

London, July, 1924

The

Price 2d.

"Kodak" Magazine

For Amateur Photographers



"The Backwater"

SOME OF THE CONTENTS:

Cricket Snapshots

Pictures Of Leaves

Table-Top Landscapes

A Day With A Diver

Picturesque Suffolk

Honiton Lace-Making

£15 . 0 . 0 In Prizes

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The "Kodak" Magazine

For Amateur Photographers

VOL. II. No. 7

LONDON, JULY, 1924

PRICE TWOPENCE

Between Ourselves

An Opportunity For All. On page 116 you will find particulars of the "Daily Chronicle" Competition as well as the impressive list of prizes to be won. We hope to see a large proportion of these prizes carried off by our readers, and we are certain that *everyone of you* will try his or her best to figure among the winners each month!

* * *

Take Trouble. Study the rules and obey them! They are quite clear and there is no need to write to the editor of the "Daily Chronicle" for any further information!

Take trouble, not only when selecting your subjects but when preparing the pictures—or giving instructions for their preparation—for sending in; true, it is the picture, not the technique, that will be considered, but the "make-up" of an entry goes a long way.

* * *

"Springtime" Competition—Result. Many exceedingly charming photographs were entered, and as usual the standard was high. The subject evidently—and very naturally—made a strong appeal to amateur photographers in every part of Great Britain and we congratulate the following readers upon their success in what was a difficult

"Springtime"—The Winner



TAKEN BY MRS. D. REYNOLDS AND AWARDED THE FIRST PRIZE (£5 5s. 0d.)
IN THE MAY COMPETITION.

competition to win :

SENIOR COMPETITION

First Prize—£5 5 0 :

Mrs. D. Reynolds, 6a, Ramsgate road, Broadstairs, Kent.

2 Prizes of £1 1 0 each :—

A. J. Barber, 20, Homecroft Rd., Sydenham, S.E.26 ; Alfred L. Firkins, 44, Spenser Street, St. James, Northampton.

6 Prizes of 10/6 each :—

A. J. Curling, 11, Belmont Road, Brislington, Bristol ; Miss Onslow, 6, Wimborne Road, Bournemouth ; Cecil W. Teager, Moulsham Hall Gardens, Chelmsford, Essex ; Miss Stephanie Anderson, The Studios, 28, Hazelwood Road, Northampton ; H. A. Torpey, 29, St. George's Avenue, Newbury ; F. C. Diemer, 24, Dundonald Street, Edinburgh.

JUNIOR COMPETITION NO. 5

"SPRINGTIME" (GIRLS)

First Prize—£1 1 0 :

Margaret Thacker, 13, Emscote Road, Warwick

*2 Prizes of 10/6 each :—*Miss U. Fitzwilliams, Longworth House, Faringdon, Berks ; Kathleen Edgar, Ross Bank, St. Helens Park Road, Hastings.

*2 Prizes of 5/- each :—*Miss V. Henderson, St. Keverne, Christchurch Road, Cheltenham ; Betty Thompson, 72, Greystoke Avenue, Newcastle-on-Tyne.

JUNIOR COMPETITION (BOYS)

First Prize—£1 1 0 :

Ralph Smith, 35, Aubery Road, Small Heath, Birmingham.

*2 Prizes of 10/6 each :—*C. Spenser, 35, High Street, Hythe, Kent ; G. Bertram Davis, The Oaks, Malvern.

*2 Prizes of 5/- each :—*William Wilby, 22, Bank Street, Horbury, Wakefield ; Thomas Wells, 5, Victoria Road, Kensington, W.8.

While Waiting For A 'Bus. In a letter, asking for a copy of the free booklet on Transference, Miss I. D. Armstrong (of Church End, Finchley) says :—

"I may say that having noticed this month's issue of your magazine in a chemist's window, while waiting for a bus, I went in and bought a copy. I read it with such interest that I have ordered the magazine from the commencement of the year."

You, of course, know many photographers ; of these there may be some who do not know of the existence of *The "Kodak" Magazine*—it is still young ! You would be doing the Magazine and your friends a service by bringing it to their notice.

* * *

The Self-Timer Again.

Another interesting letter was written to us by Mr. W. E. Wallace (25, Ralph Road, Saltley, Birmingham) who says :—

"Having read of the Kodak Self-Timer in *The 'Kodak' Magazine* (which, in my opinion, should be a weekly) I decided to invest in one, as I was shortly going away for a holiday. It has always been the misfortune of the photographer to be out of it as I have very often found, but that is now a thing of the past. I am enclosing a snap taken by my Self-Timer with a No. 1 'Kodak' Junior on 'Kodak' film. I greatly appreciate the Self-Timer and, as friends who have seen the results say, it is well worth its price."

The snapshot referred to is reproduced above.

* * *

Your Friend, The Map.—The map is a good friend to the photographer, though the average amateur does not always realize the fact.

Suppose, for example, you wish to photograph some particular public building. A glance at the map shows you that this building faces south-east ; you know, therefore, that in the afternoon it will be in shadow, and can lay your plans accordingly.



TAKEN FOR MR. W. E. WALLACE
BY HIS SELF-TIMER.



ANOTHER LIBEL !

A Helping Hand

Some Points In Picture Making

As we are now in the thick of the camera season we will leave the technical side of the hobby for a while, and talk over a few of the more important points in "picture making."

Reading a whole library of text books will not make a man an artist—but anyone with a "seeing eye" can pick up many very useful hints from a study of the successful pictures taken by others.

Look at the pictures illustrating this article, all of which won prizes in *The "Kodak" Magazine* Competitions last year, and it will be worth your while to try to analyse their good points.

Take "Great Sport." It is good, but why? Many snapshots are taken of subjects just as jolly as this, yet few results are quite so successful.

The secret of this success is *the back-ground*. It is natural and, at the same time, appropriate to the subject; and it is so plain, so void of distracting detail, that the two figures stand out from it. If you can imagine these figures photographed against a brick wall you will realise how much the picture owes to its background.

Of course you cannot always find a plain back-ground; but often by a judicious selection of lighting much can be done with unpromising materials.

If your subject is in the sunshine and you can get it against a shady back-ground—say a hedgerow—it will stand out far more vividly than it would were the hedge in sunshine too. If you reverse this lighting, your subject (in shadow) can often be effectively semi-silhouetted against a sunlit lawn.

"The Spirit of Holiday" is good because it has life. This is due not so much to the moving figures (they were moving a little too rapidly for the shutter speed used) as to the figure in the foreground and the one on the extreme right.

Each of these, though at rest, gives the impression of activity, strength and movement. You should always be on the look out for poses such as these which suggest movement, and yet are steady enough to be taken by quite a simple form of camera.

"Springtime" is one of those pictures we have all wanted to take at one time or another. It gives a sense of space, and one can almost feel the wind sweeping over the distant hills. Why? Well, try to imagine that it had been taken from just the other side of the trees. It would have

been *flat*, the distant hill would have been there, but with no prominent object in the foreground with which to compare it all sense of space would have been lost. Downland turf in nature is delightful, but in a photograph it tends to become monotonous; had it formed the foreground of this picture neither the winding road nor the sheep could have saved it from



SPRINGTIME—BY BLANCHE WORGE



GREAT SPORT!—BY C. CECIL DAVIES

being dull and uninteresting.

You see what judicious selection of viewpoint has done? The foreground is sufficiently broken to be interesting and it—and the tree—gives a scale by which the eye unconsciously judges the distance.

The sheep also help this picture greatly. Whenever you can get appropriate living things into your snap-shots you should always endeavour to do so. Human figures, if suitably dressed; animals, from dogs and cats to cows and horses; birds, especially farm-yard chickens and ducks—these are invaluable in picture making.

(To be continued)

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

A Warning. A few days ago a reader took his "Kodak" to a "Kodak" dealer and asked him what was the matter with the shutter which was open and refused to allow itself to be closed again.

The dealer put a few leading questions to his distressed customer and elicited the following information:—

He had set the shutter to "Time" and opened it. Having opened it he changed his mind and attempted to shift the indicator lever to "Instantaneous" with the result that the shutter became jammed and had to be sent to the Kodak Repair Works to be put right.

This, of course, meant a certain amount of expense and loss of time.

Moral.—*Never attempt to shift the indicator while the shutter is open!*

THE "KODAK" MAGAZINE

From all "Kodak" dealers

Yearly - 2/- .. By Post 3/-

Six Months 1/- .. " 1/6

Tell Your Friends At Home And Abroad!

July

A Glorious Month For Photographers

During July we are all thinking furiously of holidays or as equally furiously enjoying them. We leave the home scenes and by the

sea or in the country seek new memories to carry us over the winter.

Our favourite nature study will still attract us and in new surroundings we may get examples that do not exist at home. New species of plants and animals, old ones in new conditions will keep us busy. Many of us do not

make the best of these changes. Let no chance be missed of gathering records.

How shall we characterise this month? Spring was a time of intense activity. Plants and animals woke up and made strenuous efforts to find a place in the sun. Flowers flamed their attraction to the insects that would fertilise them and this activity culminated in the profusion of June. Now an equally intensive work is being done but in a quieter fashion.

The plant has made its season's effort, and now follows a period of ripening. The green mantle of work is being changed slowly to the golden brown and rosy red of harvesting. We all sigh for the colour process that will allow us to record these changes in their reality.

Still there is much that can be done with colour screens and careful printing will represent this change in the vegetable world.

Animal life is most interesting at this time of the year. There are still broods of young things to watch and all are making the best of unlimited food supplies to stock up for the winter, like the squirrel in hiding stores of nuts and the bees storing of honey.

July is certainly a period of rest and establishment of the new generation. Seeds are swelling in the pods ready for the harvesting, all wild life is well fed and more than usually joyful.—F.F.S.



THE SPIRIT OF HOLIDAY—By J. M. ADAMS

"Play Titles Illustrated"—Winning Prints



1



2



3



6



4



5



7

1.T.Brown. ---£1-10
 2.F.C.Diemer. ---£1-10
 3.Miss W.Garthing. 10/6.
 4.L.Payne. ---10/6.
 5.S.Lathbury. ---10/6.
 6.C.Butler. ---10/6.
 7.Rev.J.W.Charlton. 10/6.
 8.W.Barnard. ---10/6.



8

WINNING ENTRIES IN THE APRIL COMPETITION

- 1—"The Messenger Boy." 2—"School For Scandal." 3—"The Rivals."
 4—"A Couple Of Down And Outs." 5—"It's Never Too Late To Mend." 6—"The Sign On The Door."
 7—"Under His Protection." 8—"The Favourite."

Your Old Negatives

Some Of Them May
Be Worth Money

By Victor Bancroft

Many negatives, stowed away and almost, if not completely, forgotten, would, judiciously selected, become the source of real profit to their owners, if good prints were made and submitted to the correct markets at the right time.

It may be thought that ordinary snaps such as every amateur takes could never be of sufficient interest to sell to the Press, but such pictures are being reproduced and paid for every day, simply because they are submitted at a time when they have a topical interest.

In order to illustrate how commonplace snaps may sell, I show two photos—neither of which were taken with any intention whatever of selling. The "High Tor" is, of course, a well-known Derbyshire beauty spot, and I took the snap as a souvenir—just as very many others do. That is now some time ago, but, although the picture was not of any apparent use as a Press subject, I carefully noted and stored the negative on the chance that some, thing might in due course turn up to make it of value. Recently I was well repaid for the slight trouble taken

(which was really only common "method") for a paragraph in a local paper stated that:

"The 'High Tor' recreation ground, including the famous rock, has been sold by public auction for £7,000."

Here was a chance for my photograph! The negative was duly brought out, prints made the same night and with the caption

"Famous Beauty-Spot Auctioned," together with brief particulars of the sale, was reproduced in two newspapers. The negative is now stored again with the rest of my collection, waiting any little news item which may in the future make it topical and valuable. Perhaps there may be a landslide or an accident, and perhaps there won't, but it's a good negative and well worth keeping on chance.

The picture of Florence Nightingale's Field Ambulance sold to four papers, bringing along two guineas clear profit. I took the snap because the subject interested me—the carriage being the one in which Miss Nightingale, the great nurse, rode during the Crimean War and used as a field ambulance.

It was a very nice subject for a record or souvenir snap, but, at the time, as a Press photograph it was of no use. Later, however, the owner of the carriage offered the relic as a gift to the town of Derby, and this little news item gave topicality to the picture, and made it sale ab



THE "HIGH TOR," MATLOCK



FLORENCE NIGHTINGALE'S FIELD AMBULANCE

Cricket Pictures

Always Take Your Camera!

By A. G. Paterson

Some time ago a newspaper invited opinions as to which was the most beautiful view in London, and amidst the clamourings of river sunsets and park vistas one contributor wrote in laconically claiming the honour for "Lords Cricket Ground

on a hot afternoon with Hobbs making a century." Waving aside the frivolous contention that it is not "cricket" to term this a view, in my opinion he was absolutely right.

After that, when going to Lords or the Oval, I took a small camera with me and



M.W. TATE AND E. H. BOWLEY
By S. E. HEWETT

wondered why I had not done so before.

The players are a long way off, so the picture portion comes out tiny, in fact not much bigger than a postage stamp, but enlargement gives it interest.

A camera that can be manipulated quickly and quietly is desirable, for a Lords gathering is very sensitive to jars and distractions, and of course they have come to

watch cricket and not a photographic stunt. Avoid overlapping of players, let the sun shine brightly during exposure, for the flannels catch it up most effectively; and select for operations the over when the slow bowler of the Rhodes type is on, for the field is then compressed and more players can be included.

The results serve a good end for during the dark days of winter they recall the bright days of summer.

And each exposure has the merit of being original. The same combination has not been before and will not be again.

This is to be an important cricket year.

Whenever possible take your general views of the field from a high-view point—a stand or pavilion—from which

the players are shown against the turf; if the camera is used from the lower tier of the ring the players may be mixed, in the picture, with the crowd across the ground.

Good "close ups" may be obtained in the nets at the lunch and tea intervals—even when play is in progress you may get a personal snapshot of one of the batting teams.



E. TYLDESLEY AND W. ELLIS
By S. E. HEWETT



MIDDLESEX v. YORKSHIRE AT LORDS, JUNE, 1923. ROBINSON BOWLING.
By A. G. PATERSON.

Photography With A Purpose

18. A Naturalist And His Kodak—By Rufus H. Mallinson, F.E.S.

Honiton Lace-Making—By Marian Silverston.

A Naturalist and his Camera

Teachers in all kinds of schools are realising to-day what a valuable aid to their work photography can be. During the last year or two many articles have appeared in photographic and educational journals showing how wonderfully teachers are applying their hobby to their school work.

Nature-study is one of the subjects that benefits most from an association with photography, for since this subject must be taken out-of-doors, there is much more likelihood of incidents and facts being forgotten or confused than there is with subjects taken in a quiet room and driven home by the teacher's skill and resource.

The writer has found that the snap-shots he has taken of his scholars on their various expeditions has done much to enthuse both the scholars and their parents in their love for Nature - study. The work is fascinating in the variety of its subjects, and provides the amateur with all the technical joys that any other branch of photography offers.

Children become delightfully unconscious of the camera after a little familiarity with it, and whether it be an "against the light" effect in brilliant sunshine, or a flashlight picture at mid-night, the amateur

can be certain of deriving the maximum of pleasure from the taking, making and possession of the picture.

Then, in one's rambles with children, one often comes across subjects that leave but a fleeting impression on the children's minds. But if a Kodak be carried on these expeditions

it is surprising what beautiful pictures will result. Care should always be taken to consider the effect of the back-ground upon the subject, and the lens, if used at full aperture when at close quarters, will ensure the out-of-focus back-ground

so necessary in these pictures.

A tripod is necessary for many photographs at close quarters, though it is not a difficult matter to take pictures such as the one of the toad, accompanying this article, with a Kodak or Graflex held in the hand. In this case the subject was about 18 inches from

the lens, and the lady's hand rested on the end of a stick while the photographer focussed on the toad's eyes. When he was ready the stick was carefully withdrawn and the exposure made.

Such little contrivances occur to the mind of any amateur working in the field and greatly assist in the successful portraying of the flora and fauna of the country-side.



PORTRAIT OF A TOAD



HUNTING FOR NIGHT-FEEDING CATERpillars ON LOW HERBAGE

Honiton Lace-Making.

Little is known of the earliest days of Honiton Lace-making. Devon is reputed to have learned the art from Flemish refugees, but there is no record of the little community. "Bone lace" is heard of as early as 1554, when Sir Thomas Wyatt went to his execution in a ruff with which it was trimmed.

It is possible that the Devonshire peasants knew of the art of lace-making at a still earlier date than the advent of the refugees, for in the Lady Chapel of Exeter Cathedral is a tomb of Bishop Stafford showing a well designed net-work collar. In all probability the Flemings improved upon the primitive Devonshire methods introducing their own fine threads, beautiful fillings and fancy stitches. If this be so the Devonshire workers apparently learnt "once and for all" since Honiton lace resembling Flemish guipure has a distinctive character which has never altered.

High prices were paid for lace in the late 17th century. Dorset and Devon lace fetched £6 a yard, and this not specially wide. Defoe speaks of exquisite Blandford lace valued at above £30 sterling a yard, and £15 was paid for an 18-inch square of plain bobbin net made at Honiton.

A marked decline in the lace industry in England began from about 1780 onwards. This is accounted for by the introduction of machine-made laces and partly by the

alteration in fashions.

In the eighteenth century Queen Adelaide tried to revive the industry, and an attempt was made in 1775 under her patronage to teach the art to poor London children, but unfortunately the endeavour failed.

Queen Victoria gave the industry a new impetus when she ordered her wedding dress and veil to be made for her by the Honiton lace-workers.

In this case the net ground was hand-made with Antwerp thread. The sprigs were made at Beer, in South Devon, and appliquéd on to the net ground. The patterns were destroyed when the lace was finished.

This lace cost a thousand pounds.

The Princess Royal and Princess Alice also wore wedding dresses of this English lace, the sprigs of which were bobbin-made, but they were mounted on machine-made net.

The pillow-made net is very expensive, and its use is practically extinct.

Collecting old lace was a favourite hobby of the late Queen Victoria; she gave the present Queen some very beautiful specimens. Some of these are now exhibited in the State apartments in Windsor Castle.

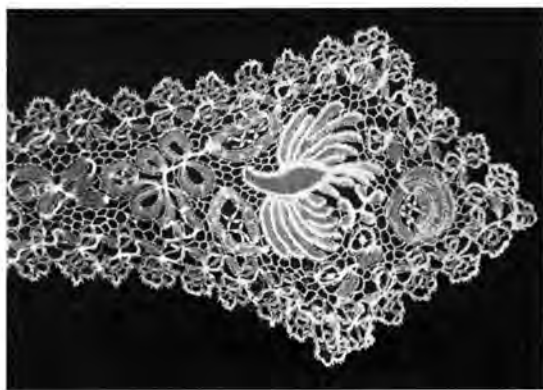
It is rarely that Queen Mary appears in public without wearing lace in some shape or form, and she is continually adding to her already extensive collection.



A HONITON SPRIG



TWO MORE SAMPLES OF—



—HONITON LACE

Places For Pictures

With A Kodak Camera In Suffolk

By G. Brereton

The county of Suffolk is a happy hunting ground for the photographer who is interested in old buildings. All the places here mentioned are within a day's motor drive of the town of Aldeburgh.

In Aldeburgh itself there is the Moot Hall, an interesting oak-beamed Elizabethan building. In it are kept documents, among others a sixteenth century map which proves how great have been the subsequent encroachments of the sea. It shows several streets between the sea and the Moot Hall, which now stands almost on the beach.

The village of Orford possesses an interesting church and castle. The former is built, like most Suffolk churches, in the Perpendicular style, but at the east end are the ruins of a former Norman chancel.

A curious legend, recorded by a monk of the thirteenth century tells that a wild man was once captured by some Orford fishermen and presented to the governor of the castle. He was allowed to swim in the river, and entertained his captors by his curious antics, until, one day, he made his escape. He made such an impression that he is to be found carved on the fonts of many Suffolk churches.

The town of Framlingham is well worth visiting. Its castle stands in a commanding position on a hill, and looks, in the distance, much as it must have done when

it was first built. It is unfortunately, however, only a ruin.

Framlingham Church contains several objects of interest to the photographer. Some of the Dukes of Norfolk are buried there, and one tomb is sculptured with delightfully naïve scenes from the Bible.

Above one of the pillars in the nave is a curious fresco, apparently representing the Trinity.

Parham Hall, some miles from Framlingham, should on no account be missed. It is a fine old Tudor House, built of red brick, and surrounded by a moat. A large number of its windows were unfortunately blocked up. The entrance gate is a fine piece of work, and is richly carved.

The Hall is now a farmhouse, but was formerly the home of the Willoughbys. One of them, "The brave Lord Willoughby," who lived in Elizabethan times, was general of the English forces in the United Provinces after the death of Sir Philip Sidney.

Ufford Church attracts the photographer because of its carved pew-heads and tall font-cover. For the former a portrait attachment is needed. It is advisable to provide some sort of background for those pew-heads which cannot be taken against a wall.

These are only a few of the interesting places in Suffolk. In almost every village a pleasant surprise will reward the enterprising photographer.

There is a quiet charm about this peaceful county of Suffolk which is ideal for those in search of rest—and pictures.



PARHAM HALL



THE MOOT HALL, ALDEBURGH

Model Landscapes

Some More About Table-Top Photography

By G. Stafford, B.A.

When the possessor of a Kodak Amateur Flashlight Outfit has completed his experimental course of home portraits and silhouettes, he may look round to search for a further range of subjects.

The two accompanying photographs may prove of service in indicating one branch which affords not a little pleasure, and at the same time calls for the exercise of both technical skill and artistic ability in order to produce an effective picture.

The desert scene shown was produced at



HOW THE STAGE WAS SET

home on a small table, with the following apparatus:—Sufficient sand to cover little more than a square foot two inches thick: a leaden model of an Arab 3 inches high: three triangles of black paper cut from the wrapping of a Velox packet and pinned to a strip of wood: and a white chocolate box for background. A hand camera and a Kodak Amateur Flashlight outfit completed the list. The second photograph illustrates how the scene was set. The camera was focussed on the Arab, thus blurring the "horizon" to produce "distance" (with a Brownie and Portrait Attachment a similar effect can be obtained by increasing the width of the strip of sand) and a small charge



THE FINISHED PICTURE

fired high up and to the side of the camera.

The effect could easily be improved by alteration in the staging; for example, the substitution of cardboard bent to give two faces to the "Pyramids"; the sloping backwards and upwards of the sand to allow the shadow cast by the camel to become visible to the lens; the use of dry sand poured through a funnel for smooth effects of sand dunes: but this picture was purposely made as simply as possible in the endeavour to show how easily a good pictorial effect may be produced, and with the hope of opening a new field for enthusiasts in home flashlight photography.

There is no difficulty in obtaining models such as the one used—especially if there are kiddies in the house!

A Convincing Advertisement. The photograph reproduced below was sent in by a reader whose "Kodak" has been a good friend to him. His account of how and why this picture was taken may give other readers an idea. He says:—

My firm were sending out Christmas hampers with all their productions in, and to give a "punch" as the press would say, they wanted to follow up the circulars with a photograph. As I was the only one with a camera in the firm I had a shot at it and here is the result.



TAKEN WITH A VEST POCKET "KODAK" FOR
ADVERTISING PURPOSES

My Vest Pocket Kodak has 7.7 lens, and the photograph was taken about December 15th last between 2 and 3 o'clock p.m., $f/16$, 5-secs., with Portrait Attachment—my first attempt with the extra lens. H.R.T.

Don't Miss This!

Further Information Concerning The "Daily Chronicle" Competition.

The subject set for this competition is "Happiness"; it is going to make a lot of happy people still happier, and we want you to be one of them. The competition will run for three full months, and *each month* the following prizes will be awarded:—

1st Prize £250			
2nd £100	3rd £50	4th £20	
5th £15	6th £10	7th £5	
Twenty-five prizes of £1 each and Fifty of 10/- each.			

The months are divided up as follows:—
1.—June 16th to July 16th. 2.—July 17th to August 17th. 3.—August 18th to September 18th.

At the conclusion of the third monthly contest—that is to say, after September 18th—all the entries will be judged again by a separate set of judges, and more prizes will be distributed!

These are far too numerous to be detailed here, so we shall mention only the first half-dozen. They are:—A Motor Car (Swift), a Piano (Chappell), a Motor Cycle (Douglas), a Carpet (Treloar & Son), a 3-Valve Wireless Set (Siemens & English Electric Co., Ltd.) and a Cabinet Pathephone (Pathe Freres, Ltd.).

There are something like forty of these prizes altogether, but the above will give you some idea of what a happy snapshot may bring you!

Now it is just possible—though it does not necessarily follow—that the car, the piano and so forth might be carried off by competitors who had already been awarded one or more of the Monthly Prizes.

Consolation Prizes will therefore be awarded for the best pictures sent in by competitors who have *not* succeeded in winning a prize. These Consolation Prizes are as follows:—

First Prize £100			
2nd £50	3rd £20	4th £10	
5th and 6th £5 each			
Twenty-five prizes of £1 each			

and Twenty-five prizes of 10/- each.

Each print sent in must be accompanied by a coupon cut from the "Daily Chronicle," so if you are wise you will see that you have it every day! If you have not already done so it would be as well to order back numbers from (and including) June 16th.

Some last words:

Read the rules governing the competition and obey them. (You will find them in the "Daily Chronicle.")

Don't rely on one picture—send as many as you can.

Don't be "slap-dash"—it is worth while to take trouble.

And now, good luck to you—when you hear you have won a prize tell us all about it!

Harvard House

An Historic Building In Stratford-On-Avon

By "Edgbaston"

During Festival time at Stratford-on-Avon there are few buildings more frequently visited than "Harvard House" which stands in the High Street.

Built by Thomas Rogers, Alderman, whose daughter was the mother of the great John Harvard, founder of the famous American University, it is a magnificent specimen of 16th century architecture.

Harvard House is considered one of the oldest and certainly the best remaining example of old domestic architecture in this historic Borough.

Early in the 20th century it was occupied by Messrs. Hutchings and Deer, auctioneers, and it was during this time that the accompanying photograph was taken.

In 1905 the freehold was purchased by Mr. John Wright, a local resident, for £940; by 1909 it had been bought again, and at the suggestion of Miss Marie Corelli was presented to America and the Harvard University by Mr. Edward Morris, of Chicago.



HARVARD HOUSE,
STRATFORD-ON-AVON.

"Summer-Time In England"

Subject for :

Open Competition No. 18

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

Closing Date, Saturday, July 19th, 1924

What is your idea of an English summer? Whatever it may be, try to express it by means of photographs. Whether you live in town or country you are surrounded by

possible pictures. Of one thing we are certain, which is that there is no lack of variety about this subject, and we are equally sure that our readers will make the most of it.

"Our Garden"

Subject for :

Junior Competition No. 7.

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, July 21st, 1924

You are spending a lot of time in the garden just now, are you not? And you will probably be taking a lot of pictures in it this

month, so just try to give the Editor a good idea of what your garden is like and what it means to you!

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. 18*" 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 7 G, and Boys Junior 7 B.*

Only genuine amateurs are entitled to compete for these prizes.

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.

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

The Diver

A Reader Has An Interesting Experience

By R. W. F. Pontin

To go below the sea and blow up Father Neptune's domain seems a queer pastime, but such was the occupation of a well-known diver some little time ago. He was deputed to blow up two reefs of rocks 3 miles off Guernsey, the object being to make a safer passage for vessels in the narrow channel that separates Sark and Herm from the larger island. The writer was privileged to go out with him.

On the journey the diver was occupied in donning his suit, etc., to be ready for immediate submersion on arrival. Reaching the reef in question, lines were taken out in a small boat to "marking buoys" to hold the barge in position. A ground line (i.e., rope with weight attached) was dropped. Having fitted his helmet and seeing the men at the pump working steadily, the diver was quickly below the surface.

After a few minutes a tug was felt at the life-line, which was the signal to lower the "charges"—large cans of explosive fitted with a detonator with small electric cable attached. A few more minutes three tugs at the life-line signalled the diver's desire to rise, and in a short while he came aboard again.

Immediately all was hustle on the deck,

the crew pulling on the ropes which were attached to the buoys, some 50 or so yards from the spot, while the cable was being paid out over the stern. Arriving out of the danger zone the cable was connected to the plunger and, at a word from the diver, the handle was drawn up and thrust down. For the space of a second—nothing, then with a roar the surface of the sea rose some 60 to 100 feet in the air over an area of 20 to 30 yards. Pieces of rock, seaweed and even fish were visible in the upheaval.

Three or four charges was considered a good morning's work.

On one of his ventures to the bed of the channel the diver discovered an old cannon, and on his next trip he took a length of chain with him. Attaching our end to the hand-winch the cannon was drawn up and secured across our bows and brought to land as a trophy.



A TROPHY FROM THE DEEP.



THE DIVER GOING BELOW.

Leaves

How To Make Some Charming Studies

By Leonard Farquhar

Leaves have a charm all their own. Few people know them really intimately. Pose them before your camera, and you will know them long after your botany books are forgotten.

To begin with take merely a single leaf. Leaves in bunches are beautiful, it is true, but there is also such a thing as the beauty of individuality.

Single leaves have a loveliness of detail and elegance of shape which is often lost in massed groups.

Do not pose the leaves in the sun or you will have blank white unsightly patches and will fail to do justice to their delicate beauty.



ONE OF MR. FARQUHAR'S LEAF PORTRAITS—IN THIS CASE OF A HOP LEAF

Any picture worth taking is obviously worth keeping, and the only way to keep prints properly — and safe against loss or injury — is between the pages of an Album.

THE New Slip Album

with imitation leather covers and art leaves is made on a new principle. The print openings have gummed edges. To insert the print you turn back the edges, moisten the gummed side and stick down.

Prices from 6/- to 18/6

THE Simplico Album

A loose-leaf paste-on album with imitation leather cover and art leaves. The last leaf of the album forms a pocket for prints waiting to be pasted in.

Prices from 5/- to 16/-

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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:—

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Kodak Sky Filters
Kodak Portrait Attachment
Kodak Portrait Diffusion Disk
Kodak Pictorial Diffusion Disk
Kodak Tripods
Kodak Mounts
Kodak Albums
Etc. Etc.

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"Kodak"—*

*the registered Trade Mark
and absolute copyright of the
Kodak Company.*

"KODAK" EXPOSURE GUIDE FOR JULY

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					
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.						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 <i>anterior</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.					
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	$\frac{1}{10}$	CLASS I. "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	$\frac{1}{8}$	f.6.3	$\frac{1}{8}$	
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	$\frac{1}{8}$	

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

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 5 seconds or more use a watch for timing.

NOTE III. When making exposures longer than $\frac{1}{4}$ 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.

Two Good Books For Amateur Photographers

"How to make Good Pictures"

A simple and instructive book, profusely illustrated. It deals with all the steps from choosing the camera to enlarging and mounting. Self portraiture, silhouette making, and many other interesting branches of photography are fully explained.

Price **2/-** from your Kodak dealer

"The Fundamentals of Photography"

An interesting explanation on the "how" and "why" of photography. It shows how the image is formed by development. The chapters on lenses and printing you will find particularly interesting.

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Print your negatives with the Rapid Electric Printing Box. You simply close the lid of the box to press the paper into contact with the negative and make the print.

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Graflex

Summer landscapes, cricket matches, tennis tournaments, aquatic sports—all easy subjects for a Graflex Camera.

A Graflex gives sharp pictures in the easiest possible way. When you look in the hood you can see the image full size, right side up, to the instant of exposure; the focussing screw is at hand for keeping *exact* focus until you press the trigger; the focal plane shutter has speeds of $\frac{1}{10}$ th up to $\frac{1}{1000}$ th part of a second to ensure clean cut pictures of rapidly moving objects—all useful aids to enable you to get good pictures of difficult subjects.

You can do the difficult things in photography—and do them well with a Graflex.

Prices from £10 to £60

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