

CAMERAS OF THE 1930¹s

AN EXHIBITION OF VINTAGE 1930's CAMERAS
MOUNTED AT THE UNIVERSITY OF WESTMINSTER
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Cameras of the Nineteen Thirties:

Of any decade in the Twentieth Century the Nineteen Thirties perhaps represents a time of greatest impetus in the field of Design. - Design applied to Domestic products, Fine Arts, Graphic and Applied Arts, and even Social Organization in areas of Town Planning, Public, Private and Industrial Architecture.

Driving this process in part were the influences of Modernism, the Art Deco movement and the manifesto and work of the Bauhaus in Germany. Alongside this, innovations in building materials and techniques were beginning to be employed in industrial and social building design. The invention of the first plastics - and especially 'Bakelite' was beginning to influence the design of everyday objects - Electrical components, domestic appliances, toys, tableware and cameras. Intricate, accurate and strong shapes could be moulded in plastics with an economy foreign to conventional metal fabrication techniques.

Whilst these influences can be seen in many of the cameras made in the '30s, other factors are clearly also at play. Miniaturisation has always been an imperative in camera design, either for the convenience of camera use by the general public, where it might have a bearing on sales, or for the desirable, if not necessarily moral, purpose of taking pictures unobtrusively.

The development of small high precision cameras for the 35mm film format at the start of the decade by the German Companies; Leitz and Carl Zeiss brought miniaturisation to a new level by introducing cameras that produced high quality professional results - something that had never been possible with miniature cameras of conventional build. Furthermore the new 35mm cameras were designed for ease of use and could shoot 36 frames before reloading, making them particularly convenient and attractive to the professional photographer. They also featured system design with interchangeable lenses of extremely high precision and performance making it possible to take pictures in physical situations and lighting conditions previously unimaginable.

These new cameras must have sent shockwaves through the rest of the camera industry world-wide, in Britain, Europe and America, with manufacturers having nothing to offer in competition in a marketing sector which was thankfully relatively slim due to the extremely high price of the cameras.

Kodak and Agfa were amongst manufacturers who made some response to this threat, developing eye level use fold-out cameras with German precision optics and shutters. These were based however on existing or recently introduced roll film formats suffering from the usual problems of lack of convenience in loading. In any event the Second World War put a halt to this stream of development, particularly concerning Kodak who were reliant on the supply of German optics for their precision camera manufacture world-wide.

So, what to make of the cameras exhibited here and the place that they occupy in the years of progression and flux of the 30's?



A mixture of British, American and European cameras from my collection are shown, all manufactured during the 1930's. Interspersed with these are some photographs of modernist buildings built around 1930 and shot recently with the Leica and Contax cameras exhibited.

As to the cameras themselves. By and large they fall in to three groups: The most common and cheapest design of camera that was still relatively popular in the Thirties was the Box camera. Introduced at the turn of the century by Kodak and most commonly known in its incarnation as the 'Box Brownie' it was simple to use at waist level with few controls needed. Using large roll film sizes such as the 120 and 620 formats, some time and adept handling was needed to load the film, along with good eyesight to squint into a poor viewfinder. Action shots were out as the simple shutter ran at only 1 /30th second and the action in the viewfinder was mirror reversed. The camera was also very bulky needing to span the length of a lens with long enough focal length to give an even picture on the large film frame.

By the 30's the breed had evolved from crudely made units out of wood, cardboard and fabric to robust metal examples with rounded corners and coloured fabric coverings such as the grey example shown here - the Portrait Brownie - manufactured at Harrow (#1). A close-up lens for portrait work can be moved into place - hence the camera's name. Another Portrait Brownie from Kodak sports an asymmetrical graphic motif on the front plate in an acknowledgement of the contemporary graphic style (#2). Using stamped metal sections in the box camera construction made it easy for manufacturers to incorporate style changes such as the Art Deco motif on the front of the Zeis Erabox (#3). The Bilora box camera also displays a similarly appropriated diamond motif (#4).

Even if manufacturers still offered box cameras made out of wood and fabric they now were likely to ring the changes from the previously ubiquitous all black design. The brown lizard scale finish of the Houghton Butcher Ensign also features a sports viewfinder frame to make action shooting easier - even if the shutter speed has not improved (#5). A striking blue box camera from the same company also shows how manufacturers were prepared to innovate in the support of film formats - in this case using the now forgotten E29 rollfilm format (#6). Post-war consolidation in film formats would prove the only viable international route with the major players Kodak and Agfa being the only companies capable of pushing changes through, sometimes even to their own cost.

Box cameras were bulky and non-collapsible. They could only effectively be made smaller and so more convenient by making the whole thing smaller. This was done quite effectively by Kodak using the smaller 127 roll film format. This - like most roll film formats - could be configured in the camera design to give different picture sizes. The largest frame size would give just 8 pictures per roll. Square pictures could be produced at 12 to the roll or 16 smaller pictures as in the case of the NoO Kodak Hawkeye exhibited (#7). In this case two frame counter windows appear on the back of the camera. Each 8 frame number is read successively in each window to give the 16 frames.



A similar but more robust metal manufactured Zeiss Ikon Baby Box Tengor from Germany also features (#8).

Smaller roll film sizes than the 127 existed and cameras were made correspondingly smaller to cater for them. Exhibited is my Mickey Mouse camera - a rare find recently acquired - which is a diminutive box camera made in Britain by Houghton-Butcher and licensed by Disney in the U.S.A (#9). It was only available to Mickey Mouse Weekly Comic readers through mail order and this pristine example is shown complete with packing box, instructions, introductory card from Mickey Mouse and original shipping box with the owner's address, stamp and dated postmark of 1936.

Several manufacturers tackled the perennial problem of poor view-finding in their box camera designs. Foremost of these in Britain was Houghton Butcher with their innovative Ensign 'Fulvue' (#10). The film capture size is reduced to 2 1/2 inches square: 12 on 120 film. This leaves space in the box chassis to introduce a large reflex meniscus finder - the lens of which takes up almost as much space as the taking lens. Since the frame shape is now square it is then no longer necessary to turn the camera flat for landscape shots which would otherwise make such a viewfinder impossible to use. For comparison purposes the post-war Fulvue has been exhibited alongside (#11). Manufactured from pressed metal and die cast components this unique stepped modernist design shows how far the company had innovated and embraced in a British context the ideals of the Bauhaus. The camera was a popular seller all the way through to the mid '50's.

Indeed solving the problem of accurate view-finding in a roll-film box camera was also done in the 30's in the context of a precision camera by Franke and Heidecke in Germany when they produced the Rolleiflex (#12). Unlike a traditional box camera this uses a precision shutter and optics. It principally gives completely accurate view-finding and focussing by employing a complimentary lens for the ground glass viewing screen upon which to focus. Thus is born the modern Twin Lens Reflex camera. The Rollei became the standard workhorse of press and wedding photographers with all major camera manufacturers producing their own designs. This development only happened however post-war.

Within the limitations of a conventional metal box camera design manufacturers enjoyed the freedom a large front aspect gave them for decoration and motifs. Even the conservative Kodak company indulged. I don't have an example of their famous 'Beau Brownie' unfortunately (anybody got one?) but I do have a 'Lady' (#13) which Kodak designed with a heavy chrome vertical striped motif to replicate the striped dress of their advertising girl - also illustrated on the flyleaves of the Kodak book exhibited (#14). This glorious box camera also shows the early use of Bakelite components in the raised lens surround which has allowed for the introduction of sophisticated aperture and focus controls - highly unusual for a box camera even in the post-war models.

If the Box camera was one of the main design families in the 1930's, the most identifiable second one was the Waist Level Drop-Bed Folder. To understand this camera's evolution one must consider the nature of early field cameras

being used at the turn of the century. For portability they used, not fixed body work, but collapsible fabric bellows to span the lens to film distance - so that when packed up they would be less bulky and more portable. The use of bellows also made it possible to vary the lens to film distance and so allow for focussing on closer objects.

The potential for incorporating a folding bellows system into a camera taking the more convenient smaller roll films then available to make a camera able to produce good quality pictures and be folded flat for storage and portability was then exploited by all manufacturers, big and small.

Early folding cameras of the 20th century were made, as were the box cameras, mainly out of wood and fabric covered body sections with metal components being used where needed - for strength - in the hinged camera beds, tracks, struts and camera controls.

By the '30's fabrication was almost entirely done using pressed metal body sections and precision metal components elsewhere. The Houghton Butcher 'Mayfair' (#15) shows how the basic design had consolidated around a vertical aspect body giving a portrait shaped picture on 120 or 620 format roll-film. A small reflex viewfinder on the side of the front lens panel allows for waist level view-finding. This is hinged so that if a landscape picture is desired the viewfinder can be rotated when the whole camera is turned on its side. All the main controls are on the front lens plate and this particular model gives close focus by sliding the lens-plate forward on its track bed. Many cameras of this type had front lens element focussing instead or even no focussing provision

in the case of the lower specification models that relied on a small lens aperture to render everything in focus. The 'Mayfair' is also unusual in its employment of an eye-shaped graphic on its lens plate and a sports frame finder and eyepiece for action shots or eye level use. A more traditional style of contemporary camera is evident in the Coronet shown (#16). This has a conservatively designed 'crown' logo on the lens panel and a strut-based method of opening out the camera rather than the track bed of the 'Mayfair'.

The Agfa Billy Record (#17) is a typical fuller-specified example from Europe. This model employs a fast high quality lens with front element focussing, several variations of shutter speed and lens aperture and prominent Art Deco graphic styling in chrome on the body sides. As with the 'Mayfair' eye-level use is accommodated with a two-part sports finder on the main body section.

The advent of Bakelite as a fabrication medium was immediately applied to the traditional drop bed design in the 30's. The earliest bellows-based folding cameras to use Bakelite in place of metal and wood emerged from America. Exhibited is a No6 Rajar, the pioneer in this respect (#18). The camera is a Bakelite translation of an existing configuration that used locking metal struts at each corner to bring the lens panel out to its working position. The British Kershaw Soho Cadet shows how the plastic - in this case dyed a striking brown - could be used to replace whole body sections in another standard drop bed configuration (#19). The New York manufactured 'Falcon' (#20) is a perfect budget variation in Bakelite and stamped metal parts of another incarnation of the drop-bed folder using scissor struts to extend the lens from the film plane doing away altogether with the bed section. This camera also

brashly displays an Art-Deco inspired graphic. The scissor strut design of bellows camera had previously been developed in Kodak's 'Vest Pocket' series of cameras which proved particularly popular during the First World War since they were very compact when closed.

The Drop-bed folding camera was clearly an ubiquitous domestic accessory for a society beginning to enjoy increasing amounts of leisure time and opportunities for travel and holidays - The Great Depression notwithstanding - and judging purely by the range and number of cameras produced and still around. A great number of variations and special models were built. These 'specials' are very much sought after by collectors today since they were only produced in relatively small numbers for short periods. Kodak - to celebrate the emergent and rapidly expanding worldwide Scouting movement - produced special models in different countries for Boy Scouts and Girl Guides (in Britain). Exhibited is my Girl Guide Kodak with the association's Cloverleaf motif displayed on the front lens panel and in an enamel fascia on the bed (#21).

Over a period of time during the development of the Waist-Level viewing Folding Bellows Camera from its Edwardian conception through to the '30's features appended to the camera - or arrangements of controls - opened up an evolutionary pathway that led to cameras predominantly used at eye level rather than looked down into from waist level.

Revisiting the Agfa Billy record for example we can notice again the alternative action viewfinder for eye level use - added though it is very much as an afterthought to the main camera body. Using this finder the camera can easily be rotated into a horizontal position though control of the shutter still remains awkward with a small release on the front lens plate. We see a similar facility on the 'Mayfair' using a large forward mounted flip out wire view-finding frame, the shutter release being again on the lens plate. But Agfa also produced a very similar model of the Billy Record which had a linkage from the front lens plate to the body edge allowing the shutter to be released easily when used at eye level and in vertical or horizontal orientation.

Looking at the Voigtlander Bessa 66 (#22) we can see how these features come together in a more coherent way to produce a folding camera which has eye level viewing as its main mode of operation. The camera is now shorter taking a square shaped picture and the eye level frame viewfinder is the only one present - the small reflex finder having been excluded. The shutter release has been linked back to a lever conveniently to hand near the body. Film travel now runs horizontally with body parts forming the film chambers providing convenient gripping points for the camera during shooting.

After the war the eye-level drop bed folding camera would evolve further with viewfinders being recessed into the body and automatic linkages between shutter release and film winding to prevent double exposures. These designs and the traditional drop bed models would continue to be produced into the 1950's.

But in the '30's the whole way that people took pictures, professionals, amateurs and the general public, began to change. The two cameras

responsible for this radical shift were high precision cameras from Germany - the Leica (#23) and Contax (#24). These cameras were small, easy to load, took 36 pictures at a time, very easy to use and unobtrusive. Their new focal plane shutters were adjustable for a wide range of different speeds and, above all, were quiet. They could be focussed, would shoot and could be wound to the next frame without taking the eye away from the viewfinder.

Other manufacturers were faced with a challenge of developing a new type of camera to follow these vanguard examples into a new era of photography - but in cheap and affordable models.

Another European manufacturer; Agfa, developed a small precision camera based on a variation of the 35mm format using double cassettes with loose unspooled film running between them. The Agfa Karat (#25) was an innovative model with a precision lens and shutter system that pulled out from the main body on a set of small strutted bellows. It and its post-war development- the Agfa-Rapide film system enjoyed limited popularity. Unlike the Contax and Leica cameras the Karat was fiddly to use and did not have interchangeable lenses. Its frame count was limited to 12 since the film had to spool loose in the collection cassette.

Plastics - and especially Bakelite - provided the answer for many manufacturers seeking to resolve the conflicting issues of introducing new designs at budget prices. At its most basic level the Kodak Baby Brownie Special (#26) illustrates how the most basic box camera construction can be re-interpreted to produce a contemporary styled camera with the minimum of controls and the most basic viewfinder using moulded Bakelite.

Other traditional configurations such as the strut and bellows vest pocket design of Kodak's were updated in a mixture of Bakelite and metal components to give cameras such as the Jiffy (#27) - another simple and easy to use example. But Bakelite also lent itself to radical new designs. Kodak used the simple screw concept in their 'Bullet' 127 format camera (#28) to solve the perennial design issue of how to bring a lens to the correct focus point from a position where it has been closed flush to the body for compactness. The whole lens barrel is unscrewed from the camera body until it locks into the distance focussing position. The manufacturers of Leica and Contax cameras dealt with the same issue by having some retractable lens models pull out and lock on a bayonet. The budget priced British Coronet Cub (#29) solved the same problem by having a spring loaded lens barrel that unlocked and came into position under its own power.

Brasher designs from America also appeared. The Photo Master(#30) is a completely integral brown Bakelite moulding which keeps the taking lens in a permanently fixed shooting position. It represents a confident piece of design that makes no apology for its angular styling - relying on the inherent small size of the 127 roll-film format employed to make its dimensions acceptable. The Argus AtoB (#31) is of similar configuration and displays unapologetic Art Deco livery. Additionally it employs an extinction exposure meter set across the top of the camera. This type of meter worked through visual observation of graduated filters. The number was read off and used in a table of exposure

values pasted on the top of the camera. Such devices were cheap to design into cameras and would provide added selling features.

The imperative for miniaturization finds its extremes at all points in the progress of 20th century camera development. Only two cameras in my collection stem from the '30's. They are of a size that exempts them from serious consideration as proper cameras though their inventors may argue otherwise. Sub-miniature cameras generally use adapted cine film, 16mm or 17.5mm without sprocket holes having been punched. Only with the post-war emergence of the precision Minox did their serious consideration by professionals take place. Of the two examples here the British Coronet Midget (#32) is the most famous and collectable since it was made in a range of patterned Bakelite colours - one of the first cameras to be made so. The other - the Ulca (#33) - is a die cast metal example made in Britain, the U.S. and Germany. Both have direct vision viewfinders though amazingly the Ulca could be purchased with a minute reflex viewfinder attachment. After the war the Japanese examples of sub-miniature cameras (known as the 'Hit' type) became popular because of film shortages (35mm film could be spliced down) and because they were often purchased as souvenirs by visiting G.I.s

The final example I have decided to exhibit here is an eye-level camera using the established 127 roll-film format but there its resemblance to other cameras ends. It is made of a black Bakelite shell with a metal inner chassis and a spring-out fixed focus fixed aperture high precision shooting lens. It is one of the very few examples in the 1930's of a British manufactured camera with a focal plane shutter. The Purma Special (#34) had a barrel shaped shutter assembly which produced the exposure through a rotating slot set in the spring loaded barrel. A fixed counter-weight allowed for three different shutter speeds to be available. When the camera is held horizontally the effect of the weight is neutral and the shutter speed is 1/150th second. Held vertically in one direction the weight works against gravity to slow the shutter down to 1/25th second. Held vertically the other way the weight contributes to the shutter's travel and returns an impressive 1/450th second. Since the picture format is square the orientation of the camera has no other effect. Invented by Alfred Crozer Mayo this unique shutter system survived in successive models of the 'Purma' into the '50's. Nothing like it has ever been used in any model of camera since. I have three of these cameras in my collection and they all work perfectly 60 to 80 years after their manufacture.

John Bunyan August 2008

Exhibition Item Listings - in order of mention:



#1 Kodak No.2 Portrait Brownie Model F. 1930. 120 format roll-film. Picture size: 6x9cm. All metal construction with grey fabric covering. Manufactured at Harrow, G.B.



#2 Kodak Six-20 Portrait Brownie. 1936. 620 format roll-film. Picture size: 6x9cm. All metal construction with graphic decal. G.B.



#3 Zeiss Ikon Erabox. 1934. 120 format roll-film. Picture size: 6x9cm. All metal construction with stamped front plate moulding. Germany.



#4 Bilora Box camera. 1935. 120 format roll-film. Picture Size: 6x9cm. All metal construction. Diamond graphic on front plate. Germany.



#5 Houghton Butcher Box Ensign 2 1/4B. 1930. 120 format roll-film. Picture size: 6x9cm. Wood, cardboard and fabric construction with metal parts. Wire action finder and brown patterned finish. G.B.



#6 Houghton Butcher E29 Box Camera. 1930. 129 or E29 format roll film. Picture size: 1 1/2 x 3 1/2 inches. Wood, cardboard and fabric construction. Metal fittings and removable portrait lens attachment. Blue dyed finish. G.B.



#7 Kodak Baby No.O Hawkeye Box camera. 1938. 127 format roll-film. Picture size 1 1/2 x 1 1/2 inches 16 on one roll. 2 frame counter windows on back. Cardboard and fabric construction with metal front plate and fixings. Single frame wire viewfinder. G.B.



#8 Zeiss Ikon Baby Box Tengor camera. 1931. 127 format roll-film. Picture size: 1 1/2 x 1 1/2 inches. 16 per roll. 2 frame counter windows on back. All metal construction. Action wire viewfinder. Germany.



#9 Houghton-Butcher Ensign Mickey Mouse. 1936 E10 format roll film. Picture size 1 1/2 x 1 1/2 inches. 6 frames per roll. Wire frame viewfinder. Mickey Mouse colour cartoon on front. Complete with packing box, shipping box, instructions and introductory card. G.B.



#10 Houghton Butcher Ensign 'Fulvue' Box camera. 1939. 120 format roll-film. Picture size: 6x6cm 12 per roll. All metal construction. Large meniscus reflex viewfinder and finding lens. G.B.



#11 Houghton Butcher Ensign 'Fulvue' camera post-war - 1945. 120 format roll-film. Picture size 6x6cm. Die cast all metal construction. Focussing lens. Radical body shape. Large meniscus reflex viewfinder. Up and under shutter release. G.B.



#12. Franke & Heideke Standard Rolleiflex camera. 1932. 120 format roll-film. Picture size 6x6cm. All metal precision construction. Reflex full size ground glass screen view-finding and focussing. Germany.



#13 Kodak Six-20 Brownie 'Lady'. 1934. 620 roll-film format. Picture size 6x9 cm. All metal construction. Bakelite surround to lens houses adjustments. Spectacular black and chrome pattern on front replicates the vertical pattern on the dress worn by the Kodak 'Lady' used in contemporary advertising. Kodak 'K' motif included. G.B.

#14 Kodak Cameras - The First Hundred Years. Publication. Brian Coe. 1988. Hove Foto Books. Flyleaf displayed to show the 'Kodak Lady' used in contemporary advertising.



#15 Houghton Butcher 'Mayfair'. 1935. 120 roll-film format. Picture size 6x9cm. Metal construction. Waist level operation with reflex finder. Large frame and finder for eye level operation. Eye shaped motif on front lens plate. Pull out and focussing on track bed. G.B.



#16 Coronet Folding Bellows Camera: 1935. 120 / 620 dual format roll-film. Picture size: 6X9cm. All metal construction with crocodile pattern finish on body. Crown motif on lens panel. Rotating reflex viewfinder. G.B.



#17 Agfa Billy Record. 1933. 120 roll-film format. Picture size 6x9cm. Metal construction. Jgestar f8.8 precision anastigmat focussing lens. Rotating reflex viewfinder. Strut system brings lens out on opening. Action finder for eye-level use. Germany.



#18 Rajar No6 Camera. 1930. No.6 roll film format. Picture size 3 % x 4 Yi inches approx. Moulded Bakelite construction with metal struts and fixings. G.B.



#19 Kershaw Soho Cadet. 1930. 120 roll-film format. Picture size: 6x9cm. Brown Bakelite and metal construction. Brown fabric bellows. G.B.



#20 Falcon Junior Model. 1937 127 roll-film format. Picture size: 6x4.5cm. Made from Bakelite and stamped metal components. Pull-out scissor struts. Eye level viewfinder only. Prominent Art Deco Graphic on front plate. U.S.



#21 . Girl Guide Kodak. 1931. 127 roll film format. Picture size: 6 x 4.5cm. All metal construction. Blue patterned finish. Girl Guide motif on front of lens panel and enamelled decal on track base. G.B.



#22 Voigtlander Bessa 66. 1935. 120 roll-film format. Picture size 6x6cm. All metal construction. Eye level viewfinder. Shutter release flush to body. Germany.



#23 Leica III (model F) 1933. 35mm film format. 36 exposures 36mm x 24mm. Interchangeable lenses. Narrow Base coupled rangefinder. Focal plane shutter. Germany.



#24 Contax 11. 1936. 35mm film format. 36 exposures 36mm x 24mm. Interchangeable lenses. Wide base coupled rangefinder. Vertical drop metal focal plane shutter. Germany.



#25 Agfa Karat 12/4.5. 1937 All metal precision construction. 35mm film format. 12 exposures in un-spooled double cassette system. No rewinding necessary. Lens plate springs out on bellows. Germany.



#26 Kodak Baby Brownie Special. 1939. All Bakelite construction. 127 roll-film format. Picture size: 1 5/8 x 2 inches. Moulded direct vision viewfinder. Art Deco styling. U.S.A.



#27 Kodak VP Jiffy. 1935 127 format roll-film. Picture size: 1 5/8 x 2 1/8 inches. Bakelite and metal construction. Eye level action viewfinder. Scissor bellows pull-out. Moulded Art Deco styling. Underside film wind on. U.S.A.



#28 Kodak Bullet Camera. 1936 127 format roll-film. Picture size: 1 5/8 x 2 inches. Bakelite construction with metal fittings. Large screw-out and lock lens mounting. Underside winding. Art deco styling. U.S.A.



#29 Coronet Cub. 1938 828 format roll-film. Picture size: oversized 35mm. Bakelite and metal construction with frame eye-level viewfinder and spring-out lens unit. G.B.



#30 Photo Master. 1939/1940 127 format roll-film half-frame. 16 pictures per roll. Brown / red Bakelite manufacture with aluminium fittings. Moulded direct vision viewfinder. Some Art Deco styling. Space inside to store spare film. U.S.A.



#31 Argus AtoB. 1939 35mm cassette film. Black Bakelite construction with prominent Art Deco livery on back panel. Moulded direct vision viewfinder. Spring-out chromed lens unit. Built in extinction exposure meter. U.S.A.



#32 Coronet Midget. 1934. 16mm un-sprocketed cine film. Picture size: 13 x 18mm. 6 exposures per roll. Made in oil patterned brown Bakelite. Moulded direct vision viewfinder. G.B.



#33 S.T.I. Ulca. 1936. 17.5mm roll-film. 8 pictures per roll. Die cast zinc manufacture. Acion eye-level frame viewfinder. Reflex viewfinder attachment option. G.B.



#34 Purma Special. 1937. 127 roll-film format. 12 square pictures per roll. Bakelite body with metal inner chassis. Spring-out precision lens. Streamlined design with viewfinder, shutter release, shutter tension and film wind-on all recessed into the body shell. Radical design of focal plane shutter. G.B.

Photographs are included in the exhibition of the following buildings all erected in the Nineteen Thirties. Pictures were taken using the Leica and Contax 35mm cameras exhibited.

#35 The Hoover Building. Perivale, Middx. #36

Florin Court, Farringdon, London.

#37 Muswell Hill Odeon, Fortis Green Lane, London. #38

Sun Houses, Amersham, Bucks.

#39 The Ovaltine Factory, Kings Langley, Herts.

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