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KODAKERY

A
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PHOTOGRAPHERS

1923



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EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

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."



A comparison of this picture with the one below shows how vignetting accentuates the object of interest



From a $3\frac{1}{4} \times 4\frac{1}{4}$ negative made by Wm. Stone



Effect obtained by eliminating the unnecessary from the picture shown below



From a 3A negative made by Julius F. Graether

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.





WHERE THE RAPIDS START

No. 3 Kodak Negative

A Black Background makes white objects most conspicuous

BACKGROUNDS FOR SMALL OBJECTS

IT'S easy to understand a single voice but who can tell what a mob says?

The case with pictures is much the same because the eye is as easily confused as the ear. The less that competes with the principal object, the more interesting its picture is. While appropriate surroundings often add atmosphere to story-telling pictures, an individual object is best photographed alone. Then it stands out prominently, announcing its importance at once.

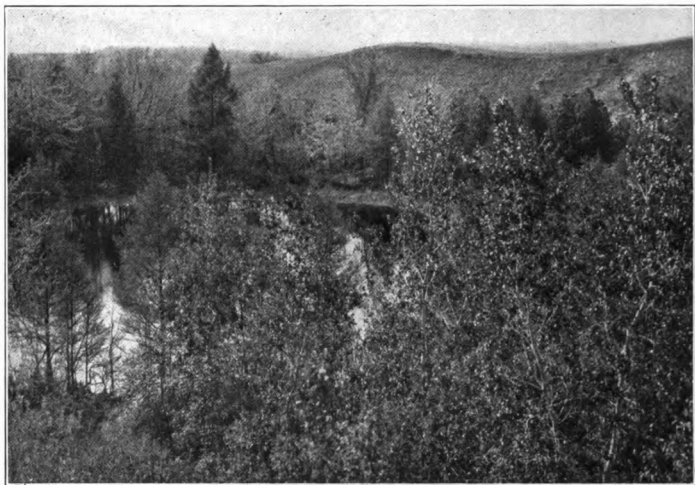
Merely getting rid of everything that is unrelated isn't enough, however, to insure a pleasing picture. The proper background must be chosen. Figured wall paper or an uneven drapery is certain to detract. A plain surface, of a color that photographs considerably lighter or darker than the object, is correct. Then the principal element stands out dis-

tinctly and attracts the eye at once.

Whatever its natural colors, any object is rendered in black, white or some tone of gray in the picture. If it will photograph white or light gray, a black or dark gray background should be chosen and vice versa.

A gray ground, considerably different in tone from the subject itself is usually the most suitable because it gives enough contrast to set off the thing of importance without going to a glaring extreme. When gray material is not available, light brown wrapping paper may be used. The tone it gives depends on the amount of light that reaches it.

Extreme contrast is sometimes advisable, however, when the subject contains delicate tracery such as the fluffiness of a milk weed pod or the spines of a cactus plant. Then black and white backgrounds are desirable.



An extreme example of a Landscape Picture that has No Point of Interest

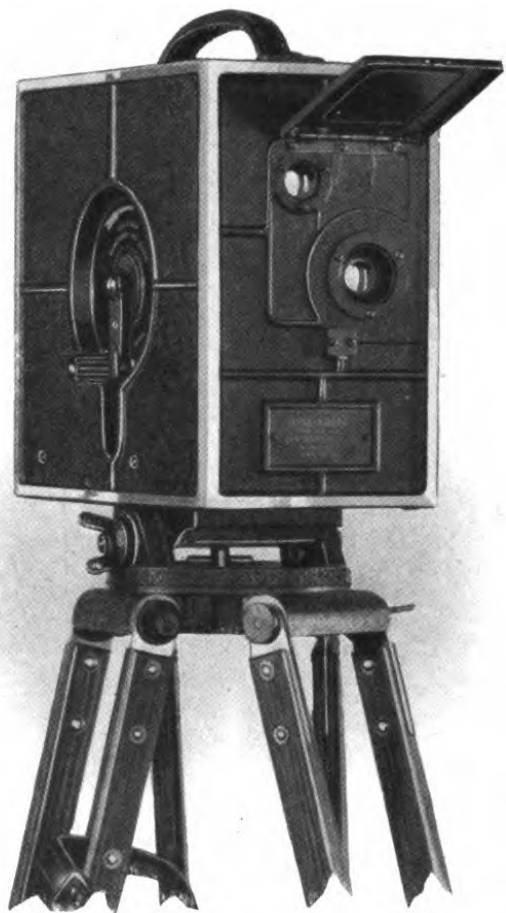
LITTLE TRUE STORIES

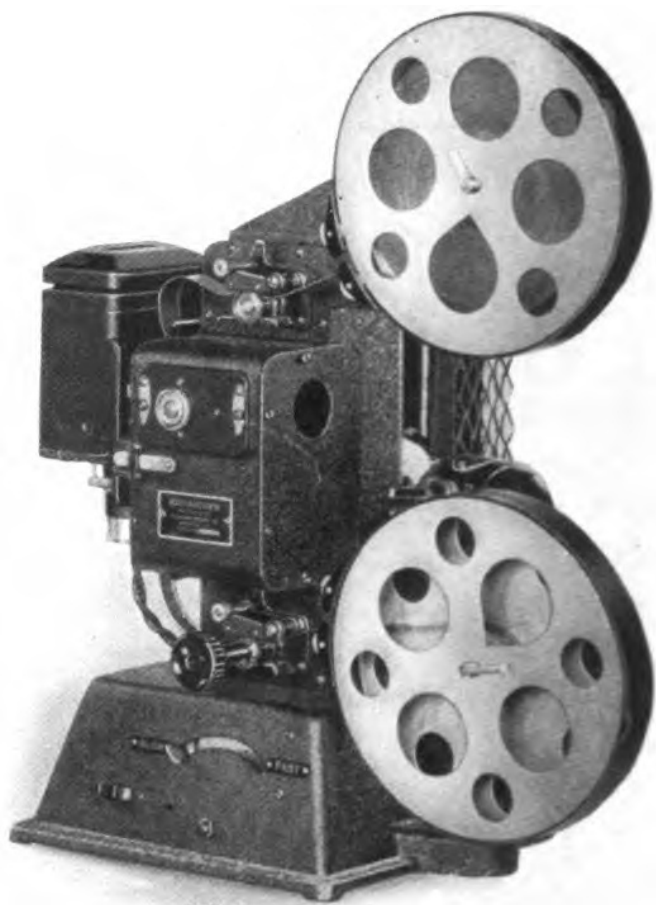
FAITHFULLY TOLD
BY VARIOUS KODAKS



IES OF CHILDHOOD









THE BURIED TREASURE



“WHAT BIRD IS THAT?”

THE portraits and the story-telling pictures which you have preserved in your album always remind you of the events that transpired at the time when the shutter was clicked.

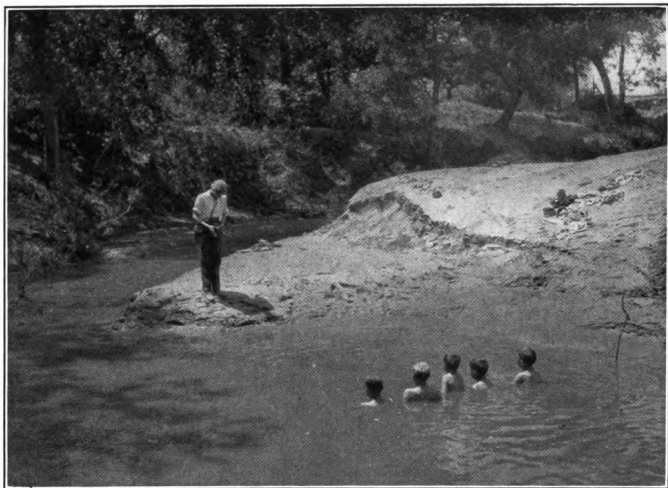
Have you ever shown your pictures to friends and found that they looked at them with a bored air of indifference? If so, the reason is that the prints, which may be good as photographic records, and may also be very interesting to you and to the people who posed in them, meant nothing to others, because they were merely a collection of photographs of one or more

people smiling vacantly into the lens.

Pictures of the same subjects would have interested all who saw them if you had made the Kodak "tell the story."

Making a picture tell a story is by no means difficult. It does, of course, require a little thinking on your part before you make the exposure and, if the subjects know that you are going to make the picture it requires a little cooperation from them, but the result is well worth while.

There is a story in every little jaunt, in every picnic or other social event. Simple perhaps, but it is the simple stories that are the most interesting. Record such stories with your Kodak and you will have pictures that you will be proud of, and pictures that will interest all who see them.



"THE OLE SWIMMIN' HOLE"

Negative by W. L. Thompson

All images and text are excerpted from 1923 issues of Kodakery, a magazine for amateur photographers published by the Eastman Kodak Company. Many U.S. editions are available as a Google Books scan of University of Chicago copies; many Canadian editions are on the Internet Archive as a scan of the Ryerson University collection.

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