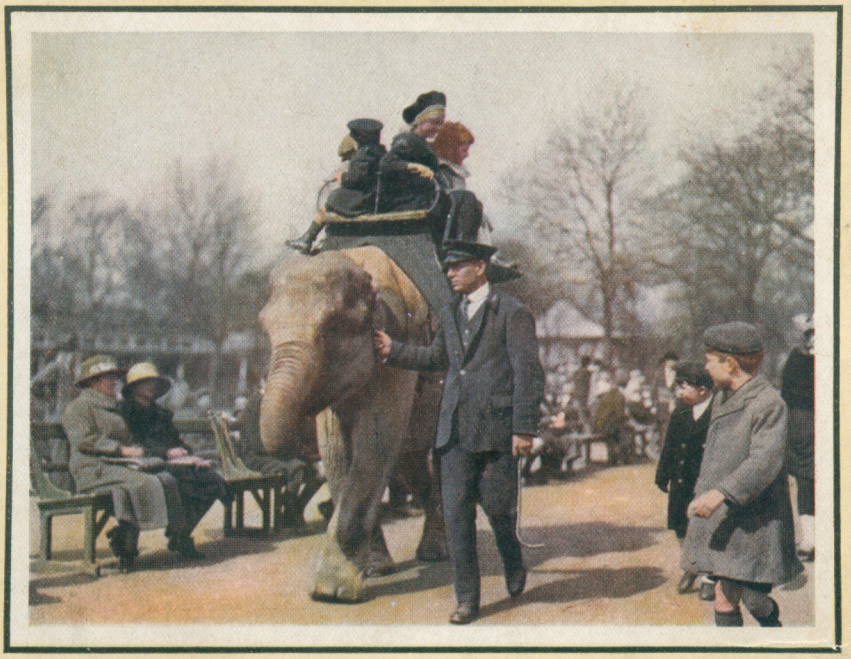


A "KODAK" AT THE ZOO

Price . .
Sixpence

WRITTEN AND ILLUSTRATED BY....
J.E.SAUNDERS, F.Z.S.

A "Kodak" at the Zoo

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

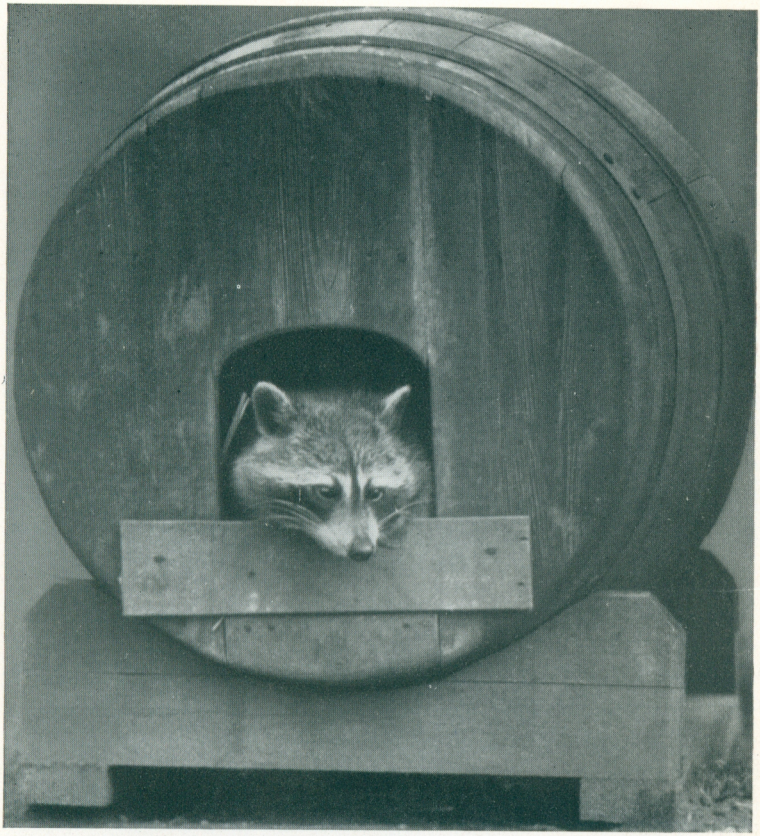
with

A few useful hints for the Amateur Photographer

Illustrated with pictures taken by the Author with Kodak Cameras on Kodak Film and developed in Kodak Developing Tanks

Kodak Limited,
Kingsway, London, W.C.2.

LION ("SAMSON")



RACOON

A "KODAK" AT THE ZOO

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

WITH PHOTOGRAPHS BY THE AUTHOR

THE Zoo is the richest field in all London, possibly in all Great Britain, for the amateur photographer. It is full of subjects which make interesting and fascinating photographs. Some of them it

WOLF (" BENA ")

is true are hard to take, but others are easy; and, in many instances, the easy ones make the prettiest pictures.

Everyone who owns a " Kodak " should take it to the Zoo, for here he can get pictures which will win pride of place in his album. It does not matter whether the " Kodak " is the dainty little V.P.K. or the Brownie, simplest of instruments, or one of the more elaborate cameras such as a " Kodak " Special or a Graflex. Rightly handled, any one of them will secure a fine array of photographs.

Hand Cameras Welcomed. So much is the amateur with his hand camera welcomed that there is a Dark Room provided at the Zoo for the use of visitors who may want to change plates or adjust anything that may go wrong with a loaded camera. This is next door to the Wolf House and the Keeper in charge of the Wolves has the key.

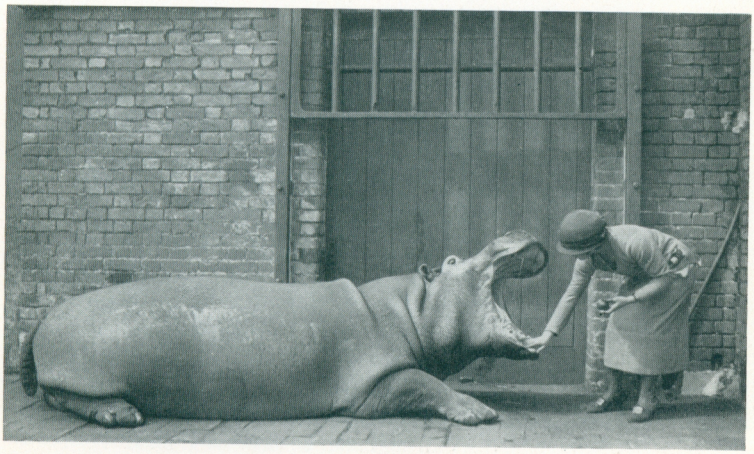
There is no rule against photography in the Zoo, but the photographer must not attempt to use a Flashlight Apparatus or take a Cinematograph Camera into the Gardens.

There is a regulation which stipulates that a permit (costing 2/6 for one occasion or 10/- for the year) shall be obtained for the use of stand cameras or any camera of larger size than quarter-plate, but, as a matter

LLAMA AND CARRIAGE

of fact, it is not too strictly enforced in these days, and the owner of a postcard sized hand-camera is not often, if ever, challenged.

There are, obviously enough, decided objections to the use of large



HIPPOPOTAMUS (" BOB ") AND A FRIEND

stand-cameras with tripods at a public resort like the Zoo—they can easily become an obstruction to other visitors. Practically everything that an amateur is likely to want to photograph, however, can be secured with a hand camera. The only extra equipment a " Kodak " photographer needs is a Kodak Portrait Attachment suited to his particular " Kodak " for close-up subjects, and perhaps an exposure meter of some sort. A Telephoto lens is an advantage, but not a necessity.

The Friendly Keepers. The Keepers are often friendly and helpful to the amateur photographer. When practicable, they will sometimes persuade an animal or bird to move to the best position for the taking of a photograph.

In the case of some of the smaller animals, such as the picturesque little Kinkajou (which hangs from the Keeper's wrist and climbs up its own tail), the Keeper may even bring the animal out of its cage for the special benefit of the photographer. A Keeper will not bring out dangerous animals.

REINDEER

KINKAJOU (" BESSIE ") CLIMBING UP HER TAIL

CAMEL WITH A MERRY LOAD

One precaution all photographers, as well as other visitors, *must* observe—they must never on any account attempt to climb over any barrier. The barriers are there for the protection of visitors and they must be respected.

Easy Subjects. The easiest subjects in the Zoo, subjects which can be photographed quite readily with the simplest of Kodak cameras, are the animals which parade in the Gardens each week-day when weather permits :

The Camels.	The Llamas and their little carriages.
The Elephants.	The Donkey.

All that is necessary for a good bright snapshot of these during the greater part of the year is that the sun shall be shining, either brilliantly or through light clouds. You can then get a jolly picture of contented, slow-moving animals bearing a merry burden of youngsters with faces all aglow. Just select the point on the animal's walk at which you will take the photograph and press the trigger at the right moment. If you

CAMEL'S HEAD

CHIMPANZEE ("DAISY")

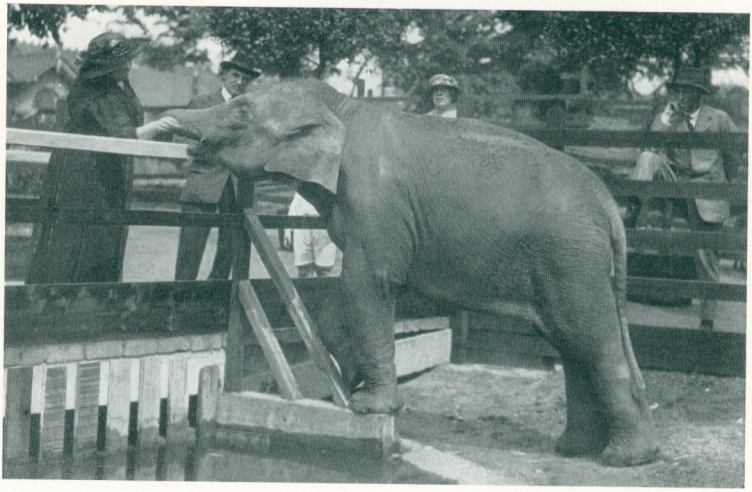
signal to the Keeper of the animal he will often let the animal pause for a moment to make the snapshotting of his charge a little easier for you.

A good "close-up" picture can always be obtained of the youngster who sits in the seat of honour on the Camel's neck if you tell the Keeper that you want to take it. Here is the occasion on which your portrait attachment may be useful, especially if the little lad or lassie in the picture is a friend of yours.

From the point of view of the ordinary visitor to the Zoo who hopes to get good photographs without long periods of waiting, the following list of the easier and more accessible subjects may be useful. Of course

LEOPARDESS ("BRUNETTE" BUT BETTER KNOWN AS "DAISY")

MARABOU STORK



ELEPHANT

at times (for example during repairs to buildings or during cleaning or when animals are being moved) some of these creatures may be shut up temporarily in their sleeping quarters.

And at other times these animals may be located temporarily in another part of the Gardens.

NORTH GARDEN

Chimpanzee
Baboons
Leopard
Cheetahs
Pheasants
Peacocks
Cranes
Drills
Owls
Lemurs
Wild Dogs
Muntjacs

MIDDLE GARDEN

Zebras
Hippos
Giraffes
Elephants
Rhinoceros
Macaws and larger Parrots
Kangaroos
Monkeys in outdoor cages
Asses
Tapirs
Otters
Smaller Antelopes

MACAW

MUSK OX

IBEX

PELICAN ENTERING FROZEN WATER—A WINTER SNAPSHOT

SOUTH GARDEN

Lions (in the out-door cages)
Tigers (,,)
Leopards (,,)
Big Birds of Prey (Eagles, Vultures, etc.)
Falcons
Deer
Tortoises
Bison
Nilghai (if in paddock)
Sea Lions
Larger Birds in Southern Aviary
Bears on Mappin Terrace
Ibex (on top ranges of Mappin Terrace)
Ostriches
Big Storks
Pelicans
Penguins
Peacocks

For eight months of the year this list will provide the most enthusiastic Zoo photographer with an abundant programme without calling upon him to waste a single film on indoor exposures—a programme

YOUNG SPECTACLED OWL

BABOON EATING A PEAR

which, given reasonable conditions of lighting, will enable him to get good pictures with any kind of camera from a Brownie to a Graflex with an *f*.4.5 lens.

POLAR BEAR

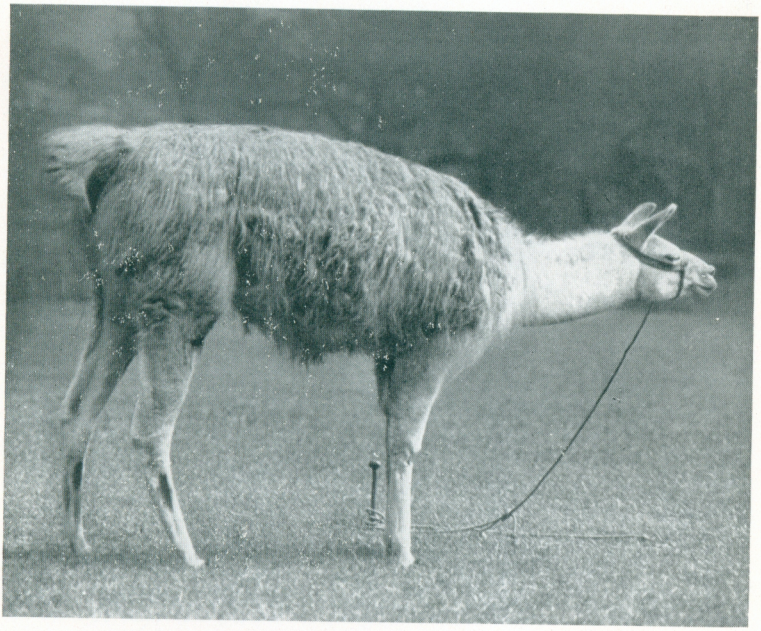
The Polar Bears, great favourites with amateur photographers, are the bears on the Mappin Terraces. Many of them positively invite you to use your "Kodak" on them.

The Polar Bears in the end enclosure on the Terraces can be photographed from three sides of their home. In my opinion the best position for the photographer, because it provides the most characteristic picture of a Polar Bear, is at the top of the first short flight of steps leading to the Lower Path on the Terraces. The best time of day for a picture taken here is the early afternoon. At this time the western wall of their enclosure is in shadow—a soft, transparent shadow which makes an excellent background.

It is easy to get one of the young Polars sitting up as though she were begging or reclining in the front of her enclosure. Again, she often uses a rock as an easy chair.

You may often get a picture showing the typical long neck and pointed profile of the Polar Bear, but this is more difficult. If the Bear is walking across the field of view, beware of the rapid movement of his feet at the moment when you press the trigger. This quick movement of Sam's feet has ruined many a picture which would otherwise have been a

POLAR BEAR (" SAM ") IN A CHARACTERISTIC POSE



LLAMA ON THE MEMBERS' LAWN

SEA LION

BEAR (" DAISY ")

distinct success. As a rule I have given 1/75th sec. at *f*.6 in a bright light, in order to overcome this risk of movement ; but many a time the Polar Bear can be snapped with a twenty-fifth of a second. Some of the best Polar Bear pictures I have seen have been taken with a Brownie.

If you go down to the path below the Polar Bears' enclosure to take your photograph it is difficult to avoid distortion in the photograph because the Polar Bears tower above the level of the camera.

Good pictures are also obtained from the parapet at the side of the enclosure, near the platform from which the Keeper feeds the Polars, and it is even possible to get two Polar Bears into a well-composed picture, but on the whole I find the most desirable standpoint is the one

I first mentioned. You should, if possible, give the Polars a fairly generous exposure so as to secure a faithful representation of the beautiful texture of their shaggy coats.

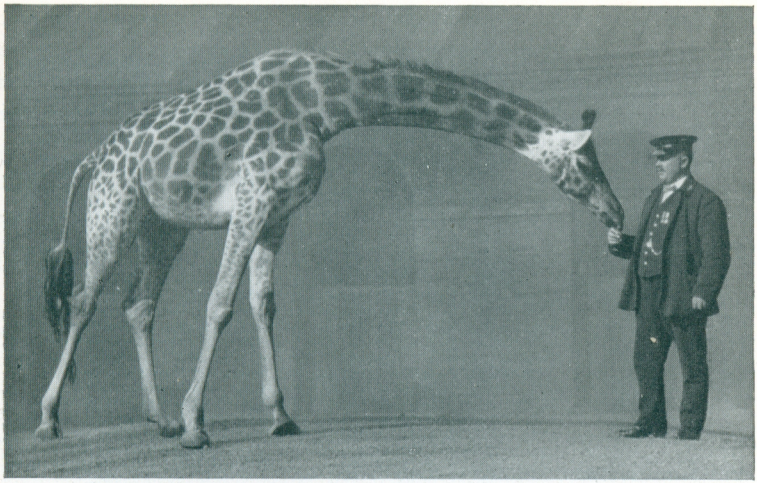
Good pictures of the Polars sitting up can sometimes be obtained at or near feeding time ; but they can also be very disappointing. I have seen " portraits " of Sam the veteran Bear sitting up which more resembled a rat than a noble Polar Bear !

The Dark-Skinned Bears. Other Bears which make fine pictures are :

Daisy and Bogey.—They stand upright well and give you a good opportunity of getting a picturesque snapshot.

Nellie (the blind Bear) and Gipsy, the Bear of lighter tone, who sit

BEAR (" NELLIE ") SITTING UP—A FAVOURITE ATTITUDE OF HERS



GIRAFFE ("MAGGIE"—WHO WAS BORN IN THE ZOO) WITH HER KEEPER

still and hold their toes with their paws for five minutes at a time—one of the best and easiest pictures in the Zoo.

The Keepers of the Bears will generally get them to sit up for you.

Fairly bright sunshine is required for really successful snapshots of dark-skinned Bears because then you can get the wonderful gloss on their coats into your picture.

The Sea Lions. The Sea Lions are apt to be awkward subjects. Unlike the Bears they have no use for visitors, as visitors do not carry fish in their pockets! The aid of the Keeper is generally necessary if you have to pose a Sea Lion. For their Keeper they will do almost anything—except keep silent! The Keeper may even be persuaded to take you inside the Sea Lions' enclosure where you can easily spend a dozen films with great success, so long as you do not try to take Sea Lions diving from the rocks with a shutter which works no faster than 1/100th sec. A Sea Lion with wide open mouth, with bristly whiskers sticking out straight, and his body half out of the water is as jolly a Zoo picture as any "Kodak" user need want

Many folk try a film or two on Maggie, the gentle old Giraffe, and the two new Giraffes, but when they are out of doors they will not always stand where you want them to stand. They generally prefer to remain at the back of the enclosure some 40 feet away, or they go to the other

extreme and remain close to the railings. At the railings your best picture is obtained by photographing Maggie's tongue, 8 or 9 inches long, protruding through the railings in search of the food *which you are expressly forbidden to give her.* Another case for the use of the Kodak Portrait Attachment.

If you can get her Keeper to induce her to stand about 15 or 20 feet away from the railings you have the most favourable chance of photographing her.

PRINCE OF WALES'S ORANG OUTANG—MAKING FRIENDS WITH "MARY"

YOUNG GIRAFFE ("MAUDIE")

MACAW

Some of the easiest and most picturesque subjects in the Zoo are in the North Garden—the North West corner of the Zoo. Here in the cages with outdoor enclosures are :

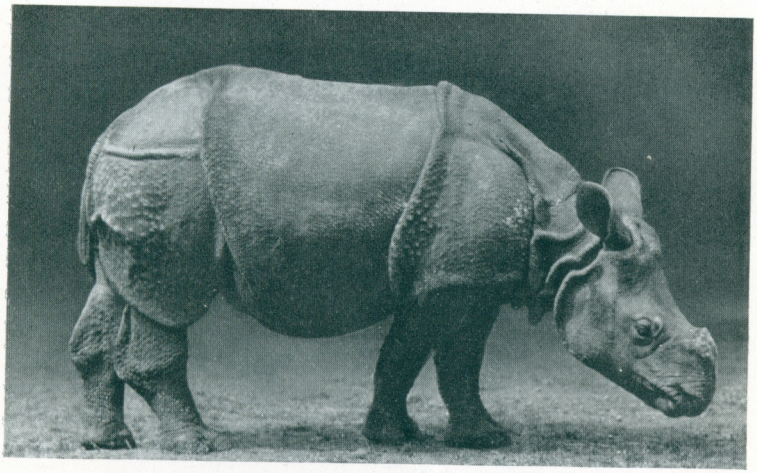
Pheasants, with gorgeous colourings and graceful outlines.
Cheetahs
Monkeys
Ruffed Lemurs
Baboons

All of them are good subjects and easy to take at 8, 12 or 15 feet.

The large Parrots, Cockatoos and Macaws, who live out of doors in the summer, are also quite simple subjects, especially if you use the Portrait Attachment.

THE HIPPOS ON HONEYMOON ("BOB" AND "JOAN")

The Hippopotamus. When they are out of doors the Rhinoceros and the Hippopotamus are slow moving and easy subjects if you find them in a reasonable position. Bob, the three-ton Hippo, who comes out of doors in summer, makes a fine picture, but it is not easy to tempt him out of his open air pond. Some of us, however, know him so well that he has, on occasion, even permitted us to place our friends on his broad back. But this is not a trick for any stranger to try.



YOUNG RHINOCEROS (PRESENTED BY PRINCE OF WALES)

FALLOW DEER ("BILL")

Such animals as the Deer, Antelopes, the Nilghai family, the Reindeer and the Bison present no greater difficulty to the "Kodak" user than a horse in a field, provided that they are in a reasonably good position according to the lighting conditions. A piece of carrot thrown to the right spot will generally get them to move to the position where the carrot falls.

Lion House Difficulties. I do not recommend the taking of instantaneous photographs inside the houses in the Zoo. I know that many people try to get indoor snapshots and that some succeed, but I have seen few that were anything but under-exposed caricatures. In my opinion the ideal way to get pictures worth the taking in the Lion House is to get permission to go inside the barrier and put your "Kodak" against the bars! This is rarely granted, for there are not many persons who know any of these animals well enough to be able to take such a risk with safety.

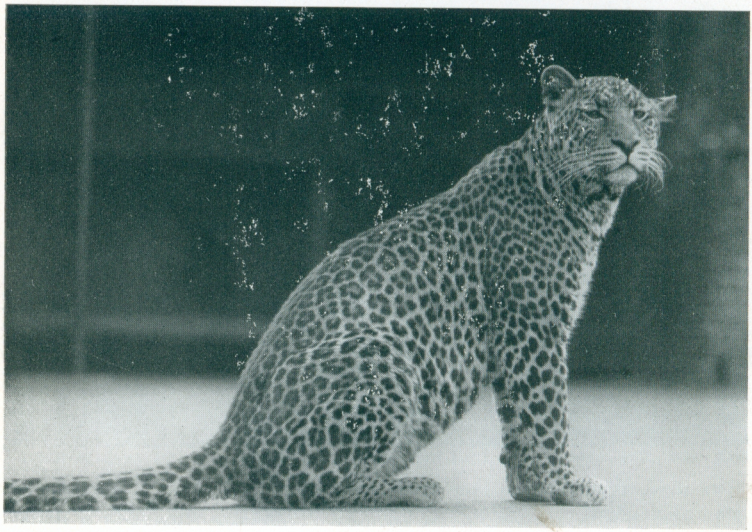
There is little chance of getting a properly exposed negative of,

BOB'S OPEN MOUTH

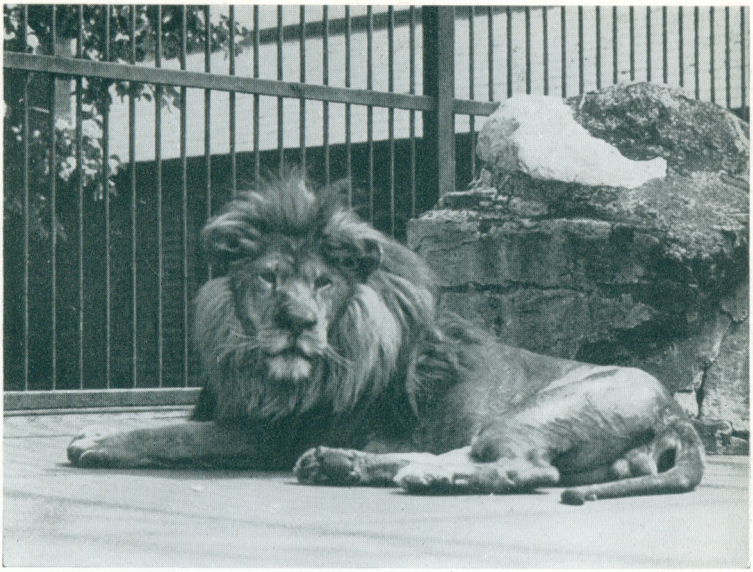
LIONESS (" FATIMA ")

say, a Black Leopard in a dark cage inside the house, unless you give a long exposure. And these creatures do not often remain still enough for that.

There are times however when the light in the Lion House is good enough for a picture of a Lion or Tiger reclining near the bars of its cage to be obtained with an exposure of 1/5th sec. at *f*.6 and even at *f*.8 on occasion, but the photographer must choose a moment when the Lion



LEOPARDESS (" DAISY")



LION ("SAMSON")

House is quiet and he can rest his "Kodak" on the public barrier, secure from interruption, at a moment when the animal is still. He may even be able to try a "brief" exposure if the animal is not in restless mood. Such exposures however are worth trying only when the animal is sitting or lying close to the bars. The bars will, of course, show up vigorously in the print.

PRINCE OF WALES'S BLACK LEOPARDESS ("MAUD"

PRINCE OF WALES'S YOUNG TIGER ("SAM") YAWNING ON A WARM DAY

AFRICAN LEOPARD ("REX") WATCHING FOR HIS DINNER—AN EASY ZOO SNAPSHOT

Between The Bars. In photographing Rajah, the big and friendly Tiger, I prefer to have him lying at the back of his cage where the light is even more feeble. By putting my lens between the bars and giving a second at *f*.4.5 and sometimes at *f*.5.6, it has been possible to get a well-exposed negative.

This would be dangerous for a stranger and I do not think that permission is likely to be given for any stranger to do this nowadays.

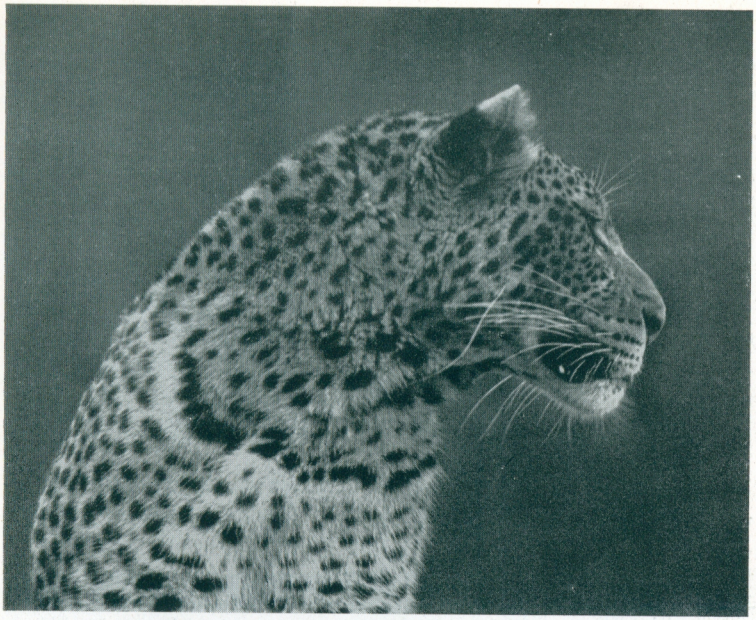
Ranee, the Tigress next door, would however make short work of the camera and the arm and hand that held it. So she is to be photographed only at a safe distance from the bars of her cage.

PRINCE OF WALES'S TIGRESS (" MICK ")

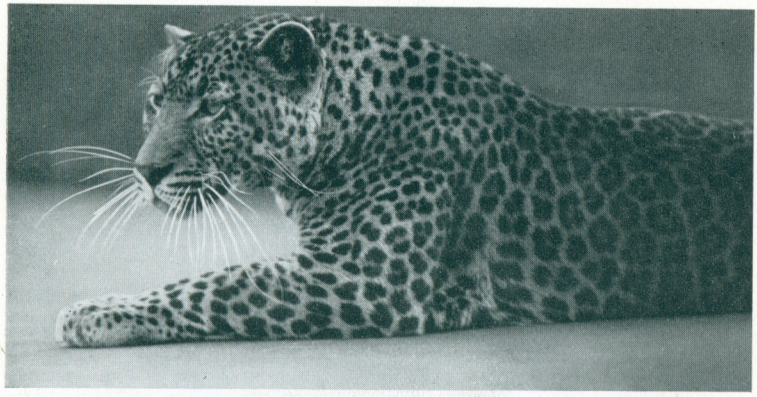
The Lion Cages on the outside of the house suffer also from the presence of those inevitable iron bars—very necessary bars, but not helpful to pictorial work. Sometimes the keepers will attract an animal up to the bars for you and you can then get a photograph which is a good " record " picture.

In no circumstances must visitors climb over the barriers outside the Lion House.

At the time of writing two new outdoor cages are being added to the Lion House. Even if these are used for smaller animals, such as the famous Lion Cubs of 1923, or Leopard Cubs (when the Zoo is fortunate to possess some), photographers and other visitors must still keep outside the barrier. Even a young animal can claw your arm badly.



LEOPARD (" REX ")—A CHARACTERISTIC ATTITUDE



LEOPARDESS (" DAISY "—REX'S WIFE) WATCHING A PIGEON PERCHED NEAR HER CAGE

Smaller Birds. Portraits of the smaller birds are not easy, but you can sometimes get a pleasing picture if you use a Kodak Portrait Attachment or if you have a Graflex camera.

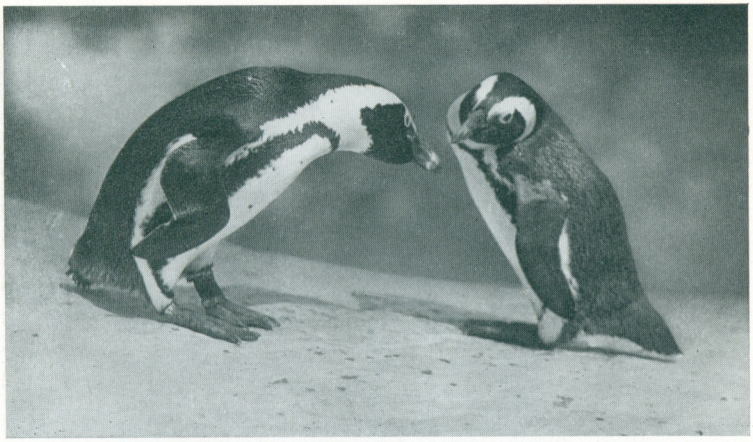
The smaller birds are in houses or aviaries where it is difficult to photograph them even with a Telephoto lens, but it is sometimes possible to get good outdoor pictures of such attractive creatures as :

The crowned Pigeon and the nearly extinct Kagu (both in the Western Aviary) ;

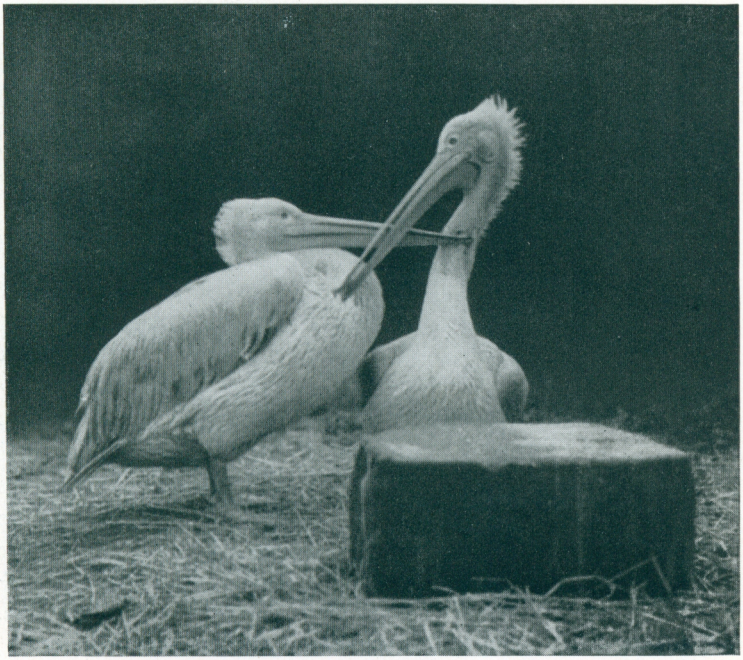
The Kestrels, the beautiful white Greenland Falcon and Johnnie, the tame, but impish Carrion Hawk, near the Birds of Prey ; and the lovable and laughable little Penguins.

If you can persuade the Keeper to admit you inside the Penguins' enclosure they are quite willing models. But do not try to snapshot

THE SPECTACLED OWL (LEFT) MEETS THE PAGODA OWL FOR THE FIRST TIME



THE PENGUINS' GOSSIP



PELICANS—AT CROSS PURPOSES

KAGU—A NEARLY EXTINCT BIRD

them diving unless you are using a Graflex or other "Kodak" with a quick-action shutter.

Big Birds. Cranes and Storks and Peacocks (especially the Peacocks on the canal bank in the Middle Gardens) are well worth taking, but to my mind the finest subjects of all the birds are the Pelicans and the birds of prey. The Pelicans are in a rather shut-in enclosure, but in the afternoon, when the sun is beginning to get low, they make a fine picture. If their background—the wooden hut in which they sleep—is in shadow, they stand out beautifully in contrast with its darker tones. A soft lighting is better for Pelican pictures than brilliant sunlight.

The Keeper will generally get them to open their gigantic mouths for you so that you can get at least one amusing picture from the Zoo.

TWO VOCIFEROUS SEA EAGLES

CROWNED HAWK EAGLE (EATING A DEAD BIRD)

The Eagles. The birds of prey are in cages where there are no solid walls at the side to cast dark shadows across the picture, but you need to choose the time for photographing them carefully, for in a certain light you will get gridiron-shaped shadows cast by the wires right across the beautiful plumage of these birds.

The wires of their cages have a narrow mesh in some cases, but that is no obstacle to picture-making. If you are working with a small "Kodak," your lens can be pointed between the wires. If your lens is large and has a big aperture (say *f*.6 or anything larger) the wires do not matter. Just push your lens against the wires or hold it a few inches away and the outline of the wires will not show on the negative.

AUSTRALIAN SEA EAGLE—A VERY SHY CREATURE

Of the birds of prey the most pictorial and the best to photograph are the following :—

The Pondicherry Vulture, who will stand still for minutes at a time.

The Australian Sea Eagle—a beautiful white and grey bird.

The Bateleurs, picturesque but fidgety.

The large Condors and Griffon Vultures.

The Grey Chilean Sea Eagles—very gentle creatures (especially the one who is bow-legged).

Golden Eagles, if you are lucky enough to find one on the ground, are fine subjects, but they are very shy, and generally fly upward to their perches at the sight of any camera, however unobtrusive.

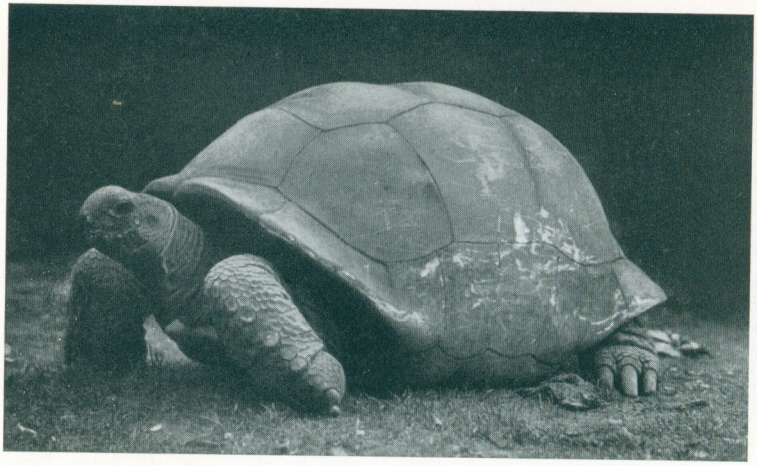
PONDICHERRY VULTURE

It is a mistake to photograph these birds sitting on their perches high about your head. The time to get them is when they are standing on the floor of the cage or better still when they sit upon the tree stump which you will see in most Eagle cages. Most of my Eagle pictures—and I think I have taken more of them at the Zoo than anyone else in the past twelve months—have been taken with a Graflex and a 6½ inch Anastigmat working at *f*.4.5.

The Reptiles. I recommend hand camera workers not to waste time and material on snapshots in the Reptile house or the Monkey house.

Most of my Zoo pictures in the last two years have been taken with a 5 × 4 Auto Graflex, using the Kodak Film Pack. I find the Film Pack a very handy piece of apparatus. After taking one photograph, one is ready for the next exposure instantly, and in changing to the next

GRIFFON VULTURE



TORTOISE—MORE THAN 100 YEARS OLD

film there is no noise or fuss or unnecessary movement tc alarm a shy animal. This is particularly desirable if you are allowed inside an enclosure.

And it is a great asset in animal photography to have a reserve of twelve films in your pocket, ready at hand without all the trouble and

AN INQUISITIVE OSTRICH

A GROUP OF FLAMINGOES.

weight of glass plates. Roll Films too are extraordinarily convenient, and now that all Kodak Roll Films and Film Packs are Orthochromatic they give wonderfully graded negatives of the fur and feather with which the denizens of the Zoo are covered.

FLAMINGO AT CLOSE QUARTERS

For the benefit of Kodak photographers and amateur photographers who do not possess a dark room of their own, more especially the amateurs who live in apartments, I may say that all the negatives from which the pictures in this booklet were printed were developed in two Kodak Developing Tanks—my $3\frac{1}{2}$ inch Kodak Tank and my Kodak Film Pack Tank. Never once did I use a Photographic Dark Room.

Three minutes in my bedroom in the evening with the blind drawn to exclude stray light from street lamps, always sufficed for the transference of the flat films from the Film Pack to the Film Tank. A Wratten Safelight gave me ample light of the right kind. I generally carried the tank into the sitting-room for the period

necessary for development. Twenty minutes later, when development was complete, the Tank was returned to my darkened bedroom, the developer was poured out and replaced by the fixing solution, and after an absence of only two minutes from the sitting-room I was back again with the twelve films safely in the fixing solution waiting till fixation was complete—a far more convenient way of developing twelve exposures than the old fashioned method of single development in a dish in a dark room.

The Roll film negatives were developed in my $3\frac{1}{2}$ inch Kodak Tank which has been in constant use for years.

LLAMA

"JUDY"—A FAVOURITE MONKEY WITH HER KEEPER

I am a strong believer in Tank Development, especially for animal and bird studies, where it is important to get into the negatives the texture of the fur or the feathers. Tank development, by using a dilute developer, ensures that every delicate tone or detail which the exposure registered upon the film is brought out in the negative.

J. E. Saunders

UNDULATED HORNBILL ("OSRAM")

POINTS FOR PHOTOGRAPHERS AT THE ZOO.

If the lighting is not suitable at the moment for the picture you want, try again at another hour.

Bright June sunshine is not essential to good Zoo photographs.

TRAINING A YOUNG ELEPHANT

You can get good pictures all the year round provided that the light is reasonably bright.

See that you stand so that the sun is not *directly* behind you. Stand so that it is either to your left or your right. If you stand so that you see your own shadow running directly towards the animal you are photographing, you will get a " flat " picture.

Give a generous exposure wherever possible. If in doubt about exposure, give longer rather than shorter exposure.

Close-up subjects (*i.e.* at 5 or 6 feet) require longer exposures than subjects at 12 or 15 feet.

The "Kodak" Magazine contains a monthly Exposure Guide which will be exceedingly useful to the " Kodak " user at the Zoo.

THE GOLIATH HERON SITS DOWN!

STUDYING AN AMERICAN SNAKE

Study your subject before you press the trigger. Make sure that you have selected the best view-point available.

Don't forget that there is a good deal of luck in getting good Zoo pictures. But it is not all luck. Judgment counts as well.

Don't fidget when waiting to photograph an animal or bird, especially if it should be a nervous creature. You may make it suspicious.

Take plenty of films to the Zoo. Your best picture may come when you have fired off your first half dozen exposures.

The small-mesh wires which surround the cages in which some of the smaller creatures live will not show in your picture if you keep your lens quite close to them.

PEACOCK SPREADING ITS TAIL

KANGAROO

RHEA (OR AMERICAN OSTRICH)

When an animal is behind thick bars or a double row of wires, remember that there is a reason for this protection, and be careful not to give the creature a chance to hurt you or your apparatus. Some animals do not like cameras. Others would play with a camera; but if they get yours you will never use that camera again.

Your good negatives are worth enlarging, and the best are worth framing; "Kodak" dealers will do both for you.

Expensive Cameras are better than cheaper ones, but any "Kodak" will give you excellent results most of the time.

If you have a Plate Camera you can use Kodak Cut Film and save in weight, while improving the quality of your pictures.

HORNBILL'S HEAD ("OSRAM")

HOLDING A TEN YEAR OLD ALLIGATOR

HEAD OF A CHEETAH ("SHEBA")

In all cases where a good reproduction of colour values is desired, it is advisable to clip a Kodak Colour Filter in front of the lens of your "Kodak." This cuts out the preponderant blue, and gives a better rendering of yellows, greens, and oranges.

Panchromatic Film is useful when you are photographing violent colour contrasts in birds, more especially if these colours include orange and red.

You can do a lot of photography in the Zoo on a Saturday. The crowd is not round the best subjects all the day. Friday is probably the quietest day of the week in the Zoo as a general rule.

Feeding time is *not* the best time for photography.

If a keeper helps you, do not forget to thank him. Remember also that there are certain concrete ways of showing your appreciation when a keeper goes to a lot of trouble for your special benefit.

GREENLAND FALCON ("FLOSSIE")

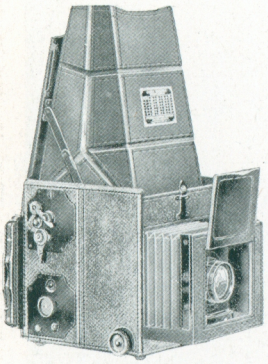
Print your best pictures on Velox. There is type of Velox to suit every kind of negative.

Although the Zoo authorities discourage tripods, you can do no harm if you take with you a Kodapod or an Optipod, which you can fix on to all sorts of supports to steady your "Kodak."

Graflex Cameras

You can watch the picture you are going to take in a Graflex Camera until the moment of exposure —not a reduced picture, and not upside down, but full size and right way up.

Many of the Photographs in this booklet were taken with a 5 × 4 Auto-Graflex, the Author's favourite camera. In two lectures at the Royal Photographic Society Mr. Saunders said:—



"I am an all-the-year-round photographer. I take my "Graflex" out with me more than 300 days in the year. Some of my favourite pictures were taken in December, January, or February. That is where the reflex camera scores over any other type of camera. You can give 1/10th second with the camera held in the hand and the lens open to *f*.4.5 and get your photograph well exposed in mid-winter. But you must have a camera that gives a smooth 1/10th second without a trace of camera shake. Not every reflex will do this, *but I find that a Graflex will.*"

The Graflex is a high-class reflecting camera fitted with a Kodak Anastigmat Lens and a Graflex Focal Plane Shutter which gives any speed up to 1/1000th second.

The camera body is made of mahogany covered in Persian Morocco; the wood is ebonised and the metal-work has a gun-metal finish.

The prices of Graflex Cameras vary between £10 10 0 and £32 10 0 without lenses. You can obtain a price list from your "Kodak" dealer.

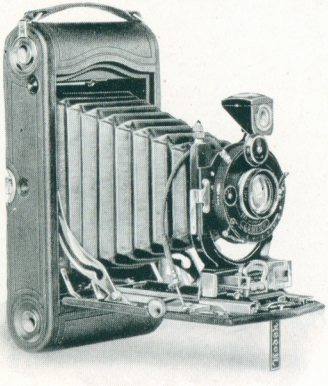
CHEETAH

Autographic Kodaks Special

No. 1 Autographic Kodak Special takes a picture this size.

The Autographic Kodaks Special represent the highest type of Kodak efficiency. They have every feature that any amateur could desire, yet they are simple enough to enable a beginner to get good results from the start.

They are supplied with high grade Kodak Anastigmats and Kodamatic Shutters. The 1A, 2C and 3A Models are fitted with the new Kodak Range Finder in addition to the usual focussing scale. For all round work the Number 1A Kodak Special, in particular, cannot be excelled.

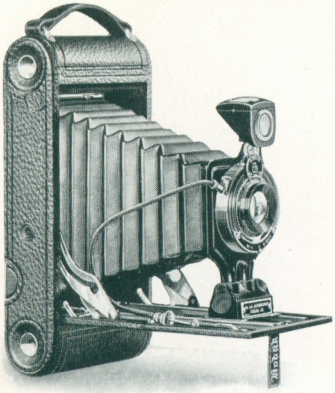


Prices

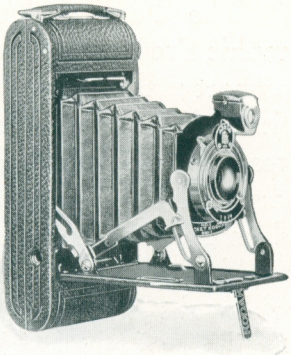
Including an *f*/6.3. Kodak Anastigmat.				
No. 1	..	£11	11	0
No. 1A	..	14	14	0
No. 2C	..	16	16	0
No. 3	..	12	12	0
No. 3A	..	17	0	0

DEMOISELLE CRANE

Autographic Kodaks Junior and Pocket Kodaks Series II



AUTOGRAPHIC KODAK JUNIOR



POCKET KODAK SERIES II

These cameras are so strong that you can safely give any one of them to a youngster, knowing that he will like it because it is so neat and dainty.

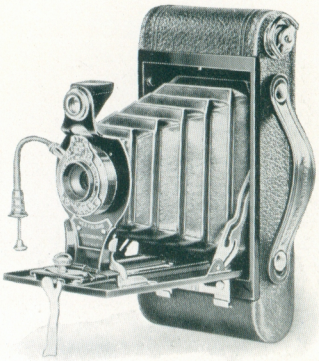
They are thoroughly efficient cameras and their prices are so low as to be within the reach of most people.

The Pocket Kodaks Series II have a self-erecting front and certain other special features. They can be supplied as fixed-focus models with Meniscus Achromatic lenses, or as focussing models with the Kodak *f*.7.7 Anastigmats.

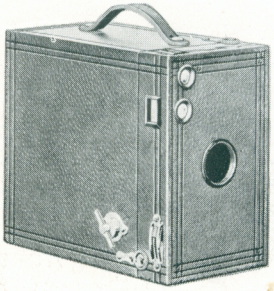
Prices

	Kodaks Junior			Pocket Kodaks Series II	
	M.A.	R.R.	*f*7.7	M.A.	*f*7.7
	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
No. 1	3 0 0	3 10 0	4 10 0	3 17 6	5 5 0
No. 1A	3 15 0	4 4 0	5 5 0	4 4 0	5 10 0
No. 2C	4 7 6	4 17 6	5 15 0	—	—
No. 3A	4 10 0	5 5 0	6 6 0	—	—

Folding Autographic Brownie



The Folding Autographic Brownies are very compact; they are fitted with adjustments which greatly extend their usefulness, and they have the advantage of the Autographic Feature. They can be bought with the Single Lens or with a Rapid Rectilinear Lens which is twice as fast.



Box-Form Brownie

The box-form fixed-focus Brownies are so easy to understand that any child in the Kindergarten can make capital little pictures with them from the start.

Prices

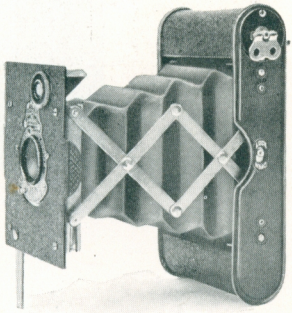
Model	Size of Picture	Box Form Brownie £ s. d.	Folding Brownie Single Lens £ s. d.	Folding Brownie R.R. Lens £ s. d.
No. 0	$2\frac{1}{2} \times 1\frac{5}{8}$	0 10 6	—	—
No. 2	$3\frac{1}{4} \times 2\frac{1}{4}$	0 13 6	2 5 0	2 15 0
No. 2A	$4\frac{1}{4} \times 2\frac{1}{2}$	0 18 6	2 10 0	3 2 6
No. 2C	$4\frac{7}{8} \times 2\frac{7}{8}$	1 5 0	3 5 0	4 0 0
No. 3	$4\frac{1}{4} \times 3\frac{1}{4}$	1 5 0	—	—
No. 3A	$5\frac{1}{2} \times 3\frac{1}{4}$	—	3 12 6	4 7 6

Vest Pocket Autographic Kodaks

The first pictures the Author ever took with a V.P.K.

This handy little camera fits into the waistcoat pocket, or into a special suède leather wrist bag: you don't carry it, you wear it like a watch.

It is just the thing to take with you to the Zoo because it will not frighten the animals.



Prices

V.P.K. Meniscus Lens	£1	15	0
V.P.K. R.R. Lens	2	2	0
V.P.K. Special *f* 7.7 Kodak Anastigmat	3	3	0
V.P.K. Special *f* 6.9 Kodak Anastigmat (focussing) ..	4	4	0
V.P.K. Special *f* 6.5 T.T.H. Kodak Anastigmat ..	5	5	0

A GENET ("ALPHONSE"

WALTER PEARCE & Co.
St. George's Press
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Polar Bears
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Mappin Terraces

KODAK LTD.
KINGSWAY.