

# KODAK

A black and white photograph of a sailboat named 'BACH' with two people on board, sailing on the water with hills in the background. The sailboat is a small, single-masted vessel with a large, light-colored sail. Two people, a man and a woman, are on the deck. The man is in the foreground, looking towards the right, and the woman is behind him, also looking right. The boat is moving across the water, leaving a small wake. In the background, there are rolling hills and a small building on the left. The overall scene is peaceful and suggests a leisure activity.

# MAGAZINE

MAY 1932

PRICE TWOPENCE

# For Photographs illustrating "SPRINGTIME"

1st - £5 5 0      2nd - £2 2 0

3rd - £1 1 0

and Six Prizes of 10/6 each

Also the following "Try Again" Prizes will be awarded to competitors whose work is highly commendable but not in the ordinary prize winning class. Entries should not be specially addressed to this section of the competition

1st - 10/6      2nd - 7/6

Nine Prizes of 5/- each. Twelve of 2/6 each

Closing Date, Saturday, May 21st, 1932

## Future Competitions

No. 109 "New Angle Pictures"

Closing Date, June 21st, 1932.

No. 110 "Water," Closing Date, July 21st, 1932.

Please do not send entries to arrive more than one month in advance of the closing date.

## RULES GOVERNING THE COMPETITION

1. Entries must be addressed to Competition 108 *The Kodak Magazine*, Kodak Limited, Kingsway, London, W.C.2. If you would like us to acknowledge receipt of entries not to be returned, enclose a stamped, addressed post card which will be despatched *after the closing date*.
2. Competitors must be amateur photographers.
3. Any number of *unmounted* prints or enlargements may be entered, each *titled or numbered*.
4. The sender's name and address must be written on the back of each print in BLOCK LETTERS.
5. Provided the photograph was TAKEN by the competitor, it does not matter who has done the finishing.
6. Neither negatives nor correspondence should be sent with entries.
7. Coloured prints are not eligible.
8. Prints ARRIVING after the closing date will be disqualified.
9. The Editor's decision is final. No request to criticize winning or other entries can be entertained.
10. **COPYRIGHT, Etc.**
  - A. Prizes of one guinea and over. The copyright shall rest with Kodak Ltd., who, in consideration of the payment of the prize money, shall be entitled to possession of the negative and assignment of the copyright.
  - B. Prizes of half-a-guinea. The copyright and negative shall remain the property of the competitor, the winning print will become the property of Kodak Ltd., and may be exhibited, or reproduced once, without further payment. Kodak Ltd. shall also be entitled to make and use a lantern slide from the negative without fee.
  - C. Prizes of less than half-a-guinea. The negative and copyright remain the property of the competitor. Kodak Ltd. will be entitled to retain and exhibit the winning print.
11. **RETURN OF PRINTS.**
  - A. When a stamped addressed envelope or wrapper big enough to take the prints is sent with them AT THE TIME OF ENTRY, every endeavour will be made to return them, though this cannot be guaranteed.
  - B. Prints not returned are not wasted, they are sent to a Children's Hospital, where they give immense pleasure to the little patients, UNLESS YOU PARTICULARLY WANT YOUR PRINTS BACK. LET US SEND THEM.
12. **ONLY ENTRIES MADE WITH KODAK MATERIALS ARE ELIGIBLE.** The negatives must be on film manufactured by Kodak Ltd. Any make of camera may be used. The print or enlargement must be on a Kodak Paper.

## KODAK FELLOWSHIP NOTICES

### London

Sunday, May 22nd. "Windmill Walk" No. 16 to Meopham Green Mill and Cobham (of Dickens fame). An 11-mile ramble amid the finely wooded hill-country of North Kent in bluebell time. Meet Victoria Station, Platform 6, at 9.55 a.m. sharp. Special party tickets 3/3 each. Bring lunch, teas reserved. Please notify Mr. L. H. Stringer, 27 Ambler Road, N.4, by postcard, before the 13th inst.

Saturday, May 7th. City Ramble, "Robinson Crusoe's Land." A special ramble along the riverside. Meet either at Cannon Street Station 2.0 p.m. or Greenwich Pier 2.30, whichever more convenient. Leader, Mr. Kenyon.

Thursday, May 19th. **Monthly Discussion Meeting. Oak Room, Y.M.C.A., Tottenham Court Road, 7.30 p.m. Everyone welcome, bring friends.**

Sunday, May 22nd. "A Moated Grange." Another mediaeval jaunt in Kent. Meet Victoria Platform 5, 9.30 a.m. Passing Bromley South 10.12. Cheap day tickets to Sevenoaks, 3/-. Bring lunch, everyone welcome, especially beginners. Leader, Mr. Kenyon.

Saturday, May 28th. A special ramble in conjunction with Mr. J. E. Saunders, F.Z.S. Limited to the first twenty-five. Stamped addressed envelope (ld.) to the Leader, Mr. S. W. Kenyon, 62a Eynham Road, W.12.

### Manchester

Saturday, May 7th. "Hayfield Circular." To visit Stockport Corporation Reservoir. Fare 2/-, limited to first applications. Train 2.15 p.m., L.R. Leader, Miss Woolley. For full programme of future visits send stamped addressed envelope to Mr. Llew Boyle, 1496 Ashton Old Road, Higher Openshaw, Manchester.

### Barnet and St. Albans

Saturday, May 7th. To Two Waters and other beauty spots. Meet War Memorial 1.45 p.m. top St. Peter's Street, St. Albans. Teas reserved at 1/-, total fares 1/4. Friends welcome but if attending send postcard by May 5th to Mr. D. Gerken, "Northview," South Mimms, Nr. Barnet.

## CORRESPONDENTS WANTED

Miss E. G. Marshall James and Miss L. W. Dooley, of Y.W.C.A. Central Club, Great Russell Street, London, W.C.1, both desire correspondents and exchange of photographs with members. *Anywhere outside England.*

Miss Marion Lees, Leicester House, Bolton Lane, Ipswich, Suffolk. *Anywhere abroad.*

Mr. M. P. Kalsy, 103 Fairfield Crescent, Edgware, Middlesex. *France, Finland, Roumania, Central or South America.*

Please acknowledge every letter received.

## BE a BETTER PHOTOGRAPHER

MAKE EIGHT GOOD PICTURES PER SPOOL  
YOUR REGULAR OUTPUT

Every exposure you make is a potential picture, but it is only knowledge, backed with experience, which will make the difference between a picture—admired by all who see it—and a hopeless failure, a waste of time, money and effort. You do not know all photography can do, or how soon you may enter the ranks of "advanced amateurs," having the products of your camera hung in National exhibitions or reproduced widely in newspapers and magazines, until you have taken the

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PROGRESS SCHOOL OF PHOTOGRAPHY  
14 CLIFFORD'S INN, FLEET ST., LONDON, E.C.4



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Remember that no sugar has been added to "Ovaltine" to give it bulk and to cheapen the cost. Combinations of food substances containing a high percentage of sugar should not be compared with "Ovaltine." It would be easy to reduce the price of this preparation by adding sugar (which costs only 2d. to 3d. per pound), but this would not be compatible with the supreme quality which must be maintained for "Ovaltine."



## OVALTINE

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*Builds-up Brain, Nerve and Body*

*Prices in Gt. Britain and N. Ireland, 1/1, 1/10 and 3/3*

P779

## TO PHOTOGRAPHERS WHO HIKE

### TWO NEW PUBLICATIONS

Rambles in Essex  
Rambles in Hertfordshire

64 interesting pages of descriptive matter, maps and illustrations. Each book describes 12 walks. Price 6d. each.

### WALKS ROUND LONDON SERIES OF CARDS

Two-colour maps with full directions for ramble on reverse. Single cards 1d. In set of 12 1/-.

Rambles in Essex  
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### WALKING TOUR GUIDES

With maps and illustrations 6d. each.

Manchester District  
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**LONDON & NORTH EASTERN RAILWAY**

## Free Holidays



*at home or abroad!*

This year, as before, the Polytechnic Touring Association is offering splendid prizes for the best holiday snapshots. A Kodak ciné-camera, a Kodak hand-camera, and free holidays in England, Ireland, Scotland, and on the Continent.

In 1932, in addition to the usual continental programme, Polytechnic is arranging thrilling holidays all over the British Isles. You can read all about them, and about the Photographic Competition, in the 96-page 1932 Summer Programme. It's free! Send for a copy to-day!

**The Polytechnic Touring Association, Ltd.,**  
311(N) Regent St., London, W.1 Phone: Mayfair 8100

travel **Polytechnic**

# AN IDEAL VACATION FOR PHOTOGRAPHERS

Take a LMS Circular Tour Ticket and tour Scotland in the cheap, quiet and restful way the LMS provides.

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VOLUME 10  
NUMBER 5

PRICE 2d.

# THE KODAK MAGAZINE

LONDON

MAY,  
1932

**The Cover.** If last month's cover picture attracted attention by its beauty and photographic quality, our cover, this month's, will be striking because it is so full of life and action. Mr. W. A. Wallis, of Wollaton, is to be congratulated upon securing a picture so full of verve—particularly attractive to those readers who are yachtsmen or are interested in watermanship.

\* \* \*  
**Special Competition.** This month we announce on the inside back cover a special all-season Competition with a total prize list of £260. Pictures taken by our readers in any of the British holiday resorts mentioned in this announcement will be eligible, and in addition to the big prizes to be awarded next October, extra monthly prizes will also be given.

\* \* \*  
**Spread the News.** When you know of a good thing it is not fair to keep it to yourself. Tell your friends about our Competitions and about *The Kodak Magazine* itself. In the March issue I asked you to endeavour to get us new readers for *The Kodak Magazine* and in this way to increase its usefulness. The response has been most encouraging, and in this new season let us continue to combine and go on from strength to strength.

\* \* \*  
**Best Two-Pennyworth.** *The Kodak Magazine* is undoubtedly the best value for 2d. obtainable, and we feel that it would be more widely read if it were more widely known. You are in the best position to help by introducing us to your friends.

\* \* \*  
**Next Month.** Our Competition for June will be for New Angle Pictures, and in order to guide you I publish on this page a picture suggesting the type of thing we want. Bear in mind that a familiar subject photographed from an unfamiliar angle is the sort of entry to send, rather than an unusual subject photographed in any ordinary way.

## Between Ourselves

THE EDITOR'S PAGE



THE NEW ANGLE, an ordinary subject photographed from a viewpoint from which you often see it but never photograph it

**George Eastman.** There was only time for me to insert, last month, a brief notice of the sad passing of Mr. George Eastman, the man to whom we owe so much for the pleasure and interest we get from our hobby. This issue of *The Kodak Magazine* has been enlarged by four pages, which have been devoted to the story of the creator of amateur photography and his work, which I know you will read with the greatest interest.

\* \* \*  
**"Light."** We have just judged the March Competition, and have been greatly impressed with the ingenuity and originality of the pictures entered for this most interesting Competition. The entry was definitely smaller than usual, as was only to be expected, but the general standard of the pictures was very high. The winning picture on page 92 is a typical example.

\* \* \*  
**Holiday Suggestions.** A further announcement about our Holiday Suggestions Service—what it is and what it can do for you, appears on page 80. Please read this carefully so that you may help us to help you. The

response to this Service has been surprisingly great; there is no doubt that it is greatly appreciated by our readers.

\* \* \*  
**Let's Go.** I hope you will! Because the Kodak Operatic Society's production, "A Country Girl," will be the best show it has ever given. It is being presented at the New Scala Theatre (Charlotte St., off Tottenham Court Rd.) on Friday and Saturday, May 27th and 28th. There will be an entirely "Kodak" cast and chorus of over sixty, and a full West End Orchestra. If you have not seen "A Country Girl"—well, it's time you did! Tickets are available from J. M. Hoffmeister, Kodak House, Kingsway, W.C.2—all London Kodak Shops, and the Box Office, New Scala Theatre.

# Stars and their "Kodaks"

An Interview with

WINNIE MELVILLE and DEREK OLDHAM

By Jock Wightman

ILLUSTRATED BY PHOTOGRAPHS

TAKEN BY THEMSELVES



Derek Oldham



Winnie Melville

Stars though they are, those delightful partners, Winnie Melville and Derek Oldham, have none of that remoteness and detachment from human interests common to those the Astronomers study!

WHEREVER they appear, in great spectacular productions like "The Vagabond King," in Gilbert and Sullivan operas, on the variety stage—even on their gramophone records you sense it—there is vivid personality and a delightful atmosphere of genuine friendship. So you are not surprised to find that off stage—where their happy partnership is continued—they are interested in the things that interest the rest of us, their cottage in the country, holidays in Cornwall, their hobbies.

Winnie Melville's hobbies are gardening and photography, Derek Oldham's photography and—well, yes, gardening! Only since he took up photography seriously a couple of years ago it has occupied most of his spare time.

However, he appreciates gardening. "The garden provides such jolly back-grounds!" he explained. "Look at this—and this—and this," as he turned the album pages—"look at the variety of effects you can get by using different corners of the garden."

Derek is an enthusiast for photography as photography. He talks wisely of colour filters and lens apertures (not so easy to do as some people think!) and uses exposure meters and range finders. He takes literally thousands of snapshots—in addition to many Cine films.



Their favourite snapshot

Winnie says less about photography and leaves much of it to Derek, but when, not infrequently, she borrows one of his cameras she shows an uncanny aptitude for getting the picture she wants!

"As a matter of fact I was a keen photographer before Derek took pictures at all!" she said laughingly. "He caught his enthusiasm from me. I suppose I take as many snaps as ever, but his photography is on such a wholesale scale that my contributions to the 'family album' are almost lost in the deluge."

"Ah well!" he chimed in, "there may not be many pictures by you in the albums, but you must admit there are a fair proportion of you!"

And so there are. Derek Oldham is a good enough photographer to know when he is lucky in his subject!

"You at Blackpool," says Derek, turning a page.

"You," retorts Winnie, turning another, "in Cornwall."

"Cadgwith," says he, "what a gorgeous day that was!"

"Dress rehearsal at Drury Lane. Wasn't that first night a thrill! Even more so than usual!"

"The cottage. We must try to get down there again next week if it's only for a couple of days, Winnie."



Their beautiful cottage and garden at Sunningdale



"And there are the films!" said Winnie. "Dozens of them! Since Derek got his Ciné-'Kodak' he has been taking all his favourite subjects twice, 'still' and 'movie'!"

"Well, why not? It's a good idea," he retorted, "the movie shows some things so much better, and yet one wants prints of still pictures to give one's friends—and for the album."

"Oh, I don't mind your Ciné-'Kodak,'" she said. "I like it! In fact, I'm going to borrow it. I want to film *you* one day, when you are recording! Wouldn't it be fun to run the record and the film through at the same time?"

Derek and Winnie have four cameras, the veteran a No. 3 "Kodak," the latest a Ciné-"Kodak." It is a marvellous record they are building up, of world-famous stars, of personal friends, of stage triumphs and of jolly, unconventional holidays. All the fascinating, brilliant life and friendship that come to the famous, vividly recorded in prints and Ciné films.

It may not be the good fortune of many of us to record so full a life or one so varied, but we can all make our records interesting if we follow their example of photographing every-

thing that interests them.

Work and play, home and holidays, old friends and chance acquaintances, pictures taken indoors as well as outdoors, at night as well as by day, pictorial landscapes, atmospheric effects, jolly snaps of cats and dogs—there is no end to the subjects.

And Derek and Winnie will tell you this: that it is often the snapshot that you took almost casually, of a subject which you, perhaps, thought hardly worth a film, that you find eventually to be of the greatest interest and to give you the greatest pleasure. So do not "strap the film and spoil the record!"

From their own experiences, too, they would point out that to *make* a picture record is not necessarily to *keep* it, and that the latter is necessary! Negatives should be made *and printed* and the prints should be mounted in albums before they are lost! So, you see, their experiences in photography have been very similar to our own.

Next time you see Derek and Winnie on the stage or on the films, or next time you see delightful records—remember



Winnie with a friend



Winnie

Winnie Melville

Derek Graham



Derek

## OUR HOLIDAY SUGGESTIONS SERVICE

At the cost of only a penny stamp and post card you can obtain all the help and information you need to arrange your holiday this year.

A NUMBER of enquirers have, in effect, said "Please send me a suggestion for a holiday"—nothing more. This, of course, is not much help to us. We could make a suggestion but it might be a walking tour to a man with a wooden leg, or a cycling tour for a party including an old lady of eighty odd summers!

The real function of our service is to have sent to readers the particulars they want. We are in touch with holiday resort organisations, hotels, boarding-houses, travel agencies, railway companies, motor coach and steamer services, etc., and know who can best supply the information you want.

It helps us to help you if you will give as many details as possible. State, if you can, the date and period of your holiday, the number of people in the party and give some indication of your intentions. Are you taking a car or cycling, are you fond of walking, have you other interests—golf, fishing, dancing, climbing, etc.? If you want accommodation, which by the way we cannot undertake to recommend, let us know the type of establishment you want, how much you expect to pay and the number and kind of bedrooms you want.

Address your enquiry to:—*Kodak Magazine* Holiday Suggestions Service, 14 Cliffords Inn, London, E.C.4, and please let us know if you do not receive the required information within a fortnight (your enquiry will be acknowledged immediately).

### PICTURE TALKS FOR SCHOOLS AND LITERARY SOCIETIES

NO FEES — NO EXPENSES

*"The Wonderland of Photography" lived up to its title. Whether for a general or a photographic audience, the lecture is a masterpiece of its kind, both in matter and illustrations. Mr. Clarke is a born lecturer—eloquent, lucid, informative, witty."*

W. L. F. WASTELL, F.R.P.S.  
—THE AMATEUR PHOTOGRAPHER

This is one of a series of nine popular illustrated talks given by The Secretary of the Kodak Fellowship, who will visit England, Ireland, Scotland and Wales during the autumn and winter 1932/33. Engagements are being booked now, so send for a descriptive leaflet to Secretary, Kodak Fellowship, Kingsway, London, W.C.2.

Kodak Magazine

## "HOLIDAY SNAPSHOTS" COMPETITION

for the most appealing photograph showing some feature of scenic beauty or architectural or other interest with or without figures taken in or near any of the following resorts:

BOURNEMOUTH	BUXTON
ROTHESAY	BRIGHTON
COLWYN BAY	SOUTHSEA
MORECAMBE	WORTHING
SOUTHPORT	LEAMINGTON SPA
BLACKPOOL	EASTBOURNE
SCARBOROUGH	COUNTY OF CORNWALL
WHITBY	ISLE of MAN

### PRIZES

1st £50

2nd £20

3rd £10

Ten Prizes of £5 each  
and Forty Prizes of £1 each

300 Extra Monthly Prizes of 10/-  
(June, July, August, September and October)

353 PRIZES. TOTAL PRIZE MONEY £320.

Monthly closing date 15th, entries arriving after will automatically be entered for next month's prizes.

### FINAL CLOSING DATE, OCTOBER 15th

To be judged by the Editor of "The Kodak Magazine"

#### RULES GOVERNING THE COMPETITION

1. Entries must be addressed to "Holiday Snapshots," *The Kodak Magazine*, Kodak Ltd., Kingsway, London, W.C.2. Entries cannot be acknowledged.
2. Competitors must be amateur photographers.
3. Any number of prints or enlargements may be entered.
4. Every print must bear the name and address of the entrant in ink in block letters and also the name of the resort in which it was taken.
5. Entries must be taken by the competitor but may be finished by any Kodak dealer.
6. Neither negatives nor correspondence may be sent with entries and the Editor's decision is final.
7. Entries arriving after the final closing date will be disqualified. Entries received too late for a monthly competition are automatically eligible for the next month's competition.
8. The negative and copyright of all prizewinning photographs will become the property of the resorts which they illustrate.
9. After judging entries will be forwarded to the authorities of resorts which they illustrate for examination. Any that are required for reproduction by the local authorities will be paid for by them at their usual rates subject to approval of the entrant. As photographs cannot be returned stamped addressed envelopes should not be enclosed.
10. Three hundred monthly prizes of 10/- each will be awarded from June to October inclusive and a selection of the winning pictures will be published in *The Kodak Magazine*. The main prizes will be awarded after the closing date and ALL entries, whether successful in winning monthly prizes or not, will rank for judging.

Entry implies acceptance of these conditions.





WRITING A LETTER  
(Reproduced by permission from "In Lotus-land, Japan.")

By Herbert G. Ponting, F.R.P.S.

# THE MOTOR GIPSY

Your holiday this summer !

The Kodak Magazine Holiday Suggestions  
Service suggests—Caravanning.

By HELEN ROSE



## CARAVANNING IN THE NEW FOREST

An example of "the picture within a picture."  
The upper illustration is an enlargement of a  
small part of the lower picture.

*Photographs by Bertram Hutchings*

THE heart of an Englishman beats high at the sight of the open road. At one time all roads led to Rome—to-day they may lead us to the secret heart of our own country, to the faery lands of our own green shires and shores.

The open road invites all traffic, from the solitary foot-traveller to the gay and boisterous motor coach, but perhaps the most authentic thrill comes from gypsying—the real spirit of the caravan.

It appeals to the pioneer spirit of the English people. For at least we are not sybarites. We are the folk of the open road: ours the open air and sunshine. I can think of no more enchanting holiday

than a caravan one. It is so absolutely different from our everyday life. There are no set places for supping and sleeping. We need not end our day in the ambiguous dining room, nor begin it in an hotel bedroom. We are on our journey all the time. We are masters of our house. We may take the coast road, or the road that leads to the woods and forests. We may trek among country villages or across the spacious moors.

There will always be some farm where a kindly farmer will allow us to pitch our tent or rest our caravan for a night or so for a few shillings.

A slight sense of suspicion may lurk in the more luxurious hearts. "Does one sleep on the grass?—and eat cold meat out of tins?" Not at all. The



Interior of a "Winchester" trailer caravan



On the high road. A "Car Cruiser"

modern caravan—whether horse or motor—has beds as comfortable as any at home. They are cunningly and compactly arranged, so that none need sleep under the stars unless he or she desires. As for eating out of tins! Well, the modern caravan has its own tiny kitchenette. All but the epicure can be most savourily fed!—and washed, too; for there are little washing sets, and even, in some of the more luxurious, a bath let into the floor of the caravan.

But enough of these creature comforts. We shall come to no harm if we wash less, or eat less. The caravan holiday is not for those who yearn for piers and promenades, for hotel lounges and tennis courts.

It is for the man and woman who want to make a "getaway" from the drudgery of everyday existence. It is for those who want to pass the hours lazily, rolling through God's own country; for those who like to sit on the caravan steps, smoking or idling, drawing up when appetite urges, or a beautiful spot invites, for a roadside meal. It is for those who want to wake to a fresh and dewy world at morning, and to sleep with the sweet smells of earth and trees in the nostrils.

If we decide to travel by horse caravan, our journey will be slow. We shall see less of the country as a whole but more of it as a part. We shall not lose the beauty of a single hedgerow; it will be the most completely lazy kind of holiday ever dreamed of.

In a motor caravan we should be able to visit more places without undue haste. Remember that phrase "without undue haste," for the whole joy of caravanning is to "go slow." We may linger to take photographs of unusual and beautiful "bits," to return with a rich



The crew of a "Car Cruiser"

harvest, and our caravan will still be jogging slowly along, ready for us.

Should it be wet—well, we are under cover, we can read our papers and books, we can play a game of cards, we can sing to the portable gramophone, just to show that we are not real gypsies—until the sun comes out.



Left. A Hutchings caravan in the Vale of Llangollen.

Above. An Eccles caravan beside the Roman Arch at Orange.

Right. On tour in the South of France—an Eccles caravan.





# FILM YOUR SPORT

The Ciné-"Kodak" can record your triumphs and happy memories. It can analyse your play and show you where you go wrong.

## No. 1. TENNIS

By Edward Gilfoy



Happy groups which make excellent panoramic shots. One after another the well-known members of the club flash on to the screen—not forgetting "Prince" the popular mascot.



YOU remember the Club Tournament last season, when you played rather well? Yes, of course! But do you remember the incidents and excitement of the game? A Ciné-"Kodak" could have made a permanent living record of those strenuous and exciting moments. Again, look at the happy group at the net reproduced above—what a fine subject to panoram. I used about 30 feet of film on this, but it was well worth it. The film was shown at the Club Dinner, held just before Christmas, and the

roars of merriment as one after another close-ups of popular members flashed on the screen, each with his or her own characteristic expression and, perhaps, comic grimaces, amply repaid me both for the time and money spent on the "shot."

But it is in analysing your play that the Ciné-"Kodak" does its most useful work. Perhaps your backhand stroke is a little weak; get a friend to film you while making the shot. The film record will show you more graphically than is possible by any

other method just why your stroke is weak. When projecting, slow down considerably, not ideal slow-motion, admittedly, but it will analyse your strokes most successfully. Perhaps your foot-work was wrong or your body was placed wrongly, so that your weight was not behind the shot. Next time you make a backhand stroke you will know what to correct and it will not be the fault of the Ciné-"Kodak" if your backhand stroke is not soon as strong as your forearm drive.



A High Forehand Volley



On the Base-line

## EIGHT ON ONE

"VERICHROME" FILM AND

"Right off the reel", eight snapshots which are also pictures taken within ten minutes and without the photographer moving more than a few paces. The exposure for each was  $\frac{1}{2}$  second at  $f/11$  and the pictures were taken at 9 a.m. when most people were thinking about breakfast rather than photography.

At Scarborough, where the pictures were taken, the sun rises over the sea, but by mid-



## PICTURES SPOOL

A SIX-20 "KODAK"

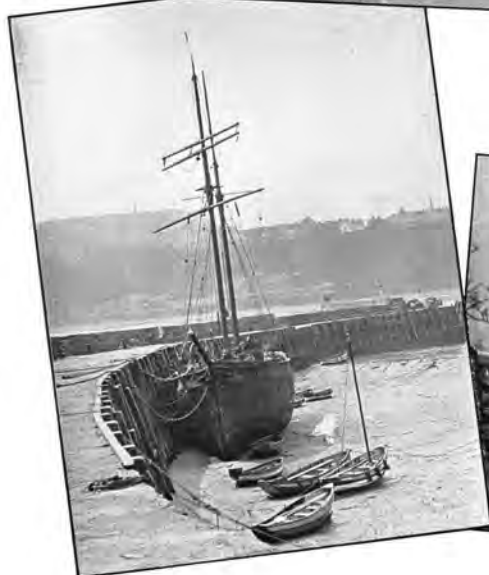
day it is too high in the heavens to produce the beautiful brilliance on wet sands seen in these pictures, while in the evening they are shaded by the cliffs. So it is the early riser who gets the best pictures.

Apply another object lesson of these snapshots to your holiday pictures: let your camera look upwards and downwards as well as along the level and you will find you can get variety, beauty, and novelty into your pictures.



By C. L. CLARKE





NO matter what kind of photographer you are, or what apparatus you possess, there are subjects in Scarborough to suit you. Are you a serious-minded antiquarian, with a passion for photographing old stonework? The castle and church will keep you busy for a while.

A lover of landscape, perhaps? You have unlimited scope here. Or are you just a "happy-snapper," fond of plenty of fun and of recording that fun with your "Brownie"? Well, with the donkeys and the bathing pool, the pleasure steamers, the ice cream stalls and the miniature railway, that "Brownie" is going to work overtime.

The dominant feature of Scarborough is the castle hill. The bold outline of this huge promontory, crowned by the rugged shell of the mediaeval castle, is visible from almost any part of the district. Photographically, it is an everlasting subject, for there are so many viewpoints that it seems impossible to exhaust them.

Changes in the weather conditions reveal new guises and nightfall adds a touch of mystery to its outline. Night photographers find the castle a good subject as in the season it is floodlit. Using "Verichrome" film, three minutes' exposure at *f*11 is ample.

The coastline north and south of Scarborough consists of numerous bays and high cliffs. I usually contrive to approach the town by way of the coast road from Filey. Most of the way, the road runs close to the cliff edge, and a series of superb views of the rugged coastline gives a delicious foretaste of joys to come. Walkers who are fond of the wilder type of scenery will find a happy hunting ground in Carnelian bay, just south of Scarborough, and at low tide striking views may be had by scrambling among the boulders at its southern extremity. A word of warning: carry your "Kodak" in a sling case, or you may damage it. Anyway, you will need both hands free for the

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RBOROUGH

7. Sheldon

and spreads in a huge semicircle from south to north of the castle hill. Good general views of the old town and harbour can be obtained from the castle. The same place provides a fine panorama of the coast-line in either direction. I do not advise photographing these, however, as the resulting pictures are disappointing owing to their very small scale. At the foot of the hill, the marine drive receives the full force of the sea, and in rough weather is a great place for huge waves and columns of spray. In calmer times it is a favourite spot with anglers of all ages and good angling studies can be secured.

Another fine vantage point is Oliver's Mount, a wooded hill overlooking the south side. On its summit is a plain obelisk—the war memorial. Its base makes a better subject than the whole of it if suitable figures can be introduced.

I have left no space to tell of the old harbour, the drifters, the lighthouse (its wartime damage now repaired), the fisher lasses and the stacks of barrels in the herring season, the Spa, the wonderful gardens, and the necklace of twinkling lights that Scarborough dons at dusk. All I can say is—come and see them for yourself, and bring your "Kodak"!

scrambling part of the business. Scarborough itself is really two towns in one. The old part was the original fishing town, huddling near the harbour under the shelter of the castle hill. Its quaint, steep streets, provide abundant material for the camera. The newer part surrounds the older,



THE PICTURES. 1. A Peep through the Castle Wall. 2. The Spa. 3. At Low Tide. 4. On a Winter Afternoon. 5. Unloading Fish. 6. The Church on the Hill. 7. On a Misty Morning. 8. South Bay, on a misty day. 9. In the Italian Gardens.



# GEORGE EASTMAN

## THE MAN AND HIS WORK

THE STORY OF ONE OF THE OUTSTANDING PERSONALITIES OF HIS GENERATION. GEORGE EASTMAN WAS THE CREATOR OF AMATEUR PHOTOGRAPHY AND BUILDER OF A GREAT BUSINESS ORGANISATION, AN INVENTIVE GENIUS, A PHILANTHROPIST WHOSE GENEROSITY ENRICHED THE WORLD, A LOVER OF THE ARTS, AND ABOVE ALL A MAN WHOSE COURAGE AND PERSONALITY WON THE LOVE AND RESPECT OF ALL THOSE ASSOCIATED WITH HIM.

GEORGE EASTMAN'S last message was addressed to "his friends." Who were they? Rather a small circle, considering his eminence, if you take the word literally.

But in the wider sense, not only all who are likely to read these words, but all the millions whom he benefited by his brilliant inventions and developments and by his unsurpassed philanthropy.

His work can be summed up in the four words—"he made film photography." But it is impossible to visualise quickly or describe in less than a large volume all that those four words mean.

When George Eastman, at the age of 23, took up photography as a hobby in the year 1877, photography was a complicated craft, practised by a small body of professionals and scientific amateurs. When, on March 14th, 1932, George Eastman died at the age of 77, he left photography, including cinematography, a world power, a main feature of modern civilization. This is the *photographic* age. It would hardly be too much to say that it was George Eastman who made it so.

### His Start

From the very first he seems to have foreseen the vast possibilities. The year that he took up photography was also the year in which the first dry plate was marketed in England. Two years later Eastman was in England selling a machine for coating dry plates of his own invention.

In 1880 he started his own dry-plate business, and while working night and day at this and facing nerve-racking crises due to the unreliability of the early processes and raw materials, he conceived and began to carry out his great idea of supplying the world with a really practical *flexible* base on which to coat photographic emulsions. He succeeded in 1885, with his first paper film negative, which made possible, in 1888, the first "Kodak."

The No. 1 Kodak, as it was called, was loaded by the makers with a spool for one hundred pictures,

all of which had to be exposed before the camera was returned to be unloaded and the paper film developed, oiled to make it transparent, and printed by experts. Yet the famous slogan "You press the button, We do the rest," swept the world.

### His Greatest Achievement

Continuing his experiments, with the help of a clever young chemist, Eastman finally achieved his *transparent flexible base*, the photographic film, by the method of dissolving gun-cotton in wood alcohol. That was in 1889, the year of the birth of film photography. A distinguished body of experimenters in motion pictures, in particular Thomas Alva Edison, hailed the new product as the thing for which they had been waiting. By 1896 the modern cinematograph was launched on the world.

Eastman surrounded himself with the finest technical experts and appliances and the subsequent history of his enterprises is that of invention after invention, each making photography more simple, more attractive, more certain and less expensive.

The Folding Kodak (in 1889), daylight loading film (1891), daylight developing (1902), non-curling film (1904)—these were only a few of the best-known developments achieved under his guidance. Concurrently, the Kodak organisation was extended to cover the whole world.

Some years ago, warned that he could no longer expect good health, Eastman handed over the direction of his world organisation to successors appointed by himself. His work has been continued since then with the same skill and success on his own lines.

### His Character

George Eastman avoided personal publicity. He seldom talked about himself and many of his fabulous gifts were made anonymously.

Only son of the head of a commercial college in Rochester, N.Y., Eastman was of English ancestry. In 1868 he went to work at three dollars a week and



MR. GEORGE EASTMAN

*Portrait by his late friend and employee—N. E. Luboshez*





Left—A Snapshot taken on the Rock of Gibraltar during a Mediterranean cruise in 1889 by Mr. Furley Lewis, F.R.P.S., with a No. 1 "Kodak," the first roll film camera. This picture was taken on Mr. Eastman's original paper film which had to be oiled before the print could be made.



Right—Another of Mr. Furley Lewis' early pictures taken on the first celluloid film introduced by Mr. Eastman in 1890

at the end of the first year he had saved 34 dollars.

Throughout his life he displayed two characteristics which never left him : commercial honesty and technical integrity. He would never put out work which did not satisfy him, even if it would bring immediate profit and when, one disastrous year (1881), owing to a fault which he could not discover, quality went out of his plates, he took back from the distributors every unsold plate and replaced it.

Eastman was always ready to purchase at whatever price was necessary the services and copyrights which he deemed essential to his plans. Unbiased, he chose his closest colleagues regardless of nationality or class ; not a few went to him from Britain, including the brilliant British chemist, Dr. Kenneth Mees, now head of the Eastman Laboratories at Rochester, the largest in the world, to obtain whose services he purchased the old established firm of Wratten & Wainwright Limited, of Croydon.

He was a model employer, one of the first to realise the wisdom of paying good wages ; he cared for his staffs in the

most comprehensive way, including profit-sharing, share gifts, pension schemes, medical attention and life insurance.

After he had made his great fortune he showed himself in a new character as a patron of education and the arts, particularly music. Of his benefactions, amounting to over £15,000,000, the majority were for educational purposes. Two of his best known and most recent gifts were a £200,000 Dental Clinic to London, and an Anglo-American visiting Professorship at Oxford.

Few men have ever worked harder with less misdirected energy than George Eastman, few men have been so uniformly successful and so universally respected, few men have made better use of the powers they possessed and of the power they attained. His death, on March 14th, 1932, at the age of 77 was the result of ill-health and nothing else. There is every reason to believe that he died in the possession of that which he himself often declared to be one of the secrets of a happy life—a quiet mind.

The latest "Kodak" for the 1932 Season, SIX-20 "Kodak", self erecting, neat, compact, modern, efficient.



The first Folding "Kodak" introduced in 1890



The first "Kodak", 1888, with its inside removed showing the roll of film for a hundred exposures



## What Mr. Eastman's genius has done for British Workpeople



### Kodak Works, Wealdstone, Middlesex, England.

It is now over 40 years since the Kodak Works at Wealdstone were first established. From small beginnings they have grown until now they comprise 80 buildings, with floor space of approximately 16 acres, and employ over 2,000 British workers. Altogether in its factory and distributing organisation Kodak Limited gives employment to over 4,200 British workers.

At the Kodak Works are made "Brownie," "Kodak" and "Hawk-Eye" cameras, Cine-"Kodaks" and "Kodascopes," Cine Film, X-Ray Film, "Velox," "Kodatone," Kodak Bromide Papers and other Kodak Printing Papers both for home use and export. Kodak Limited is one of the largest private purchasers of metallic silver in the British Isles.

## "LIGHT"—The March Competition

### THE WINNER AND PRIZE LIST



LIGHT AS A FEATHER

**First Prize—£5 5 0:** J. Dimmock, High Bank, Hale, Cheshire,  
(See picture above)

**2nd Prize—£2 2 0:** Miss Flora J. Baxter, 36 Craigview Terrace, Stirling.

**3rd Prize—£1 1 0:** John Thomson, 31 Springbank Road, Newcastle-on-Tyne.

*Six Prizes of 10/6 each:* A. D. Wright, Hall Green, Birmingham; W. Lawrence, Warrington; A. C. Schroeder, Anerley; Chang Shih Cheng, Singapore; Mr. K. Stenson, Portsmouth; Sorab J. Kharegat, Bombay, India.

#### "TRY AGAIN" PRIZES

*First Prize—10/6:* Robert F. Legget, Montreal, Canada.

*2nd Prize—7/6:* Molnar-C. Pal, Budapest.

*Nine Prizes of 5/- each:* Mr. B. C. Walker, York; Miss L. M. Hopper, Scarborough; Master K. Raghavachary, Vizianagram, India; E. W. Parsons, Tufnell Park; Robert A. Liddle, Walthamstow; C. F. Baldry, Hitchin; E. Boaden, Jud Prahova, Rumania; R. K. Mehta, Allahabad, India; D. S. Macnutt, Horsham, Sussex.

*Twelve Prizes of 2/6 each:* G. A. Harvey, St. Leonards; Mrs. J. P. Ryde, Loughton, Essex; Miss W. S. Harris, Redditch; J. C. Perrott, Bristol; M. K. Daljitsingh of Idar, Gujerat, India; Miss E. I. Jordan, Eastbourne; W. Spencer, Runcorn; W. A. Douie, Belfast; E. G. Gardner, Firth Park, Sheffield; Mr. W. Ford, Scarborough; Kamdin A. Bharucha, Bombay, India; H. Baden Oates, Newquay.





Blue Tit and May Blossom

**I**N the quest of these pictures happy hours can be spent wandering fields and winding lanes to the accompaniment of the songs of birds, or walking the scented woods where primroses and wind flowers grow. At almost every turn some pleasant scene or

beauty spot will attract your attention and your camera. Apart from rich fields of photographic opportunity in the wild, is the store of more familiar subjects near at home. Gaily tinted orchards with their blossom-laden boughs, and gardens, bright



Chaffinch on an orchard bough



Foxgloves in their natural setting



A border of tulips



Group of crocuses



"When we go gathering—"

with hosts of golden daffodils and other spring flowers, offer infinite variety of charming subjects for the camera.

In photographing a good stretch of flower-carpeted woodland or a long border of golden daffodils or other flowers in the garden, depth of focus must be considered. To get both near and distant flowers in focus it will be necessary to close the lens stop to  $f/16$  or  $f/22$ . This will necessitate the use of a tripod, a "Kodapod" or other support for the camera, and a time exposure of  $1/5$ th to one second, according to time of day and strength of light.

A fairly calm day when light clouds obscure the sun is ideal for these springtime studies, and side lighting in most cases is best, as it gives good modelling to the flowers.

To obtain a close-up of a plant or cluster of flowers, such as my study of daffodils, the camera is placed low on a tripod. The focus should be on the near flowers and the lens aperture should be quite small, say  $f/16$ , so as to bring the whole group into sharp focus. A light filter should be used and full exposure given, to obtain the best result.

A branch of blossom makes a charming study if it can be arranged with a suitable background. With the branch side-lighted and the background in shadow, use a fairly wide aperture, so as to throw the background well out of focus; the

blossom will then stand out in bold relief in the photograph.

The successful portrayal of birds is a subject which really requires a lengthy article, but the picturing of their nests and eggs can be treated as a still-life subject, and the remarks about flower close-ups apply equally to this work. For these close-up subjects it is necessary to use a Portrait Attachment on your "Kodak" or "Brownie" and a circle of Wratten K1 Gelatine filter can be slipped inside the cell.

As little natural cover as possible should be moved from the nest and it should be tied back to allow an uninterrupted view, afterwards being replaced in its normal position. It is essential to have good, sharp focus, especially if enlargements are to be made, and this can be obtained by using a very small stop.

In the early days of Spring, along hedgerows and in woods, birds frequently make their nests in exposed situations, and it is not a difficult matter to obtain really good pictures with a minimum of trouble. Sometimes a bird will build its nest in the branches of a flowering bush or by the side of a flowering plant, making an exceedingly charming study.

The high speed of "Verichrome" film, with its fine sensitivity to colour, makes it an ideal medium for use in the portraying of these dainty spring subjects.



Close-up of daffodils with a background of grey card



Sparrows investigating apple blossom



Garden furniture completes the picture

[Dryad photograph]

# Kodak Fellowship News

**Y**OUNG and healthy organisations have growing pains, and branches of The Kodak Fellowship are no exception!

Whilst visiting some of our liveliest branches during the autumn and winter I learned that leaders, secretaries and committees get their full share of criticism. If you have any helpful suggestions for improving your own branch, please make them at the proper time and place, always remembering how much time, forethought and energy your leaders put in to provide you with a varied programme and sometimes a fine meeting place at almost nominal cost.

## Our Policy

The Kodak Fellowship has always existed to promote understanding and mutual helpfulness amongst *photographers* the world over. We are not out to provide hiking clubs, social clubs, or even purely photographic societies, but a Fellowship of all three with photography as the main purpose, based on good feeling.

It will be generally agreed that our new blazer badge is better in every way, being bigger— $3\frac{3}{4}$  inches wide—simpler in design and more distinctive in colour. The Badges as illustrated can be supplied in two qualities, 1/- or 2/- post free, the design and colours being identical. In the 2/- badge silk and "gold" wire, with similar colours, is used.

At York Mr. W. Farnsworth, 34 Acomb Road, has started a photographic society and branch of the Kodak Fellowship. At Keswick Miss A. Furness, The Little House, Manor Park, is starting a branch, and will welcome all keen photographers in the district to help in arranging a summer programme. From Liverpool comes another request for a city branch; we have a big membership but

we need a leader. Every help and encouragement will be given from this end.

Members at Carlisle should join the recently revived photographic society, where they will be very welcome. The secretary is Mr. C. W. Dalton, Commo, Whiteclosegate, Carlisle.

If you can enrol some new members, send to me for a supply of forms. The more members there are in a branch, the easier it becomes to produce attractive programmes, and to obtain facilities for meetings.

## A Variety Programme

Some very enjoyable social events marked the end of the Winter season, and now outdoor events fill the bill. This year another Kodak Fellowship film will be made. The weather prevented a really 100 per cent. attractive film being produced last season, but by starting earlier and by taking shots only when the weather is fine and attendances good, a most attractive film record should be possible.

Notices for May will be found on the inside front cover. At most branches programmes have been arranged and published for the coming months. From Colne, Mr. Beck, 7 Dale Street, sends me a very neat and comprehensive fixtures card containing arrangements until October. In London, Mr. Kenyon's monthly print discussion meetings are an established success. *You* are invited, with friends, on Thursday, May 19th, 7.30 p.m., in the Oak Room, Y.M.C.A., Tottenham Court Road.



OUR NEW BADGE. Dark green ground,  $3\frac{3}{4}$  ins. wide, scarlet letters, yellow camera. 1/- each post free, or in silk and "gold" wire, 2/-

How to Join. Send 6d. Postal Order (or stamps for Great Britain) for badge and certificate of enrolment to The Secretary, Kodak Fellowship, Kodak House, Kingsway, London, W.C.2.



# RUFUS H. MALLINSON'S UNRIVALLED COURSES IN FREE-LANCING

Every amateur photographer unwittingly takes photographs which are suitable for periodicals, especially weekly papers. By taking a course with Mr. Mallinson he can sell these, and learn how to find subjects throughout the year.

The demand for membership in Mr. Mallinson's Courses has probably broken all records in Postal Tuition, thus enabling him to add greatly to the value of his Courses in several ways. The number of set Lessons is now **Twenty-five**, and the period of Tuition and Collaboration covered by the fee is **Twenty Months**. **Special Lessons** on fugitive topics are also sent out when called for, and **Fortnightly News-Sheets** containing particulars of the latest calls for photographs, changing slants, new periodicals, new competitions, and private requests for photographs, are sent throughout the Course to all members.

Mr. Mallinson remits cheques in full to his members when he writes articles round their photographs, and his members' work is appearing **regularly** in about sixty-five periodicals, exclusive of work sent abroad. His list of membership contains some of the best-known photographers in Britain, and writers and photographers living in every part of the world.

If you wish to augment your income, to keep your hobby running without expense, to earn the cost of your holidays, to buy more luxurious apparatus, and enjoy a twenty-months' stimulating Course in this fascinating pastime, do not delay writing for particulars, for by joining now you get in two summers to one winter.

Mr. Mallinson's book, "Free-lance Journalism with a Camera" (published by British Periodicals Press, 19 Corsitor Street, E.C.4, at 3/10 post free) forms a background for the Courses. This book contains over 80 photographs, and will interest the very beginner.

## EXTRACTS FROM RECENT LETTERS AND NOTICES :

Sept. '31. The Editor of "The Kodak Magazine" says:—"Mr. Mallinson knows his job. He knows free-lancing inside and out and has a remarkable knack of imparting his knowledge. Also the service he offers—in addition to the printed lessons, etc.—must be invaluable to the beginner. I was deeply impressed both by the thoroughness with which he tackles the job of showing the camera-user how to make his hobby pay, and by his infectious enthusiasm for the subject. I defy anyone to take this Course and not become immensely interested in free-lancing. And as a vivid interest is a first essential of success, that is a fine foundation."

March, '32. The Editor of "Snapshots" says:—"On many occasions I have recommended the Course on Profitable Free-lance Photography, conducted by Mr. R. H. Mallinson, to readers who have wanted to make their hobby pay. The value of this recommendation was brought home very forcibly just recently, when in one week two readers came in personally, and told me of the success they had obtained under Mr. Mallinson's tuition."

"The first had, in eight months' tuition, made over £150 out of his hobby, including £50 from a set of dog pictures which Mr. Mallinson had helped him to place in America, a market which would never have occurred to the reader himself."

"In the second case the student was advised, in his first lesson, to take a much-photographed new building in a particular way, and to submit it with an article to a certain paper. Not only was the picture and article accepted immediately, but the publication brought the photographer in touch with the architect, who commissioned further prints, and held out the probability of further work in the near future."

16/11/31. "Those heads of mine, now numbering two-and-a-half dozen prints, are romping away. I am amazed."

3/12/31. "I cannot keep pace with the demand for my series of puppy photographs. They are selling all over London, some several times a week. Excellent fees. Calendars, *Evening Standard*, *Queen*, *Amateur Photographer*, *Child Education*, *Bystander*, etc., etc. My compliments to you."

7/12/31. "I have sold sixty-three pictures of the subject you recommended, in eight days. Can you beat it?"

7/12/31. "Yes. I closed with them for five short articles at Ten Guineas."

7/12/31. "I am making a three-figure income from work done only on Saturdays and Sundays. Makes me squirm to have the seven days free."

29/2/32. "Yes, I sold it all right. What a lovely title you tacked on."

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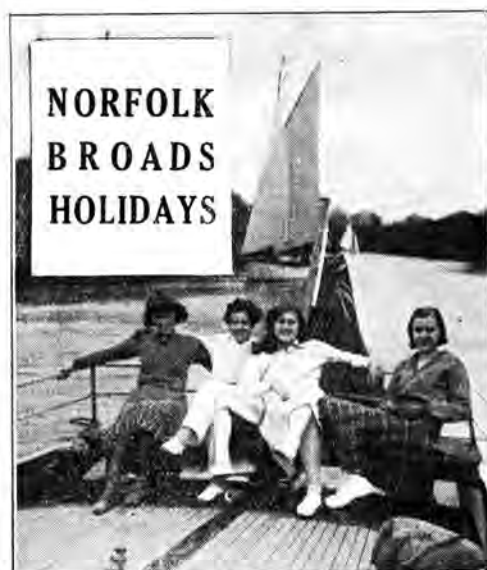
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BOURNEMOUTH

### COTFORD HALL

PRIVATE HOTEL, KNYVETON ROAD

'Phone - 3332 Bournemouth 'Grams - Cotford Hall, Bournemouth

Hint No. 1. Visit Cotford Hall.

It is situated on the beautifully wooded East Cliff.

Nearly three acres of well kept grounds.

Tariff forwarded immediately on application.

Suitable Spot for Snapshot competitors' sojourn.

Freedom and liberty is our motto.

Our constant aim is the comfort of our visitors.

Recommended for reliability and service.

Your visit will be a happy one.

Our earnest endeavour is to make it so.

Unrivalled position among the pines.

Restful and peaceful surroundings.

Hot and cold running water in all bedrooms.

Our food and cooking are excellent.

Lovely garden amidst the beauties of the pines.

Ideally situated for a delightful holiday.

Don't delay any longer. Write at once.

An artistically printed guide to Bournemouth sent gratis.

You will enjoy your holiday at Cotford Hall.

The proprietors have recently purchased the house next door. This gives the grounds a frontage of over 300 feet.

Under the personal supervision of the Proprietors.

MODERATE TERMS

"TENERIFFE" Southbourne Rd.  
2½ Guineas

"IVANHOE" Grosvenor Gardens  
3 Guineas

Central but remote from traffic noises. Best English catering and assured comfort. Ideal for small parties to whom special facilities and terms are offered.

KODAK FELLOWSHIP MEMBERS AND  
COMPETITION ASPIRANTS PLEASE  
NOTE

Write for respective tariffs, post free.

"ARLEY GLEN," Select Private Hotel

111 West Hill Road, West Cliff.

Telephone and Telegrams—Bournemouth 4043

Excellent position for all entertainments, shops and Beauty Spots. 2 minutes sea. Refined and Home-like. Good food, daintily served. Separate tables.

TERMS FROM 2½ GNS. PER WEEK

Tariff on application to Resident Proprietress, Miss K. M. MAITLAND



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Cook's Handbook for the British Isles.  
160 pages in photogravure, profusely illustrated.

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