Near View.	f.11	$\frac{1}{25}$	f. 8	$\frac{1}{10}$	f.6.3	$\frac{1}{10}$	f.6.3	$\frac{1}{2}$	f.6.3	$\frac{1}{2}$	

The advantages of Anastigmat Lenses with apertures of f.4.5 and f.5.6 should be made use of when lighting conditions are extremely bad.

1. Open sea.	f.22 U.S. 32	$\frac{1}{80}$	f.16 U.S. 16	$\frac{1}{25}$	f.11 U.S. 8	$\frac{1}{25}$	f.16 U.S. 16	Brief $\frac{1}{4}$ -sec.	f.11	Brief $\frac{1}{4}$ -sec.	CLASS II. Autographic "Kodaks" "Kodaks" Junr. and Fldg. Auto. Brownies with "Kodak" Anast. f.7.7 or R.R. lens, V.P.K. with Anast. lens.
2. Distant View.	f.16 U.S. 16	$\frac{1}{80}$	f.11 U.S. 8	$\frac{1}{25}$	f. 8 U.S. 4	$\frac{1}{25}$	f.11 U.S. 8	Brief $\frac{1}{4}$ -sec.	f. 8	Brief $\frac{1}{4}$ -sec.	
3. Average View.	f.11 U.S. 8	$\frac{1}{80}$	f.11 U.S. 8	$\frac{1}{25}$	f. 8 U.S. 8	$\frac{1}{25}$	f.11 U.S. 8	Brief $\frac{1}{4}$ -sec.	f. 8	Brief $\frac{1}{4}$ -sec.	
4. Near View.	f.11 U.S. 8	$\frac{1}{25}$	f. 8 U.S. 4	$\frac{1}{25}$	f. 8 U.S. 4	$\frac{1}{25}$	f. 8 U.S. 4	Brief 1-sec.	f. 8	Brief 1-sec.	

1. Open sea.	No. 2	$\frac{1}{80}$	No. 1	$\frac{1}{80}$	No. 1	$\frac{1}{25}$	No. 2	Brief $\frac{1}{4}$ -sec.	No. 1	Brief $\frac{1}{4}$ -sec.	CLASS III. "Kodaks" Junr. (single lens) Fldg. Auto. Brownies (single lens). All V.P.K.'s except those fitted with Anastigmat lens.
2. Distant View.	No. 1	$\frac{1}{80}$	No. 1	$\frac{1}{25}$	No. 2	$\frac{1}{25}$	No. 2	Brief $\frac{1}{4}$ -sec.	No. 1	Brief $\frac{1}{2}$ -sec.	
3. Average View.	No. 1	$\frac{1}{25}$	No. 3	$\frac{1}{4}$ -sec.	No. 2	$\frac{1}{4}$ -sec.	No. 2	Brief $\frac{1}{4}$ -sec.	No. 1	Brief $\frac{1}{2}$ -sec.	
4. Near View.	No. 1	$\frac{1}{25}$	No. 2	$\frac{1}{4}$ -sec.	No. 2	$\frac{1}{2}$ -sec.	No. 2	Brief 1-sec.	No. 1	Brief 1-sec.	

1. Open sea.	No. 2	Inst.	No. 2	Inst.	No. 1	Inst.	No. 3	Quick Time	No. 2	Quick Time	CLASS IV. Box Brownies No. 2 Folding Film Pack Hawk-Eye
2. Distant View.	No. 2	Inst.	No. 1	Inst.	No. 3	Quick Time	No. 2	Quick Time	No. 1	Quick Time	
3. Average View.	No. 1	Inst.	No. 1	Inst.	No. 2	Quick Time	No. 1	Quick Time	No. 1	$\frac{1}{2}$ -sec. Time	
4. Near View.	No. 1	Inst.	No. 2	Quick Time	No. 1	Time	No. 1	Time	No. 1	$\frac{1}{2}$ -sec. Time	

NOTE I. The smaller the "stop" the greater is the depth of focus obtained. The stop indicated in the tables should be used whenever possible but, if great definition is required for any particular subject, the "stop" may be closed down and the required increase in exposure given, each successive "stop number" requiring *double* the exposure of the preceding stop. Open the stop immediately after such exposures are made otherwise a day's "snaps" may be spoiled by excessive under-exposure.

NOTE II. "B" or "Brief" Exposures. For $\frac{1}{4}$ -second exposures set the shutter indicator at "B." Depress and release the exposure as quickly as possible without jerking the camera. The same action performed *slightly* slower will give roughly $\frac{1}{2}$ -second. Seconds can best be gauged by counting Kodak one, Kodak two, Kodak three, &c. For exposures of $\frac{1}{2}$ seconds or more use a watch for timing.

NOTE III. When making exposures longer than $\frac{1}{25}$ th use a tripod or some efficient support such as an Optipod, a Kodapod, a table, etc.

NOTE IV. The photography of fast moving objects is not taken into account in this Chart. When this is required the highest shutter speeds should be used and the stop opened to the full.

NOTE V. Nos. 1 and 1A Pocket Kodaks, Series II, are classified as follows:—
 When fitted with Kodak Anastigmat f.7.7 lens, CLASS II.
 Meniscus Achromatic lens, CLASS III.

"Kodak" Film N.C. and Autographic



Speed, Latitude and Fineness of grain are the qualities that count—and these are the outstanding qualities of "Kodak" Film. Speed reduces the danger of under-exposure; Latitude enables you to get detail in the shadows without clogging the highlights; Fineness of grain enables you to get negatives which will stand enlarging up to any size. Ask for and be sure you get "Kodak" Film—the dependable Film in the yellow carton.

Stocked by all "Kodak" dealers

Kodak Plate Marking Boards

Plate mark your prints easily, quickly and well—use a Plate Marking Board. It is a tough card folder with a print guide interleaf. The back sheet of the folder has a stout piece of leather card in the centre, slightly smaller than the openings in the guide and the front sheet of the folder. The print is centred in the guide opening and the guide laid on the back sheet. The front sheet is then laid on top and a bone paper knife passed round the edge of the opening, to make the plate mark round the print.

Prices :

For Vest Pocket Kodak Prints	..	..	..	..	..	9d. each
„ No. 2 Brownie Prints	..	..	..	..	..	1/2 „
„ No. 1A ¼-plate and 2C Prints	..	..	..	..	..	1/8 „
„ No. 3A Prints	..	..	..	..	..	2/6 „

Your Kodak Dealer will demonstrate them to you.



Testing the Infinitesimal

From the slabs of optical glass to the finished product, each Kodak Anastigmat Lens must successfully pass ten rigid tests, performed in ten *different* departments. Even in two final tests which are identical, the judgment of one group of inspectors is pitted against that of another group.

The exacting nature of this work is shown in the test for curvature. It is so delicate that the warmth of the inspector's hand on the glass for a few moments alters the shape of the lens sufficiently to prevent a fair verdict.

Such a change is infinitesimal, but it is instantly detected and, as this test rejects all lenses which deviate more than $1/30,000$ of an inch from a theoretically perfect curve, "the infinitesimal" is the very thing the inspector is concerned about.

The  **KODAK**
ANASTIGMATS
f.7.7 f.6.3 and f.4.5

Kodak Limited, Kingsway, London, W.C.2