

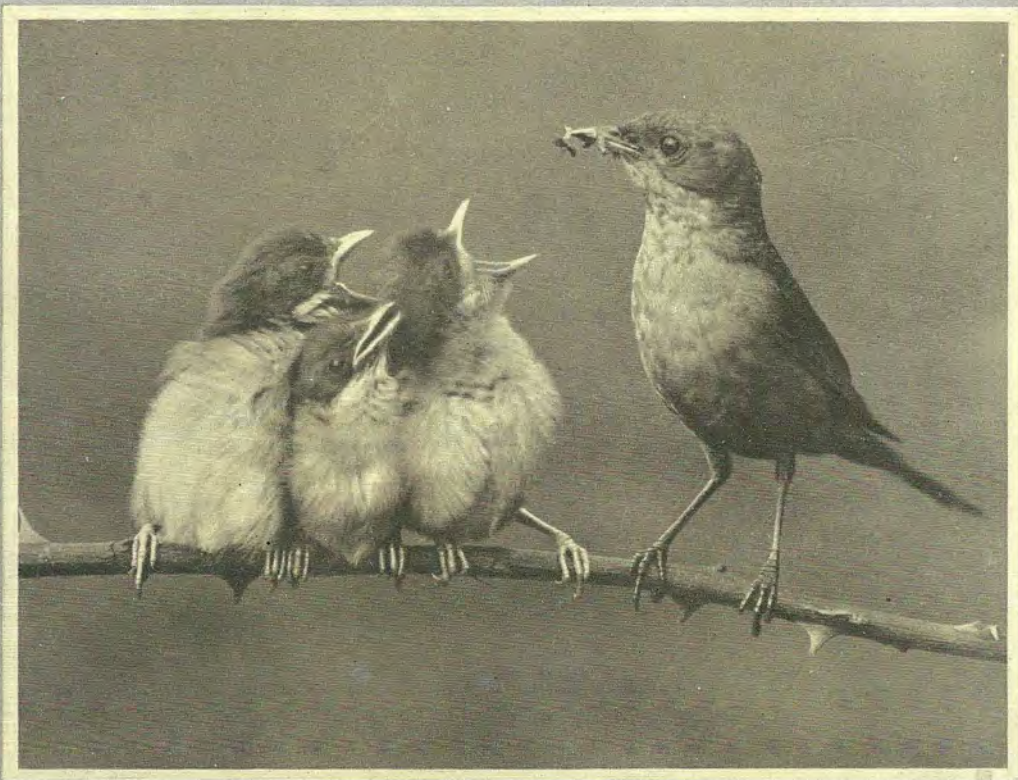
London, June, 1924

The

Price 2d.

# "Kodak" Magazine

For Amateur Photographers



*"The Little Mother"*

(Whitethroat and Family)

## SOME OF THE CONTENTS.

Cameras In School

Bird-Life Pictures

Kingsley's Country

Dinner-Hour Rambles

Film And Filter

Close-Ups At The Zoo

£15 . 0 . 0 In Prizes



## *A Few Aids to Better Pictures*

**Optipod.** Clamps firmly to table, chair or bicycle to hold the camera steady during exposure. Price 6/6

**Kodapod.** Grips tree or fence, and enables you to make time exposures. Price 8/6

**Kodak Self Timer.** Hooks on to your camera and presses the button for you at any time up to three minutes after setting. Price 6/6

**Kodak Diffusion Portrait Attachment.** Softens all hard lines and gives pleasingly diffused portraits. Price 6/-, 7/6

**Kodak Portrait Attachment.** Slips over the lens and allows you to get sharp, crisp "close-ups." Price 3/-

**Kodak Sky Filter.** Cuts down the brilliant light from the sky and exposes correctly for both sky and foreground. Price 4/6, 6/6, 8/6

**Kodak Colour Filter.** Reproduces all colours in their true rendering in monochrome. Price 4/6, 6/6, 8/6

Kodak Portrait Attachments, Kodak Sky Filters, Kodak Colour Filters, and Kodak Diffusion Portrait Attachment for use with the No. 3 Kodak Special, Cooke 4.5 lens. Prices 10/6, 16/-, 16/- and 15/- respectively

## *Striving to the Utmost!*

When the Kodak Company first produced sensitive film they made motion pictures possible. Kodak Film in those days, although a remarkable achievement, left a lot to be desired. The Kodak Laboratories devoted their energies to improving the film and they constantly added to its qualities and gradually eliminated its imperfections. To-day Kodak Film is absolutely uniform in both quality and speed; its latitude is great and its grain is exceedingly fine.

The task of improving the film still goes on. A staff of world-famous experts are striving to the utmost to help the amateur photographer to produce better pictures on Kodak Film.

Be sure to ask for Kodak Film. Look for the Trade Mark "Kodak" on the Carton and on the spool end

# The "Kodak" Magazine

## For Amateur Photographers

VOL. II. NO. 6

LONDON, JUNE, 1924

PRICE TWOPENCE

### Between Ourselves

**Birds And The Camera.** The beautiful pictures of birds taken by Mr. A. F. Park and reproduced in the May number of *The "Kodak Magazine,"* aroused so much interest among our readers that we asked him to write an article on the subject of Bird Photography. You will find it on page 99 and will enjoy it, we know.

\* \* \*

**"Play Titles Illustrated"—Result.** The pictures sent in for this competition were extremely interesting, of a high standard and very numerous—we take this opportunity to

congratulate every competitor on his, or her, ingenuity. The names and addresses of the winners are as follows:—

#### SENIOR COMPETITION

*First Prize—£5 5 0:*

Henry Bale, 18, Comondale Road, Welling, Kent ("The Rising Generation.")

*2 Prizes of £1 1 0 each:—*F. C. Diemer, 24, Dundonald Street, Edinburgh ("School for Scandal"); Thos. Brown, 18, Campbell Street, Greenock ("The Messenger Boy").

*6 Prizes of 10/6 each:—*C. C. Butler, 134, Broad Street, Reading ("The Sign on the Door")

### "Play Titles Illustrated"—The Winner



"THE RISING GENERATION." BY HENRY BALE, WELLING KENT.

Stanley Lathbury, 2, Trafalgar Square, Chelsea ("It's Never too Late to Mend"); Rev. J. W. Charlton, Snettisham, King's Lynn ("Under his Protection"); Miss Garthing, Westcliff Lodge, Clacton-on-Sea ("The Rivals"); W. Barnard, 21, Dowanhill Road, Catford, S.E.6 ("The Favourite"); L. Payne, 39, Park Road, Blackpool, Lancs. ("A Couple of Down and Outs").

#### JUNIOR COMPETITION (GIRLS)

*First Prize—£1 1 0:*

Mary Herring, Linton, St. Andrews, Fife ("Havoc.")

*2 Prizes of 10/6 each:*—Mollie Leeming, Rayrigg, Bath Road, Cheltenham ("Secrets"); Phyllis Orchard, Creech St. Michael, Nr. Taunton ("A Lunatic at Large").

*2 Prizes of 5/- each:*—Barbara Chipperfield, Thoby Cottage, Pevensey Bay, Sussex ("Havoc"); Katherine Palin, The Oaks, Fakenham, Norfolk ("The Farmer's Wife").

#### JUNIOR COMPETITION (BOYS)

*First Prize—£1 1 0:*

R. Witherby, 12, Chesterfield Gardens, Hampstead ("The Rising Generation").

*2 Prizes of 10/6 each:*—J. W. Middlemiss, 23, Gaisford Street, Kentish Town, N.W.5. ("It's Never Too Late to Mend"); D. Hall, "Kildare" Ryde Road, Seaview, I.O.W. ("Outward Bound").

*2 Prizes of 5/- each:*—H. Shepherd, 3, East Street, Long Eaton ("Old Mother Hubbard"); R. C. H. Walton, 105 High Street, Tunstall, Staffs. ("The Swimmers").

\* \* \*

**Moving Subjects.** The photograph (on this page) of a school-boy swinging on the rings of an outdoor gymnasium was taken by Anthony Peache (Delamere Terrace, Paddington), who has specialised in subjects of this kind, with his "Brownie"

camera.

In a letter he gives the following tips which will probably be of interest to many of our readers:—

"There is one kind of moving subject we can all take—such as a person swinging. There is a moment when the swing is motionless: just before it reverses.

Here are some more sports which have a moment of suspended motion. In high jumping there is a motionless period (of upward motion at any rate) when the jumper is over the bar and at his highest; in "Putting the weight," when the "putter" is bent right back preparatory to throwing; in golf, before and after the stroke is made; in cricket, when the bat is behind the batsman's shoulder before striking, and after a stroke; in sailing races, after a boat has "come about" (tacked) and the sails have just filled. This list illustrates but a fraction of the possible subjects.

I have found it better to take one's eyes from the viewfinder and look at the subject while actually clicking the shutter, as this enables one to see exactly when the motionless period arrives. Don't be disappointed if your first attempts are fuzzy—like most things it needs a little practice, and thus gives more pleasure when the knack has been acquired than if it was as easy as ABC.

\* \* \*

**The Self-Timer Again!** Here is another photograph taken by Mr. Lindsell-Stewart with the help of a "Kodak" Self-Timer—one of his pictures you will remember was reproduced last month. It shows very clearly the value of this useful little gadget

without which it would have been impossible to have taken a snapshot including every member of the party.

\* \* \*

**The Cover.** The delightful photograph reproduced on the cover of this number was taken by Mr. A. F. Park.



TAKEN BY ANTHONY PEACHE  
WITH HIS "BROWNIE" CAMERA



HIS SELF-TIMER ENABLED MR. LINDSELL-STEWART TO  
MAKE THIS PICTURE A COMPLETE RECORD.

## A Helping Hand

### Film And Filter

Some photographic materials are very colour-blind indeed. Red, yellow or green objects have practically no effect upon them, and are therefore rendered *too dark* in the finished photograph; while blue is rendered as a very much *brighter* colour than the eye would lead one to expect.

"Kodak" film is not like this. It will record yellow and green objects in just about their right tone value. This property is known as orthochromatism, and it is very valuable. If you take a yellow flower, a green field, or a green tree on a film or plate that is not orthochromatic, it will come out very dark and detailless in the picture. Using "Kodak" film it will come out as quite a bright tone, provided the exposure has been correct.

### Colour Blindness

But there is one way in which "Kodak" film—in common with every other photographic material—is still colour-blind; that is to say, it takes too much notice of blue objects. In a way it is lucky that it does so, because if a film were not very sensitive to blue light, we should hardly ever be able to take snapshot pictures at all. It is the fact that blue light has a much more vigorous effect on a film than on our eye that enables pictures to

be taken with short instantaneous exposures.

But this super-sensitiveness to blue light has its disadvantages. If you are taking a landscape picture, and the sky is dark blue with fleecy white clouds floating across it, the blue sky has just as much effect on a film as the white clouds have, though it is not nearly so bright to the eye. The result of this is that in your photograph the sky will be one white patch, with no suggestion of the proper cloud forms. The cure for this is to use a Colour Filter.

### Longer Exposures Necessary

A Colour Filter is a little additional glass that can be clipped over the front of your lens; it is yellow in colour, and acts as a filter through which the light is strained, and in which the excessively active blue rays are caught. The result of using it is that the blue sky is recorded as a distinct *tone*, and the white clouds show up plainly against it.

Holding back the blue light also gives the greens and yellows and browns in the landscape a chance to impress themselves upon the film, with the result that they are all recorded more brightly in the picture than they would have been had no filter been used.

There is one point of which you must be very careful when using a colour filter. As you have cut out the most active rays, the exposure given must be considerably longer than that required were no filter used. With "Kodak" film and the standard "Kodak"



A PICTURE ILLUSTRATING THE VALUE OF THE COLOUR FILTER

Colour Filter, the increase of exposure must be from five to eight times. This usually necessitates the use of a tripod, optipod, or other firm support for the camera.

It will be seen, therefore, that though the use of a Colour Filter has many great advantages, it is not practicable to use it for all photographic work. There is, however, one form of Colour Filter which gives some of its advantages increasing the exposure necessary.

### The Sky Filter

This is the "Kodak" Sky Filter. One half of it is yellow and the other clear glass. The clear glass is graded into the yellow of the filter so that no sharp dividing line is observed in the picture. The yellow portion of the filter cuts down the light from the sky, while the landscape is recorded through the clear glass portion. You therefore get better rendering of your skies without any necessity for increasing the exposure for the rest of the picture. It has not quite the same effect as a full colour filter, because the lower part of the film is not affected by it, and therefore the greens and yellows in a landscape will not be brightened up so much as with a Colour Filter.

### For Landscapes

Last month we mentioned that the Portrait Attachment could be obtained in two types, the ordinary, and the Diffusion Portrait Attachment. A little fitting has now been put on the market which enables you to get this pleasant diffused effect on a landscape picture. It is known as the Pictorial Diffusion Attachment, and is slipped on to the lens in exactly the same way as a Portrait Attachment.

The Pictorial Diffusion Attachment does not alter the focus of the lens, or the distance at which the subject may be taken, but it does make the pictures very pleasantly diffused; not destroying any detail, but giving a fine broad pictorial effect.

*(To be continued)*

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

### THE "KODAK" MAGAZINE

From all "Kodak" dealers.

Yearly - 2/- .. By Post 3/-  
Six Months 1/- .. .. 1/6

Tell Your Friends At Home And Abroad !

## The Convention

### Some Notes By The Secretary, Photographic Convention Of The United Kingdom, July 7th—12th

Have you ever been to a Meeting of the Photographic Convention of the United Kingdom?

Many distinguished men have held office as President and meetings have been held in various centres in the United Kingdom and on the Continent. The 36th Annual Meeting is to be held this year in London, July 7th to 12th, under the Presidency of Col. Arthur Hill, F.R.P.S.

By the courtesy of The Royal Photographic Society the headquarters will be at 35, Russell Sq., W.C.1. where a most interesting series of lectures will be given. Anyone living in London will find it worth while to join the Convention even if they cannot manage to get to all outings.

### Only Five Shillings A Year !

There are a great many old and picturesque nooks and corners still left in London, that even Londoners hardly ever find, so what must people who live in the provinces, and only come up to town for a few days occasionally, know about them?

Special guides are going to conduct parties to some of these historic places. Excursions are also being arranged to Windsor and Eton, as well as a trip down the Thames to Greenwich and Woolwich, to the Tower of London, and to St. Albans. The President has also promised to give a Garden Party and there will of course be the Annual Dinner.

Hundreds will be coming up to London this year to visit the Wembley Exhibition, so why not kill two birds with one stone? Join the Convention and stay an extra few days and visit the Exhibition!

A certain number of rooms are being reserved for Conventioners in and around Russell Square; terms from 3½ guineas a week. Early application for accommodation should be made to the Hon. Secretary, Mr. Fred B. Cattle, 9, Queen's Park Avenue, Bournemouth.

The Annual Subscription to the Convention, which is only five shillings, is due on January 1st.

F. B. C.



# "Reflections"



1



2



3



4



5



6



7

- |                 |             |
|-----------------|-------------|
| 1. F.C.Diewer   | - £1.0.     |
| 2. Miss V.Radge | - 10/6.     |
| 3. A.Kelsey     | - - 10/6.   |
| 4. Miss Onslow  | - 10/6.     |
| 5. G.Malcolm    | - 10/6.     |
| 6. Miss Penrice | - £1.1.0.   |
| 7. D.Prest      | - - - 10/6. |
| 8. Miss Teevan  | - 10/6.     |



8

WINNING ENTRIES IN THE MARCH COMPETITION

## Dinner-Hour Rambles

### Some Of The "Live Sticks" Of The City

By Winifred Hammond, F.R.H.S.

Amid the noise and rush of a mile-wide circle with its centre at the *Mansion House*, the City worker can easily get a tiny glimpse of the country.

Close at hand are the gardens of the *Bank of England*, rightly noted for their peacefulness, for this fountain court was once the churchyard of St. Christopher-le-Stocks, now dwindled to the tiny parish of the garden, with two parishioners—the head porter and his wife! A magnificent lime stands in the centre and here each spring the true *wild pigeons* come.

Turn off to the left towards *Finsbury Circus* (not one minute from Liverpool St. Station itself) and here you will find tall and "rugged elms" (those typically country-side trees), sycamores, a weeping ash, and fig trees in fruit.

For the very largest trees of the City you will have to wend your way to *Trinity Square*. Wonderful trees they are, too, guarding the small pavement which marks the site where so many prisoners in the Tower met their fate in the 16th and 17th centuries. And yet, whilst their *branches* are in the City, their *roots* are outside, for the City boundary runs along the pavement on the North side of the Square.

And there, too, close by, along the steep bank garden on the North and West sides of the Tower, you will see the ash (so rare in London), the huge ungainly black poplar, the cherry, the hawthorn, the wych and the common elms.

Old mulberries, which yearly provide a sweet harvest, are gathered in the garden of *Draper's Hall*. One of these trees, cased in metal and supported by a crutch, is said to have been planted before the Fire of London (1666).

Of the many thousands, hurrying through *Cheapside* in summer, few give a thought to the Wood St. plane, immortalised by Wordsworth in "Poor Susan," and yet it is of special interest, for though rigorously pruned from time to time, it is legally protected from destruction by special clauses in the leases of the adjoining buildings. This plane is another example of the way in which many of the City trees owe their preservation to their connection with the Church, for they "took sanctuary" in the churchyards.

Londoners rarely acknowledge the great debt which they owe to the plane as the Tree of London. Look at it now in all the freshness of its new leaves, its last year's vassels, and tiny velvet balls of new blooms. The trunk, even, has its own peculiar beauty, in its invaluable habit (to a City dweller) of shedding its bark.

The sapling mulberries of *Fountain Court* are un-City-like in their vigorous health! The planes along the *Embankment* will one day meet across the road; but there are many weaker brethren, hidden away in dark and sunless courts, or

huddled close to the walls of old City churches, struggling each year to make a show of life, as the time of budding and leafage comes round, and adding their little quota to the beauty of London.



THE LIME TREE IN GARDEN COURT, THE BANK OF ENGLAND, IN WHICH WILD PIGEONS BUILD EVERY YEAR

**Think This Out For Yourself.** Here is a little problem to which you may, or may not, know the answer. If you do not know it, think it over and find it for yourself—or ask your friends and see if they know!

*Your camera has a scale of distances; we will say that these are 6, 8, 10, 15, 25 and 100 feet.*

*The subject you wish to photograph is nineteen feet away from you.*

*At what distance on the scale would you work?*

*And why?*



## In The Zoo

### First Adventures With A Graflex

By Gladys M. Callow, F.Z.S.



THE EARED VULTURE

For a long time I had wanted a Graflex for the particular line of photography which appeals to me most—"close-up" pictures of animals. At last a chance to borrow a quarter-plate Graflex for a whole month came my way and the story of my first experiences with it may interest others.

On the Saturday when we started out for the Zoo there was a patchy sky and a snow sprinkled world. It was during our gloomy February.

I found the Graflex surprisingly easy to hold still—much easier than some of the lighter cameras which one sees at work at the Zoo.

My old friend Little Tommy, a Bateleur Eagle, looked so coyly at this new instrument that I stopped and took my first really close-up head at about four feet from the camera.

The lion cub was easy—she knows me well.

I went into the cage with my old pal "Uncle John," the Pondicherry Vulture. As my arrival in his cage usually means one thing to Uncle John—that he will be picked up—he went inside and took up position for being lifted. I didn't want that so much as a likeness of this quaint bird, so I put him outside in the open-air part of his home, but the bird could not understand why I did not pick him up. In his attitude of submission he gave me a typical vulture picture which pleased me very much!

I have often had tolerably good pictures of "Uncle John" but the backgrounds are so troublesome and the lighting is so uneven in these cages that only a

Reflex and a  $f/4.5$  lens can give one any certainty of the right type of picture. One can see just how the picture as a whole will look; and with a  $f/4.5$  lens at so close range one is able to keep the background unobtrusive.

Another head I had wanted to get was that of the shy Australian Eagle. I was delighted to see how close up I could get the head of this beautiful bird and I took two or three of her.

After this I felt I really must try my luck with "Gladys," the Hornbill. This quaint creature, surely the funniest bird ever found outside a toy shop, is a great friend of mine, but I have never been able to get a good picture of her—she is too friendly! Again Gladys beat me. It was not the camera's fault, but the fact that Gladys was too affectionate and not the least overawed by my Graflex.

Before I could focus, Gladys made two bounds and placed her eye close up to the lens. Then she turned her head upside down and tried a different point of view. At last having approved the Graflex, she saw that I wanted her to do something for me. Rising to the occasion she hopped off. Now! I said and was getting her nicely sharp at 5 feet when with two or three hops she was back again trying to feed the Graflex with grapes—a sign of friendliness, but not at all helpful to photography!

In spite of bad weather I have been able to give the Graflex a thorough trial in the Zoo and I must say that it has done the difficult things better than any other camera I have yet used. (The next time I borrow one it will not be returned!)



ONE OF THE LION CUBS



"UNCLE JOHN" ASKING TO BE PICKED UP

## Photography With A Purpose

17. The Herring Industry—By C. R. Denton

The Camera In School—By F. Bilson

### *The Herring Industry*

Making a pictorial record of some particular industry is one of the most interesting photographic operations which one can indulge in. Not only does it provide one with fascinating photographic problems to solve, but one acquires a great deal of informative knowledge in a pleasant manner.

One learns something of the work which men have to perform for a living. Understanding the difficulties and obstacles which they have to overcome broadens one's mind and deepens one's sympathies. When camera work accomplishes this then it is, indeed, photography with a purpose—an interesting, fascinating, humanising purpose making for happiness.

Perhaps if I tell you how I tried to make an illustrated story of the work of a herring drifter landing its catch at the quayside and taking aboard stores for a fresh trip to the fishing grounds, you might like to follow the same idea with some industry which lies near to you.

The first essential of a successful season is a plentiful supply of herring within easy reach of the herring ports on the East Coast of Scotland and England. This means work and prosperity for the fishermen, girls and others who are employed in the ports.

I used to go down to the quayside fairly early in the morning when the boats arrive from the fishing grounds. It is a fine sight to see hundreds of these "drifters" crowded at the quayside landing their catches; it makes an excellent snapshot and a well exposed negative can be got at 1/25th second on a fine sunny morning.

There is something romantic and inspiring about the weather-beaten vessels, the forest of masts and the clouds of steam and smoke, out of which comes the purl and whirr of the blocks and tackle used for slinging the baskets of fish ashore.

To many people all steam fishing vessels appear to be trawlers, but the herring "drifter," as it is named, is smaller and differently constructed from the trawler, which is a deep-sea boat designed to make long trips as far as the Icelandic and Moroccan Seas.

The "drifter's" fishing gear consists of nets having a mesh about an inch square.

The nets are hung in the water like tennis nets, in the path of the herring shoals. The fish push their heads through the diamond shaped meshes and are held by the gills, unable to escape.

A "drifter" with a full catch holds about 45 tons of herrings; when the catch is brought to port the fish are slung ashore in



THE CATCH BEING SLUNG ASHORE FROM THE HERRING DRIFTER



A BUSY SCENE ON THE QUAY. DRIFTERS LAND THE NIGHT'S CATCH

small baskets.

This is a picturesque operation. I made several attempts to get a good snapshot of this as it shows the crews at work dressed in their leather aprons and oilskin jackets.

The fishermen, themselves, make excellent studies for the camera. Some of the older ones, with bearded, weather-beaten faces, are typical adventurers of the sea and remind one of the old Vikings from which so many of our East Coast seafarers are descended.

A remarkable characteristic of some is the old look in their eyes, even when the men are comparatively young. It comes of hardship and toil spent in dangerous seas and from continually searching the distant horizons.

I know of no more pleasant operation on a warm, sunny morning than to lounge against the sheds on the quay and watch this harvest of the sea, silvery and salty, being landed and at the same time have one's camera ready to catch some "actionful" attitude. One has to be fairly alert to judge the time just when to release the trigger, and it may happen that several films will be needed to get the right result.

After the fish are landed they are tipped into barrels and boxes; this makes another stage in our illustrated story.

The catch is sold on the quay by public auction to the highest bidder, which include all kinds of buyers from hawkers to registered companies.

After the catch is cleared out of the holds, the nets are boiled in water and hung out to dry. When they are dried any necessary repairs are made to them and the ship is

tidied up for the next trip. Coal, water and fresh provisions are shipped aboard and then the men, if they are lucky, may have a few hours rest before they sail again.

The vessel usually gets to the fishing grounds about a couple of hours before dark and the nets are "shot" across the tide, drifting away from the vessel under the influence of wind and tide. Hence the name "drifters." Fishing takes place all night and at dawn they make for port at full speed so as to get a good market.



EXETER CATHEDRAL—  
EXPOSURE  $1\frac{1}{2}$  MINUTES; STOP  $f/7.7$ .

### *The Camera in School*

There is no place like a school for giving scope for picture making, neither is there, in my opinion, more opportunity for putting one's pictures to good use. Pictures are the greatest aid to education and when those pictures have actually been taken by "Teacher," no matter how many faults there may be in their technique, etc., their value is very much enhanced in the pupils' eyes. Such, at any rate, has been my own experience.

I first started taking pictures in school and for school use, with a Vest Pocket "Kodak" fitted with an ordinary meniscus lens. I did a good deal with this little camera but afterwards exchanged it for a 2A Autographic "Brownie."

I have now also an Autographic "Kodak," Post Card size, with an Anastigmat  $f/7.7$  lens. I find this most useful for taking pictures for enlarging. I develop all my films in a "Kodak" Film Tank.

The following are some of the uses to which the camera can be put.

Firstly and chiefly, in providing illustrations



ILLUSTRATING THE EFFECT OF WATER ACTION



for lessons. I am always prepared for useful pictures when on holiday, when out for the day or even taking an afternoon walk in the town, for one comes upon good subjects most unexpectedly sometimes!

In my schoolroom I have a good many photographs of Devonshire and the Italian Lakes, each one with a definite educational object. There are also some of the Isle of Wight, Lord Tennyson's house at Freshwater, Kipling's house at Rottingdean and others, all taken with a purpose. These, of course, aid chiefly in the geography lesson and it is really surprising the amount of interest taken in them!

Then again such pictures as John Pound's house, Charles Dickens' birthplace, the Moot at Downton, near Salisbury—where the ancient Witanagemot was wont to meet in bygone days—and many others, add greatly to the history lessons and serve to impress various facts on the minds of the scholars.

Pictures of country lanes, flowering hedges, seashore and clouds are also very interesting and useful assets to the Nature Study lessons.

Secondly, I find it gives great pleasure to the children to see themselves at games. They are very proud of about a dozen pictures, which are on the wall at present, showing them at games on Southsea Common where we go for one hour each week in fine weather. Again it forms a great inducement to good behaviour, diligence in work, fairness and co-operation in games and sports, when they know that the top team will be photographed at the end of the month.

Thirdly, the camera comes in useful in preserving records of the school plays presented periodically by the children themselves.

Fourthly, it is very useful to have a camera when taking the older pupils on educational visits to historic buildings, ruins, monuments, etc., in the neighbourhood. The pictures are taken whilst out with the

scholars, then developed and sometimes enlarged; finally the whole trip can be revised and, with the aid of the pictures, visualised over again and the necessary facts impressed upon the children's minds in a pleasant manner.

If, as sometimes happens, "Teacher" puts herself in a picture with the aid of a Kodak Self-Timer, the children's pride and pleasure is unbounded.

Lastly, I must not forget to mention the immense help derived from colouring prints with the aid of "Kodak" Water Colour Stamps, which I find very easy to manipulate.

## "The Leather Bottle"

A Link With The One  
And Only Pickwick

Mr. Tupman here sought retirement from the world, after the elopement of Miss Rachel Wardle with Mr. Alfred Jingle. Dickens enjoyed taking his friends to the "Leather Bottle," rendered famous by the "Pickwick Papers."

The hostelry is a veritable Dickensian museum, replete with innumerable relics of the novelist.

"If this," said Mr. Pickwick, looking about him, 'if this were the place to which all who are troubled with our friend's complaint came, I fancy their old attachment to this world would very soon return.'

"I think so too," said Mr. Winkle.

"And really," added Mr. Pickwick, after half-an-hour's walk had brought them to the village, 'really, for a misanthrope's choice, this is one of the prettiest and most desirable places of residence I ever met with.'

"In this opinion also, both Mr. Winkle and Mr. Snodgrass expressed their concurrence; and having been directed to the 'Leather Bottle,' a clean and commodious alehouse, the three travellers entered, and at once enquired for a gentleman of the name of Tupman."—*The Pickwick Papers*, chap. xl. G. M. B.



"THE LEATHER BOTTLE,"  
COBHAM, KENT.

## Bird Life

### A Fascinating Branch Of Photography

By A. F. Park

Birds and nests are such beautiful and picturesque objects that photographs can be obtained which are pictures and not merely natural history records.

It is astonishing what a range of work can be done with a Folding "Brownie" or "Kodak," either of which will produce excellent pictures of nests and young birds if used in conjunction with a Portrait Attachment.

For a picture of old birds a camera of the reflex type is best. A Graflex is the most satisfactory I have ever used, as it possesses a shutter which works with remarkable smoothness and is almost noiseless.

A thrush's or a blackbird's nest is a good subject to commence with as these are usually built in situations which are quite accessible and easily photographed.

Having found such a nest, the "Kodak" is fitted with a Portrait Attachment, focussed for, say, three feet, and is fixed up on a tripod the correct distance away. A portable ball and socket top known as the Optipod enables the camera to be tilted to the correct angle without moving the tripod—the value of this will be appreciated by those who have tried to point the camera downwards by tilting the tripod.

Having got the nest nicely placed in the finder the shutter is set to "Time," and the lens stopped down to a small aperture so as to secure clear definition in the surrounding leaves and branches, which are not all the same distance from the camera. With Folding Brownies with single lenses, stop No. 4 should be used; in the case of "Kodaks" and Folding "Brownies" with R.R. lenses,

either  $f/32$  or U.S. 64, according to the engraving on the diaphragm. An exposure of 5 or 6 seconds should be given, taking care that no movement of the foliage takes place. On breezy days I set the shutter to "Brief" and make the exposure in relays, taking advantage of lulls.

The above exposure will be found suitable for average nests in bushes or hedgerows or undergrowth, but when working in woods or under trees, from half to one minute is often required; for more open nests, in grass or among reeds near water, two or three seconds should suffice.

Excellent pictures of young birds can be secured if the fledglings are caught just at the age when they are about to leave the nest, for they are then feathered and are strong enough to perch on branches and assume alert attitudes. They can then be handled and, with a little care and patience, grouped on a



TWO WISE OLD BIRDS. BY A. F. PARK

suitable branch and photographed.

The branch should be in a well lighted position (in sunshine if possible) with no prominent objects in the immediate background; the camera, fixed on a tripod, about 3 feet away and a snapshot exposure made with the largest aperture as soon as the birds assume suitable positions.

By using a tripod the photographer can forget the camera, devote his entire attention to the birds and thus get the greatest amount of pleasure out of this delightful branch of our delightful hobby.

#### THE AUTOGRAPHIC FEATURE

EXPOSE TO THE SKY, NOT THE SUN.	OUT OF DOORS	INDOORS CLOSE TO WINDOW
BRIGHT LIGHT	2 to 5 seconds	5 to 7 seconds
DULL LIGHT	5 to 10 seconds	10 to 15 seconds

## Sherborne

### A Fine Old School And Its Photographic Society

By E. W. Townsend

I think I am right in saying that Sherborne is the oldest school in England, for the school was there in A.D. 705, when the monks of the Monastery taught. Certain buildings of the Monastery are still used, such as the School House Studies, which were the monks' kitchen and dormitories; the cloisters and the library, which was the monks' guesten hall and, of course, the old Abbey—the west end being Saxon.

Amid all its old ancestors the darkroom stands, only entered by those belonging to the photographic society. The darkroom is divided into three partitions, three small darkrooms, with a passage down one side and lockers at the end. The first room contains the enlarger, and must only be used for enlarging, while the other two rooms can be used for anything in the photographic line. In these rooms everything is handy and within reach; the ruby window, the sink and tap, with a shelf slanting down into it, besides another good sized shelf; gas laid on. All dishes, measuring glasses, and hypo are supplied.

There is a book in which each member has to sign his name, room used and at what time he was there, whenever he uses a darkroom.

There are about forty boys in the Society, and the small subscription of 6d. a term, or 1/- a year, is paid to the secretary; with this money useful things are bought and repairs done.

A competition takes place generally in the summer term, also an exhibition.

I think the Society is run as well as any society could be, and I only hope that it may last as long as the buildings around it.

## May And June

### Glorious Months For Picture-Makers

By W. F. F. Shearcroft

Two glorious months! No longer need we search for subjects—they are all around us. Nature sets the example of intense energy and it is for us to follow her example. Let us therefore purchase supplies of film and start on the work in a spirit of determination that the summer of 1924 shall

provide us with the finest collection of prints we have ever had. Whatever our particular bent may be we shall have plenty of material.

The botanist will find flowers in abundance. They carpet many a glade and deck the fields and hedges with

points of colour; studied in mass or in detail, they make admirable subjects.

The lover of animals will find signs of activity wherever he looks and delightful pictures of birds can be obtained provided that the necessary patience is forthcoming.

Myriads of insects are about, on the wing or foraging on the ground. Frogs, toads and all the other members of the reptile population will be available as sitters for their portraits.

Very often these slippery customers can be best dealt with in cages at home. The cage should, in that case, be made as like the home surrounding as possible and the captive given ample time to get over the shock of capture.

The garden once more plays a part in our life.

Let us see to it that our camera is our companion on every walk; it can be the faithful recorder of those week-ends and the longer holidays that are coming. Let us form the camera habit and keep it up all the year as we ought to do.



THE STUDIES AND CHAPEL, SHERBORNE



## "In The Garden"

Subject for :

### *Open Competition No. 17*

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

Closing Date, Monday, June 21st, 1924

Some of our most treasured memories are of hours spent in the garden during the lovely month of June. We entertain our friends, play games, have our meals—some of us even sleep—in the garden. Your garden will provide you with an almost endless range of subjects; if you have not one of your own—well, you know someone who has!

## "My School"

Subject for :

### *Junior*

FOR SCHOOLGIRLS AND GIRL GUIDES—SCHOOLBOYS AND BOY SCOUTS

### TWO PRIZE LISTS

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

Schoolboys—,, ,, £1 1 0. ,, ,, ,, 10/6, ,, ,, ,, 5/-.

Closing Date, Monday, June 21st, 1924

If this competition doesn't beat all records—if we don't see at least one picture of every school in Great Britain—we shall be surprised! Just two hints: to show off your school to the best advantage don't get too close to, nor directly in front of, the building; get some light *and shade* into your pictures.

### 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. 17*" in the top left-hand corner of envelopes or packages containing their prints.

Entrants in the Junior Competition must write in the top left-hand corner of envelopes or packages containing entries as follows: *Girls—Junior 6 G, and Boys Junior 6 B.*

Only genuine amateurs are entitled to compete for these prizes.

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

Write your name and address in BLOCK LETTERS 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.

## Garden Fêtes

### Take Your Camera With You

By L. Jones

During the summer Garden Fêtes are held in many towns and villages; these are full of opportunities for the alert and observant picture-maker. One was held last July in the Castle Grounds, Whitehaven, and prizes were given for the best photographs at the Fête.

Whilst tea was being served, a gramophone was playing some lively tunes and a little child, attracted by the music, started to dance. I immediately got my camera ready and whilst I was doing so, the child walked right up to the gramophone and listened. This snap, which I entitled "Listening In," secured first prize.

I then sat down at one of the small tables to have my tea, when I caught sight of two young men enjoying peaches and cream. I snapped them.

After tea came the folk-dancing, but I found this a more difficult subject, as it was hard to get all the dancers in good positions. However, I managed to secure four good pictures.

Later, when most of the people were engrossed in a concert, in the distance I caught sight of the ice-cream cart. One of the young ladies, dressed as an Italian, was

sitting on the grass counting her money, whilst another was busy making an ice cream sandwich for a little girl. Without drawing their attention, I took the picture entitled "Counting the Cash."

I may say that many people were very anxious to obtain prints of these snaps, and by selling them at 2½d. each, I made a few shillings, which I handed over to the cause of the Fête.

All the above snaps were taken with a No. 2 Folding Auto-graphic Brownie Camera, at 1/25th of a second.



LISTENING IN

requires cold purple or sepia tone.

With some subjects it is easy to decide which tone is needed. For instance, water scenes should always be printed in cold purple, whilst wood scenes generally look best in sepia.

Kodatone will give a variety of tones from purple to sepia by simply varying the treatment, as described in the instructions enclosed in every packet of this excellent paper, which is so simple to manipulate.

Just one more point—don't forget to use a mask; it improves a print wonderfully.

J. G. H.



COUNTING THE CASH

## *A New Kodak Bromide Paper*

# Old Master

Kodak Old Master Bromide has a surface texture similar to the hand-made productions of the earlier paper makers. It is coated with a high quality emulsion of the same speed as the regular grades of Kodak Bromide papers. It has a long scale of gradation which will reproduce all the delicate tones of your best negatives. Use Old Master Bromide for contact prints and enlargements; it will give your pictures a distinctive quality which is unusual without being bizarre.

**Made in Double Weight only in Cream and White. Same price as regular Bromide**

*From your Kodak dealer*

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



# "KODAK" EXPOSURE GUIDE FOR JUNE

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

1. Open Sea. Marine. Snow. Cloud Studies.
2. Distant View. For Landscapes. Mountain Views, &c., where the whole subject is removed some distance, or, in other words, a general view without a principal object in the foreground.
3. "Average View"—A General Landscape with a principal object 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.

## CONDITION OF LIGHT

8 a.m. to 6 p.m. (Summer Time)  
Greenwich Time 7 a.m. to 5 p.m.

The figures given assume that the hour is between 8 a.m. and 6 p.m. If working earlier or later, or when in doubt regarding the classification of the light, expose as indicated for the next *duller* light. When in doubt as to the classification of subject, expose as for next *lower* 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 *longer* exposure.

NOTE: The general tendency is to over-estimate the brightness of the light.

SUBJECT	Brilliant		Clear		Grey		Dull		Very Dull		
	STOP	EXP.	STOP	EXP.	STOP	EXP.	STOP	EXP.	STOP	EXP.	
1. Open sea.	f.32	$\frac{1}{50}$	f.22	$\frac{1}{50}$	f.16	$\frac{1}{25}$	f.11	$\frac{1}{25}$	f. 8	$\frac{1}{10}$	<b>CLASS I.</b> "Kodaks" Special fitted Anastigmat lens f.6.3 or f.6.5.
2. Distant View.	f.22	$\frac{1}{50}$	f.16	$\frac{1}{50}$	f.11	$\frac{1}{25}$	f. 8	$\frac{1}{10}$	f.6.3	$\frac{1}{10}$	
3. Average View.	f.22	$\frac{1}{25}$	f.16	$\frac{1}{25}$	f. 8	$\frac{1}{25}$	f. 8	$\frac{1}{5}$	f.6.3	$\frac{1}{5}$	
4. Near View.	f.16	$\frac{1}{25}$	f.11	$\frac{1}{25}$	f. 8	$\frac{1}{10}$	f.6.3	$\frac{1}{10}$	f.6.3	$\frac{1}{5}$	

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.32	$\frac{1}{50}$	f.22	$\frac{1}{50}$	f.16	$\frac{1}{25}$	f.11	$\frac{1}{25}$	f.16	Brief	<b>CLASS II.</b> Autographic "Kodaks" "Kodaks" Junr. and Fldg. Auto. Brownies and V.P.K.'s with "Kodak" Anast. f.7.7 or R.R. lens
2. Distant View.	U.S.64	$\frac{1}{50}$	U.S.32	$\frac{1}{50}$	U.S.16	$\frac{1}{25}$	U.S.8	$\frac{1}{25}$	U.S.16	$\frac{1}{2}$ -sec.	
3. Average View.	f.22	$\frac{1}{50}$	f.16	$\frac{1}{50}$	f.11	$\frac{1}{25}$	f. 8	$\frac{1}{25}$	f.11	Brief	
4. Near View.	f.16	$\frac{1}{50}$	f.11	$\frac{1}{50}$	f. 8	$\frac{1}{25}$	f. 8	$\frac{1}{25}$	f.11	Brief	
1. Open sea.	U.S.32	$\frac{1}{50}$	U.S.16	$\frac{1}{50}$	U.S.8	$\frac{1}{25}$	U.S.4	$\frac{1}{25}$	U.S.8	$\frac{1}{2}$ -sec.	<b>CLASS III.</b> "Kodaks" Junr. (single lens) Fldg. Auto. Brownies, (single lens) V.P.K.'s (single lens)
2. Distant View.	f.16	$\frac{1}{50}$	f.11	$\frac{1}{50}$	f. 8	$\frac{1}{25}$	f. 8	$\frac{1}{25}$	f. 8	Brief	
3. Average View.	U.S.16	$\frac{1}{50}$	U.S.8	$\frac{1}{50}$	U.S.4	$\frac{1}{25}$	U.S.4	$\frac{1}{25}$	U.S.4	$\frac{1}{2}$ -sec.	
4. Near View.	f.11	$\frac{1}{50}$	f. 8	$\frac{1}{50}$	f. 8	$\frac{1}{25}$	f. 8	$\frac{1}{25}$	f. 8	Brief	
1. Open sea.	No. 3	$\frac{1}{50}$	No. 2	$\frac{1}{50}$	No. 1	$\frac{1}{50}$	No. 1	$\frac{1}{25}$	No. 2	$\frac{1}{2}$ -sec.	<b>CLASS IV.</b> Box Brownies No. 2 Folding Film Pack Hawk-Eye
2. Distant View.	No. 2	$\frac{1}{50}$	No. 1	$\frac{1}{50}$	No. 1	$\frac{1}{25}$	No. 2	$\frac{1}{2}$ -sec.	No. 2	$\frac{1}{2}$ -sec.	
3. Average View.	No. 1	$\frac{1}{50}$	No. 1	$\frac{1}{25}$	No. 3	$\frac{1}{2}$ -sec.	No. 2	$\frac{1}{2}$ -sec.	No. 2	$\frac{1}{2}$ -sec.	
4. Near View.	No. 1	$\frac{1}{25}$	No. 1	$\frac{1}{25}$	No. 2	$\frac{1}{2}$ -sec.	No. 2	$\frac{1}{2}$ -sec.	No. 2	1-sec.	
1. Open sea.	No. 3 Inst.		No. 2 Inst.		No. 2 Inst.		No. 1 Inst.		No. 3 Time		<b>CLASS IV.</b> Box Brownies No. 2 Folding Film Pack Hawk-Eye
2. Distant View.	No. 3 Inst.		No. 2 Inst.		No. 1 Inst.		No. 3 Time		No. 2 Time		
3. Average View.	No. 2 Inst.		No. 1 Inst.		No. 1 Inst.		No. 2 Time		No. 1 Time		
4. Near View.	No. 1 Inst.		No. 1 Inst.		No. 2 Time		No. 1 Time		No. 1 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  $\frac{1}{2}$ -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 5 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.

## Velox Printing is real pleasure

The real pleasure of Velox printing is the pleasure of printing in any room with comfort *and* the pleasure of seeing what capital prints all your negatives will give—bright crisp prints from your good negatives and plucky, sparkling prints from your flat lifeless negatives. The paper that gives prints you can show with pride is

# Velox

*Vigorous for flat lifeless negatives  
Soft for all others*

## Kodatone

### *The New Self-Toning Collodion Paper*

The paper to use when you want a batch of prints to be uniform in tone is Kodatone, the new Self-toning Collodion Paper. Kodatone never varies. It is easy to use. It gives beautiful warm sepia tones by immersion in a solution of plain Hypo. When treated with a preliminary bath of common salt and water it gives charming deep purple tones. Use Kodatone for your next batch of negatives. All Kodak dealers sell Kodatone.

## *The Hall-Mark of Quality*

The name "Kodak" means made or supplied by the Kodak Company; it describes the best that modern science can produce in photographic apparatus and material. The following are some of the leading Kodak products :—

Kodak Cameras  
Kodak Films  
Kodak Papers  
Kodak Chemicals  
Kodak Developing Tanks  
Kodak Auto-Focus Enlarger  
Kodak Anastigmat Lenses  
Kodak Colour Filters  
Kodak Sky Filters  
Kodak Portrait Attachment  
Kodak Portrait Diffusion Disk  
Kodak Pictorial Diffusion Disk  
Kodak Tripods  
Kodak Mounts  
Kodak Albums  
Etc.            Etc.

*Look for the name "Kodak"—  
the registered Trade Mark and absolute Copyright  
of the Kodak Company.*