

# The Photographic Society of Southern Africa

Limited

P.O. BOX 2007

JOHANNESBURG



## NEGATIVE CONTRAST CONTROL

HOW to get an "ideal" negative with a contrast of 1 : 30 for normal or No. 2 paper.

If subject contrast is:	Read highlight by meter, then expose	And develop to Gamma
1 : 500 Architectural interiors; night scenes.	3-4 times normal.	0.5 Shorten development by 10-25 per cent.
1 : 200 Street scenes; back lit subjects in daylight.	Normal.	0.7 Normal development.
1 : 30 Open landscape; front lit architecture.	One-third normal.	0.9 Increase development time by one-third.

This table was originally worked out by the Tetenal factory for Neofin and Adox film, based on recommendations by Willi Beutler, inventor of Neofin. It was reprinted in revised form by "Leica News" and is further revised here for use with other film-developer combinations.

### Gamma

Gamma is nothing more mysterious than the measure of negative contrast. All you have to know about gamma is that it indicates the contrast relations between the original subject and the negative image. A Gamma of 1, for instance, means that the contrast in the negative is just like the contrast of the original subject.

The term *gamma infinity* refers to the maximum amount of contrast that can be obtained with any given emulsion when developed to its fullest extent—short of fog.

Speaking in less technical terms, I should advise you to follow this principle:

Develop for contrast; that is, develop for the time required to bring out correct contrasts between shadows and highlights. Usually this means developing for less time than is normally recommended. The negative will thus be a little softer (less contrasty) and will seem to have more quality.

Most amateur negatives are frightfully overdeveloped. Cut down your developing time until you reach a point where the contrast of your negatives is right for the kind of prints you like. Don't be afraid to abbreviate developing time in this way (unless, of course, the developer is old and weak, in which case the best thing to do is to throw it out and start with a fresh batch).

With acknowledgments to "The Amateur Photographer's Handbook," by Aaron Sussman.

### HOW TO MAKE A GOOD NEGATIVE

By L. C. Bate, A.R.P.S.

THE negative is the foundation of black and white photography. A mistake in its making is often irredeemable.

If one has a good camera, a poor enlarger will reduce its results to mediocrity. A tripod will avoid camera shake and an exposure meter will ensure correct exposure.

The choice of film is important, particularly for 35mm users. Slow film has minimum grain but maximum contrast. Fast film has more grain and less contrast. In miniature cameras slower films should be used.

As most photographers use either 35mm or roll film and develop in a daylight tank, development must be for medium, in fact minimum, contrast. The varying latitude of subjects can then be covered by the choice of various grades of enlarging paper.

Within limits all films behave in a similar manner when developed.

After the start of development, contrast will remain constant for some time while density and grain build up, until eventually a fog level is reached. If one keeps development to the minimum, contrast is satisfactory and grain at a minimum. Workers must experiment to find the minimum satisfactory development time with the materials they use.

Mention has been made of the constitution of developers and their division roughly into three types—fast, fine grain, and super fine grain, and explanations given of the silver halide solvent action of some, and the use of acutance developers on slow and medium speed films to give a sense of greater sharpness.

The process of development suggested was (all chemicals being at the same temperature until hardening is completed):

1. Pre-soak in water for 2-3 minutes, with agitation to break down surface tension.
2. Develop for requisite time—taking time from when the developer is poured into the tank until the fixer is poured in.
3. Fix for 10 minutes in a hypo/pot. metabisulphite fixing bath.
4. Rinse—say 3 changes of water.
5. Harden for 15-20 minutes in a 10 per cent Formalin solution.
6. Wash for 20 minutes.
7. Immerse for 2 minutes in wetting agent.
8. Hang up to dry—without using sponge or chamois leather to remove excess moisture.

It was emphasised, however, that development was almost a personal matter, to be mastered by each and practised according to one's preference. It should be so much a routine that you can be assured that your results will not vary.

Subject contrasts could be as high as 1 : 500, whereas the latitude of printing papers do not exceed 1 : 50. The subject contrast has to be reduced by curtailed development of the film to within the paper's latitude, i.e. minimum development to provide a satisfactory negative.

### 3rd THAI INTERNATIONAL SALON OF PICTORIAL PHOTOGRAPHY

To be exhibited at The Arts Gallery, Bangkok, Thailand, from 18—26th June, 1966.

Sponsored by:

#### THE PHOTOGRAPHIC SOCIETY OF THAILAND

Under the Royal Patronage of H.M. the King.

Closing date for entries: 24th April, 1966.

Entry forms from P.O. Box 1258, Bangkok, Thailand.

SALON CALENDAR, 1966:

Closing date for entries: 24th April, 1966 - Judging: 1st May, 1966 - Notification sent: 7th May, 1966 - Exhibition: 18—26th June, 1966 - All entries returned: 1st July, 1966.

### FORTHCOMING SALONS

Durban Camera Club (July). P.O. Box 1594, Durban, for information.

Benoni Cine Foto Festival (30th July). Enquiries: P.O. Box 301, Benoni, Tvl.

Welkom Salon (November). P.O. Box 14, Welkom, O.F.S.

PHOTOGRAPHY AND TRAVEL May, 1966



**21st IRISH SALON OF PHOTOGRAPHY**

August 14th to 28th—in Dublin.  
Closing date for entries: 1st July, 1966.  
Entrance Fee: One Dollar (all categories).

Entry forms from:  
21st Irish Salon of Photography,  
c/o Mr. Randall Miles,  
175 Clonkeen Road,  
Blackrock, Dublin, Ireland.

**18th EXPOSICAO MUNDIAL DE ARTE FOTOGRAFICA**

To be exhibited in Rio de Janeiro in October.  
Closing date for entries: 20th August, 1966.  
BLACK-AND-WHITE AND COLOUR PRINTS.  
COLOUR SLIDES.

Entry forms from:  
Sociedade Fluminense de Fotografica,  
Caixa Postal 118 Niteroi,  
Rio de Janeiro, Brazil.

**9th DURBAN COLOUR SLIDE SALON**

Closing date for entries: 8th July, 1966.

Entry forms from:  
Durban Colour Slide Salon,  
P.O. Box 1594, Durban.

**19th WITWATERSRAND INTERNATIONAL SALON OF PHOTOGRAPHY**

and

**5th WITWATERSRAND SALON OF NATURE PHOTOGRAPHY**

Presented by

**THE CAMERA CLUB OF JOHANNESBURG.**

Closing date for entries: 17th August, 1966.  
Judging will be carried out on 21st August.

Sections: Black-and-white and Colour prints, Nature prints, Colour slides, and Nature slides.

**Awards:**

P.S.A. GOLD MEDAL FOR BEST SLIDE.  
3 P.S.A. "Lion" AWARDS.

THREE PLAQUES—GOLD, SILVER AND BRONZE.

Entry forms from:  
Mr. Vin Sawyer, P.O. Box 30, Northcliff, Transvaal.

**APPLICATION FOR MEMBERSHIP of the PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA**

P.O. Box 2007, Johannesburg.

I, ....., hereby apply for membership of P.S.S.A. and, if admitted, agree to abide by all regulations of the Society.  
My postal address is:

.....

.....

I am a member of .....  
(other photographic bodies)

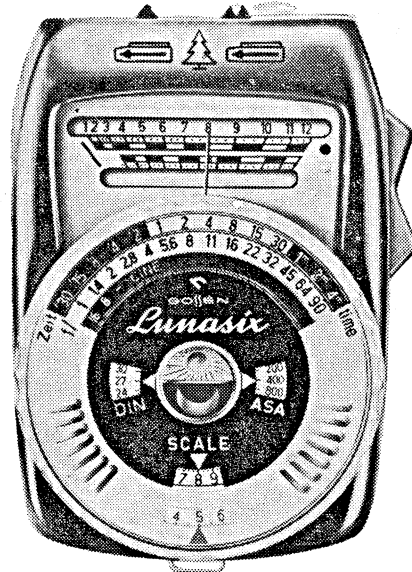
Qualifications ..... Race .....  
I enclose Cheque/Postal Order for R ..... to cover Annual Subscription (R3.15); Blazer Badge (R1.75); Lapel Badge (75c) and commission.

Date ..... Signature .....

Individual photographers may use this form, or a facsimile, when applying for ordinary membership of the Society.

MORE →

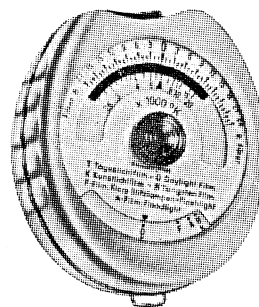
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Instantly shows colour temperature of light source (in degrees kelvin). Filter required for correct colour balance... with any type of colour film. Calibrated in "decamired" filter scale, adapted by leading colour and filter manufacturers. Complete with leather ever-ready case and goldmetal chain R30.00.

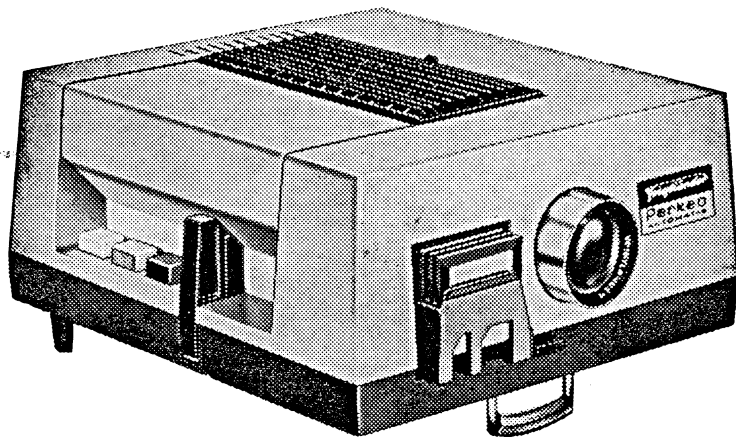
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Trade enquiries- Scherag (Pty.) Ltd. Box 7539, Johannesburg.  
Box 2982, Cape Town. Box 1989, Durban.





## THE AUTOMAT PROJECTS



# Voigtländer

## PERKEO AUTOMAT SLIDE PROJECTOR

The PERKEO Automat, today's best buy in automatic slide projectors, welcomes direct comparison with any other, regardless of price.

To make sure you buy the best see a demonstration at your dealer—and make these comparisons:

- ✓ CHECK: Image sharpness, contrast and brilliance.
- ✓ CHECK: Coolness, silence and speed of operation.
- ✓ CHECK: Finish and construction—internal and external.
- ✓ CHECK: Convenience of access to slide chamber (for editing) and condensor system (for cleaning)

### FEATURES:

- \* Full automation by remote control
- \* Forward and reverse projection
- \* Remote focusing
- \* Dimmer switch
- \* Automatic clutch
- \* Uses standard magazines, obtainable everywhere.

### PRICES:

Perkeo Automat J with 4" f/2.8 lens, 12v 100w Iodine Quartz lamp	R89.80
Perkeo Automat J-150 with 4" f/2.8 lens, 24v 150w Iodine Quartz lamp	R102.00
Perkeo 300 semi-automatic projector with 85mm f/2.9 lens and 220v 300w lamp	R55.40
De Luxe case for all models	R9.95

Prices quoted above include 36-slide magazine, remote control cable (where applicable) and lamp.

IODINE QUARTZ LAMPS EMIT MORE BRILLIANT, WHITER, SHARPER LIGHT, AND HAVE A LIFE DOUBLE THAT OF CONVENTIONAL LAMPS.

# Voigtländer

## THE 30th SOUTH AFRICAN INTERNATIONAL SALON OF PHOTOGRAPHY, 1966

organised by

### THE JOHANNESBURG PHOTOGRAPHIC SOCIETY

and conducted in accordance with the recommended practices of the P.S.A., cordially invites you to submit Prints: pictorial, natural history and architecture.

PRINTS WILL BE EXHIBITED AT JOHANNESBURG.  
CLOSING DATE: 19 MAY, 1966.

### CONDITIONS:

Entries by Amateurs, Professionals and Clubs: Any subject, process and style.

PRINTS: Four prints, black-and-white or colour. Maximum size: 16" x 20". *Unmounted* from foreign countries. *Mounted* from South Africa. *Entry Fee:* 7/6 or R0.75, or 1.00 U.S. Dollar, or 15 International Reply Coupons to be mailed with the entry form, *separately* from prints.

AWARDS: *Gold, Silver and Bronze Plaques and Diplomas.*

1966 — SALON CALENDAR — 1966

### PRINTS:

Closing date: 19 May, 1966 - Judging: 21 May, 1966 - Cards sent: 25 May, 1966 - Exhibition: 20 June—3 July, 1966 - Catalogues: 22 July, 1966 - Exhibits returned: 9 July, 1966.

For entry forms apply to:

THE SOUTH AFRICAN SALON OF PHOTOGRAPHY  
P.O. Box 7024 Johannesburg South Africa

## P.S.A. CONGRESS, 1966

8—9—10 October in Durban.

Diarrise these dates now!

More information later.

## 20th INTERNATIONAL YOUTH SALON

(Open to all photographers under 30 years of age)  
SPONSORED BY THE UNIVERSITY OF NATAL PHOTOGRAPHIC SOCIETY

### Sections:

MONOCHROME AND COLOUR PRINTS  
COLOUR SLIDES

(Any subject — pictorial, nature, photojournalism, etc.)

### Entry Forms:

Photographic Society, University of Natal, Durban.

### Closing Date:

4th June, 1966.

### EXHIBITION:

From August to October, 1966, at various South African University centres.

## ROYAL PHOTOGRAPHIC SOCIETY OF GREAT BRITAIN

presents the

## 1966 INTERNATIONAL EXHIBITION OF PHOTOGRAPHY

Black-and-white and Colour Prints,  
Colour Slides (all sizes) and Stereoscopic Slides.  
to be exhibited in

### THE ART GALLERY, GUILDHALL, LONDON.

14th July to 4th August, 1966

(and afterwards in Gateshead-on-Tyne).

Closing date for entries: 3rd June, 1966.

Entry forms from:

The Secretary,  
The Royal Photographic Society,  
16 Princes Gate,  
London, S.W.7, England.