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KODAKERY

A
MAGAZINE *for* AMATEUR
PHOTOGRAPHERS



JULY 1926



EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK
The Kodak City

Kodak Velvet Green

*Single Weight, Double Weight
and Post Cards*

NATURE's favorite color is green. That is the reason why Kodak Velvet Green's rich, warm tone is particularly suitable for summer outdoor pictures.

Make Kodak Velvet Green prints to give your album added charm, and send Kodak Velvet Green post cards of vacation views to your friends. The cards are 3A size but can also be adapted neatly to smaller negatives by masking.

With the exception of a change in the fixing bath and printing in daylight, Kodak Velvet Green is manipulated just like Velox.

At your dealer's

EASTMAN KODAK COMPANY

ROCHESTER, N. Y., *The Kodak City*

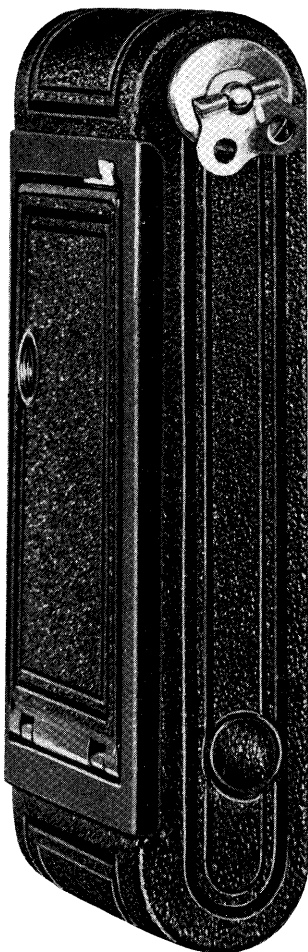
Vest Pocket Kodak *Model B*

Price only \$5

Pictures $1\frac{5}{8} \times 2\frac{1}{2}$

MODEL B is actually only a handful. In spite of its negligible price it's really an Autographic Kodak. And it's certainly a good picture maker.

Prove all three points for yourself, whether you have a camera now or not. You'll want Model B for its neat convenience and its unquestioned capability. See it at your dealer's.



*Actual size of V. P. K.
Model B, closed*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y., *The Kodak City*



MISS AMERICA CELEBRATES
Made with a Graftex, by Mrs. Ruth A. Nichols



PUBLISHED MONTHLY—SUBSCRIPTION, ONE YEAR, 60 CENTS; TWO YEARS, ONE DOLLAR

VOL. XIII

JULY, 1926

No. 11



The shadows here are as definite as the lines of the trees

THE PART SHADOWS PLAY IN COMPOSITION

BY C. HAZEN TRAYVOR

SOMEONE has called composition the "bones" of a picture. Perhaps we might say that it is what the beams are to a house.

From another point of view it is what the melody is to a piece of music—not the accompaniment, the orchestration, but the *tune*.

In any case we may see it quick-

est, perhaps, as the outline network of a picture.

When we make a photograph the point of view (as well as any possible action) directly affects the composition. A step to the right or left often makes a surprising change. In certain scenes outlines change greatly by even an arm movement



Made with a Kodak, by Marie I. Wixson

right or left, up or down, with the camera.

When the sun is shining a new element of composition appears, for shadows have outlines as definite and influential as the outlines of the objects that cast them. In fact, an inconspicuous object often throws a very conspicuous shadow. Thus shadow outlines can have a lot to do with the composition of a picture.

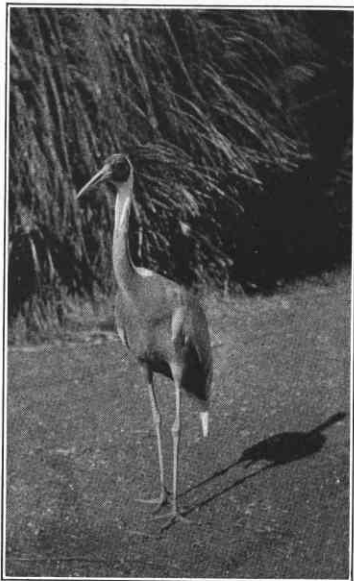
If you will study the pictures accompanying this article, you will notice that the shadows play a real part in the *structure* of each composition. Sometimes the omission of the shadows might seem unimportant, as in the case of the scene with the camels, for example. In other instances the omission of the shadows would be a distinct loss.

This does not mean that full sunlight is necessary to composition. It means only that its resulting

shadows often can be used to good advantage. Perfect composition can be accomplished in a scene under a softly overcast sky. Groups can be arranged in the shade, often advantageously.

The point is that sharp shadows are to be considered as elements we may work with when we put our picture together—for we *do* put a picture together when we arrange the objects or select our point of view.

We should have a quick reminder that shadows must be counted if the sun were suddenly to be obscured before we exposed. The change is often startling. Without full sunlight we still have light and shade to consider, but this is another problem.

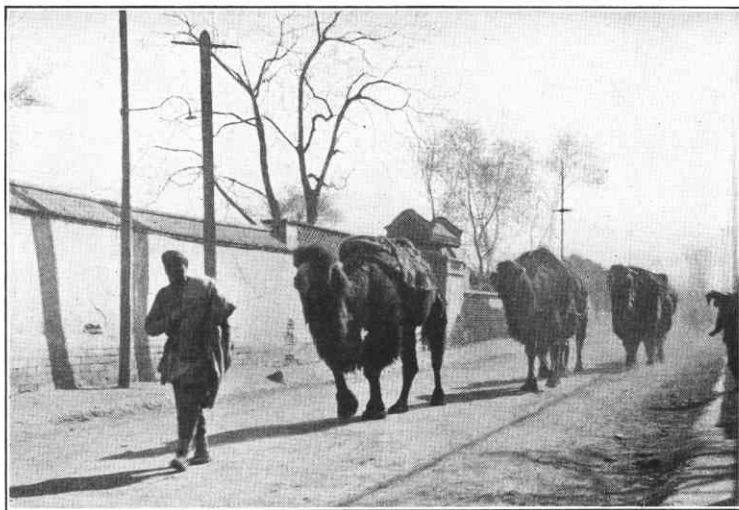


Made with a Graflex, by J. DeWitt Kreps



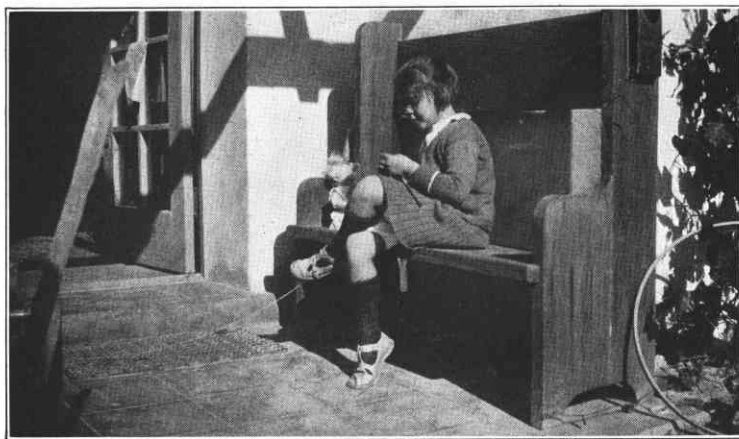
IN OLD JAPAN

Without full sunlight composition would be considerably changed



Note the shadows on the ground of the moving figures and of poles against the wall

It is because full sunlight gives a sharpness to shadows that we get from it so sharp a help or hindrance in the composition of our pictures.

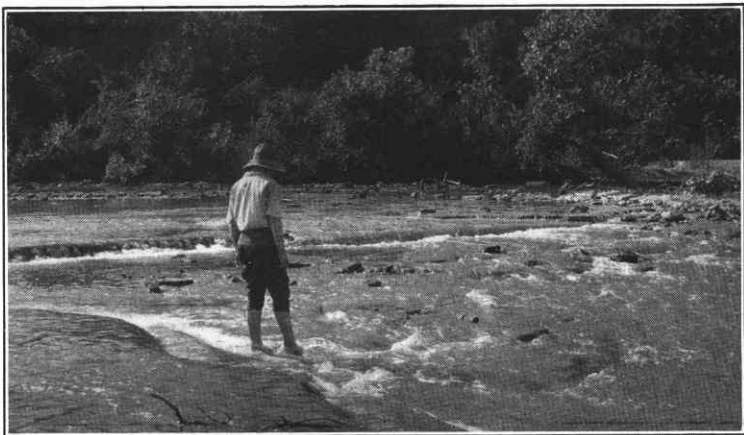


Showing the part special shadows play in an intricate composition



THE FRIENDLY SWING

Made with a 3A Kodak, by Jerome C. Leftwich



The blended lines of a quickly moving stream

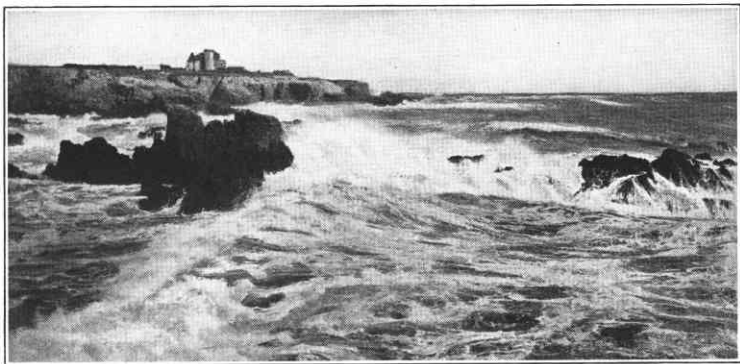
THE INTERPRETATION OF MOVING WATER

BY LAWRENCE MORTON

SAVE for an absolutely placid lake or still river, in which reflections may often repeat in perfect detail the scene above it, all water has some action, however

slight, which the camera can record.

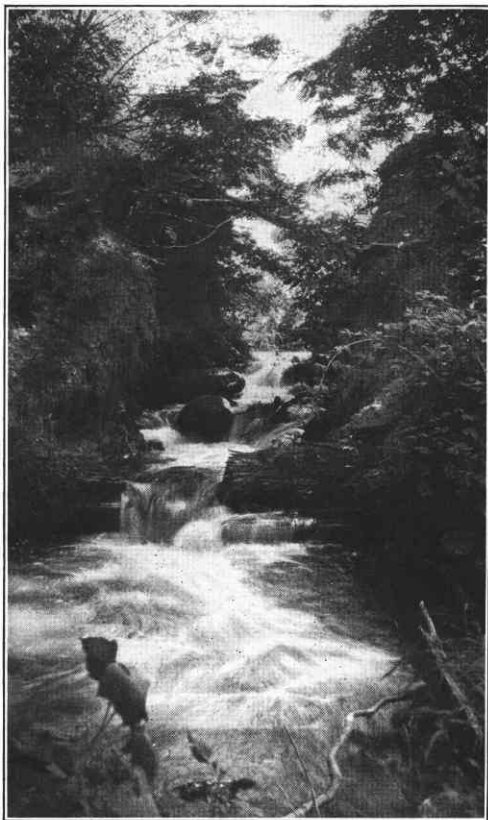
In the early days of photography the movement of water had to be averaged. Ripples could no more be represented than a rushing tor-



Tracery in breakers



A rapid Japanese stream stirred by a raft



A Shadowed Brook

rent, for in an exposure of even a full second surface movement was blurred.

When photography became quicker and seconds could be split, the beauty of water could be caught in its passing—just as the passing expressions on a human face can now be caught.

No gain for photography had

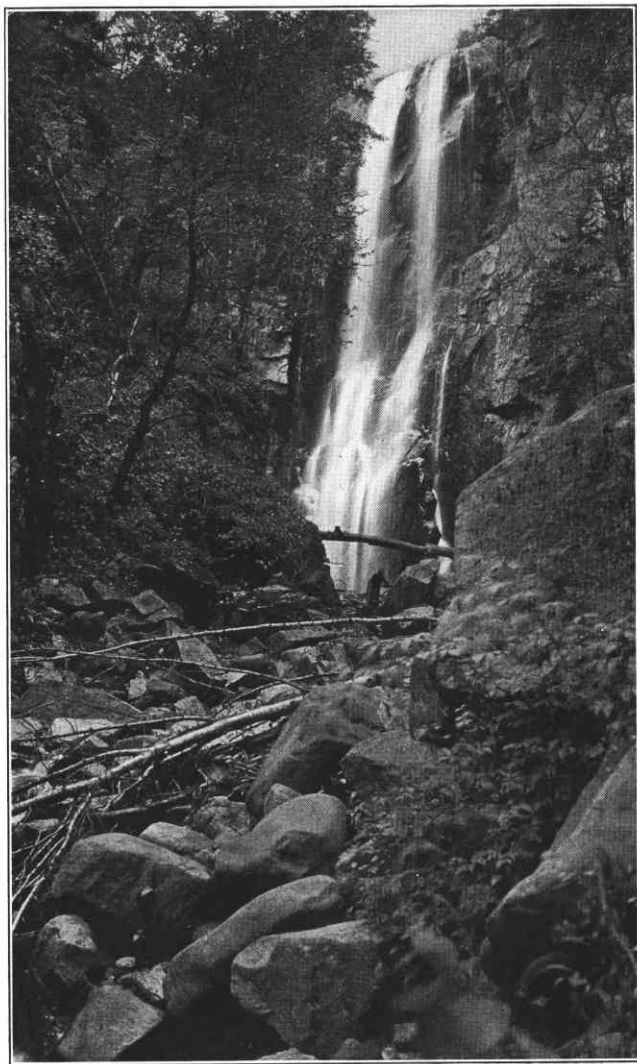
seemed to be more delightful than this. The difference here can be much greater than in any other phase of landscape photography. If there is not a lively wind, we may give several seconds exposure to a tree, as they did in the old days, and have a true picture of the tree. But a stream cannot be truly pictured without its action lines.

A real difficulty arises when we have to deal with a shadowed brook, for example. Here we sometimes have to sacrifice full detail of the action to get sufficient clearness in the general scene.

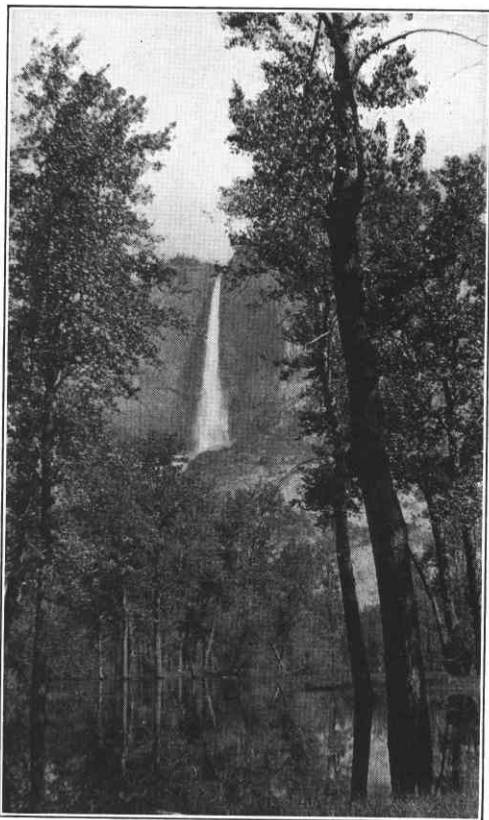
Again, there is the waterfall. Here the action is very rapid, and it usually happens that the foam can be sufficiently pictured without an attempt to get the exact detail. I may indicate the timed picture of a waterfall accompanying this ar-

ticle to prove that a split second exposure was not necessary to retain the charm of the effect.

Where water action is, as one might say, the point of the picture, the timing should have that in mind. But where the water action is incidental the exposure should consider the needs of the scene as a whole to prevent under timing.



Made with a 3A Kodak, by Miss R. L. Thompson. Exposure 1/10 sec.



Made with a 1A Kodak, by Walter Kedston. Camera on tripod and using Kodak Color Filter. Stop 64. Exposure 10 seconds; 8.30 A. M.

In any case it is always true of picture-making that the eye has first rights. The impression the eye receives is more important than anything else. If sharpness gives the best impression, sharpness is desirable. If softness helps an ef-

fect, let us have softness. We all discover, in certain sorts of pictures, that a combination of softness and sharpness—each in its place—helps to the carrying of a pleasing effect. The interpretation of moving water is easy with a Kodak.



Made with a Kodak

PHOTOGRAPHING SKY FIRE

SKY displays at night, a wonder invented by the Chinese long before America had been discovered, and delightful particularly to young eyes, we associate with the patriotic Fourth, and may well thank patriotism for adopting the ancient amusement.

The camera might be excused for liking the joke of making pictures in the dark—for being glad when there is enough darkness to give the tracery of fire its most brilliant showing.

Fireworks repeat the illusion of lightning, for lightning is often a spark traveling so rapidly that we

see it as a streak. Sometimes the sparks may be very close together, but in any case the separation cannot be grasped by the eye, and neither can the camera catch it.

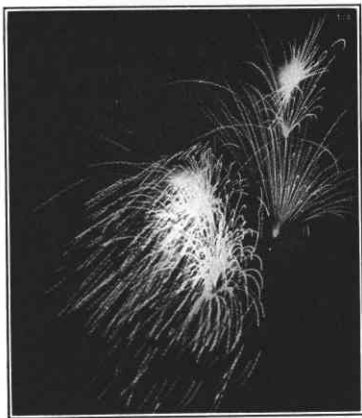
In the case of fireworks the effect we want is of streams of light with the incidental sparks caught in the slower-moving showers. These lines naturally and inevitably fall beautifully, tracing graceful designs that make splendid material for a camera.

The beauty of fireworks photography is that one may gather examples as we do a bouquet of flowers. Since the film is not hurt by a



Made with a Kodak by Leslie D. Davidson. Lens open for 5 minutes

dark sky, the lens may remain open, or be reopened, to capture



Made by W. P. Sipes, f.8, 1 second

successive incidents, furnishing a blend of exquisite lines. For a rapid succession of rockets, roman candles, "showers" or bombs it is generally safe to leave the lens open. For a single spectacular effect the lens may be opened simply for the duration of the effect.

When the scene has a general lighting, without regard to the fireworks, it may be necessary to give several seconds exposure for the scene, especially if it holds no movement aside from the fire, then to close the lens until the flash of the fireworks happens. This would represent a combination or composite exposure. In such an event the camera should be used with a rest or tripod, since its movement would destroy the effect.



COMBINING THREE FORMS OF NIGHT LIGHT

Made with a 3A Kodak Special by Carlos E. Labadie. Lens open 4 minutes

The pictures used to illustrate this article all show successive, overlapped displays. They indicate the charming variety of lines produced by fireworks, in the rise, in the bursting, in the falling of particles.

Also they illustrate the part that

a breeze may play in affecting the curves the fire lines may follow. Thus one film may show a display in still air and another when a bit of breeze has slanted the angle of the lines. Strange fantasies may be woven by these chance compositions.

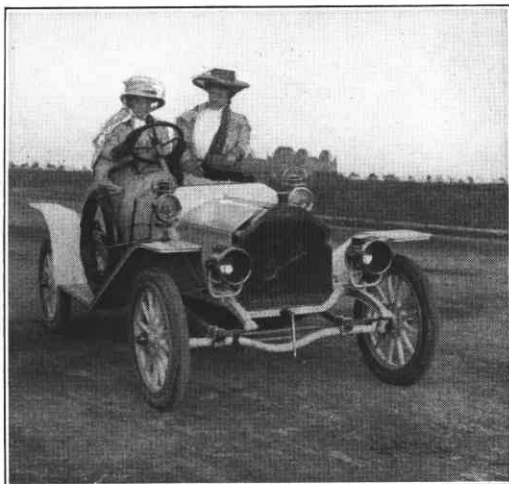


LUCKY DOGS

KODAK GLIMPSES OF CANINE
COMPANIONSHIPS







Back in those days they sat high

AN IMPARTIAL HISTORIAN—THE KODAK

By MADGE ELLERY

IT's fun to look through the Kodak album of yesteryear. To reminisce over pictures of by-gone days and of old friends is a keen pleasure—there's a big story for us on every album page. We who are old enough to remember things as they were thirty years ago can chuckle over the "photos" (as they were then popularly called) of each other in the styles of those days.

The younger generation of today, however, probably gets a whole-hearted laugh at the old timers in those "ridiculous and uncomfortable looking" clothes.

Wonder what they will say thirty years from now about our present

day mode of dress and design of things in general. Will automobiles of the vintage of 1926 look so terribly old-timey compared to those of 1956?

In any event Kodak pictures will settle controversies as to how we did look, and the autographic record of the date on negatives made with Kodaks and other Eastman cameras having the autographic attachment will settle the "when" question.

And now with Ciné-Kodak we can keep in motion pictures an even more realistic record of ourselves and our activities.

The Kodak is truly an impartial historian and it can be depended upon for the truth.



Glimpses through the Kodak Album of yesteryear

A BIT OF CAMERA HISTORY

A PROPOS of the preceding article it seems that a little camera history might be interesting.

Let us compare methods of photography and cameras of the early days with those of today.

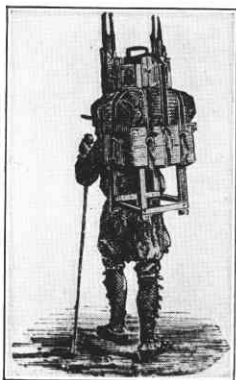


NUMBER ONE

Picture No. 1 is a reproduction of the earliest photographic portrait extant made in this country of the human face. This dates back to 1840, and the subject—or we might more aptly put it—the victim—was compelled to sit rigidly still in the glaring sunlight, the face coated with a white powder, for about a quarter of an hour in order that an image might be recorded. In those early days of photography pictures of vivacious children were, of course, out of the question. Nowadays with the tremendous increase in speed of negative materials, and the perfecting of rapidly working lenses, things are quite changed. The amateur photographer armed with the right equipment can now even catch a child at play *indoors*.

Picture No. 2, reproduced from an old drawing, shows the earliest traveling photographer with his equipment. He was probably regarded as a sort of miracle worker in his time. This was about 1860, before the days of dry plates, so he had to coat his own plates, en-route, then expose them while wet and develop immediately after exposure. All this had to be done in the dark, which made it necessary for him to lug along a folding tent (his dark room) with all the other paraphernalia.

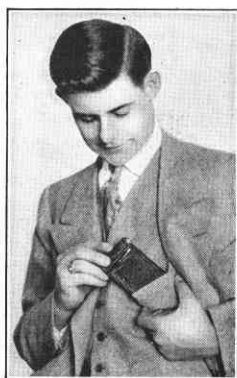
In picture No. 3 we see a lady of the early nineties posing in a professional photographer's studio with the first Kodak, which was invented in 1888. This took round pictures $2\frac{1}{2}$ " in diameter and had



NUMBER TWO



NUMBER THREE



NUMBER FOUR



NUMBER FIVE

to be loaded at the factory, but in 1891 daylight loading was accomplished and 1902 saw the introduc-

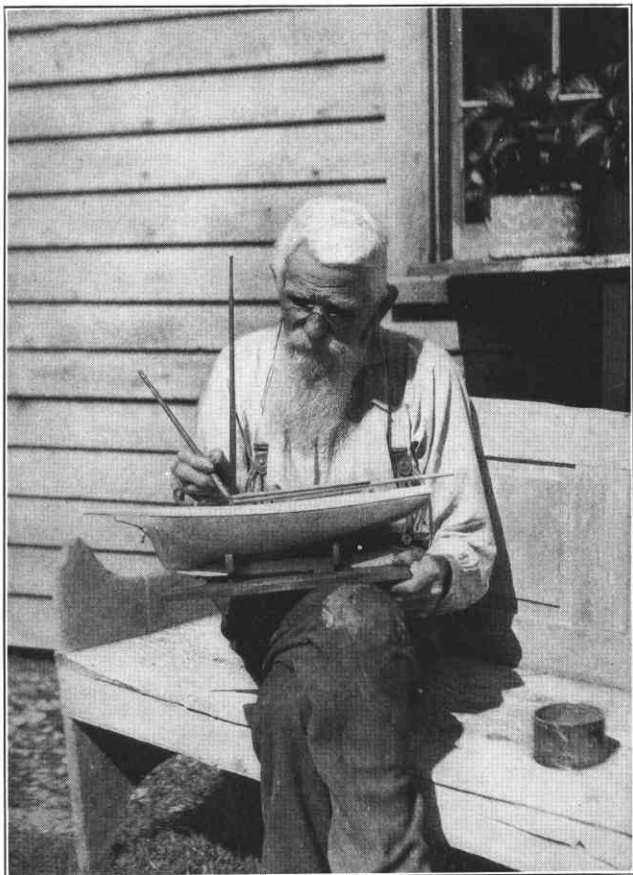
tion of daylight development by the Kodak Film Tank system, thus completing the simplified method of Kodak photography.

The young man in picture No. 4 is seen slipping the handy little Vest Pocket Kodak of today into his pocket—quite a contrast to the days of the traveling photographer in picture No. 2.

Now comes the latest achievement for the amateur photographer—a compact and simply operated motion picture camera about as big as a postcard size Kodak. The Ciné-Kodak, Model B, is shown in illustration No. 5. This takes us sketchily from 1840 to 1926.

NOTE—A booklet, *The Home of the Kodak*, gives an interesting and more thorough account of Kodak history. It is illustrated with interior pictures of the various factories, research laboratories, etc., and contains a chapter on how film is made.

A copy can be secured on request.



READY FOR THE FIRST COAT

Made with a Graflex by H. Armstrong Roberts

PRINTS IN NATURE'S FAVORITE COLOR

MARINES, landscapes and numerous other subjects lend themselves well for printing in green. For something that is pleasingly different, try prints from your choice negatives on Kodak Velvet Green Paper. It yields prints with a beautiful rich green tone and, besides giving variety to your album, enables you to send unusual souvenirs to friends from your vacation negatives. The post cards are popular for this purpose.

Kodak Velvet Green is a developing-out paper like Velox, is easily manipulated and, like Velox, may be handled in subdued light. The emulsion is much slower, however, than Velox and the printing, therefore, should be done in daylight, though not sunlight. While easily understood working directions are furnished with each package of paper, here are a few pointers worth remembering.

The quality of the finished print depends primarily on the negative and secondarily on the manipulation of the paper, that is, printing, developing and fixing. The least suitable negatives for Kodak Velvet Green are those that are extremely flat. A normal negative of good brilliancy will produce the best results.

For a negative of average density, held about two feet from a window that receives the unobstructed light from the sky, the correct exposure will usually be from 10 to 30 seconds on a sunny day. The richest tones will be obtained by so timing the printing that it will take from 45 to 60 seconds to

fully develop the prints when the temperature of the developer is 70° Fahrenheit. The best way to determine the right length of time to print is by test. Cut a sheet of the paper into strips about one inch wide, place one diagonally across the negative, expose it to the light, then develop 45 seconds to one minute.

If the print looks right after it has been in the fixing bath for five minutes, it was correctly printed. If it looks too light in tone, it was under-printed, and if it looks too dark, it was, of course, over-printed.

Kodak Velvet Green prints should be developed with Nepera Solution, Eastman M. Q. Developer Powders or the developer for which the formula is given on the instruction sheet. The fixing bath that is recommended for Velox may be used for Kodak Velvet Green, provided it is diluted with an equal quantity of water.

Immediately after a print has been placed in the fixing bath it should be kept in motion for a few moments so that the hypo will neutralize any traces of developer, thus guarding against stains. It is also well to separate the prints occasionally during the 15 minutes required for fixation. Do not leave in hypo for more than time specified as the brilliance of the tone may be affected. Wash one hour.

By observing these simple precautions it will be as easy to make good prints on Kodak Velvet Green as on Velox, and you will be delighted with the unique results.



Without Kodak Pictorial Diffusion Disk

DIFFUSION THAT IS PLEASING

MOST every camerist today likes to secure soft focus effects in some of his landscape pictures.

True, the degree of diffusion that may be best for a particular subject is a matter of personal taste.

The writer believes in moderation in the softening of lines and images of most subjects. One can go so far in diffusion that he begins to get more of an effect rather than a photographic representation of the thing he is picturing.

Also there is a vast difference between a properly diffused picture and what might be termed the "fuzzytype."

With the proper kind of diffusion, detail will not be obliterated but will merely be pleasingly softened. Yet the entire picture image will gain in roundness, depth or what is popularly referred to as atmospheric quality.

When the shadows in a strongly lighted view are made more luminous, the critically sharp edges



With Kodak Pictorial Diffusion Disk

broadened and the tones more gradually blended, the picture takes on life and realness.

A simple way to obtain diffusion with the qualities mentioned, and in various degrees, depending on what may be required for different subjects, is procurable by the use of the Kodak Pictorial Diffusion Disk. While the disk is a scientifically made accessory for use in front of the regular camera lens, it cannot be termed a supplementary lens.

It is an optically plane disk of

glass on which concentric and radial lines are polished. The glass is mounted in a flanged metal cell which slips over the mount of the regular camera lens. No change whatever is required in focusing, nor does the disk necessitate lengthening the exposure.

The grooved lines (concentric and radial) do not extend all the way to the centre, so that there is a small area that is perfectly plain.

No diffusion will result if the lens should be stopped down so far that the rays of light that are reflected

from the subject to the lens pass through this central area only. On the other hand, when the camera lens is used wide open (at its largest stop) the utmost diffusion of which the disk is capable will be obtained.

Thus the photographer can readily introduce much or little diffusion into his pictures as the amount secured depends upon the diaphragm opening used.

The lighting of a scene has much to do with the effectiveness of soft focus pictures. Results are likely to be disappointing if such pictures are made on a dull, cloudy day. Then there are no shadows or contrasting highlights, and the pictures will be lifeless.

The Kodak Diffusion Disk has a tendency to soften harsh lightings. Therefore any brightly lighted landscape will be an especially good subject, reducing the contrast between highlights and shadows and recording them in tonal values more like the eye sees them in a

landscape. Our illustrations graphically show this feature.

Clouds also seem to record more prominently in negatives made with the disk.

Decidedly artistic enlargements are obtainable from negatives made with the Kodak Pictorial Diffusion Disk, and either the enlargements or contact prints lend themselves well for coloring with the Velox Water Color Stamps. You will be enthusiastic over your results.

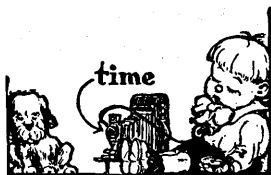


SOFT FOCUS PORTRAITS

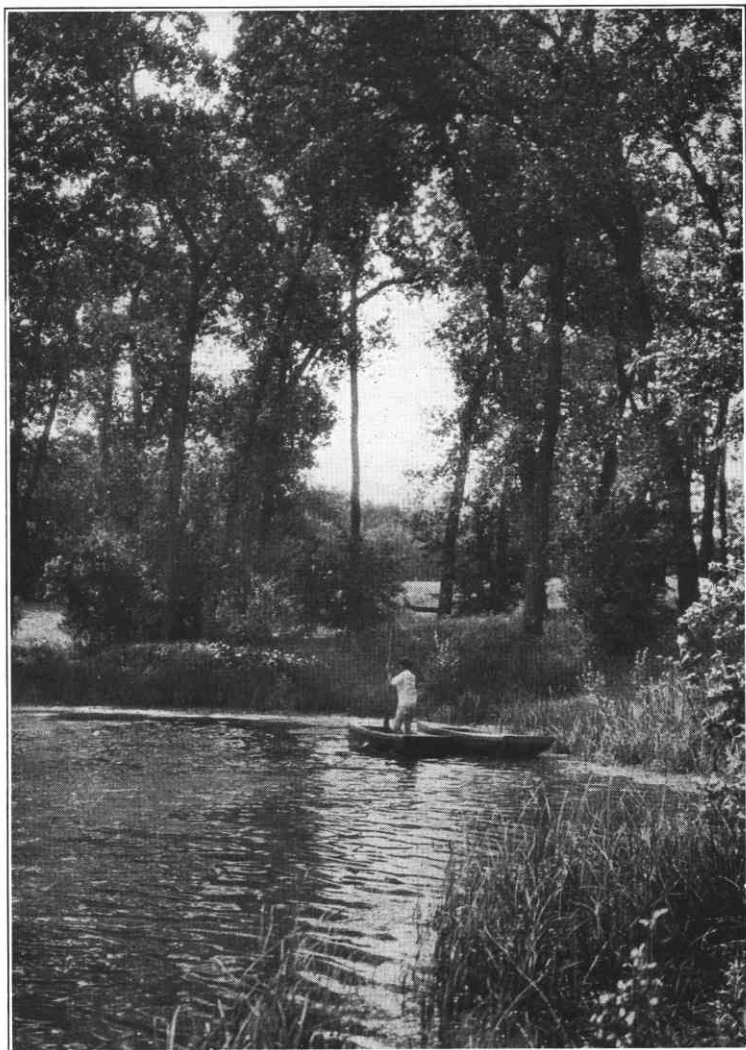
It is also easy to secure charming effects in soft focus close-ups.

Just slip a Kodak Diffusion *Portrait Attachment* over the lens and expose in the regular way—no change in timing. It's best, however, to measure distances in close-up work.

Over Exposed



The shortest possible time exposure is of vastly longer duration than the slowest snapshot that most cameras will make. Therefore the lens should be stopped down for an outdoor time exposure. Otherwise the film is likely to get too much light, giving a flat, lifeless negative and a "washed-out" appearance in the resulting print.



Made with a No. 1A Kodak, enlarged

SERVICE DEPARTMENT TALKS

DEVELOPING FILM IN HOT WEATHER

KODAK Roll Film can always be correctly developed in a Kodak Film Tank, and Kodak Film Pack Films in a Film Pack Tank, when the developer is at any temperature between 45 and 70 degrees Fahrenheit.

If the water available for development is warmer than 70 degrees Fahrenheit, draw a pailful and place it in a cool spot in the cellar for a few hours, or fill a couple of milk bottles and put them in the refrigerator for awhile.

Water cool enough for developing when camping can usually be obtained from lakes or ponds, at a depth. Fasten a stone to a jug, attach a stout string to the cork, tie a long rope to the jug handle and then, after the jug has been lowered into deep water, pull out the cork, so that the water can rush into the jug.

Keep the temperature of the fixing bath down to 60 degrees Fahrenheit if possible. If water as cool as this cannot be obtained, do not dissolve the hypo until the films are ready to be taken out of the tank, for rinsing. Hypo lowers the temperature of the water in which it is dissolving.

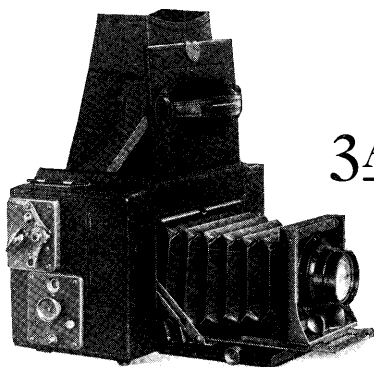
Always use a fresh acid bath in hot weather and leave the films in the bath for an hour, so that the gelatin will be thoroughly hardened.

Always use a thermometer for testing temperatures.

If you wish to develop films in places where it is not possible to get water as low in temperature as 70 degrees, write to us for special instructions.

Address all communications

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



3A Graflex

Autographic

VACATION offers picture chances that call for a Graflex, with its fast lens, focal plane shutter and reflecting mirror. The 3A model has two other conveniences that are especially valuable on the outing: it uses Kodak roll film and it is Autographic.

You can buy Kodak Film almost anywhere, you can load it in daylight and develop it in daylight.

With the Eastman Autographic device, a name, a date or a remark can be written on the film at the time of exposure. Such a sure identification saves guesswork later on.

Another appealing feature of the 3A Graflex is that it makes $3\frac{1}{4} \times 5\frac{1}{2}$ -inch negatives—postcard size.

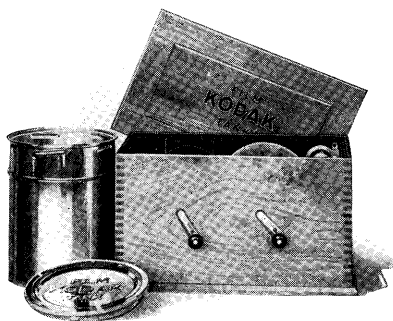
The 3A Graflex with Kodak Anastigmat lens *f*.4.5
is priced at \$140. Ask a dealer or write to Rochester.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y., *The Kodak City*

For the amateur photographer on vacation—

KODAK FILM TANK



THE Kodak Film Tanks are easy to use even without experience, and the developing results they give equal the work of the professional. Complete instructions make proper operation sure.

When you use a Kodak Film Tank no dark-room is necessary—an important consideration whether you are at home or want quick picture results on vacation.

Kodak Film Tanks, complete. \$3.00 up



Thermometer Stirring Rod

Here is a thermometer and stirring rod in one. It is carefully made and tested, and can be relied on for accuracy. The heavy glass and flattened end adapt the rod to a third use—the pulverizing of photographic chemicals.

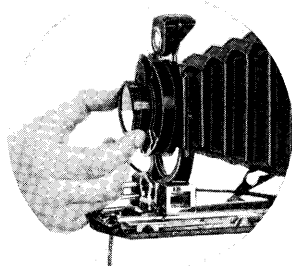
Thermometer Stirring Rod \$1.25

EASTMAN KODAK COMPANY

ROCHESTER, N. Y., *The Kodak City*

At your dealer's

DIFFUSION without “fuzziness”; softening of detail without loss of detail; an added roundness, depth—the atmosphere the eye senses but that often eludes the camera—that’s what you may want in your summer landscape pictures. When you do, you can get it with a



Kodak Pictorial Diffusion Disk

These disks are scientifically designed and made to give artistic—not extreme—soft focus effects. They are not supplementary lenses and therefore do not require any change in the operation of your camera. Just slip one over the lens mount and proceed as usual. Then a single motion removes the disk if you want to make ordinary exposures.

Kodak Pictorial Diffusion Disks
 (for Kodaks). \$1.75 and \$2.50
 Kodak Pictorial Diffusion Disks
 (for Graflex cameras). 5.00 and 6.00

EASTMAN KODAK COMPANY

ROCHESTER, N. Y., *The Kodak City*

At your dealer's



Those pictures of the trip—tint them with

Velox Transparent Water Colors

THE fun isn't over with the trip, because you have your Kodak snapshots made along the way. And you can increase the fun—and the charm of the pictures—by tinting with these easily applied colors. Do it right after the trip, while nature's color schemes are still fresh in your mind.

The process is extremely simple. Place part of one of the color stamps in the palette, add enough water to make the desired tint, and brush on. Artistic results are the rule—colored pictures you can be proud to show.

Velox Transparent Water Color Outfit, including book of stamps in 12 colors, three brushes and mixing palette \$1.00

Extra booklet of colors50

EASTMAN KODAK COMPANY

ROCHESTER, N. Y., *The Kodak City*

At your dealer's

MOTION PICTURES

with a KODAK



THE marvel of movies—personal movies—is now yours. Ciné-Kodak B gives you action for your screen as easily as your Kodak gives you prints for your album.

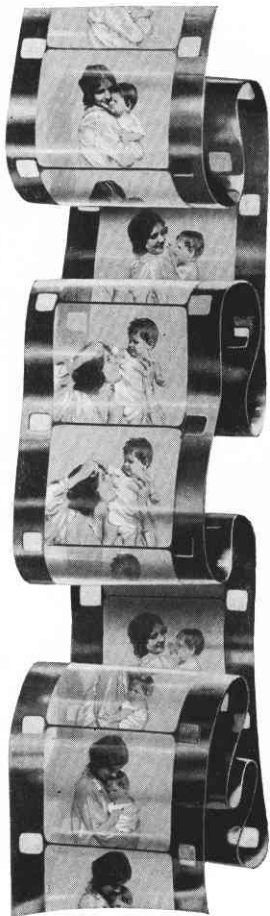
The pictures are amazingly good. The cost is astonishingly low—about one-sixth as much as for “standard” movies. Safety film is used and the price includes finishing by Eastman experts in Eastman laboratories.

Ciné-Kodak B, with Kodak Anastigmat f.6.5 lens, \$70; with Kodak Anastigmat f.3.5, an even hundred. Kodascope C, \$60. Complete outfit now—Ciné-Kodak (makes movies), Kodascope (projects movies) and screen, as low as \$140.

Ciné-Kodak booklet by mail, on request

**EASTMAN KODAK
COMPANY**

ROCHESTER, N. Y., *The Kodak City*
At your dealer's





*For your vacation
pictures, insist on*

VELOX

SUMMER pictures are made under a variety of light conditions. Give them every chance with Velox paper.

The glaring highlights of beach snapshots, the deep shadows of woodland scenes—Velox fits both—and everything between these two extremes.

Some pictures Velox will *save* for you, and *all* of your negatives will yield their best prints on one of the four surfaces and one of the four degrees of contrast obtainable in this exclusively amateur paper.

Specify Velox for your summer pictures, and look for the name lightly tinted on the back of your prints.

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