KODAKERY

A
MAGAZINE *for* AMATEUR
PHOTOGRAPHERS

AUGUST 1923

5¢

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK
The Kodak City

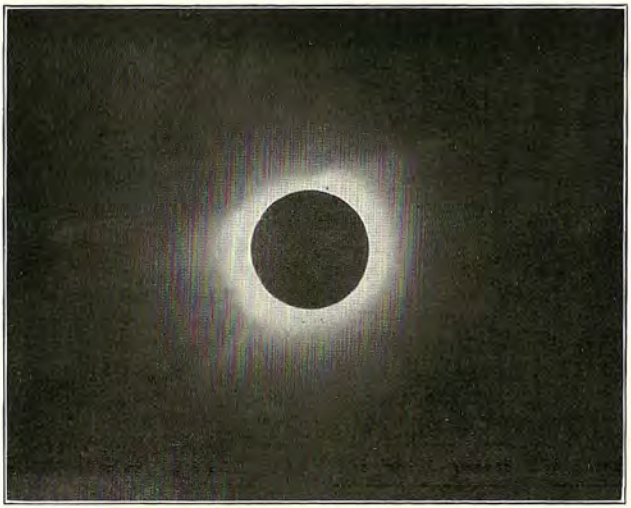
CLOUDLAND AND TORRENT

Enlarged from No. 1A Kodak Negative, made by C. B. Melchior

KODAKERY
REG. U.S. PAT. OFF.
A Journal for Amateur Photographers

PUBLISHED MONTHLY – YEARLY SUBSCRIPTION, 60 CENTS; SINGLE COPIES, 5 CENTS

VOL. X AUGUST, 1923 No. 12



A TOTAL ECLIPSE SHOWING THE SUN'S CORONA
Courtesy of Dr. W. W. Campbell, Lick Observatory

PICTURING THE ECLIPSE

SEPTEMBER 10, 1923

IT is not very often that we have a chance to photograph such a remarkable phenomenon as an eclipse of the sun but on September 10 we can set up our cameras and get a photographic record of this very interesting sight.

Most everyone knows that an eclipse takes place when the sun, earth and moon are in a straight line, an eclipse of the sun occurring when the moon comes between the sun and the earth, or when the earth passes into the shadow

which is cast by the moon's disk.

The first eclipse of which there is any record was seen in China more than four thousand years ago—2136 B. C.—according to an account given in one of the ancient Chinese classics. This was a partial eclipse and we are told had rather direful consequences for the two royal astronomers Hi and Ho. It seems that these celestial star gazers wanted to celebrate the occasion and instead of staying in the sober paths of science, for the important event, got drunk. This riled the emperor who decided to make examples of Hi and Ho and as a terrible warning to all future generations of astronomers, who might be tempted to imbibe too freely at such a time, ordered that both should have their heads chopped off.

The last eclipse visible in this country occurred five years ago, June 8, 1918, and was the first eclipse of the century to be total in the United States. In September the eclipse will be seen in the greater part of this country only as a partial covering of the sun's disk by that of the moon. The path of total eclipse, which is less than 100 miles wide, will pass through the extreme southern end of California, just including San Diego, through the northern part of lower California and then down through Mexico. An eclipse is a great opportunity for scientific observers, many of whom will be stationed at different points along this band of totality for making their photographs and experiments.

The picture reproduced on page 3 showing the sun's disk completely covered by that of the moon was loaned by Dr. William Wallace Campbell, Director of Lick Observatory. The halo surrounding the black disk of the moon is the corona of the sun, as the flames of incandescent gas shooting out into space are called. This extraordinary photograph was made of course with the elaborate and highly magnifying apparatus of the observatory. One of the cameras used by the astronomers at the last eclipse had a focal length of no less than sixty-five *feet* so that when considering the focal lengths of the average snapshot cameras as from around three to seven *inches* we cannot expect the image obtained to be anywhere near the size of that shown in the observatory picture.

However while the size of the image of the eclipse that will be obtainable with the ordinary hand camera will be somewhat smaller than the images shown in the picture on page 5, by securing a good sharp negative we can easily enlarge our pictures many diameters and thereby obtain an equally interesting result.

The picture showing the series of images was made by a commercial photographer with an 8 x 10 camera which was set rigidly in position and not moved during eighteen successive exposures that were made at intervals of five minutes. A very small opening was used in the lens diaphragm and the shutter operated each time at $\frac{1}{100}$ second. At the beginning when the moon obscured but a very small portion of the sun even this combination gave too much exposure so that

Eighteen Successive Exposures of a Partial Eclipse. Negative by J. W. Belt

some of the images recorded are hidden by halation. Also the reflection of the sun's image from the various surfaces of the lens has produced in several places what are known by opticians as "flare" spots. But as the sun traveled nearer to the horizon the exposure gave excellent results because the brightness of the sun's light was reduced by the absorption of the air near the earth's surface.

To get a picture similar to this one our camera should be set on a staunch tripod and the legs spread so that the lens points upward sufficiently to get the image of the sun in the upper right hand corner of the Kodak finder.

Also in localities where the eclipse starts with the sun low enough in the sky, the horizon line can be included in the picture area. It is suggested that the smallest stop be used in the lens and the shutter set for the fastest speed, then follow the same plan as that used in securing the picture just referred to and make one exposure every five minutes without turning the film during the eclipse.

A single exposure can of course be made of the eclipse in which case the camera can be held in the hands but a succession of images at equal distances apart will make a more effective showing. A color filter would aid in preventing over-exposure if the day is unusually clear and the atmosphere free from haze.

It is suggested however, that no change be made in the combination of stop and shutter speed mentioned above, even if a G filter is used. In place of a filter a piece of film that has been exposed to light and developed to good density could be used in front of the lens to prevent over-exposure. It is also recommended that if the sun is not obscured by clouds the time of development be reduced to half of that which would be given normally.

Another series of interesting pictures at the time would be photographs of the crescent-shaped images of the eclipsed sun which are cast on the ground in the shadows of trees and on walls shaded by foliage.

These images appear quite sharply defined, being focused through the smaller openings in the foliage, the openings acting much like the stops or diaphragm openings in our camera lens.

An ordinary snapshot exposure with a large stop in the lens is suggested and should give good

THE SENSE OF SMELL

Graflex Negative

negatives of the images. Develop such exposures full time. Enlargements from these negatives should also prove attractive.

The eclipse begins at approximately the same time for all places in the same longitude. Near the eastern sea board the eclipse begins about 3:40 in the afternoon. In the Mississippi Valley States about 2:20 p. m.; in the Mountain States about 1 o'clock p. m., and in the Pacific States about 11:30 a. m. The eclipse lasts about two hours.

In the New England States 40 per cent of the sun's diameter is eclipsed. In all other sections of the country 50 per cent or more is eclipsed. As you go west and south the eclipse becomes greater. Where the eclipse is total place the camera on a tripod and try a succession of exposures of 2, 5, 10, 20, 40 and 60 seconds without a filter or piece of film, as referred to above, in front of the lens.

The film can be wound about an inch between each exposure by giving one complete turn to the winding key on roll film cameras.

These exposures should give interesting studies of the corona.

Let's hope for a clear September 10.

Two Examples of Work with the Focusing Pocket Kodak No. 1A Series II

The Size of the Negative Made by this New Kodak is 2½ x 4¼ inches

LOOK FOR "VELOX" ON THE BACK

PRINTED faintly, but easily discernible, on the back of every sheet of Velox paper in your Kodak dealer's stock is the trade name "Velox." The only paper that is made exclusively to meet the requirements of amateur negatives is now identifiable. That's for your protection and for the protection of the finisher who wants to give the best possible results and so uses the best possible paper.

If you do your own printing you have had no difficulty in obtaining the familiar package containing Velox but in outside finishing you couldn't identify Velox in the print. Now you can. You know now when your negatives are being printed on the paper that gets the most out of every kind of negative —Velox. Those finishers whose first thought is to turn out prints of best possible quality use Velox exclusively.

When you have made a series of exposures and the films have been developed, only half the process is completed, and unless each negative is printed on the kind of paper made especially for, and adapted to, each particular kind of negative you do not get what is due you in quality of finished results.

It is possible to get a poor print from a very good negative by using inferior paper, and it is easy to get an excellent print from a negative of only fair quality by using the grade of Velox intended for the type of negative at hand.

In a recent issue of KODAKERY we announced a new grade, Velox No. 1, and mentioned that the degrees of contrast of Velox are now designated by numbers instead of names. From the following list you can readily see that there is a grade of Velox for every type of negative that is at all printable.

No. 1, the new grade, for negatives of excessive contrast.

No. 2, (formerly Special), for negatives of normal contrast.

No. 3, (formerly Regular), for negatives of little contrast.

No. 4, (formerly Contrast), for negatives that are so lacking in contrast as to be "flat."

Look for "Velox" on the back.

THE LAND OF KING TUTANKAMEN

No. 4 Panoram Kodak Negative

THE CHILDREN'S PARTY

One of the many occasions for the Ciné-Kodak to record the event in motion

CINÉ-KODAK FOR MOTION PICTURES

Now there's a Kodak outfit for *motion* pictures—the Ciné-Kodak, Ciné-Kodak film and the Kodascope—with which any amateur can make good motion pictures easily and at low cost.

Often, as you've set the shutter of your hand camera at 1/100 second to catch an action scene, you've wished that you could photograph the continuous motion instead of the single glimpse. You'd like to record Junior's struggle with stilts, Spot's celebrated tricks, little Jane's lawn party, Uncle Ed's "wicked" service on the tennis court, mother's first attempt to drive the car, and subjects like these are easy enough for the Ciné-Kodak. All you do is turn the crank and the *motion* picture is yours.

Making motion pictures offers a new pleasure and a most exhilarating one—a fact which camerists who have already known the joys of still photography will be quick to appreciate.

The Ciné-Kodak, Ciné-Kodak film and the Kodascope are the Eastman Kodak Company's long-awaited answer to the demand for an outfit that would render motion pictures relatively as easy and inexpensive to enjoy as Kodak prints now are. Since this organization was the first to make amateur photography practicable and professional cinematography possible, it is entirely fitting that it

Ciné-Kodak on its tripod, ready for action

should place motion pictures within general reach of the novice.

This problem called for something basically new—not a mere miniature professional apparatus—and its solution is a triple triumph: Camera, film and projector.

The chief economy in operating expense, which, most of all, influences general enjoyment, is effected by a smaller, new kind of film. Each image is about one-sixth standard area, the film is approximately ⅝ of an inch wide but Ciné-Kodak film's emulsion is free from the graininess heretofore encountered when tiny images were projected to large size. A hundred-foot roll of Ciné-Kodak film lasts as long in the camera or on the screen as 250 feet of the standard—an important saving in material—although both are exposed and projected at the regular rate of sixteen images per second.

But Ciné-Kodak film is new in kind as well as in size—expensive steps between exposing and projecting are cut out. Instead of developing the film into a negative, then making a print from it, Ciné-Kodak film is developed, then reversed, so that it becomes a positive—virtually one process as against three. The very reel that went through the camera goes through the Kodascope, too.

This abridged procedure reduces the cost of the finished reel by over 80% and overcomes the big obstacle in making cinematography an amateur pastime. The

The motor-driven Kodascope projects the pictures onto the screen

price of the film includes the laboratory charge for converting it, ready for the screen.

Ciné-Kodak film is Safety-film. Standard film, safe only when handled by a licensed operator in an approved booth, cannot be used, even by mistake.

COMPACTNESS

Comparative size of Ciné-Kodak and 3A Kodak, opened

The Ciné-Kodak camera is admired by critical professional operators, yet the merest novices at photography use it successfully. The designers' watchwords were ease and simplicity. And convenience, too—the Ciné-Kodak weighs only 7¼ pounds.

The Kodascope, companion to the Ciné-Kodak, is an almost automatic projector, driven by a small electric motor. Thread the film, turn the switch, then let the Kodascope run itself until time to cut off the current again. That's all there is to it.

The lenses of Ciné-Kodak and Kodascope are of the highest optical quality. In fact they are made by the men who produce the Kodak Anastigmat. The Ciné-Kodak's lens is a Kodak Anastigmat *f*.3.5 of 25 millimeters focal length. The Kodascope lens is of 50 millimeter focal length and projects a brilliant 30 x 40 inch picture at a distance of 18 feet.

A library of professional pictures is being organized so that the Kodascope owner can choose, on a rental basis, the best reels that the cinema world affords. Thus he may supplement his own films with any variety of professional releases for the evening's entertainment. This service will be announced later under the name of Kodascope Libraries, Inc.

Ciné-Kodak and tripod, Kodascope, film splicer and screen, are sold only as a complete unit, price $335, so that the purchaser has no necessary accessories to buy. Ciné-Kodak film is $6 for a hundred-foot roll, $4 for fifty, including all laboratory charges for finishing as well as return transportation.

From the outset, low running-cost was considered more essential than a low-priced, less capable outfit which might jeopardize the success of amateur motion picture photography. Consequently, the Ciné-Kodak, Kodascope unit measures up to every standard yet it can be enjoyed for about one-sixth the usual operating expense.

"You press the button, we do the rest" heralded amateur photography. Now it's "You turn the crank, we do the rest" and amateur cinematography comes into its own.

The picture reproduced on the cover of this month's KODAKERY was made with a Graflex camera by W. H. Porterfield.

MISS AMERICA

From a Graflex Negative, by Frank Reeves

"THE OLE SWIMMIN' HOLE"
Negative by W. L. Thompson

BACK TO BOYHOOD

MR. CASPER, having lunged against a lawn mower for some thirty minutes, felt himself justly entitled to the porch swing and, finding no one to dispute the decision, immediately put it into effect.

My, it was hot. Mr. Casper's collar had long since trickled down his neck and the big beads of perspiration on his brow seemed only stimulated by the onslaught of the handkerchief.

"Wouldn't a swim in Indian Dip go big today?" he thought reminiscently. "The Athletic Club is all right in its way but give me moss instead of marble, woods instead of walls—and, yes sir, I'd rather have rain than showers. Believe me, we youngsters used to have fun in those days. Yes sir."

Mr. Casper beamed and lit his pipe.

"Great fun we used to have. Red Wilkins and Pete Dorrit and Lave Murdoch and Bill Hendrick and Skeeter Wills—some crowd. I haven't thought of Skeeter Wills for years and yet he and I were thick as two thieves.

"Wonder what Indian Dip looks like now? Wonder what the old gang looks like now—and I wonder what they looked like then?

Memory can't carry you back thirty years. Supposing I'd had a Kodak along the day Red Wilkins got stung over the eye with a hornet or the time we hid Bill Hendrick's clothes in the top of a pine tree—those pictures would be priceless to me now. I'd like snapshots of the old school, too, and the shanty we built by the marshes, and the 'haunted house,' the very thought of which sent cold shivers down my youthful spine—even on a day like this. But, best of all, I'd like pictures made of the bunch at Indian Dip. Somehow most of the good times that I remember—"

"Hello, dad," Donald Casper, aged 12, slid over the porch rail.

"Hello, son. Where you been?"

"Swimming with the gang up on Cooper's Creek. Had a lot of fun. Pete Duncan was along, and Ed White. Say, the moss felt good under your feet. Red Downer fell in with his clothes on—wish I'd had a camera."

"Son," began Mr. Casper impressively, "some day you'll be forty-five and something about the blue sky or the white heat will send your thoughts scurrying back to boyhood just as mine did today. It may surprise you to know, Donald, that I was once a boy myself and that no longer than fifteen minutes ago I was swimming in Indian Dip."

"You look sort of wet," agreed Donald.

"Yes sir," resumed Mr. Casper, "I was back there in a sense but the swimming hole and the bunch and the old landmarks were pretty hazy. I wish I'd had a camera along in those days, too, my boy.

POINTING

No. 1 Kodak, Jr. Negative, by Richard King
Stop 1, 1/25

And that's the reason—" Here Mr. Casper's hand investigated his bill fold. "That's the reason that this bill and I are going to part company and you and a Brownie are going to begin business."

"Yes sir," ruminated Mr. Casper as Donald scuttled back over the rail again on his way to the camera store, "yes sir, I'd give a thousand dollars for pictures made when I was a boy."

And then as an idea suddenly occurred to him, he rushed to the porch railing. "Say, Donald!"

Donald in the act of mounting his bicycle, brought his ears to attention. "Anyone who is strong enough to swim a stroke is man enough to mow the lawn. From now on it's your job."

WHEN TO HALVE THE EXPOSURE

ONLY half the exposure that is needed for ordinary nearby landscapes with prominent objects in the foreground, should be given when making pictures of extremely distant views, when the sun is shining brightly and the atmosphere clear. This also applies to subjects such as boats, that are 200 feet or farther away on broad expanses of water and sandy beaches with no trees or shrubbery or other dark colored objects in the foreground.

With a box camera having but one shutter speed and single lens make a snapshot using the second stop rather than the first or largest, which stop is generally used for snapshot work.

When using a single lens folding camera set the shutter speed indicator on 1/25 and use stop 2. A 1/25 second exposure, with stop 32 (*f*.22) is ample with cameras having rapid rectilinear or anastigmat lens equipment.

Think first and then make the exposure.

WHERE THE RAPIDS START

No. 3 Kodak Negative

SUM
TI

ILLUSTRAT
AID OF
EASTMAN
INCL
THE No. 4
KO

IMER
ME

TED BY THE
VARIOUS
N CAMERAS
LUDING
4 PANORAM
ODAK

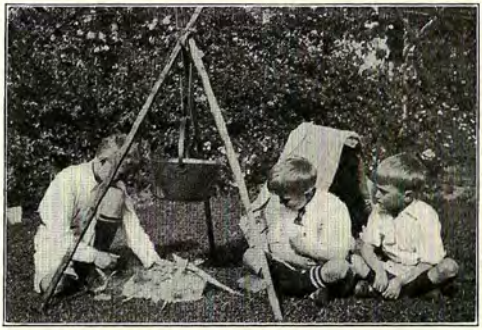


FIG. 1—*Too Heavily Shaded for a Snapshot Exposure. 1/25 second, f.16.*

CONSIDER THE SHADOWS

IT is the business of photography to reproduce objects in their relative degrees of brightness. The artists refer to these different degrees of brightness as "tones" and these tones may vary from white to black depending on the nature of the subject.

Since the more nearly we can reproduce in our picture the range of brightness which was present when the picture was taken, the better the picture will represent the original scene, our object in photography must be to get an accurate reproduction of the various tones which occur.

There would be no pictures if there were no contrasts at all and where dark tones and shadows predominate in the view they must be taken into consideration when determining the exposure to give.

Our illustrations Figs. 1 to 4 show types of scenes where shadows make up a large part of the view and such subjects make pleasing pictures if we get properly timed negatives. Figs. 1 and 3 show what is obtained by making an exposure such as would produce a good negative of an open view, unobstructed by foliage and with bright sunshine.

While it is true that we can make snapshots on cloudy-bright days of light toned objects under an open sky and get plenty of detail in the pictures, we cannot make snapshots that will show any objects that are in very deep shade even on the brightest of sunny days.

Objects that are out in the open are illuminated by the light that comes at all angles, directly from the sky while a scene partially enclosed and shaded by trees and

FIG. 2—*Reproduced from a Correctly Exposed Negative. 1 second, f.16*

foliage receives so little light directly from the sky that most parts are illuminated chiefly by light that is diffused and reflected from the surroundings.

There may be bright little patches of sunlight spotting the view and in some instances the general illumination may seem quite good but we must consider the shadow parts of the scene and expose for these rather than the scattered highlights if we would get a good picture.

The lighting of the view shown in Figs. 1 and 2 was quite contrasty, the patches of sunlight being very bright in comparison to the dimly-lighted surroundings. The sun was coming from the left and a trifle to the rear of the subject. The attempt to photograph this subject with an ordinary snapshot exposure 1/25 second at stop 16 resulted in failure as shown in the reproduction, Fig. 1. Next we set our Kodak on a tripod, which position you will note was a little higher than when holding in the hands, and gave an exposure of 1 second at the same stop opening. The result was a fully timed negative and the picture as reproduced in Fig. 2 shows the scene in the relative contrasts that we saw with the eye. The foregoing applies also to street scenes where the streets are lined with large shade trees and placed in such proximity that but little direct sunlight gets through. Fig. 3 shows what we got from the negative made at 1/50 second, stop 16 and Fig. 4 the vastly different and pleasing result from giving a 1/2 second exposure at the same stop opening.

In considering exposure we must remember that we photograph objects by the light that they reflect. In the street scene there was a large

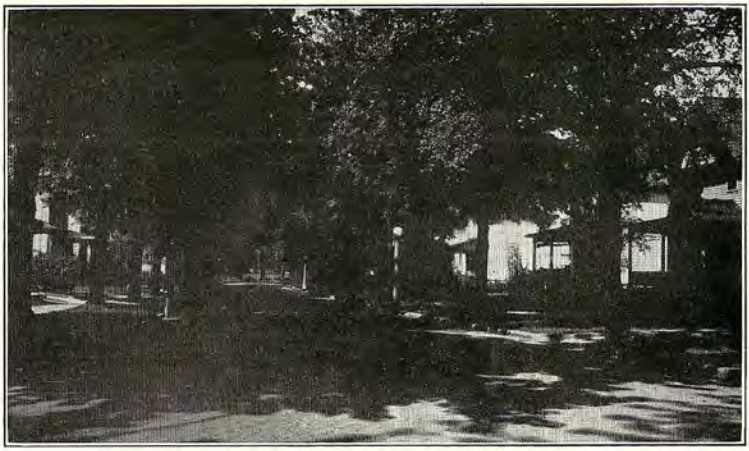


FIG. 3—*Under-Exposure Resulted from a Snapshot.* 1/50 *second, f.16*

expanse of grey asphalt and light colored houses to aid in illuminating by reflection so that the exposure required to produce a good negative was not nearly as much as was needed for the view in the woods.

Neither of the subjects referred to however could be classed as very densely shaded views as dense shade cannot exist where there is an abundance of top and side light penetrating even if most of it is

FIG. 4.—*With Sufficient Exposure this was Obtained.* 1/2 *second, f.16*

diffused. When there is much doubt as to what exposure to give under such conditions it has been found a good method to stand in the midst of the scene and observe whether much or little sky is visible from that position. If comparatively little sky can be seen in any direction but detail can be discerned in dark tree trunks that are from 10 to 20 feet distant, an exposure of 3 seconds with stop 16 is usually sufficient. If stop 64 is used in order to get maximum depth of focus the exposure must be four times as long as with stop 16. If no detail whatever can be seen in the dark tree trunks the exposure should not be less than 10 seconds with stop 16 or 40 seconds with stop 64.

If little sky is visible overhead but considerable can be seen across the landscape only one-half or one-quarter as long an exposure is needed as when but little sky can be seen in any direction.

The old axiom "expose for the shadows and let the highlights take care of themselves" always holds good in picturing scenes such as those we have been discussing.

HEADING SHOREWARD

Graflex Negative, by E. J. Schaefer

WHEN JOE AND JERRY HURRIED

If Joe and Jerry had changed their names to Slow and Easy, nobody in the neighborhood would have been fooled. Their habits were too well known. Like other boys they took the most pleasure in taking their time.

Joe, for example, could never get excited over his mother's urgent demand for a loaf of bread or a scuttle of coal. Nor was Jerry the kind to go dashing off at the first stroke of the bell, unless it happened to be a fire alarm.

It just seemed that none of the boys' favorite pursuits called for speed. A few summers ago they had spent most of their waking hours with the goat, and a well-mannered goat neither learns nor teaches haste. Later they acquired an accordion, an instrument whose musical output isn't improved by fast production.

Then came a Brownie camera, a gift to Joe from his uncle Ed. And the Brownie, of all boyhood companions, is certainly conducive to calm.

But on one eventful morning Joe and Jerry hurried. It was the day that Danver's Dog and Pony Show came to town. Over to the station early, to see the three special cars unload. Home to Jerry's house for a swallow of breakfast. Back to town to see the mam-moth, gi-gan-tic street parade and free exhibition.

Standing in the window of Joe's father's office, the boys got a splendid view of the parade. Gaily harnessed horses, the blaring band, a clown and a mule, a string of Shetland ponies and a wagon load of dogs—even such a little circus can be a big occasion.

There was a glorious chance for pictures. In the midst of all the excitement Joe hurriedly brought the Brownie into action twice from his look-out post in the window.

But oh, what disappointment overtook the boys on the following afternoon when they called for their prints. Genuine distress glistened in the eyes of Mr. Sims as he broke the news. "Two of your exposures were blanks. How do you suppose that happened? Did you turn the film past two numbers?"

Joe was sure he hadn't done that and Jerry joined him in wondering why it had to be that particular pair, the parade pictures, which failed to register.

"There's only one other possibility, then," said Mr. Sims, taking a Brownie from the show case. "Perhaps you didn't move the exposure lever far enough to open the shutter."

"I did just the same as always, I thought," Joe explained.

"Well you might have been

Fig. 1

excited and in too much of a hurry. Now I'll show you just what I think happened. You see the shutter doesn't open until the lever has reached almost the end of the slot. If you move it only two-thirds of the way (Fig. 1) the light never passes through the lens so the scene can't be recorded and that section of film stays blank. That accounts for the first missing exposure.

"Then after turning a new section of film into place you pressed the lever in the other direction for another picture. (Fig. 2.) But of course the shutter didn't open because it hadn't tripped before. So nothing was recorded. In addi-

FIG. 2

tion to making an exposure a complete stroke of the lever sets the shutter for the next picture. If the stroke is incomplete the shutter doesn't re-set. Just remember to press the lever the whole distance (Fig. 3) each time and you'll never draw a blank again."

"I should say we won't," agreed Joe, now that he understood the trouble and saw how easy it was to avoid.

"That's what comes from hurrying," said Jerry, then half an hour

FIG. 3

overdue with the groceries. "A fellow ought to take his time about everything he does."

THE TEMPERATURE

ALWAYS test the temperature of the developer with a thermometer. If you use a tank be sure to develop negatives for the length of time that the tank instructions recommend for the temperature recorded. Negatives can be correctly developed in an Eastman tank at any temperature between 50 and 70 degrees. A tray developer should be between 60 and 70 degrees.

THOSE ECLIPSE NEGATIVES

If in your locality you are favored with a clear day on September 10th, so that you can picture the eclipse, don't forget to enlist the services of your Autographic Kodak and write the date and data on the film at the time.

SUNSHINE
No. 3 Kodak Negative

DO YOU KNOW THAT—

A well placed tree improves a landscape, but a tree rising from the head of a pretty girl does not improve a picture?

It is best when in doubt to turn the film to the next number because it is better to have one blank than one double, which means losing two pictures?

It is well to err on the side of giving a little too much rather than not enough exposure?

The side of a clapboard house does not make a pleasing background for a portrait?

Negatives that make good prints on either No. 1 or No. 2 Velox will make good prints on Kodak Velvet Green?

The picture, especially a view, can often be improved by a liberal trimming of the print?

Films are affected by moist heat and, therefore, should be developed as soon as possible after exposure, especially when the weather is sultry?

With a Kodapod you can fasten your camera securely to a fence, branch of a tree, a stick in the ground or any other available support when out on a hike?

An anastigmat lens does not require any more accurate focusing than any other lens when used at the same stop?

The milky appearance of a freshly made acid hypo bath is the result of putting in the acidifier before the hypo is completely dissolved?

Halftones are all gradations between highlights and deepest shadows in a picture?

Kodak Cut Film may be used with any camera accommodating standard sized plates not larger than 5 x 7 inches?

It is a good idea to get those vacation pictures in an album before some are mislaid or lost?

A REMINDER OF COOLER DAYS
No. 2A Brownie Negative

LOW TIDE

No. 3A Kodak Special Negative. 1/10 second, f.32

INDEX TO INSTRUCTIVE ARTICLES

Volume X—1922–1923

SERVICE DEPARTMENT TALKS

THE FINGER IN FRONT OF THE LENS

WHEN making snapshots by pressing the shutter lever, with the camera held in the hands, the fingers should be underneath the camera so that the lever will be pressed with the thumb.

The objection to supporting the camera with three fingers only is, that this method leaves one finger (usually the forefinger) free, and, having no work to do, it sometimes gets in front of the lens.

When a finger, or anything else, is in front of and close to the lens it prevents the lens from seeing some part of the subject, with the result that that part of the subject will be represented by a black patch, instead of by an image, in the picture.

For any information you may desire regarding amateur photography address

SERVICE DEPARTMENT, EASTMAN KODAK COMPANY
ROCHESTER, N. Y.