

SPECIAL SPRING NUMBER

London, May, 1924

The

Price 2d.

"Kodak" Magazine

For Amateur Photographers



"Mary Had A Little Lamb"

SOME OF THE CONTENTS:

The Water-Diviner

John Peel's Country

A "Kodak" Baby-Book

In Lovely Somerset

Photographing Cats

Wild-Flower Pictures

£15 . 0 . 0 For "Spring-time" Pictures

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The "Kodak" Magazine

For Amateur Photographers

VOL. II. NO. 5

LONDON, MAY, 1924

PRICE TWOPENCE

Between Ourselves

The Spring Of The Year. The reader of this magazine who needs any encouragement to use his or her camera in the merry month of May does not deserve to possess a camera of any kind—certainly not a "Kodak"! At no time of the year is this country of ours so lovely as it is in May when the spirit of youth and new beginnings is in the air, when all the world's a picture and every tree or shrub in town or country a joy to behold.

* * *

Film And Filter. To do justice to the beauty all around you, to catch the freshness and charm of the young year, you should use

a Colour Filter, for the colours of Spring are many and very delicate. You will need a tripod, but what of that? Are you such a sluggard, are you so lacking in enthusiasm, do you set so low a value on the quality of your picture-making that the "trouble" of carrying a few inches of metal (weighing a dozen or so ounces) is too much for you? Perish the thought! Seriously now, *do* get a "Kodak" Filter and Tripod! Use them as they are meant to be used and when you see your prints you will—well you'll call yourself all sorts of things for not having used them before.

* * *

Our Special Spring Number. Feeling that something ought to be done to celebrate

"Reflections" Competition—The Winner



"A BIT OF OLD PORTSMOUTH." BY C. CECIL DAVIES, PORTSMOUTH—AWARDED
FIRST PRIZE (£5 5 0)

the arrival of May—Summer's young sister—and, at the same time, to encourage you to take as many pictures of her as you possibly can, we have included in this number a Spring Supplement and we hope you like it.

* * *

A Useful Tip. Photographers who have not used their cameras for some time—and we are afraid there are a few—will do well to read the following letter which we have received from a reader, Mr. P. O'Hara of Highgate. Mr. O'Hara says:

"After putting my camera aside for a time I noticed that my first spool generally had one or two exposures on it badly out of focus. As a matter of fact it is a very easy thing to get out of practice in judging distances and instead of wasting film now I make a point of estimating the distance of certain objects and then corroborating my estimate by actual measurement. It is astonishing to find how much out you are sometimes and how very little practice of this kind is necessary to put you right. I find it saves me some disappointment and some film."

* * *

"Reflections" Competition—Result.

The number of competitors in this competition was the largest there has been since *The "Kodak" Magazine* came into existence. On the whole, however, the quality of the pictures sent in was not so high as usual: at the same time there were, as always, many which deserve the highest praise and among these are of course the winning entries. The following readers captured the prizes:

First Prize—£5 5 0:

C. Cecil Davies, 25 Stubbington Avenue, North End, Portsmouth.

2 Prizes of £1 1 0 each:—F. C. Diewer, 24 Dundonald Street, Edinburgh; Miss Penrice, 44 Lowther Road, Bournemouth.

6 Prizes of 10/6 each:—Miss Onslow, 6 Wimborne Road, Bournemouth; G. Malcolm, 17

Clarence Street, Edinburgh; Miss V. Rudge, 431 Lordship Lane, E. Dulwich, S.E.22; Miss M. Teevan, 170 Freshfield Road, Brighton; D. M. Prest, 5 Balmoral Terrace, Stockton-on-Tees; A. A. Kelsey, 1 Belmont Road, Faversham, Kent.

Junior Competition No. 3.

Girls—First Prize of £1 1 0:

Mary Woods, 162 Norbury Crescent, Norbury, S.W.16.

2 Prizes of 10/6 each:—Ethel Worthington, 40 Sutton Road, Heaton Norris, Stockport; Gladys Potter, 529a, Prescott Road, Old Swan, Liverpool.

2 Prizes of 5/- each:—Irene Ward Hollington Church Lane, Aldershot; Ruth Moroll, Beresford, Hook Rd., Surbiton.

Boys—First Prize of £1 1 0:

Maxwell Deans, "Norwood," Banchoory, Kincardineshire.

2 Prizes of 10/6 each:—D. Charlton, 17 High Street, Abingdon; Cyril H. Thorn, 24 Ludgate, Louth, Lincs.

2 Prizes of 5/- each:—Ronald Es-

ther, 20 Knowsley Road, Ormskirk, Lancashire; G. M. Atkinson, Granville House, The College, Epsom.

* * *

Information Wanted! Cattle and agricultural shows, cricket weeks, regattas, race-meetings and so forth are held through the summer and are attended by thousands of people.

But the majority of those who, for example, go to Henley Regatta are not natives of Henley: thousands of the people who visit Canterbury during the Cricket Week do not live in Canterbury—these events draw people from far and near. What are the chief attractions of this kind in your part of the country and from what towns or villages are the people who attend them drawn? If you should be kind enough to answer will you please write "Sports" in the top left-hand corner of the envelope or postcard containing your reply?



A "KODAK" SELF-TIMER TOOK THIS PICTURE FOR MR. LINDSELL-STEWART

A Helping Hand

Some Useful Accessories

In the last article in this series it was mentioned that many "Kodak" users find it difficult to hold their cameras quite steady while giving exposures longer than 1/25th of a second.

When longer exposures are desirable, and a glance at the exposure guide will show that they often are, it is safest to use a tripod. This may seem rather a bother, but the folding metal tripods which are now obtainable are so light and compact that it is very little trouble to carry one. They can be obtained weighing only 24 ounces and measuring less than a foot in length when closed. Their use not only makes it possible to give longer exposures, it enables you to pay greater attention to the arrangement of your subject and its placing on the film.

There may be occasions on which a tripod, light though it is, would be in the way. Then either a Kodapod or an Optipod would be found of very great value. These two accessories are fitted with a screw top just as a tripod is, but, instead of legs, are fitted with an arrangement by which they may be attached to any convenient object.

The Kodapod has a pair of spring jaws which may be clipped on to a fence or a tree. Having fixed the Kodapod securely to its support, the camera can be turned into any desired position and will be held quite steady while the exposure is made.

In the Optipod the spring jaws of the



THE PORTRAIT ATTACHMENT WAS NOT USED
IN THE MAKING OF THIS PICTURE



A "CLOSE-UP" OBTAINED BY USING THE
PORTRAIT ATTACHMENT

Kodapod are replaced by a screw clamp, which can be attached to a chair, table, motor-car, bicycle, or, indeed, to any substantial object.

Either the Kodapod or the Optipod will slip easily into a jacket pocket, and one or other should always be with you when you are out with your "Kodak." The use of some firm support makes photography possible under conditions which quite debar ordinary snapshotting, as the Exposure Guide will show.

Perhaps the most welcome addition to the "Kodak" photographer's outfit is a Portrait Attachment. This is a little supplementary lens which clips over the ordinary lens of the camera and has the effect of enabling you to place the camera close to your subject—and therefore obtain a large scale picture—without the picture being out of focus.

As its name suggests the most popular use of this attachment is for the taking of portraits. With the ordinary "Kodak" camera it is not possible to approach closer to your subject than about eight feet without getting the subject out of focus on the film. This means that you cannot take head and shoulder portraits: but, by clipping a Portrait Attachment over the lens, you can place your subject only three feet from the camera and still get perfectly sharp results.

But the use of a Portrait Attachment is not confined to the making of portraits—it can be used for flower photography, nature studies, pictures of your pets; for photographing small objects of china or glass and for making "Table Top" pictures. The comparative pictures of the dog printed on this

page, one taken with and the other without a Portrait Attachment, will give a good idea of its capabilities.

The way in which this effect is produced is very ingenious. If you have read the article on focussing which appeared in this series, you will remember that a short focus lens is one which only requires a short distance from the lens to the film to make sharp negatives. The Portrait Attachment has the effect of shortening the focus of the lens. As far as focussing is concerned, it has just the same effect as extending the lens-to-film distance. The lens-to-film distance which gives a sharp focus at eight feet with the original lens only, gives sharp focus at three feet when the Portrait Attachment is fitted.

The Portrait Attachment can now be obtained in two types: one, the regular, gives a perfectly sharp image; the other, the Diffusion Portrait Attachment, gives a pleasantly softened picture. This is especially valuable in portraiture, because the diffusion prevents facial blemishes, etc., from showing up, as they might otherwise do.

There is probably no way of adding so simply and inexpensively to the scope of your photography as by including a Portrait Attachment in your Outfit. You will find that it brings hundreds of new subjects within your range.

(To be continued.)

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

Outdoor Tidiness

Something That Every Reader Can Do

When you are out on a picture-hunting expedition, what do you do with your unwanted film cartons. Probably, being a considerate person, you put them in your pocket, or "plant" them somewhere out of sight.

Unfortunately, everybody is not so thoughtful; one sometimes finds the ground—especially, of course, in the neighbourhood of a beauty spot—littered with film cartons; it is needless to say that these are invariably of the famous and vivid "Kodak" yellow!

Now this thoughtlessness brings our delightful hobby into disrepute and causes the amateur photographer to be ranked with those public nuisances who leave orange peel and bottles lying about. Let us, the readers of *The "Kodak" Magazine*, make up our minds that we, at any rate, will not offend in this way.

Town Photography

All-The-Year-Round Subjects

By R. Blyth

Amidst the commonplace surroundings of almost any town there are many subjects for pictorial photographs to be found. They are not ready-made, however, waiting for the first casual snapshotter to come along. They have to be sought for.

The average person is not a keen observer of natural beauty, but the possession of a camera opens one's eyes to these matters and helps to give one a greater interest in life, as well as in the search for pictorial effects.

Help From Etchings

If you have a taste for town photography you should study the etchings of town scenes by many artists which are now such a feature of the windows of nearly all art dealers' shops.

These etchings are usually in monochrome, which is a valuable point to the amateur photographer.

To get ideas for subjects, and hints on how to work out these ideas—balance, light and shade, view-points, design and so forth—these etchings should be carefully studied.

Town photography on a dull, sunless day is seldom profitable, but wet days are very good. The additional light reflected by the wet pavements gives contrast and sparkle to the scene, and this adds beauty and interest to the composition.

Try Different View-Points

If you are fascinated by the appearance of some particular building on account of its pleasing lines and general situation, it is a good plan to make it the basis of a photographic study. You will get a great deal of pleasure in doing so and a great deal of valuable instruction also.

Take it from different positions, on different days, and, of course, at different times of the day.

When it is a wet day, when it is sunny, early morning, late evening, and at night when it is lighted up. Different view-points can be obtained by holding the camera close to the ground or above your head.

Try it and you will get many interesting photographs.

"A Flashlight Picture"



1



2



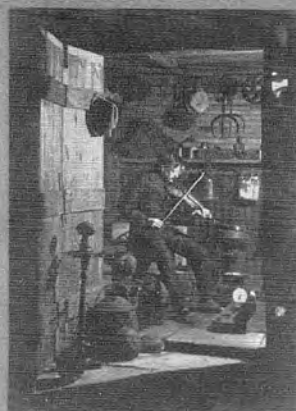
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1.L.Fabricius. -- £1.1.0.
 2.W.Whitlam. --- 10/6.
 3.W.Barnard. --- 10/6.
 4.H.A.Torpey. --- 10/6.
 5.E.T.Aitchison. --- 10/6.
 6.J.Clark. ---- £1.1.0.
 7.P.Lambert. --- 10/6.
 8.F.Wiseman. --- 10/6.



8

WINNING ENTRIES IN THE FEBRUARY COMPETITION

The Botany Lesson

How A Teacher Is Helped

By Her "Kodak"

By R. Della-Porta

Until I became the happy possessor of a "Kodak" I passed unheeded hundreds of illustrations for my lessons, but since my No. 1A Junior has been enlisted in the job, the task of collecting specimens and crystalising them into still-life has become a delightful hobby both for myself and the girls I teach.

If one is a keen lover of Nature and gifted with a sharp eye, one will find in every walk along the country-side and in many a town garden, scores of subjects for the camera and the Botany lesson.

What a welcome change from the prosaic lesson on "Dispersal of Fruits and Seeds" may be rung on a series of "Snaps" taken by your pupils themselves either in the school-room while the lesson is actually being given or in the garden or hedge-row itself.

With a group of students one can take advantage of the help afforded by *esprit de corps* by pooling the specimens brought to the lesson and letting one pupil select a perfect series from the whole and arrange them on a card. Then, sooner or later, comes the gleam of brilliant sunshine that means the successful snap, or failing this, the somewhat duller

light that calls for a Time exposure.

Then there are the Germination Lessons, when "Sets" can be made up from the specimens grown by the children themselves in pots or boxes.

With the Upper Forms the camera is invaluable for illustrating technical detail such as that involved in the production of flower and fruit. The accompanying photographs belong to a series entitled "Fruits of Rosaceae" and show, not only the small unfertilised ovaries but the fruits in various stages and the parts of the flower concerned in their development.

The original was taken during a lesson on the schoolroom window sill.

If anyone reading this wants a perfect camera at a low price, for such technical work as I have described, they need but note the sharpness of the original tiny print and the detail and finely graded tones of the enlargement to convince themselves that the 1A "Kodak" Junior is certainly A.1 for the purpose.

Schools

And Photography

The Editor of *The "Kodak" Magazine* would be glad to hear from other members of the teaching profession who are making use of photography in connection with their work.

If you know anyone to whom you think the article on this page would be of interest why not send him, or her, a copy of this month's magazine?



HOW THE SUBJECT WAS SET UP



AN ENLARGEMENT MADE FROM THE NECESSARY PORTION OF THE NEGATIVE

Girl Guides

An Interesting Letter About The 6th Bromley (Kent) Company

We publish the following letter in the belief that it will be of interest to Guides in all parts of the country and need hardly say that we shall always be glad to hear of the photographic doings of other Companies.

"Our Company is now 2½ years old and we have a very interesting record which we have kept of all our outings, camps, rambles, etc., and during the winter months we have spent many happy times going through these snaps.

"Last summer some of our snaps were inserted in the local newspaper, just to let the public see what we do on fine sunny Saturday afternoons.

"Most of the pictures are taken with my No. 2 Folding Brownie, which *always* comes with us on our tramps, and oh! the delight, when by the next Company meeting the films have been developed! Afterwards the Captain and the Lieutenant are continuously worried with 'Can Mother have another photo of me trying to make the kettle boil, please!'—and a little more money is added to the Company funds, which, unfor-

Special Message From The Chief Guide



"There seems to me to be no end to the possibilities of fun and interest which lie before a Girl Guide who possesses a 'Kodak.'

"She will find the world full of things which are simply asking to be photographed.

"There will be pictures to be made of her own small brothers and sisters, her Guide Captain and all her different friends in the Company.

"There is camp with its white tents and camp fire, and its many funny incidents which will make the Company laugh all over again when they look at their Camp photograph book during winter meetings.

"And above all there are the thousand little living things which make up the nature world—the birds and squirrels, the rabbits and, if you are very quiet, you may catch a water vole wiping his whiskers all ready to have his photograph taken."

Dorothy Gale

CHIEF GUIDE.

tunately, are always low.

"At the County Rally at Maidstone, in July, 1922, I was awfully lucky in getting some fine snaps and especially lucky in getting two of our Chief, Lady Baden-Powell. Nearly 100 of these were sold in aid of the Company funds.

"We should be so pleased to have any hints or advice you can give us to help with our work as the girls are all so keen and great is the joy when enough money has been saved up to buy another Brownie.

"Photography is a glorious hobby and one which I do really think is a very great help to Guides and Guiders.

"I am enclosing a few photographs for you to see. The lighting conditions and backgrounds are perhaps not very good, but with all their little faults they are very dear to us and will always remind us of happy times.

"We should so much like to hear from other Guides who are keen on our pet hobby.

Yours faithfully,
DOROTHY GALE,
Lieut., 6th Bromley
(Kent) Company,
Girl Guides."

Photography With A Purpose

16. Reconstructing Ruins—By Rufus H. Mallinson

The Haunts Of Famous Characters: John Peel—By C. R. Denton

Reconstructing Ruins.

Thanks to those noble fellows, Henry VIII and Oliver Cromwell, our lovely countryside is plentifully bestrewn with ruins—ruins of castles, abbeys, priories, friaries and what not. These ruined piles are almost all beautiful and, judging by the thousands of photographs one sees at the various exhibitions every year, amateurs are fully alive to their pictorial possibilities. But there is another most interesting side to this subject.

Glancing through a collection of old drawings recently, I noticed one which purported to show Furness Abbey in its original state. Why not, thought I to myself, photograph the abbey in its present state, and reconstruct the missing portions in drawing? I at once put the project into execution, only to find after a long cycle-ride, that the sun faced the camera and that I had to choose a view-point other than that from which the drawing had been made.

Subsequently I made two enlargements, leaving one untouched and cutting all the sky and trees away from the other where they showed above the line of ruins. This multi-

lated print I stuck down on a Bristol board and, with the aid of the aforesaid drawing, I sketched in the missing portions with pencil, afterwards lining-in with "Process Black."

The windows were blocked out with the Black (for their glass and tracery had, of course, disappeared) and reconstructed with "Albanine" laid on with a fine brush. The "Albanine" and Black are procurable at any artist's shop.

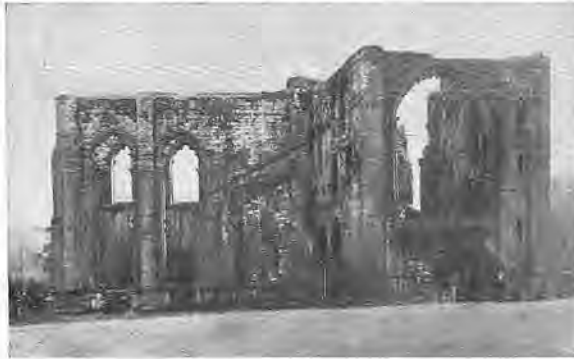
The rebuilding of the ruin was such an enjoyable task that

I am certainly going to try more difficult ones when I come across them. As for the drawing, it is not nearly as difficult as it looks.

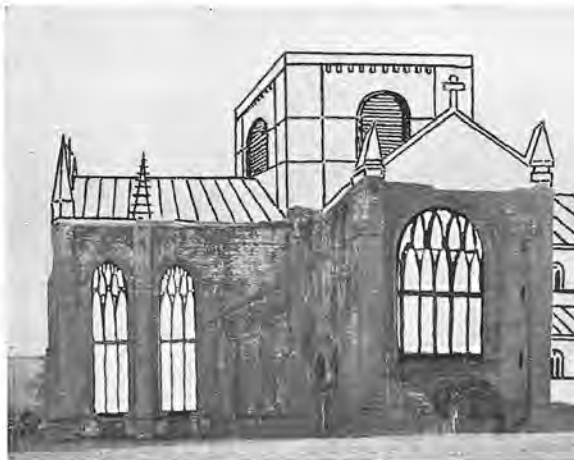
The Haunts of Famous Characters.

I know of no more interesting hobby than collecting snapshots connected with some famous person, either alive or dead. It is work which can be carried on in any part of the country, at any time of the year. The actual work of collecting may extend over a few months or over years, and the fever of the collector added to the enthusiasm of

(Continued on page 81.)



FURNESS ABBEY AS IT IS



FURNESS ABBEY AS IT WAS. (RECONSTRUCTED BY MR. MALLINSON)

PICTURE MAKING In Spring-time



"THREE WEEKS OLD TO-DAY!"—A YOUNG WOOD WARBLER

By A. F. Park

Wild Flowers

An Article For Lovers Of Nature

By W. M. Dodson

To a lover of wild flowers and the beauty of the woods the "Kodak" is invaluable for securing records and pictures of the quickly-changing pageant of the Spring.

The success of the pictures, however, will depend a good deal not only on the wind, but on the sunshine and grouping of the flowers, especially if one wishes to photograph them in masses, as they grow. The disposition of the sunshine will help in the composing of the picture and the massing of the lights and shades. Beginning early in the year with the first flowers of Spring, and working on throughout the summer and autumn one may gradually get together a very interesting collection.

Wind is one's worst enemy, but by waiting and watching, it is usually possible to seize a still moment. Scattered blossoms are a trouble and if photographing them "as they grow" an endeavour should be made to mass them and to remove those which are unnecessary.

For successful work, sunshine is essential, and if too strong can always be tempered by the use of a yellow screen, which should never be omitted when photographing yellow flowers. A smallish stop is useful—focussing on the main flowers—if enlarging is contemplated. The secret of success lies in the careful selecting and

grouping of the flowers.

Some wild flowers of course will repay photographing singly with a "Kodak" Portrait Attachment both in the blossom and fruit stage, such as the Sloe, Hawthorn, Crab Apple, Cherry, Blackberry, Wild Rose, etc.; as a rule these are best dealt with in single sprays and branches which entails a little trouble in arranging either against a special background or at any rate an unobtrusive one. What *varied* sets of England's Wild Flowers may be got together—Flowers of the Hedgerow—The Woodland—The Moorland—Meadow—The Seashore, etc.! And how interesting such collections are to make and to keep!



DEVONSHIRE PRIMROSES AT HOME

That it will be a lasting one, I feel convinced.

It is not nice to confess that one has been a fool but—here goes!

At a little town six miles from my home, I suddenly came on the scene of a fire in a draper's shop—it was a pretty hefty fire too!

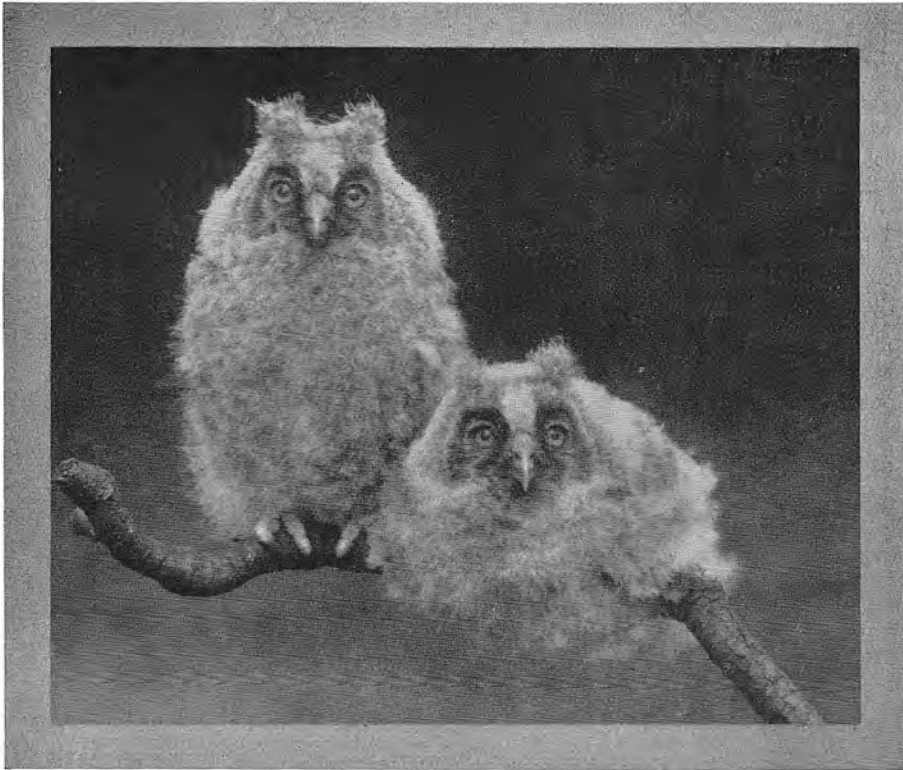
A dense crowd filled the street, and I felt about the densest of the whole lot. I could have kicked myself—for I had left my

camera at home! Not one camera did I see levelled at the scene! And, like a fool, there was I without my Brownie! I was so disgusted that I did not stay to watch the progress of the fire.

But never again! In future I shall always carry my camera with me *everywhere*!



BLUE WINDFLOWERS—THEY COME OUT BEFORE THE
LEAVES ARE ON THE TREES



YOUNG LONG-EARED OWLS, 3½ WEEKS OLD

By A. F. Park



SUNSHINE AND WATER-HEN'S EGGS

By A. F. Park



YOUNG GARDENERS

By Will Cadby

UP THE FAIRWAY

By Will Cadby



INSPECTING THE CATCH

By N. Foster



THE POINTER

By P. W. Parsons

Places For Pictures

Somerset — Land Of Beauty And Romance

By H. J. Smith

Some places in Somerset are so well known that they need hardly be mentioned. For instance the ruins of Glastonbury Abbey are known, at any rate by repute, to everyone. Wells Cathedral and Bath Abbey need not be described; but a subject in Bath which might not occur to every photographer is the interior of the old Roman Baths. Permission to photograph here can easily be obtained at the office of the Baths on giving an undertaking to supply the management with a print from each negative.

Cheddar Gorge, which cuts into the Mendips from the south, is a wonderful natural feature but one to which it is not very easy to do justice. Exmoor, part of which is in Somerset, needs no advertising. It is indeed one of the most beautiful parts of Great Britain and is, I believe, the centre of the one district in England where the red deer still run wild.

But there are other places less well known but no less interesting, especially to anyone who likes to get a little off the beaten track. Norton St. Philip is a village which I discovered quite by accident. The attraction here is the old George Inn—a beautiful half-timbered building first licensed as an alehouse in 1397. Both the front and the courtyard at the back make good photographs—the Duke of Mon-

mouth stayed here shortly before the battle of Sedgemoor.

Another little village well worth visiting is Muchelney, which lies about two miles south-east of Langport. What first induced me to visit Muchelney was a picture of the 14th century Priests' House. I was not disappointed, for this is a most interesting old building. I also discovered an ancient abbey at Muchelney which is supposed to have been founded by Athelstan. The abbey is now used as a farmhouse, but permission is

readily granted for visitors to take photographs. The church and an old cross are also worth photographing.

Somerset churches are famous for their ceilings. At Shepton Mallet the ceiling includes 350 panels which are all different, neither are any two bosses alike. Another very fine roof may be seen at Martock. Martock (the name is a

corruption of the words Market Oak) is a fair sized village near South Petherton. The church is a magnificent building and near by there is a fine old Manor House.

Somerset has more than its share of those pretty villages which are such happy hunting grounds for the photographer. Perhaps the prettiest is Dunster on the borders

of Exmoor. The old Yarn Market stands in the main street and the hill crowned by Dunster Castle makes a magnificent background.

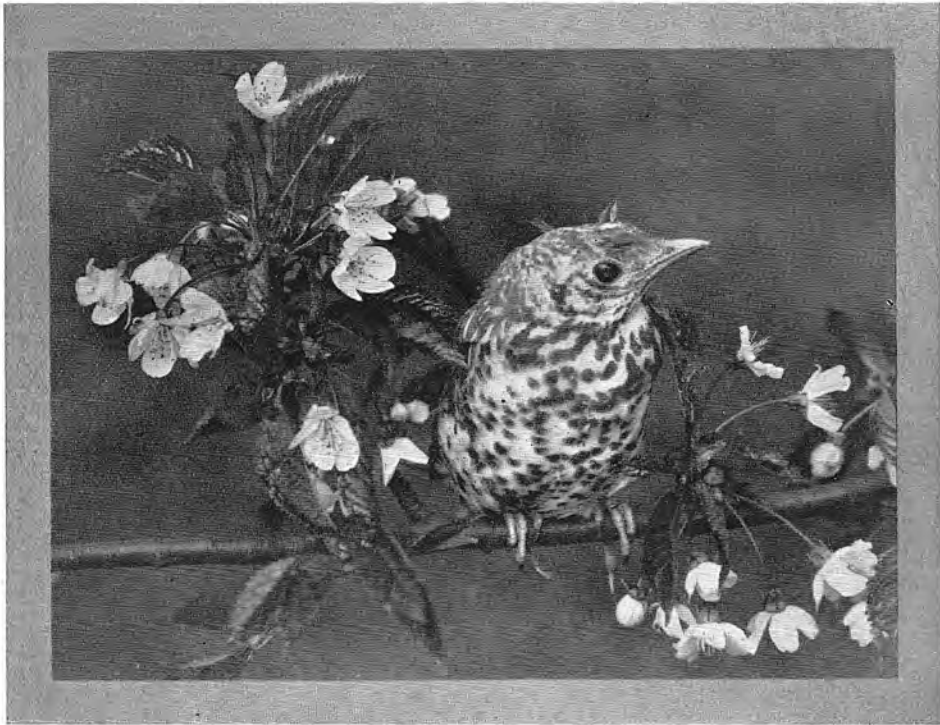
Porlock and Porlock Weir are charming villages also, and from Porlock Weir a pathway leads to the lonely little church of Culbone which claims to be the smallest in England.



THE ANCIENT GEORGE INN, NORTON ST. PHILIP

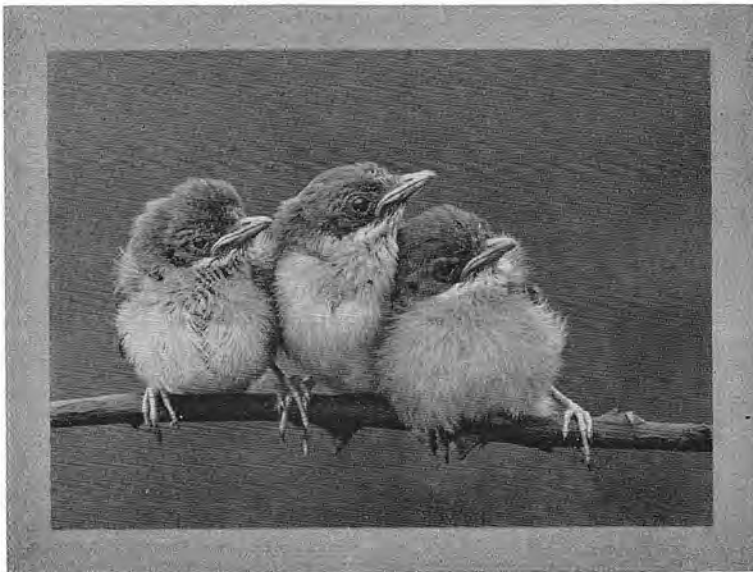


THE PRIESTS' HOUSE (XIVTH CENTURY), MUCHELNEY



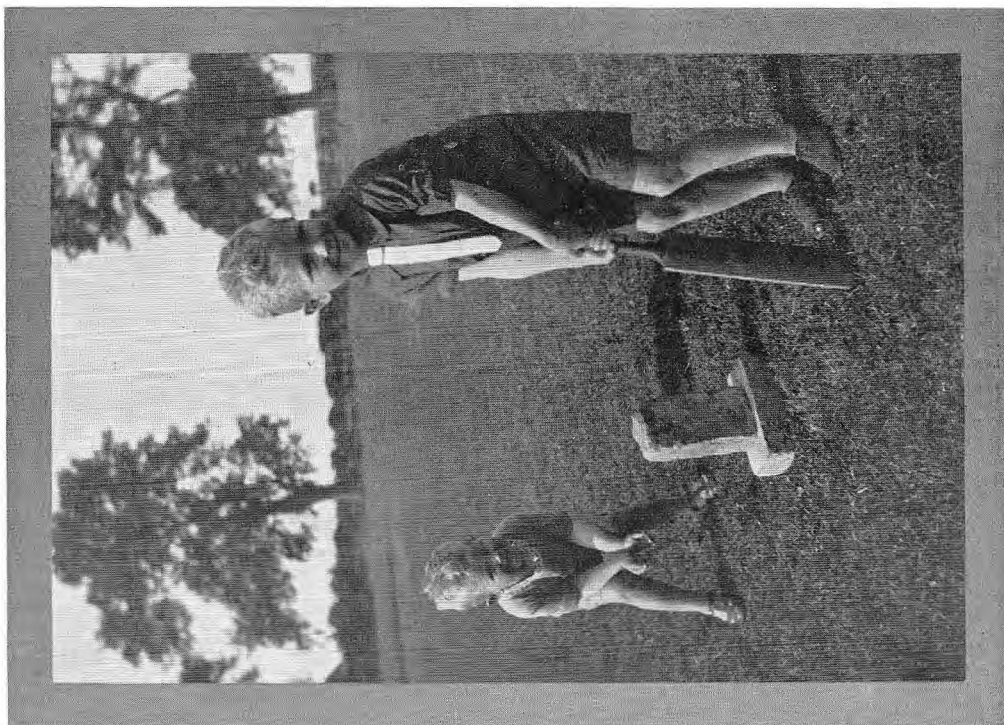
YOUNG MISSEL THRUSH AND WILD CHERRY BLOSSOM

By A. F. Park



WHITETHROAT CHICKS

By A. F. Park

*By P. Francis*

THE CRICKET SEASON OPENS

*By Kenneth McEwan*

THE BEACHCOMBER

(Continued from page 72)

the photographer creates an interest that is both educative and entertaining.

The first thing is to fix upon some well-known or famous personage.

As an example I take John Peel, the great Cumberland hunter, who has been immortalised in the famous hunting song "John Peel," written by John Woodcock Graves.

Last year, as I happened to be staying near the village of Caldbeck, where he lived, the idea came to me to make a collection of photographs of my own which would make up into an interesting little booklet combined with some written matter about the man's life and personality.

I first of all obtained as much information as possible relating to the hunting hero. This is done in various ways. The most obvious is to talk to the country people and get as much gossip and legend as you can from them. All these facts are then put into a note-book. There is usually one man who will be found to be a perfect mine of information on old folk-lore in the district, and you should try to find him. Another prolific source of information is the local press, especially if a weekly edition of the paper is published relating to facts of local interest. These papers always have an antiquarian corner, which usually affords a veritable mine of information.

The next step is to plan out a series of photographs and to obtain these as opportunity affords.

In my case I obtained six showing John Peel's birthplace, the farm where he kept his hunting stables and dogs, a street in one of the neighbouring villages, the countryside through which he hunted, the church-

yard in which he lies buried and his gravestone.

John Peel's country is situated a few miles north of Keswick, in a quaint Cumberland valley noted for its beauty. In the centre of the valley lies Caldbeck, which is the pretty little village in which the hunter was born, and where his body now lies at rest in the yard of the thirteenth-century Norman church. This church is still in an excellent state of preservation.

John Peel was born at Greenrigg, a farm about two miles from the village out on the wild, open fell. The appearance of the building is very humble and disappointing when one considers the world-wide fame of the hunter. By occupation he was a yeoman farmer, but I'm afraid that he did very little actual farming, preferring to spend his days from early morning till late evening engaged

in the chase. He was very friendly with John Woodcock Graves, the writer of the famous song "John Peel," and he often accompanied him on his hunts over the wild countryside, awakening everyone with his lusty lungs and his famous horn.

The district is well worth visiting by anyone who happens to be in the Lake district or in the border country.

It is about fifteen miles north of Keswick, fifteen miles north of Penrith, and about fifteen miles south of Carlisle.

With this article I have mentioned only photographs of main interest merely to serve as a guide to beginners. But every personality will lend itself to greater elaboration than this. There are always heaps and heaps of other details that can be photographed which will serve as a very interesting subject matter to include in the proposed book.



GREENRIGG, WHERE JOHN PEEL WAS BORN



PARK END, CALDBECK, WHERE JOHN PEEL KEPT HIS HORSES

Prophetic Mummy

A Queer Story From Devon

The photograph reproduced on this page is of a mummified hawk which was given to Mr. Grant, of Cullompton in Devon, when he was in Egypt some years ago. Mr. Grant very kindly took the photograph especially for *The "Kodak" Magazine* and related the following curious facts concerning the original:

"In the early part of 1897, when Kitchener was busy getting stores up the Nile before the battle of Omdurman, I was in Egypt as an ordinary tourist.

"Like thousands of people I became interested in the excavating and made friends with a French excavator who gave me several—to him valueless—odds and ends from a tomb of some by no means important priestess, among them this uncanny hawk. He told me the dynasty of the person buried but I have long since forgotten the date.

"The hawk was quite dry at the time and remained dry until shortly before the Boer War broke out, when it became moist; later on blood drops oozed out and trickled on to the bottom of the case in which the hawk lay.

"There is not much blood on the case, as many of the spots dried up, or sunk back again into the body; but all through the Boer War it was moist, and now and then bleeding. Eventually it began to dry again, and by the time peace was declared it was quite dry.

"At that time I really never gave the matter a thought; I considered the atmosphere had an effect on the embalming, and that it would soon decay; but it remained quite dry till July 1914 when I happened to look into the case and found it moist again! Later on drops of so-called blood began to appear: and so it continued until November 1918, when again it began to dry up and soon was quite dry and has remained so ever since.

"Personally I put it down to mere chance, but why it should bleed only during those two wars, I can't tell. I can only state facts; at this moment it is as dry and firm as the day I brought it from Egypt.

"It's as likely as not to start bleeding when there is no war, or keep bone dry when there is one, which I hope will not be in my lifetime.

"I may say, that I have never thought much about it, and only as a rule shown it to children to amuse them, when they have said 'Please, may I see the Bleeding Hawk?'

"The drops of blood (?) looked like blood, and stained the case like blood, but when I put my finger to a drop and looked at it, it seemed lighter in colour than real blood. That is the story, and I myself don't think much of it, though I can't help thinking it is queer and somewhat uncanny."

As Mr. Grant says—that is the story. What do our readers think of it? And have

they any other "uncanny tales" to tell us?



THE BLEEDING HAWK

"A 'Kodak' At The Zoo"

**This Wonderful Sixpennyworth
Will Be Published In April**

Of all photographic hunting grounds the London Zoo in Regents Park is perhaps the happiest, and provides the finest returns for the photographer's trouble.

Among the better known of the Zoo's devotees is Mr. J. E. Saunders, F.Z.S., whom readers of *The "Kodak" Magazine* have already met in print; he has written a book "A 'Kodak' at the Zoo" that will certainly prove of enthralling interest to all photographers, young and old.

The author, wandering with his "Kodak" in all sorts of weathers and in every season among the cages at the Zoo, has caught his furred and feathered friends in many happy poses; in this book the best of his pictures are reproduced, while he explains in the accompanying text how, where and when the inhabitants of the cages can best be photographed.

THE "KODAK" MAGAZINE

Yearly - 2/- .. By Post 3/-
Six Months 1/- .. " 1/6
From all "Kodak" dealers or direct
from Kodak Ltd.

The Baby Book

How To Keep A "Kodak" Diary

By H. Hardwick

All parents are naturally very proud of their children. They love to watch the development of their little ones, but how many can remember exactly what they looked like at a certain age? Some parents keep a written diary of this progress, but a "Kodak" diary conveys far more than many pages of writing. It is a great advantage always to have the "Kodak" ready so that the first photographs can be titled in days instead of the more conventional weeks or months.

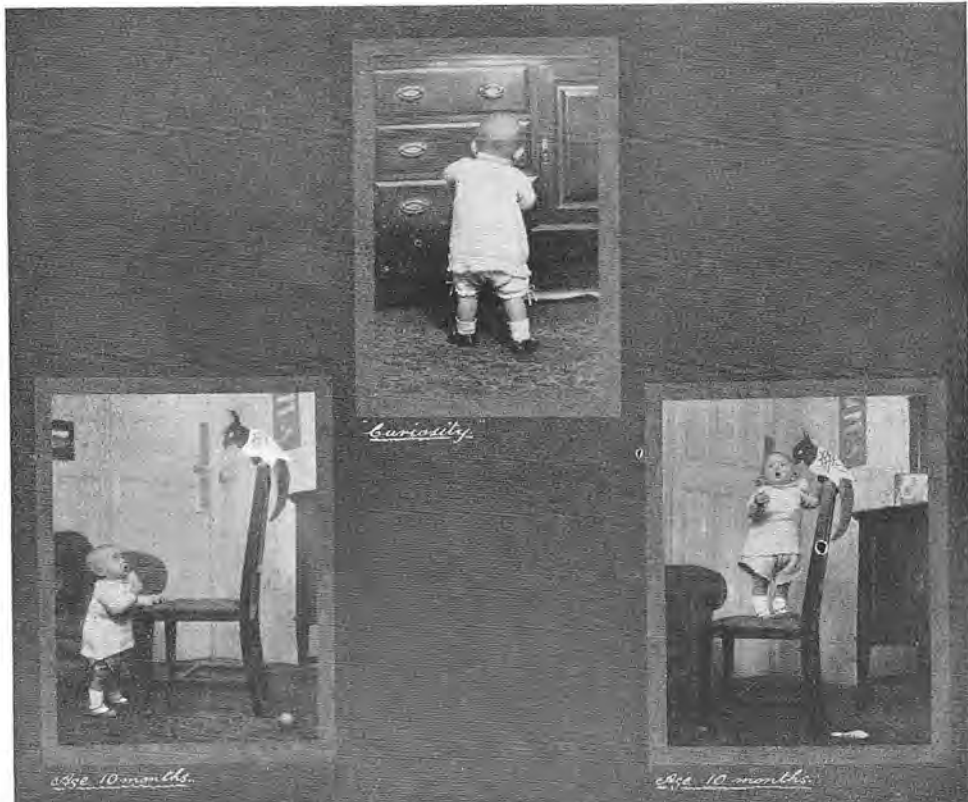
It is generally acknowledged that children are at their happiest in their own homes, but the light in a room is very rarely suitable for instantaneous exposures. This difficulty is easily overcome by using flashlight for all indoor studies, the Kodak Amateur Flashlight Outfit being ideal for this purpose. I cannot speak too highly of this Outfit for

child portraiture as there is no big explosion when the flash ignites and, although I have taken dozens of pictures of my little boy, from four days onwards, I have never known him to be frightened.

A baby in a garden usually makes a pretty picture and when the weather is fine, some joyous moments may be permanently recorded by having a camera quietly tucked away in a convenient position, and exposing on a happy and unselfconscious child at the right moment.

During the first year photographing once a month makes a good standard to work on; during the month the latest doings and characteristics should be noted and duly recorded as being the most indicative of that period. Bath-time always affords good opportunities for picture making.

There is no doubt that every parent would be well advised to keep a "Kodak" Diary, the compiling of which gives no end of fun and amusement; the result is a pictorial record which will be absolutely invaluable in years to come.



A PAGE FROM MR. HARDWICK'S BABY BOOK.

The Water Diviner

A Reader Snaps
One At Work

By R. Forsyth

There may be some readers of *The "Kodak" Magazine* who have not heard of the power, possessed by a few people, of finding water with the aid of a forked hazel twig; possibly many who have been told of such are inclined to regard the story in much the same light as the belief in the philosopher's stone.

But that there are men and women who possess this strange power of finding water springs is a fact. The craft of the water diviner seems to suggest an almost prehistoric origin and the gift also seems to run in families. In the case of the water diviner shown in the photograph accompanying this article, the power was possessed by the man's mother though not by his brother. He was quite confident in his power and one morning in the early part of the year he demonstrated this curious power to me.

The water diviner cuts a forked twig, cuts the ends of equal length and, holding the twig in a horizontal position, walks very slowly over the ground where it is hoped to find a spring. When the water diviner passes over such a spring the twig gradually moves in his hands, in a series of spasmodic movements, into an upright position; this indicates the position of a spring and that there a well may be successfully sunk.

Even in these days of advanced thought, the possession of such a gift seems to border upon the uncanny and the sceptic may scoff.

But I would point out to him that not only did I see the hazel twig rise in the hand of the water diviner without any effort or action on his part whatever, but that during the previous week I had spoken to several people who had had water found by, and wells sunk upon their land after, the exercise of this strange gift.



A WATER DIVINER
WITH HIS HAZEL TWIG

A One-Man House

An Interesting "Find"

By C. Tebits

During our holiday in Cornwall where I and my wife did a lot of walking we, on several occasions, noticed a workman putting finishing touches to a house.

One day wanting, to get quickly to the village I asked this man—he was still working at the house—if we could take a short cut across a field. He informed us that the field was his and that he was quite willing to let us do so.

I got into conversation with him and told him we had seen him at work on the house several times when, to our astonishment, he said he had built that and the smaller one entirely by himself! I have a letter from him thanking me for photographs I had sent him of the houses and himself and I cannot do better than quote from it:—

... "I am sure, Sir, I am most grateful to you, as I often wished someone would come along and my wish was granted through your kindness (this in reference to the photographs). It is quite as I told you. I entirely built this and the next house (the smaller one) for my mother alone. I built it mostly when I had no other work, but night time was my chief time."



PORLOCK WEIR (SEE "PLACES FOR PICTURES," PAGE 78)

Cats

And How To Photograph Them

By Will Cadby

The modern cat is the most fascinating subject for the camera and the only wonder is how few really good cat photographs we see. The reason probably is that puss is not a good sitter; she hates control and having to sit in a place not of her own choosing so, unless we are satisfied to represent her asleep or nearly so, we find neither our patience nor tact equal to the occasion.

The method we have found most successful in cat photography is to spend most of the time in deliberate and painstaking preparation and then, with lightning quickness, to take the actual photograph. This recipe seems to give one the best chance of getting some alive and perhaps valuable cat studies—before the model has had time to become bored or resentful, the deed is done.

One cannot emphasise the fact too strongly that for cat photographs a good light is the first necessity and the all important thing. We want photographs with good definition and detail, the eyes must look liquid and the fur show gradation and quality. This is only to be got by a full exposure and, as few cats are accommodating enough to allow of anything but a rapid snapshot, we must usually rely on a bright light.

In preparing beforehand: background and foreground must be rigged up and the camera got into position, distance measured from where we are going to place our model, before puss is brought on the scene. A plain background is advisable—a rug or sheet hung over a towel horse will do—and the foreground should be somewhere near the same tone.

When all is ready, the model can be lifted on to the "throne" and coaxed and played with in a gentle way to get her to stay there. We have tried tit-bits of food as a magnet, but found it not only made the cat too excited but also changed the expression to one of greed! On these occasions a helper is badly needed so that the photographer may be free to concentrate on the model.

Of course, for this kind of work a bulb exposure is ideal and often enables us to give just that fraction of a second more that makes all the difference. If we have no tripod we can fix the camera up on a table or chair with books. There are other times when nothing but a "Kodak" held in the hand is any good.

But it is worth while taking a little forethought and trouble for good cat pictures are always useful and command a certain market price; those who once start this work will find countless possibilities and the Spring and Summer days with their brilliant light give us the very best chance of success.

Who? When? Where? The best time of the year is with, and ahead of, us. The week-end expeditions and picnics to which we have looked forward all through the winter can now be enjoyed to the full for many moons. *You* will take hundreds of snapshots. "Keep track of them" with The Autographic Feature.



"WHY CAN'T HE LET ME SLEEP?"

THE AUTOGRAPHIC FEATURE

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

"Springtime."

Subject for:

Open Competition No. 16

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

And

Junior Competition No. 5

FOR SCHOOLGIRLS AND GIRL GUIDES—SCHOOLBOYS AND BOY SCOUTS

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

Girls— " " £1 1 0. " " " 10/6, " " " 5/-.

Closing Date, for all Entries, Tuesday, May 20th, 1924

There are a hundred and one ways in which the photographer can illustrate Springtime. Whether he, or she, may live in town or country is a matter of no importance—Spring is everywhere.

In the city parks the trees are budding, flowers are out and happy children may be seen revelling in the open-air freedom that comes with the passing of winter. In the country there are, of course, subjects all around you.

But the chief point is that it does not really matter where you are; if you have the "seeing eye" you will be able to make Springtime pictures wherever you may be.

Do not rely on old negatives—that is the lazy way. Go out and make negatives especially for the competition; apart from any other consideration you will find that the mere fact of looking for suitable subjects will teach you more about picture-making than you could learn from any amount of reading.

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. 16*" 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 5 G, and Boys—Junior 5 B.*

Only genuine amateurs are entitled to compete for these prizes.

The sender's name and address must be written 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 presence of this seal means the absence of harmful impurities.

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With the Kodak Portrait Attachment you can make "close up" portraits.

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With the Kodak Colour Filter you can make pictures of coloured objects and reproduce them with correct tone values.

Kodak Portrait Attachment, Colour Filter and Sky Filter complete in neat black case from 15/- to 25/- from your Kodak dealer.

"KODAK" EXPOSURE GUIDE FOR MAY

Successful Photography Depends Largely
Upon A Reasonably Correct Exposure

The following Exposure Guide applies also to Premo and other Cameras which fall into one or other of the Classes according to the type of Lens and Shutter.

TYPICAL SUBJECTS

1. Open Sea. Marine. Snow. Cloud Studies.
2. Distant View. For Landscapes. Mountain Views, &c., where the whole subject is removed some distance, or, in other words, a general view without a principal object in the foreground.
3. "Average View"—A General Landscape with a principal object in the foreground, the general landscape being in the nature of a background to the principal object.
4. Near View. Figure Studies. All views less than 100 feet distant and for general "snapshots" of figure studies, children and family pictures.

CONDITION OF LIGHT

9 a.m. to 5 p.m. (Summer Time)
Greenwich Time 8 a.m. to 4 p.m.

The figures given assume that the hour is between 9 a.m. and 5 p.m. If working earlier or later, or when in doubt regarding the classification of the light, expose as indicated for the next *duller* light. When in doubt as to the classification of subject, expose as for next *lower* subject classification. It is better to err on the side of over-exposure than on the side of under-exposure. When in doubt give the *longer* exposure.

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

SUBJECT	Brilliant		Clear		Grey		Dull		Very Dull		
	STOP	EXP.	STOP	EXP.	STOP	EXP.	STOP	EXP.	STOP	EXP.	
1. Open sea.	f.32	$\frac{1}{50}$	f.22	$\frac{1}{50}$	f.16	$\frac{1}{25}$	f.11	$\frac{1}{25}$	f. 8	$\frac{1}{10}$	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	$\frac{1}{5}$	f.6.3	$\frac{1}{5}$	
4. Near View.	f.16	$\frac{1}{25}$	f.11	$\frac{1}{25}$	f. 8	$\frac{1}{10}$	f.6.3	$\frac{1}{10}$	f.6.3	$\frac{1}{5}$	

The advantages of Anastigmat Lenses with apertures of f.4.5 and f.5.6 should be made use of when lighting conditions are extremely bad.

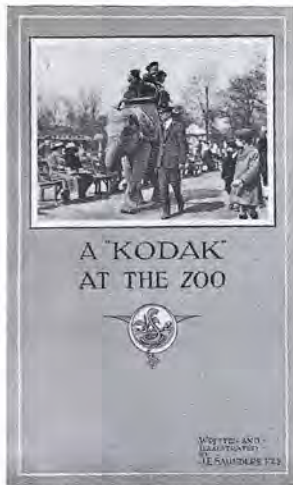
1. Open sea.	f.32 U.S.64	$\frac{1}{50}$	f.22 U.S.32	$\frac{1}{50}$	f.16 U.S.16	$\frac{1}{25}$	f.11 U.S.8	$\frac{1}{25}$	f.16 Brief U.S.16 $\frac{1}{4}$ -sec.	CLASS II. Autographic "Kodaks" "Kodaks" Junr. and Fldg. Auto. Brownies and V.P.K.'s with "Kodak" Anast. f.7.7 or R.R. lens,
2. Distant View.	f.22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

NOTE I. The smaller the "stop" the greater is the depth of focus obtained. The stop indicated in the tables should be used whenever possible but, if great definition is required for any particular subject, the "stop" may be closed down and the required increase in exposure given, each successive "stop number" requiring *double* the exposure of the preceding stop. Open the stop immediately after such exposures are made otherwise a day's "snaps" may be spoiled by excessive under-exposure.

NOTE II. "B" or "Brief" Exposures. For $\frac{1}{4}$ -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 $\frac{1}{25}$ th use a tripod or some efficient support such as an Optipod, a Kodapod, a table, etc.

NOTE IV. The photography of fast moving objects is not taken into account in this Chart. When this is required the highest shutter speeds should be used and the stop opened to the full.



A New Publication !

"A 'Kodak' At The Zoo"

By J. E. SAUNDERS, F.Z.S.

Nature lovers and amateur photographers both young and old will spend some enthralling times with "A Kodak at the Zoo."

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Aiming at a common bull's-eye

From the rough glass to the finished product the Kodak Anastigmat Lens is made by the same organization that makes "Kodaks." Obviously then, the lens expert works to fit a specific model of known capabilities in a specific size and with a specific shutter rather than cameras in general.

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