

# CAMERA NEWS

STOP-LET  
30 AUG 1955



NEWS FROM PHOTOGRAPHIC BODIES  
IN SOUTHERN AFRICA

1/6

MAY 1955

# CAMERA NEWS

Official Journal of the Photographic Society  
of Southern Africa.

## Journal Committee :

E. VERTUE, A.R.P.S., *Chairman.*

ROBT. BELL.

DENIS SPRENGER.

Vol. 1. No. 2.

May, 1955

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*Cover picture by Eric Vertue, A.R.P.S.*

## Among Ourselves

WE were inundated with congratulations following the publication of our first issue—well, anyway, there were quite a number—and we want to pass on our thanks to the contributors and all those others who helped to make the first "Camera News" a success. The congratulations are really theirs.

There is, however, no time to rest on our laurels. We think you will agree that this issue is better than the first and it is the determined aim of the Journal Committee that our Magazine, which is really Yours, shall vie with photographic periodicals anywhere in the world. We know that, with the continued co-operation of all, everything is possible.

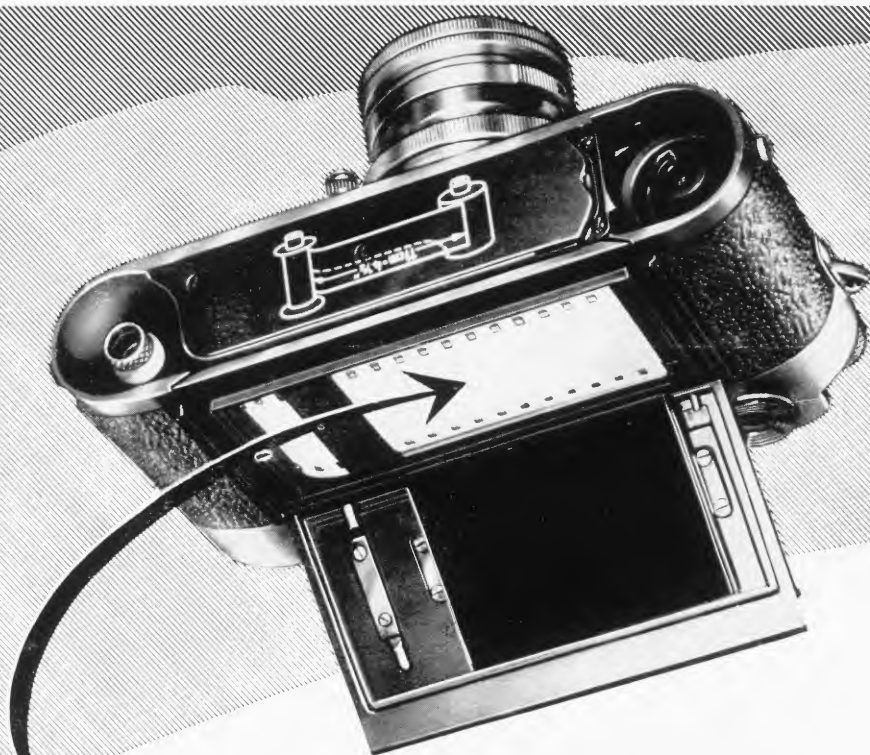
We are not particularly anxious to know what we did right, but would be most interested to hear about our shortcomings and to be given the opportunity of considering suggestions for improvements. That should be quite easy, but, not to let our readers off too lightly, we want articles, especially on Cine subjects (which, through no fault of ours, are sadly lacking in the first two issues) and pictures—good ones for publication, not so good for criticism and—but then there are not likely to be any of the others.

As soon as there is a demand we propose to introduce a page or two for readers' letters. If you disagree with any of our contributors or have any views on general matters (the latter should not be aired at the expense of that article, however) write to us. Photography being a big thing, photographers can rise to the occasion and conduct a good argument without rancour, even if with some heat.

\* \* \*

En nou—tussen ons—ons kan Afrikaans met die beste lees, maar ons pogings in die journalisme kan nie met julle s'n vergelyk word nie! Met ander woorde, ons verwag Afrikaanse artikels—en prente!





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# PRESIDENTIAL NOTES

by Dr. A. D. Bensusan, F.R.P.S. F.P.S.A.

NO one ever has sympathy for the President—not that he needs any, for he feels so strongly about the future of P.S.S.A. that it is unnecessary to remind him of the task which our Society will fulfill in the years ahead.

However on *his one side* have been the Directors and our most energetic Membership Chairman who have been clamouring for the new Journal for months, in order that you all may know the progress that is being made. Let me tell you a secret—Mr. Rosewitz is aiming for 500 members before Congress, and every-point points to him being successful.

In the *middle* have naturally been the members themselves waiting for the Journal to get up-to-date news of these activities of the Society.

But on the *other side* have been the Journal team at Cape Town—headed by a clear-thinking and far-seeing man to whom P.S.S.A. owes a great deal—Eric Vertue, A.R.P.S. He has been plodding along carefully and methodically for months and months, to ensure that our Journal is given a firm footing, and founded on a basis of financial stability and journalistic success.

Here we have the background of our first issue, which is a milestone in the history of Southern African photography, and one of which we as members of P.S.S.A. can be justly proud.

Let us hope that in our lifetimes we can look back on this first volume as a “turning-point” or a “Rallying point” for the unification of scattered interests of our National photography. The first dream has been the foundation of P.S.S.A. and the second one, this very Journal which has been so successfully launched. Photographic history is being made.

This is our very own Journal, and one which we ourselves should foster and support, especially at this early stage when our Editor needs all the support he can get. Let us help him, and let us bring his dream to fruition, namely a postman laden with articles, photographs, news items etc. from us all in different parts of the country. In this way we shall be doing our “bit” to help him bring this Journal to the same high level as others in different parts of the world.

Let us now raise our hats in praise, or lift our glasses as the case may be, to our Editor and his colleagues Robt. Bell and Denis Sprenger for the great work which they are doing. Let us hear from the members and readers too, as to their views on this new venture; and if there are any criticisms we shall be pleased to hear them also—for that is the spirit on which our organisation is founded.

Good luck Eric, and on behalf of the whole Society, in fact on behalf of “PHOTOGRAPHY IN SOUTHERN AFRICA” we thank you!



P.S.—My promise in last month's notes to tell you something of the discussions with The Secretary and Presidents of the R.P.S. and P.S.A. regarding the future of our own Society, will be held over this month.

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## ESSENTIALLY for BEGINNERS

By Dr. A. D. Bensusan F.R.P.S., F.P.S.A.

A FEW tips for beginners would probably help those who are having trouble with their picture making. We probably all started as humble snapshotters by sending our rolls of film to the Chemist for D & P and later branched out to experience the thrill of processing our own work.

And with this new thrill has probably come, at some stage, the desire to enter results in one of the many amateur photographic competitions. For is it not a fundamental desire in the human race to compare one's achievements with those of one's fellow men?

Perhaps the beginner is at a loss to understand why the judges have not selected his works for merit. If the exposure or printing technique is poor, there is surely a slender chance of success in competition work, and such fundamental faults must be rectified either by perseverance or the help of a more advanced worker.

Perhaps in the striving for perfection in dark-room technique, and the search for the finest developer or papers there may have been several simple points which have been overlooked.

How often has one heard a novice ask his photographic dealer for one particular make of film or paper—for no other will give him the results he desires. The frustrated dealer carefully explains that the brand of film which he stocks is probably superior to the one of the customer's choice, but the customer will not take heed of the experience of the man behind the counter, and waves aside his advice as "sales talk". Perhaps the novice laughs loudest as he walks out of the shop, for he has learned one very fundamental rule, namely to adhere to one brand and type of film, one paper and one developer, provided it is a recognised and easily obtainable make for there could hardly be anything more frustrating for the beginner to find that just as he is about to get the results he is seeking, his brand of film or paper is no longer obtainable.

In adjudicating competitions one often finds faults, so glaring as to ruin any chance of success. I am referring in this instance to "*out of focus*" subjects, *camera shake*, the *cropping of hands or feet* in figure studies and so on. They are all such perfectly simple faults, that once brought to attention they should be rectified and never again occur.

Distracting backgrounds will often mar otherwise successful pictures, and they too have caused failures in competitions. There may be harsh tones—such as a brilliant white wall—which draws the attention, or a pattern

of shadow on that wall, or a distracting object such as a branch of a tree or a flower protruding from behind the main subject. It is therefore wise to pay particular attention to the background, and if it is at all muddled or over-emphasized, then placing it out of focus would assist. On the other hand the background can be utilised to good effect; for example the placing of a brilliantly lit subject against a shadow background will accentuate that subject, and form a pleasing contrast which catches the judge's eye.

"Perseverance" is the right path to success. It is a long road, before the turning, but a very pleasant and beautiful one in striving to achieve that "winner". The most wonderful thing about our hobby is the countless number of persons who are also trying to reach that turning, and the numerous enthusiasts who have already done so, and are so willing to assist those who are still on the way.

---

## Congratulations !

### TO THE PRETORIA PHOTOGRAPHIC SOCIETY

The Pretoria Photographic Society this year won the main award for the best collective entry in the annual *Amateur Photographer* Overseas competition in London.

The Art Editor of the *Amateur Photographer* states that there was a very large entry from all corners of the Empire and Commonwealth, and the overall standard was extraordinarily high and few prints only did not come up to first-class exhibition standard.

Individual awards from S. Africa were as follows:—

*Silver Plaques*—No Title by O. Abramowitz (Pretoria)

L de Vaal by C. van Tilburg (Pretoria)

*Bronze Plaques*—Morning Repose by Max Nowitz (Pretoria)

African Worship by Dr. A. D. Bensusan F.R.P.S., F.P.S.A. (Johannesburg)

*Certificates of Merit*—

Lady from the East by Max Nowitz (Pretoria)

Dying Swan by J. le Roux (Johannesburg)

Tulips by Elro Braak (Pretoria)

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# Portfolios, Print Collections and Exhibits Committee Notes

Dr. Joseph Denfield, A.R.P.S. (Chairman)  
4 Turnberry Avenue,  
East London.

I SPENT many delightful hours during the Easter Holidays looking over the wonderful collection of Child Studies that have been sent over to the P.S.S.A. by Mrs. Anne-Marie Gripman of Sweden, the author, and I can honestly say that never have I seen children's emotions expressed so eloquently within the scope of the photographic medium as these truly amazing pictures. They reveal a tender intimacy with children which can only come from patience, understanding and a true insight into their minds. Mrs. Gripman herself says, "It is not sufficient just to like children, you must love them devotedly."

Mrs. Gripman hails from Gothenburg, in Sweden, and is the first Gold-medalist of the Camera Society there. She has held three one-man (woman?) shows in her home town and has also had the distinction of being invited to hold such exhibitions in Austria, India and recently in Spain. Her record in the sphere of International Salons of Photography is almost unbelievable. In the last four years she has been awarded nearly forty plaques and medals alone, not to mention the innumerable "Honours" awards. During 1953 she had 143 of her pictures accepted in 57 recognised International Salons, and one can scarcely open any Salon Catalogue or book of photographs without seeing examples of her work included.

This collection consists of 34 superb Child Studies and is being made available to Organisational members of the P.S.S.A. in the Orange Free State, Natal and Border Areas. Particulars of booking will be found elsewhere in this issue. A small illustrated catalogue dealing with the collection is under consideration and would certainly enhance any public showing that the sponsoring club could make.

Mrs. Gripman, in sending over her collection, has expressed a wish that Swedish Nationals in

Southern Africa be invited to see the exhibition whenever a public showing takes place. His Excellency, Minister A. Aminoff, of the Swedish Legation, has kindly consented to be a sponsor of this collection and it would be appreciated if Photographic Societies would kindly let him know when and where their showings will take place, thereby enabling him to acquaint the various Swedish colonies with this information. His address is:— His Excellency Minister A. Aminoff, Swedish Legation, P.O. Box 640, Cape Town. This is indeed a small request in return for so much pleasure given us by Mrs. Gripman and it would be most discourteous if we, the





Photographic Societies of the P.S.S.A., did not respect her wishes. I am sure we will not overlook this important point.

Accompanying this collection there is a most interesting article by the author dealing with Child Photography and her method of working and this could be read out at the Club one evening when the pictures are being shown. This collection of Child Studies is a "Photographic Treat" and one that has great human appeal, and the Print Collections Committee are proud to present such an exquisite collection to the Photographic Societies.

Dr. Zeiss, the Regional Representative for the Transvaal, reports that the Francis Wu collection will soon be finishing its circuit in that area and will then proceed to the Rhodesias for distribution there. His own Club, the Germiston Camera Club, were very impressed with the prints, especially Wu's bold "go-to-it" approach, in which he does all the things they are taught not to do. The Camera Pictorialists of Johannesburg had a real field day at their showing—just on 120 people attended the meeting! By the way, would the clubs viewing these collections let their Regional Representative know how the audience responded to the viewing, also any comments

they wish to make on the collection? Any notes appearing in Club magazines or press cuttings dealing with these collections should be sent on to him so that they in turn could be forwarded to the author concerned. This is an important aspect of the distribution and is in fact the only tangible manner in which the clubs can collectively acquaint the author with the details about which he is so interested.

Particulars of a photographic exhibition of a "Whaling Expedition", by Norman Bennett of Durban, appears also in this issue and interested clubs should make the appropriate arrangements. The newly formed Queenstown Camera Club will have shown the exhibition by the time these notes are published. What an enterprising go-ahead club this Queenstown society is? In the short few months of their existence they have already organised "exhibition boards" on which the average size D Salon can be displayed. We wish them "Good Luck" in their career.

## Print Collections now available for booking

### FRANCIS WU, F.R.P.S., F.P.S.A., COLLECTION. (25 Landscape prints)

This will be available to all Clubs in the *Rhodesias* from 20th June 1955 onwards. Book now with your Regional Representative H. I. Wilmot, P.O. Box 1583, Salisbury, S. Rhodesia. Booking Fee 7/6.

### ANNE-MARIE GRIPMAN COLLECTION OF CHILD STUDIES. (34 prints.)

This will be available to all Clubs in the *Orange Free State, Natal and the Border Area* from the 1st June 1955 onwards. Book now giving your monthly meeting days with your Regional Representative:—Dr. Joseph Denfield, A.R.P.S., 4, Turnberry Avenue, East London. Booking Fee 7/6.

All Clubs who contemplate having a public showing of this collection are requested to notify The Swedish Minister, His Excellency A. Aminoff, P.O. Box 640, Cape Town, so that he can acquaint the Swedish colonies in the area of the particulars. An illustrated catalogue will probably be available for this collection and booking Clubs will be notified in good time for their showing.

# WHAT'S THE HURRY? OR THE FRESSON PROCESS

by Willard H. Carr



**I**N the International photographic world of to-day, the one represented by the so-called International Salon or exhibition, we find hundreds of photographers competing for the privilege of having their works of art hung in such and such show.

True, the writer is guilty of constant participation in this activity, and praiseworthy though this effort may be considered, it nevertheless seems to have developed slowly into a race to ascertain who is able to accumulate the greatest number of Salon acceptances. This perforce must bring about wholesale production of prints for wide distribution, and to accomplish that end one necessarily looks towards the easiest and quickest way to produce a satisfactory (?) picture.

The result so often is that beautifully executed work done with loving care is not forthcoming due to the pressure of mass production. In avoiding such mass production I have recently turned towards the making of pictures via some of the better control processes available, specifically to the Direct Carbon Process or "Fresson" print. Here is a medium which lends itself to the reproduction of tones throughout the whole range, from pure white to darkest black. Here is a control so simple and yet so delicate that a catch light in the eye can be enhanced or included with the mere touch of paint brush to the surface of the print. Again, one can achieve contrast, softness, grain, tone or whatsoever the worker wishes by simple adjustments of exposure and/or temperature—but more of this later. The depth and richness of the image is so marked that the usual silver image appears at times almost washed out by comparison.

A year ago, while traveling through Spain, I had the opportunity and privilege of meeting Mr. Jose Maria Ortiz Echagüe, probably Spain's foremost photographer and prime exponent of the Fresson process. This fine gentleman received me most kindly and took great pains to show me his beautiful work, including a brief

run-down as to his approach and method of operation. It was because of him, that I really started to get interested in Fresson work. Perhaps because in Spain, the so-called land of "mañana", there is no hurry and no mass production, Mr. Ortiz Echagüe has found the time to produce such photographic gems.

The usual comment made in the United States regarding control processes is "is it worth the time and effort?" Of course the answer is "yes". Anything that can be dignified as a work of art is always worth the time and effort. The great masters of painting surely did not stop work on a canvas as soon as it was covered with paint and the image was visible. On the contrary, they worked, re-worked and started anew many, many times before being satisfied with the results. Yet, we photographers are so often willing to send out prints hot off the easel, with little thought behind the work, unbalanced in tonal values if not in composition, improperly retouched or spotted, and even at times improperly mounted, when with more diligent application a properly executed print could and should have been presented.

Mr. Adolf Fassbender, the well-known teacher, lecturer and pictorialist in an article entitled "Why Bother?" stated that if one wants to make a beautiful picture . . . "if you want your pictures to convey just what you say; if you are not satisfied with the straight final print, as it is, but have an idea as to what it should look like . . . then these are good reasons to change your negative by means of control." And Fresson is the process that offers that control.

The manufacturers of Fresson paper in France produce various grades of pigmented paper stock in several colours or tints ranging from black through red, green and blue. Generally speaking for normal pictorial photography and as a starter in this process, a black tint is recommended on either a white or cream stock. The paper comes in large rolls, but may be ordered cut to size at a slight additional cost. This paper may be kept stored away for many years before using, as it does not seem to deteriorate until such time as it is sensitized when it must be used almost immediately.

*Sensitizing:* The paper should be sensitized in a solution of potassium bichromate. My suggestion is

to make up two bottles of 32 ounces each of 1 per cent and 2 per cent respectively. It should be noted that the more dilute the solution, the more contrasty is the final result. The solution should be made with hot water to ensure complete dissolution of the bichromate crystals, but the paper should be sensitized only when the solution has reached about 58 deg. F. Once the paper has been sensitized after an immersion of four minutes in the bichromate bath, carefully hang it up to dry which should take no longer than three to four hours in a cool, dry place free of chemical or other kind of dust or vapours. This operation can take place in a not too brightly-lighted room, preferably using the safe-lights usual for bromide papers. The paper when dry, can be stored in a light-proof container up to three to four days before using.

*Exposure:* The paper is exposed by contact in a printing frame with either a film negative or paper negative which to obtain optimum results should be of normal contrast, well balanced, with proper interrelation of both highlight and shadow areas. A simple densitometer is made by using a grey scale of perhaps a dozen steps exposed against a piece of printing-out paper and compared to the exposure of the negative against another piece of P.O.P. A fully exposed image on that paper will give the approximate exposure time for the negative. There is sufficient latitude in this system that a reasonable margin of error on either side of the exposure is permissible and should cause no great difficulties. Normally under bright sun-light exposure is about three minutes for film negatives and about seven to eight times that for paper negatives. Exposure under a cloudy sky with no sunshine is also about eight times that of the exposure under bright sunlight. It is possible to make the exposure under a cold light from an enlarger, but the writer's experience in using such light source, is that the resulting print is very soft with a yellowish tint. It has also been suggested that a satisfactory exposure can be made under a strong arc light.

*Development:* The exposed paper should be developed as quickly as possible, but it can be preserved in a light-tight container for about three days before developing, providing various sheets are not placed face-to-face, lest a chemical reaction take place between them.

The paper is immersed rapidly in a tray of water which should be between 82 deg. and 86 deg. F. Here great care must be exercised, as at this point and at the time of exposure, you have encountered the two most critical moments of the process. The sensitized paper, once it is immersed in water is no longer sensitive to light and work can now proceed in full light. Since the paper has originally been covered with a solution of gelatin and pigment, the tepid water begins to attack the surface of the paper in proportion to the amount of light that has reached that surface through the negative. In other words, the highlight area will be

the softest, as less light has reached it through the negative, and these areas will, of course, be more subject to a stripping action as we shall see shortly. In this tepid bath, after a period ranging from three minutes to twenty-five minutes, an image will start to emerge on the paper. Note that if after this time no image is seen, the paper has been under-exposed. If the image appears normal, that is, a positive image, exposure has been correct. If the image appears in silhouette, this would indicate over-exposure of the paper, but with hard work, sometimes this latter case can be saved, so do not throw away your print or become too discouraged.

Now starts the fun, you will continue development with sawdust and water. Now, no more nasty chemicals, nor weights and measures with this wonder process. Get a tank, large enough to hold a goodly amount and similar to the illustration herewith. If you plan making large 14 by 17 inch prints, you will need a tank to hold 50 to 100 quarts of water and again half that amount of sawdust. Yes, really! Sawdust, but wait, it must be **FREE FROM TANNIN**, and must pass through a 32-mesh sieve. The best wood is boxwood, some of the maples or black poplar. Any wood, however, that meets the above specification should be satisfactory. Then, rest or incline a sheet of glass or better still galvanized iron over the tank—place the softened print on it, and pour from a quart cup the solution of sawdust and water over the print. This solution should be about 58 deg. F. and should not exceed 68 deg. F. The solution, of course, acts as an abrasive on the softened surface of the print, and as mentioned above, the pigment begins to strip off proportionately. A well-done print can be fully developed in three minutes, but I have found that at times I have worked for about an hour to clear the highlights to the desired degree. As the sawdust tends to settle to the bottom of the tank, keep it stirred up with the quart cup, using the thinner solution for the high-lights, and the thickest for the darkest shadow areas.

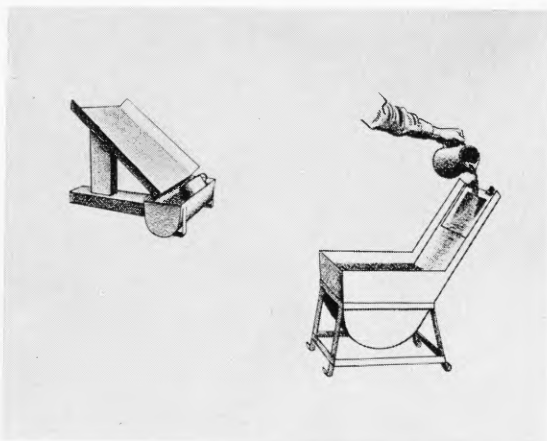
As you proceed, wash off the print with a fine stream of cold water to ascertain how your print looks and when it is finished, remove it from the slab, and place it immediately in a tray of cold water. At this point, as the surface is still soft you can carefully and gently exercise the amount of control desired. Here with a fine sable brush, you can insert strong high-lights, catch lights, etc. Gently with a tuft of cotton wool you can insert or emphasize cloud structure, lighten any area or remove objectionable objects, all naturally, within reason, with good judgment, and in accordance with the skill and dexterity of the worker. Does it look a bit rough? Replace the print on the slab, pour more sawdust and water over it, so that your handiwork is softened down. Again rinse your print in cold water, and if it appears somewhat yellow, place it in a 3 per cent solution of Sodium Bisulphite for a couple of minutes



to clear the image. Then let it wash in cold water for ten minutes, remove it, hang it up and let it dry. After it is dry, you will notice that your print has intensified a good deal, so remember that, when the pigment is stripping off in the sawdust and water. Note that after the print is dry, you can as often as you want, soak the print again in cold water and with brush or cotton wool still remove pigment from areas you find require such treatment.

Let the final print dry, spot if necessary with some of the pigment from an unsensitized piece of paper obtained by wetting it with your finger or a brush, and then sit back and enjoy your masterpiece, for it surely should be the best photographic image you have ever made or possibly ever seen.

In conclusion a few tips and final remarks might be in order. When the print is in the tepid bath, if the temperature gets too high, the pigment will at first start to clump. If this does not get out of hand such grain *might* in some limited cases be desirable and attractive. Of course, if carried too far, it simply will result in the pigment sloughing off entirely. Too low a temperature will not bring up an image for a long time and the result will be a flat, muddy print. Over-exposure will necessitate long manipulation which is very tiring and a resultant grey print, which, of course, could conceivably be desirable under certain circumstances. If during the immersion in the tepid bath, a cloudiness or milkyiness is noted, plunge the paper into cold water,



before proceeding in the tepid bath. The bichromate solution can be used over many times, but it is suggested that it be filtered after each use, and occasionally replenished with new solution. If this process does not seem to work the first time, try it again, the results are worthwhile and, after all, there's really no hurry, because —

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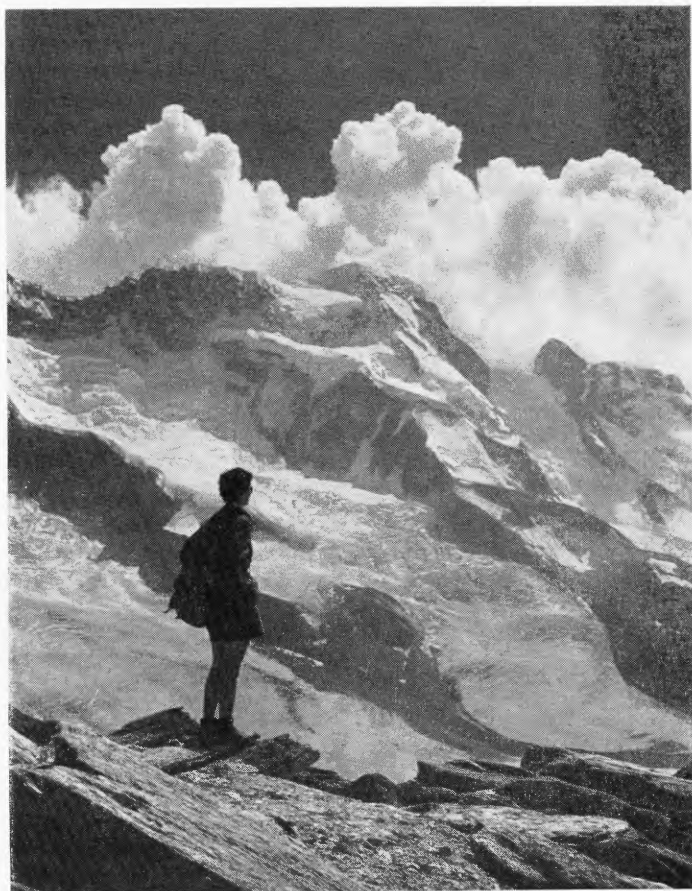
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# PRINT CRITICISM

By Fred. C. Harris F.R.P.S.



Zermatt Breithorn

*Ralph Taylor*

THE four prints submitted for comment this month are of widely differing subjects, but each is of great interest. The first I have chosen is *THE ZERMATT BREITHORN* by Ralph Taylor. Its composition follows very traditional lines of a strip of foreground, a distant mountain and a figure forming a contact between the two and providing the human interest. So far it is very pleasing indeed and there is little to criticise except that I would have preferred the figure to have been gazing at the imposing mass of mountain rather than down a valley which does not form part of the subject matter. But as I study this print it begins to worry me, and I feel that the disturbing influence is the clouds.

The author has been attracted by them (and who would not be?) and they have led him astray for they tempted him to use a filter. The result is that the clouds are over-powering and the mountain has been brought too near. I suggest a trim of 1" from the top, and then in order to restore the picture to its proper proportions, a trim of  $\frac{3}{4}$ " from the left hand side. This latter trim has the additional advantage of in some way improving the awkward line of vision of the figure to which I have previously referred, and also reduces the proportionate size of the figure which the trim would otherwise have increased too much. As a final suggestion perhaps the author could now try a slightly more contrasty paper in order to throw the mountain back a bit and increase the brilliance of the snow. It might work and would certainly be worth trying.

*HOLIDAY ON THE FARM* by R. T. Ryan is the next print, and it is one which would stand little chance of acceptance in a Salon. But Mr. Ryan is much too experienced a photographer to be under any such delusions, and so we should first ask why the picture was taken.

A clue is provided by a sticker on the back which indicates that it was entered in a recent Stellenbosch Municipality competition—presumably the civic authorities were looking for photographs for advertising their town

and for attracting visitors, and from this angle the print is eminently successful. There is sunshine and a very happy human interest, and the whole thing breathes of the countryside. This print was quite rightly one of the prize-winners in this competition. For such purposes pictorial composition is of secondary importance providing the whole thing hangs together well. But as a picture pure and simple this print fails because of divided interest. The figures should be down the road near the bend, either sitting on the fence or walking in the road itself. Even with this adjustment I am afraid it would not altogether succeed as the centrally placed bush is much too ragged and merges too much with the background to be of any real pictorial interest.



author has put a great deal of thought into his picture, and he has succeeded remarkably well. The whole thing is very natural, and the concentration is good. The support given to the figure by the right elbow resting on the table is excellent, and the lighting could hardly have been improved. The composition is, of course, triangular and it gives a very solid and stable result. I am

#### Holiday on the Farm

*R. T. Ryan*

What a joy it is to see a picture such as **DESIGNER OF THE FUTURE** by A. J. Musgrave-Newton. Genre is a branch of art which is limitless for the photographic worker who has the skill and the patience—and it demands both to a very high degree. In this case the



#### Designer of the Future

*A. J. Musgrave-Newton*



extremely worried, however, by the central placing of the figure and the balance provided by the accessory in each lower corner. I know that the figure is tilted and that the accessories are of different shapes and tones, but they are still placed too neatly on each side of the central axis and I feel certain that a happier result would have been achieved had the model been moved to the other corner to combine with the jar and  $\frac{3}{4}$ " taken off from the left and added to the right. The shadow going upwards from the back of the head is also a little unfortunate. In spite of my suggestions, however, I must congratulate the author on a fine piece of work.

A VATICAN COURTYARD by H. R. Lawley is an architectural subject in which the play of light or shade is the main feature, as indeed it should be with practically all such subjects. Architecture as such can be made into a satisfactory picture only by the happy placing of tone masses—a much more difficult thing to do than might be expected by those who have never tried it. The result here is pleasing and it has been well handled from the technical angle, but I feel that there should be some added interest. This would immediately be provided if one leaf of the door had been open and the space so formed contained an appropriate figure. Now I

realise quite well that had Mr. Lawley tried to open the door he would probably have been put into prison and all sorts of international complications might have followed, but in criticising a work of art we cannot concern ourselves with the difficulties of the author. We have to comment on the finished result, and viewed in that way I feel that this print does not succeed as well as it might have done. I ask the reader to imagine a half open door with one or two priests standing in it or passing through it.

Vatican Courtyard

H. R. Lawley

## METAL PICTURE FRAMES IN ARTISTIC DESIGNS

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## What Is ————— a Portrait?

IN order to establish a ruling as to what constitutes a portrait as far as competition classification is concerned members at a Photographic Society meeting were asked to give their definition. There was such extreme diversity of opinion that the Editor of the *Amateur Photographer* was asked to give an authoritative ruling. Here is his reply:

"Your problem is not easy to settle precisely as there are always likely to be a few borderline cases. We can say, however, that a good definition of a portrait would be:— the representation of a particular person or type with the intention of producing good characterisation and if it is intended also to produce a "picture" this must be coupled with appropriate and satisfying form in the picture space. This definition should solve your problem and if you have ever had the opportunity of seeing the pictures exhibited in the National Portrait Gallery in London you will appreciate its application. It is usual, however, in photographic circles, also to include figure studies, draped or undraped, in this section.

Another difficulty in pictorial work has been to distinguish between a landscape with figures and figures in a landscape, and this has to be solved by deciding which is the dominating aspect of the picture. A similar problem also arises in making genre pictures and pictures of people at work—whether the operation (or action) or the person dominates the theme. The discernment of the selectors is necessary, but a guide is often given as to the intention of the author by the title that he gives to the picture. For instance, consider the picture of a woman carrying a large bundle of wood on her head. If the author had entitled the picture "Woman's Work" then it would not normally be regarded as a portrait, as it is in the nature of a general action as the author's intention was obviously to produce a picture of somebody doing a particular work, rather than a character portrait. However, if he had called this picture "Mary with a Load" then it would have to be placed in the portrait section. You will see that the crux of the matter is on the characterisation of a person or persons, because a mother and child or a group of several people, including a family group, is certainly within the scope of portraiture and such groups have always been the recognised work of portrait painters and portrait photographers.

The answer to the question "Has the author portrayed persons or their work?" should settle all but the most exceptional cases."

## Photographic Exhibition of Whaling

THIS enthralling story in pictures of the whaling ship "S.S. Abraham Larsen" is being made available to Photographic Societies through the courtesy of the author, Norman Bennett of Durban, who accompanied the 1952—53 whaling expedition to the Antarctic.

The exhibition consists of 120 mounted photographs, (20" × 16") which depict the expedition made by the whaling ship, Abraham Larsen, and take one from Durban docks to the Antarctic icebergs, floes and sunsets. The whole story of whaling is told by this fine pictorial diary which vividly portrays the great hunt.

These magnificent record photographs show you life on the Factory Ship. You'll see 70-foot whales being harpooned and brought alongside—with air pumped into the carcasses to make them float—to the Factory Ship, where they are stripped and cut up. You'll see Killer Whales attacking, being shot at... marvel at the huge jawbones, the immense tongues of these monsters... the thrills and dangers of an Antarctic expedition.

Each print has an explanatory caption in large lettering below, and together they tell the story of whalers. The prints are all numbered and fitted with hanging tapes. The exhibition has been beautifully got together and includes a large map, showing the route taken by the Abraham Larsen, packets of display and Press prints, a specimen poster, packets of drawing pins etc, in fact everything needed to make a first class show.

This exhibition has already been on view in Durban, Johannesburg and East London and in all of these places it created great public interest. This exhibition should be put on view at a small hall, public galleries or a large store and Photographic Societies wishing to have this collection of photographs should make suitable arrangements for its showing. There is no charge for the exhibition but clubs are required to pay the transport charges.

If you wish to show this exhibition get in touch with Dr. Joseph Denfield, 4, Turnberry Avenue, East London.

## OVERSEAS SALON SUCCESSES

### 6th Worcestershire Salon (England) March 1955

Dr. Joseph Denfield. A.R.P.S. (2 prints.)

"Mountain Wall."

"Grandmother Tetyane."

Rhodes Tremear. A.R.P.S. (1 print.)

"The Attentive."

### Western Salon. (England.) March 1955.

Dr. Joseph Denfield. A.R.P.S. (3 prints.)

"Basuto Horseman."

"His Silver Goblet".

"Toil Mid Splendour."



## MY FAVOURITE PRINT

by R. T. Ryan

WHEN I was honoured by the Editors of "Camera News," to comment on the "One I like", my

mind went back to my early days of photography when I used to subscribe to a magazine which featured an article called "How I make my Exhibition Pictures." This usually included a photographers favourite work, analysed, and presented in a form the photographic reader could appreciate and I for one felt inspired to go forth and make better photographs than I had been doing.

One got instruction here with an impact. Personally I learned a lot of new facets of that elusive thing called Pictorial Composition, to say nothing of the photographers own experience in capturing a mood or the benefit of his or her approach in taking any of the millions of subjects abounding everywhere just waiting to be photographed.

If in some small way I have helped anyone by my own experiences and comments, I will have been more than repaid for any trouble my inexperienced pen had in writing of them.

To choose a photograph at short notice from many, many hundreds of "Shots", and to say straight away that this is the "One I Like", is not an easy matter particularly when most of my recent "Works" have been in colour.

However, after a flash back, and a little research, I have chosen the picture now appearing which more or less fits the title of this article.

My first reason for the choice is the nostalgia it gives me. Surely Photographs are taken primarily because the author likes the scene before him, and not because he thinks some obscure judge on a Salon may like it. From this I do not wish to imply that a Photographer must not consider the shot without weighing its Pictorial possibilities, but do not make a fetish of this. Many a good record has been lost because the worker could not see a "Way in", or a "Way out", of a picture. I say "Shoot" and regret the waste of a piece of film later, rather than wish you had taken that shot when you had the opportunity. An expression on a face, the light on a mountain, or waiting for the Yacht to manoeuvre into a better position, may never occur again.

Unfortunately this was one of the occasions when I had to take the picture illustrated here, or forever regret it. One can see at a glance the endless possibilities a spot such as this has to offer. I keep a print in a accessible spot, and often have a peep at it and say to myself "One day I will go back, and finish the story it tells me". A story of mystery, a desire to adventure into the hazy mountains and above all, a feeling of restful peace.

The first point I would like to make here is purely a technical one. The picture was taken with a very cheap folding camera, with a maximum aperture of F6.3, on roll film which I had to cut from a larger size and reroll. The emulsion was panchromatic, and I had no filter. The negative was subsequently treated to local reduction to enhance the clouds.

The second point I would like to make, is the choice of viewpoint and herein lies a little anecdote.

Two companions and I were travelling on a mountainous road near Cortina in the Alps, when on rounding a bend we came upon this scene. As I was the driver I immediately stopped at the side of the road. My companions (photographers too), who each owned very expensive miniature cameras, were out of the vehicle pronto, and in the approved manner were soon stalking up and down the road looking for the best viewpoint.

It was not long before they were out of sight, so I was able to shyly extract my humble instrument. "Well," I thought, "this spot seems to be as good as any, so why not get out and shoot from the side of the car." This I did and returned my camera to its resting place. About ten minutes later my companions returned, and with one voice demanded why I was not taking pictures of this magnificent scene knowing my keenness for landscapes. When I told them I had done so, they looked at one another and decided that, after all, they hadn't observed a better viewpoint. So both took a shot from the car too!! I never saw the picture but perhaps I may one day, and be able to see exactly the difference between a Leica, Contax, and an Agfa Speedix with all other things being equal. My point of course raises the question: is it necessary to tear off into the country etc., when so many simple shots abound under our noses?

The advanced worker may well find a lot of faults with the scene I have tried to portray, but I feel that what it lacks in Pictorial composition, it regains by its emotional appeal. This I feel I have enhanced by titling it "Fairyl-land," and the "One I Like".



Fairyland

*R. T. Ryan*

# NOT HOW — BUT WHY

by G. G. Collins

I HAD hoped to put the following reflections in general terms, to compile a sort of pictorialist's philosophy. But I find this is impossible; just as good prints can be made from the most diverse negatives, so does photography mean something different to everybody who wrestles with it. For the "real" (graphic) artists there exists a large body of learned critics who evaluate the work, and usually infuriate those who produce it. Photography has no such independent standards: the judges of photographs are photographers themselves. So my remarks reflect no more than my own ideas and experiences. I hope however that others who may be qualifying as veterans will follow my example, and let us have their thoughts on the road they have travelled. In some contemporary journals we can read how photographers make their exhibition pictures: I feel the time is ripe to enquire not only how but *why* we make them.

I am unknown to the great majority of readers and must necessarily give a short account of my origins. The twenties had not yet dawned when I produced by accident a contact print on self-toning paper which stirred something in my adolescent emotions. It was not long before I had surreptitiously raised enough

cash to acquire a camera with a three-speed shutter, and was gazing with awe at the work of the masters on the walls of the autumn exhibitions. I was afire to produce something immortal, a serene classical landscape; tapering cypresses under a threatening sky with (heavily diffused) a figure clamped firmly at the division of thirds, a female figure draped, funds permitting, "in white samite, mystic, wonderful". Mercifully I did not deliver myself of anything so revoltingly unnatural. Instead in 1930, I came to South West Africa, and have been engrossed ever since in its huge spaces and fugitive moods. Sometimes I have captured the feeling of these in a print, far more often of course I have failed.

During these years there have been two photographic revolutions—one of the matter, another of the means. The former is the reaction to tradition familiar in every other artistic activity; but the latter, the technical upheaval, has been confined to photography. Modern pianists may prefer Bartok to Beethoven, but the piano-forte has changed hardly at all in the interval. Photographic apparatus and materials, on the other hand, have altered almost beyond belief.

Nobody remains unaffected by revolutions, and while the first Leicas were introducing us to candid photography, we had a confusing time. Nurtured in the austere shades of Keighley and Whitehead, Mortimer and Misonne, I found photographers being encouraged to "burn out the highlights if they do not contribute towards the essence of the photograph". Heresy indeed—or is it?

I suppose that doubt epitomises my maturer feelings. I am not bellicose by nature, and the making of a good photograph takes so much time that there is seldom any left for polemics. On the other hand I do not believe in compromise merely as a means of begging the question. Yet compromise has been my own solution at the last. The placid landscapes of the earlier years of the century no doubt reflected the even tenor of pre-1914 days, but, possibly for escapist reasons, their appeal is timeless and remains undimmed. The restless new generation of photographers seems to have forsaken land-

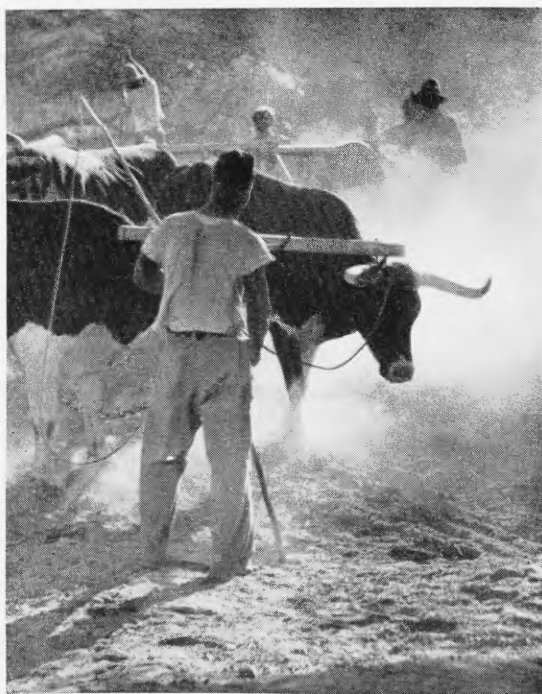


Hottentot



scapes altogether, preferring fast shutter exposures on fortuitous happenings in thronged city streets. Nothing will convince me that this semi-press work is the best that photography has to offer. But the new interest in pattern and design affords a field peculiarly suited to the eye of the camera, and results are worth all the concentrated observation and ingenuity which a good picture of this sort demands. In his Presidential Address last year, the President of the R.P.S. declared that "pattern in itself is but the extension of the principles of composition, which are a means to an end and not an end in themselves". But most producers of pattern photographs look upon them as entitled to existence in their own right. If a picture excites pleasure, I am only too pleased if it omits to point a moral.

Emerging then from some thirty years of photographic ferment, and passing from the eager vitality of youth to the reputed disillusion of middle age, there are three reasons why I still try to produce exhibition photographs. Firstly, the passage of the years has not diminished the thrill that a technically perfect print produces. Some critics have deplored the absence of surface texture (an equivalent to brushwork) in a photograph. But to me its smoothness, from glossy to Gevaluxe, is always a joy, provided it carries a perfectly graded photographic image. Allied to this is the knowledge (sensed mostly sub-consciously) that this is a part of reality, an image of life projected by a lens, not a product of an artist's sense of interpretation or power of suppression. Whatever the effect of "control", the



**Outspan**

basic connection with reality is never entirely severed, and forms an essential part of the impact of a photograph.

Secondly, the difficulty of producing a perfect print in a large size is a stimulation in itself. I would go further and add that production of the best photographs often postulates an element of luck, even if this consists only of being in the right place at the right time. Books by the hundred are being produced nowadays to reduce photography to an exact science. To me it will always contain surprises, mostly of the disappointing sort, and I am well content that this is so. Like a woman's caprice, the innumerable variables of photography form part of its charm. When I have got a perfect negative safely into its envelope, I never fail to give thanks that I managed to avoid dropping and treading on it at some wet and slippery stage of its delicate existence.

Finally, the years bring a certain balance which sustains and clarifies. I know now that I shall never furnish a landscape with a figure clothed in white samite, which is probably no longer manufactured anyway; but on the other hand I am proof against much that used to bewilder me. I have three cameras and no intention of changing any of them. I have a settled negative and positive processing routine, and am not led away into sanguine experiments with every new technique to occupy the photographic headlines. Similarly, I know which subjects interest me sustainably enough for me to hope to succeed with them—I am reconciled to my limitations.

"The future I may face now I have proved the Past".



**Evensong**

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## 1955 CONGRESS — PRETORIA

CONGRESS will commence on Friday 4th, and continue until Monday 7th November, 1955. As it may still be possible to arrange accommodation at the undermentioned hotels persons wishing to attend must communicate as soon as possible with

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As this is Centenary Year bookings for hotels are very heavy, and we appeal to you all to make your reservations as soon as possible.

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Polleys Hotel	—30s. per day— $\frac{3}{4}$ mile from Congress Hall.	
Culembourg Hotel	—32s. 6d. to 72s. 6d. per day— $\frac{1}{2}$ mile from Congress Hall.	

Watch for further Congress details in subsequent issues of "Camera News."



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# ROUND THE CLUBS



SOMEWHERE in California are a few hundred feet of 16 mm. cine film, which I should very much like to see projected. Not that this particular reel or so is the only record of some dramatic or historic occasion—to the contrary, it is but a few shots of Johannesburg taken from vantage points which must be only too well known by local cine workers and pictorialists. This film was exposed by Dr. H. L. Thompson, Chairman of the Motion Picture Division of the P.S.A. and Assistant Professor of Surgery of the University of Southern California, and one of the first of the P.S.S.A.'s visitors to this country.

Dr. Thompson, we found, was one of those open and genial characters who not only is a master of pictorial photography, but is able freely to dispense his knowledge to all and sundry with an ease which his audience could not fail to envy. With Dr. Thompson everything stems from basic principles, in the application of which I am certain he is as meticulous as he is with his surgery. We went from elementary panning to composition and from light meter readings to shutter integration and calibration. Apropos the latter I was particularly interested to learn that in calibrating the shutter of his 35 mm. camera, Dr. Thompson had discovered discrepancies ranging from —25 per cent at 1 sec. to —100 per cent at 1/1,000 sec. Nor was he prepared to hold this against the makers, his contention being that one should really only accept them as “indicated speeds” at which the makers had aimed.

Cine workers in the district who were unfortunately unable to meet Dr. Thompson have I feel missed a great deal, and we can only hope that they will be more fortunate when later in the month Dr. Thompson will return from Cape Town in the company of another celebrated and talented worker, Isadore Berger of Detroit, a revolutionary in the field of pictorial workers, best known internationally as the Hobo Attorney—but of Isadore Berger more anon.

Another highlight of the month at which the Pictorialists foregathered was the presentation under the auspices of the P.S.S.A. of a portfolio of 25 prints

of Mr. Francis Wu, F.R.P.S., F.P.S.A., F.I.B.P., F.R.S.A., Hon. P.S.A., Hon. M. Photog, Hon. S.F.F. of Hong Kong. Mr. Wu is widely respected in photographic circles as the most prolific exhibitor from the East. Four years in succession he exhibited over 100 prints annually at International Salons and the most recent Salon records show that in 1953 he was represented on some 84 salons with 203 prints. His wife (Daisy Wu) ran him a close second with 120 acceptances for the year.

The collection he so generously put at the disposal of the P.S.S.A. gave a very definite indication of his versatility and creative ability, combined with that superb technique for which the serious worker strives so assiduously. The meeting was attended by more than 100 people and a lively and extremely interesting debate lasted from 8 p.m. to almost midnight without anybody realising how quickly the time was passing. I have reproduced “DAWN” which by popularity vote was accepted to be his best print.



“DAWN” is very definitely characteristic of Francis Wu. The trellis-like foliage which has been so cleverly reproduced creates the impression that a curtain or veil has but to be lifted to obtain, not only a closer view of the boat itself, but, that in so doing, the viewer would thereby enter the freshness of a cool and misty

dawn, in a quiet and peaceful world, beyond the Salon wall, such is the feeling of depth which has so cunningly been devised with but an extremely simple medium.

We of the Camera Pictorialists of Johannesburg would like to take this opportunity to congratulate our neighbours and confederates in Pretoria on their recent success in the Overseas Amateur Photography Exhibition, and we hope next year to add our efforts to the formidable opposition encountered in the form of Quality, Sound Composition and Individuality of self-expression, which are an integral part of Salons of the "A.P." calibre.

Thanks to the P.S.S.A. the past month has provided much food for thought and a new crop of negatives which may or may not bring us further laurels in the not too distant future.

*Les Eccles.*



THE two very active sections meet on alternate Wednesdays, the "still" section on the first and third and the "Cine" section the second and fourth Wednesdays at the Cathedral Hall, Queen Victoria Street. The Society had the pleasure of meeting Dr. and Mrs. Thompson at the Combined meeting held on 30th March. In a brief address Dr. Thompson mentioned his pleasure in visiting this delightful part of the country and was pleased to learn that he was with a Society who were members of the Photographic Society of America. Members who had the pleasure of entertaining this charming couple were sorry to see them go but we have the hope of seeing them fulfil a promise to return once more.

"A pleasant trip, Dr. and Mrs. Thompson, and we are sorry you could not join us at the all day outing."

The first Wednesday of the month being a Public Holiday there was no evening meeting of the still section but instead an all day outing was arranged in the Stellenbosch-Helderberg area.

Just over 30 members and friends and their families spent a most pleasant day in ideal weather. Our first place of call was the Helderberg winery where the Manager gave us a full description of the process from the arrival of lorryloads of juicy grapes from the vineyards to the final bottling of the wine. It doesn't happen as quickly as that however, but the whole process was explained in detail and we realised that the "other man's job" is not always as easy as would appear.

Our party then moved to a delightful picnic spot among the trees where the fires were soon going and sausages and chops grilled merrily.

In the afternoon we visited the historic old farmhouse, "Libertas" where Adam Tas farmed before he fell foul of the authorities some 260 years ago . . .

The old homestead is famous for the murals painted on the walls of the various rooms, and we were free to wander all over the house admiring these. By the time we set out on our return journey the shadows were lengthening, and gave us the opportunity to make a few exposures, one of the reasons for the outing!!

On Wednesday 13th the Cine section had a well attended meeting when a programme of films was shown. In the first half a Canadian film of fruit picking and packing in the Niagara Valley was enjoyed, comment was by Mr. H. A. G. French. This was followed by a capable splicing and editing demonstration by Mr. R. Rodrigues. 8 mm. films filled the second half of the meeting: "Caledon Gardens in Colour" by Mr. Young was good and the "Wedding" film by Mr. S. W. Gibbs told a good, well-arranged story.

AT the still section meeting on Wednesday the 20th Mr. Eric Vertue, the chairman, introduced us to the first issue of this new magazine "Camera News" and gave members a brief resumé of its origin and objects: Its

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future of course is in our hands and although we glibly wish the new venture "every success" the measure of the success will depend on our efforts. The first half of the meeting was given over to trade processed colour slides and the following were the results:

- "Pictorial" 1st Time Worn Archway", by R. G. Taylor.  
 2nd "Morning Mood" by Denis Sprenger.  
 3rd "Queens College Grove" by Denis Sprenger.  
 "Record" 1st "Protea Minor" by Mrs. M. C. Shirach.  
 2nd "Protea Compacta" by Mrs. M. C. Shirach.  
 3rd "Shakespeare's Birthplace" by R. G. Taylor.

Judging was by Messrs. S. H. Burley, Reg Nicholson and J. R. Hagens.

Commentary by Denis Sprenger.

After the tea interval Mr. S. J. Schultz gave us a very interesting talk on a visit to the Kruger National Park, with examples of the type of picture to be obtained and a few horrid examples of the mistakes that can be made. For example the elephant with a giraffe's head in place of a trunk, very neatly done but hardly a salon shot!!

Altogether a most pleasant evening.

## DURBAN CAMERA CLUB

Meetings 2nd and 4th Wednesdays at 8 p.m. in the Club Room, 31 London Assurance House, 319 Smith Street, Durban.

*President:* H. Geldard.

*Hon. Secretary:* L. Bevis.

P.O. Box 1594, Durban (or C/o Museum and Art Gallery, City Hall) Phone 59720 after 6 p.m.

### Forthcoming Programme

- 11th May. 34th Annual General Meeting.  
 25th May. Print Criticism and Colour Slide competition.  
 8th June. Photography in Ultra-Violet and Infra-Red (A Kodak Lecture).  
 22nd June. Print Criticism, etc.

### Club News

The first April meeting of the Club was held on the 13th when one of the largest attendances for a long time enjoyed a most interesting talk by Mr. Rex Johnstone on his recent travels through Europe, during which he visited Great Britain, the Scandinavian countries, Switzerland, Austria, Germany and Italy. The talk was illustrated by about 100 slides, mostly on Kodachrome, taken by Mr. Johnstone during his trip. At the conclusion Mr. Bill Murraybrown expressed the thanks to Mr. Johnstone, and congratulated him on

the excellence of his slides considering the adverse weather conditions he experienced during his trip.

The second meeting of the month was devoted to a criticism of the entries received for the special competitions "Water" and "Durban's Monuments"—pictorial and record respectively. Some very fine prints were displayed, but member's interpretation of "Water" took some understanding—3 drops of water on a rose hardly seems the correct interpretation of the subject "Water". However, we do thank all those who took the trouble to obtain and submit prints for this competition, the first one with a set subject during the past twelve months.

Congratulations to Cyril and Joy Ovens on the arrival of a prospective member of the Club, but we pity baby with Cyril and his camera around.

The Club has arranged to stage an exhibit of prints and colour transparencies at the Hobbies and Crafts Fair to be held in Durban from 8th to 16th July, and we hope as a result of our efforts to enhance our membership roll very considerably. Volunteers to take turns at supervising the exhibit during the day and evening will be welcomed.

Visitors to Durban during the coming Winter Season are cordially invited to come along to Club Meetings. The address of the Secretary is given at the heading of these notes.

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## GEORGE CAMERA CLUB

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Meetings second and last Wednesday in each month at the Club Room, Die Oud Tuiste, 63 Courtenay Street, George

QUITE a good attendance of members and friends turned out to hear an informal discussion at our last meeting. The subject was that controversial one about what makes a picture, and some interesting viewpoints were put forward. The chief speakers were "Bob" Jolly, photographic pictorialist, Titta Fasciotti, Artist, and Major Wilkins, anticipating the usual "dog-fight" in which he delights. After the speakers had put forward their various points of view, discussion became general, and a most interesting and instructive evening was brought to a close with the usual cup that cheers.

Perhaps a summary of Mr. Fasciotti's remarks might be of interest to readers. Inter alia he said "... Composition only means bringing things together. Objective beauty is contained in form; in orderly display of line, tone, masses, spaces and colour. In almost all compositions, a rhythmic flow of lines can be traced; it need not be a flow of actual lines, because they may only be imaginary, pulling together certain parts, bringing them

into conformity with the rhythmic whole. Lines are vital factors to be found in nature and are both rhythmic and harmonious with the utmost variety, e.g. pathways, lanes, hedges, trees, banks of rivers and streams.

"To the photographer, such lines are immovable, as the only control he has over them is the choice of viewpoint.

"It might be said that a painter can shape and alter lines to suit his requirements, whereas the photographer has to put up with the lines as he finds them. The painter has certainly more elasticity than the photographer, but although I admit this, it cannot be agreed that photographers are helpless in this matter, for a though nature is prolific, and presents to the casual eye a chaos which cannot be reduced to order, there is nevertheless an "order" to be found to the seeing eye.

"Above all, rhythm is essential. It is thus well to remember that at the seat of all life is rhythm.

"To sum up:

1. It is essential to understand the significance of lines and their importance in composition.
2. It is essential to appreciate the lines which nature offers.
3. It is desirable to train the eye to discern the lines so offered."

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JOHANNESBURG

**Farewell.** It is with sorrow we must say "au revoir" to our good friends Mr. and Mrs. Fasciotti, who leave for Johannesburg in a few days. Whilst both are highly artistic in different mediums, photography has claimed Titta's increasing attention lately, and no doubt he will join one of the big societies up there and become as proficient in handling the camera as he is with brush and palette. Our good wishes go with them.

#### Club Successes at the Outeniqua Show—George

Several members submitted photographs to the annual Show here and although the numbers were poor, the standard was fairly high. Following were prize-winners. Landscape: 1st A. C. Jolly, 2nd S. Friedman, 3rd A. C. Jolly. Seascape: 1st and 2nd A. Goldie. Portrait: 1st A. Goldie, 2nd A. C. Jolly, 3rd Mary Macro.

A.G.

## GERMISTON CAMERA CLUB

A DELIGHTFUL address was given by Isadore Arnold Berger, a fellow of the Royal Photographic Society, and a fellow of the Photographic Society of America, at present on a visit to the Union, at a luncheon of the Germiston Rotary Club, where he was the guest of honour.

Dr. K. Bensusan, who is renowned for his photographic studies, also a guest at the luncheon, had the honour of introducing the speaker. Mr. Berger is an attorney from Detroit, and Dr. Bensusan said that Mr. Berger is fourth on the list of world ratings as a photographer.

The attendance included several members of the Germiston Camera Club, who were welcomed by the Vice-President of the Rotary Club, Mr. C. St. J. Rodda.

Mr. Berger told the Club in humorous vein that having made up his mind that he could not become a President Eisenhower, he put a map of the world down on the floor and asked himself what he would do, and he replied that with all the money in the world, it was there for his asking. "But I did not have all of that essential. However, travelling light, and having some of that wherewithal, I am now in South Africa."

He told a charming story when he said he had been asked what was the difference between a photographer travelling and an ordinary person—a normal person.

"I went lion hunting with my camera in Tanganyika, not realising maybe that I should find one," he said. "I was out in one of those jeeps that have no sides and no top, and we found some zebras quietly grazing."

"I stood up to get a good look, and when I looked around, I saw that we were surrounded by lions. The lions were looking for zebras, and we and the zebras were surrounded by them."

"Under those circumstances, a normal person would kneel down and pray. But not a photographer," he

added laconically. He reached and picked up his camera and his prayers were that his hand would not shake to prevent the perpetuation of the occasion—that if there were to be an obituary, there would be a sixteen m.m. record of the event. That is the difference between a photographer and a normal person.

Mr. Berger talked of his climb up the slopes of Kilimanjaro, of the tape recorder recording his "pants," and of tape recordings of his visit to the Pyramids. He said too that he had been told that he must stay in South Africa at least sixteen years to understand our problems.

"Well," he said with one of his smiles, "I know we in America have opinions about South Africa, but when I got here I found that some of you have opinions about America, too."

Dr. E. A. Zeiss thanked the speaker on behalf of the Club.

## CLUB NOTES—KRUGERSDORP CAMERA AND CINE CLUB

THERE was a large attendance at the March Meeting of the Krugersdorp Camera and Cine Club, when Mr. A. M. Shaer read a lecture from Kodak (S.A.) Ltd., entitled "The Story of the Movies". This lecture, which was illustrated by means of slides and a short

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film, did much to give one an insight into professional film techniques. Methods of obtaining fake effects and some interesting aspects of high-speed Cine Photography were all explained.

The Krugersdorp Club was well represented at the P.S.S.A. outing, which was arranged for Dr. and Mrs. Thompson, and everyone enjoyed themselves immensely. We are looking forward to seeing the photographic results shortly.

Much interest was shown in the Francis Wu collection of prints, which was exhibited at the April Meeting. The technical quality of the prints was of course extremely high, but most of the argument ranged about the artistic aspect of the collection. Certain aspects of Eastern Art were mentioned and their impact on Photography were discussed. The effect of Western Art on Eastern, and possible repercussions were also debated. Dr. Wu's mastery of composition, his beautiful arrangements of line and tone, and above all his compositional simplicity were very evident, all in all the collection was much appreciated, and we hope will do much to raise the general standard of the club.

Club members are also requested to forward their ideas regarding a club badge; this subject has been neglected for a while, due to more pressing club activities. So will anyone who has any ideas on this subject please contact the Chairman, Mr. Penny, or any other member of the committee.

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## PIETERMARITZBURG PHOTOGRAPHIC AND CINE SOCIETY

*Hon. Life President:* R. A. Holliday, F.R.P.S., A.P.S.A.

*Hon. President:* Dr. J. R. Reznick

*Hon. Secretary:* D. B. Brand

Meetings held Second and Third Mondays in each month for Cine and Stills respectively, at Forsyths Buildings, Church Street at 7.30 p.m. Visitors and interested persons always welcome.

### STILLS SECTION.

THE *April Stills Meeting* provided a very informative lecture on the "Elementary Chemistry of Photography" by Mr. Cuthbert of the Cedara College of Agriculture.

The monthly Print Competition was held as usual. The subject was "Urban or Rural Landscape." Winner of the Advanced Section was Mr. A. C. Mitchell and Second Prize was awarded to Mr. D. Thompson.

A good submission of transparencies added much colour to the evening's entertainment, and Question Time found ready answers forthcoming in reply to some difficult questions asked.

### CINE SECTION

THE "Family Album" drew a well supported entry to the competition which provided a full evenings programme. First Prize was won by Dr. J. R. Reznick, his entry being fully up to his very high standard. Judging was from the floor members present, and while judging forms were being scrutinised Mr. F. von Klemperer screened a very interesting 8 mm. travel film of a trip he made by road to Beira.

### MAY PROGRAMMES

#### STILL SECTION

NEXT meeting will be held on 16th May at 7.30 p.m. Usual print competition, no set subject, to be followed by a lecture illustrated by slides prepared by Mr. Laurence Hill on "Spiders and Their Webs."

#### CINE SECTION

NEXT meeting will be held on 9th May at 8 p.m. Six films promise to give an enjoyable evening to be followed by a talk by Mr. Leslie Bell on "The Latest Equipment."

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## PRETORIA PHOTOGRAPHIC SOCIETY

ON Tuesday evening, 19th April, Isadore Berger entertained members and guests of the Pretoria Photographic Society with one of the most amusing talks they have yet heard.

Isadore explained to his 150 enthusiastic listeners how he manages to leave his wife and children periodically and venture out on his transcontinental wanderings.

Out of the thousands of black and white and colour photographs he has taken he hopes to return with one or two good pictures.

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## UITENHAGE CAMERA CLUB

### THE MARCH LECTURE

THIS meeting was very well attended as we had the S.A. Permanent collection on display as well as a Kodak slide lecture: Photography in Infra Red and Ultra Violet. Members of the public were present and were most impressed with the Photographs that were on display. After the tea interval Mr. Bob Cells discussed the photographs that were submitted for club competitions.

The competition for March was "Bridges" and was won by Bob Klem with his print "Summer Reflection." The open competition was won by Bob Cells.

## THE APRIL MEETING

Again well attended and much interest was caused by the film "Behind your Snapshots" the second lecture this year lent to us so kindly by Messrs. Kodak S.A. Seeing the great bars of silver going into the melting pots made many of us wonder.

After the film the criticisms of the prints from the previous month were discussed at length and with great interest.

During tea break everyone was to be seen in groups discussing the countless number of wrinkles, that seem to be part and parcel of photography.

Five members of the club then chose and marked prints from those submitted for the month's competitions and this proved to be a very interesting exercise and all present realised the difficulty in marking prints.

## SOCIAL

### New Members.

The following new members joined the club during the past month or two.

Mr. F. Gosling, 49 Market Street  
Mr. A. A. du Preez, 81 Algoa Road  
Mr. Jack Lewis, 7 Rink Street.  
Mr. G. Leith, Box 1, Sunlands.  
Mr. R. B. Dare, P.O. Addo.

It is with extreme regret that we must say farewell to Bernard Richards who is leaving Uitenhage on promotion to Pretoria. We feel sure that he will have every success in Pretoria and add that Pretoria Club will gain an excellent recruit. The club take this opportunity of wishing him and his fair lady and son the best of everything for the future.

### Club News.

The committee has planned to apply for affiliation to the Photographic Society of America. Thus we will now be kept in touch with photographers and photographers in the Americas, the British Isles and S.A.

It has also been decided that we will endeavour to hold at least one outing a month. This will either take the form of a whole day's outing, or perhaps an afternoon outing followed by a braaivleis and camp fire in the evening. The idea is that we must get together more often so that we can all get to know each other better. As you have probably all found out by now that when a bunch of camera fiends come together there is not much of a chance to have a word in edgeways.

Albany have planned an outing some 100 miles from Grahamstown and a combined meeting on the Saturday evening before. Then on the Sunday we will motor out to this place in the heart of the native territory and attempts will be made at photographic native studies. It is to be hoped that as many members as possible will attend.

## Future Meetings.

The May meeting will be held on Tuesday 10th. Mr. Ross E. Ashington will give a lecture and demonstration on the use of Multigrade paper. This lecture should not be missed by anyone. We can guarantee that all stocks of this will be sold out the next day.

Later on in the year we will listen to talks by Mr. Catt on lenses and shutters and to John Champion F.R.P.S., F.R.S.A. on "composition" and still later to Jack Arnold, A.R.P.S. and Bruce Mann, A.R.P.S.

## P.S.S.A.

Remember the secretary has a number of entry forms so roll up without delay.

*R. C. Klem,  
Hon Sec.*

## VEREENIGING PHOTOGRAPHIC SOCIETY

*Hon. Secretary—A. Harber.*

WHAT was almost a record gathering came together to listen to Mr. I. A. Berger on Wednesday, 20 April. The Vereeniging Photographic Society and the Van der Bijl Park Camera Club combined to make a happy evening, with informality as the keynote. Mr. Berger has an individual manner of delivering his talk, with humorous interludes and tangents. Altogether a character with a refreshing point of view.

He calls himself a roving hobo, travelling light and rough, and he certainly dresses the part, although a jingle of good money could be heard every time he put his hands in or out of the pockets of his shorts.

His colour slides exhibited were entirely of raw natives, brilliantly executed. Their display of beads, bangles, and teeth, may however lead citizens of the U.S.A. to think that all our natives are like that. In fact a remark was made that there was not a single slide of a white person, or of any of the achievements of civilisation, or of a bit of scenery peculiar to South Africa. Perhaps Mr. Berger overlooks the fact that he will be giving the impression that we are still existing in Darkest Africa.

Be as that may be, the Chairman, Mr. G. A. Spence, in his speech of thanks, mentioned the honours bestowed on Mr. Berger, and handed him another, an Honorary Life Membership Card of the Vereeniging Photographic Society.

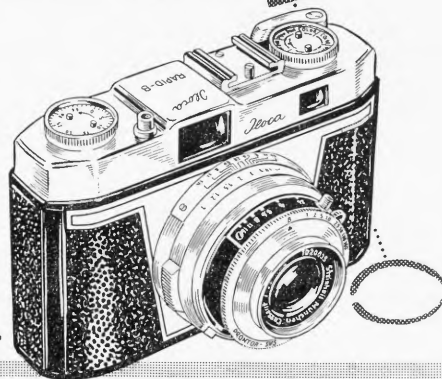
After the meeting Mr. Berger accompanied the Committee members and their wives to the home of Mr. and Mrs. Spence for coffee and a chat. Views were exchanged, and no doubt we all learnt something. A souvenir letter-head with the signatures of those present was handed our guest, with our best wishes, to which Mr. Berger suitably replied, although with difficulty over the word "Vereeniging."

So concluded a most sociable evening.

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## Visit of Two Foremost American Photographers

(National Lecture Programme)

Dr. H. L. Thompson, A.P.S.A., and Isadore A. Berger, F.R.P.S., F.P.S.A.

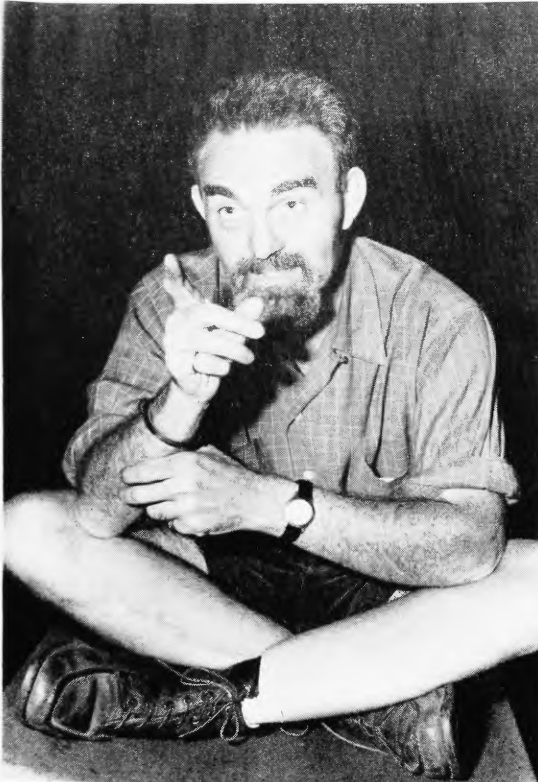
THE visit to this country during April, of two leading American photographers, is a landmark in our pictorial and general photography. They are the fore-runners of a number to come, and their presence in our country, and talks to P.S.S.A. Societies and Clubs will have the most profound results in the years ahead.

Our last official visitor was the late Alex Keighley in 1938—those peaceful days before the war! The influence of his visit was an inspiration to our National photography of the greatest significance.



Dr. Harold L. Thompson in the pose of a lecturer, backed by dumps of the gold mines. The occasion was his recent outing with photographic enthusiasts at Johannesburg.

*Photo: L. H. Spinks*



Isadore A. Berger

Dr. Harold Lincoln Thompson from Los Angeles and Isadore Arnold Berger from Detroit are both pictorialists at heart. They are the most widely experienced Salon exhibitors in South Africa, at present, for each have had over 500 prints on International Salons. They have both appeared in the World's Salon statistic ratings. Dr. Thompson was listed in 1950 as FIFTH of the World's most prolific exhibitors, and Isadore Berger has reached as high as FOURTH on those lists.

Statistics, of course, can be twisted and interpreted to suit any particular purpose, but there is no denying that our two visitors have reached the highest peaks of International Salon achievement. We are indeed fortunate to have men of this calibre with us at present, and we should naturally take the fullest advantage of their visit.

Arrangements had to be hurriedly made, for unfortunately P.S.S.A. did not have exact itineraries until their arrival in Johannesburg, and could not impose too much on their willingness to help with talks to Clubs, during their sightseeing of the country; but we tried to combine these aspects and arranged photographic outings to places of pictorial interest.

In Johannesburg a band of some 40 or more photographers from all parts of the Witwatersrand welcomed Dr. and Mrs. Thompson to the City and spent Sunday morning on the mine dumps and vantage points overlooking the skyscrapers. In the afternoon he was met by representatives of the Pretoria Photographic Society, Krugersdorp Camera and Cine Club, and Pretoria Amateur Cine League on the steps of the Voortrekker Monument.

Dr. Thompson should need no introduction, for he is Chairman of the Motion Picture Division of the Photographic Society of America, he is an Associate of the Society and a member of their Board of Directors.

It was delightful to watch him at work with his movie, still and colour cameras, and his constant hints and tips as he was "shooting" thrilled the enthusiasts and gave them new ideas, and a fresh approach to pictorial work and photography in general.

His charming manner and his sound knowledge inspired us to greater efforts in the future.

Isadore Berger, F.R.P.S.; F.P.S.A., was past Secretary of the Pictorial Division of P.S.A., and also the Photo Journalism division. He is now prominent as a Stereo and Colour Worker, and tends more towards the Documentary type of picture. "Pictorialism is all very well" he told us "but, who ever came out of Sophiatown before with a collection of pictures of smiling natives?"

The sixty odd members of the Colour Section of the Johannesburg Photographic Society were privileged to give "Is. Berger" a good send-off on his S.A. tour under the auspices of P.S.S.A. They were rewarded too by what was described by many as one of the most outstanding talks in the City.

Isadore knows his photography from A. to Z., and he gave an approach and an insight into photographic problems which might well prove a theme-song of the future. The audience rocked in their chairs as he recounted episodes and anecdotes from his long photographic career. "One darn good thing about photography is that it is so expensive that one cannot afford the hobby, and a mistress as well," he said.

From the practical side he enlightened us on the "stalking" of pictures of Natives in the reserves, the use of a tripod, choice of background, fill in flash either on the camera or held in the hand to increase drama—being careful not to tip the wrist at the moment of exposure, and his humorous episode with the Japanese flash-bulb in the "bath house" in Tokyo. He delved into Salon prints and gave tips on how to "beat the judges," and he aspired to just one real Salon print from his batch of some 10,000 exposures on his African trip, for to get one good picture each year, has always been his ambition.

A memorable lecture and a refreshing viewpoint from a lovable personality across the ocean.

## FORTHCOMING SALONS

### Key to code letters:

P=Pictorial, T=Technical, Architectural, etc. M=Monochrome Prints; m=Monochrome Lantern Slides; C=Colour Prints; c=Colour slides 2" square; cm=Colour Slides 6cm. x 6cm.; cl=3½" square Colour Slides. N=No Entry Fee (unless otherwise stated, the fee is 5/- or U.S.\$1). Z=Entry forms may be obtained from Denis Sprenger, "Wenlock Edge", Princess Avenue, Newlands, Cape Town (If Salon Secretaries will make a small number of Entry Forms available their distribution to enquirers will be undertaken).

93rd Edinburgh Exhibition (P.M.) Entries by 11th July. Details from J. E. Black 18 Dryden Street, Edinburgh 7, Scotland.

3rd Delhi Salon (P.M.C.) Entries by 30th July. Details from Mr. T. Kasinath, A.R.P.S., A.P.S.A., 15A/29 Karol Bagh, New Delhi 5, India.

8th Witwatersrand Salon (P.T.M.C.) Entries by 31st July. Details from The Salon Secretary, P.O. Box 2285, Johannesburg, South Africa.

4th Rio de Janeiro Salon (N.P.M.C.c-m) Entries by 1st August. Details from Sociedade Fluminense de Fotografia, Caixa Postal 118, Niteroi, Est. do Rio de Janeiro, Brazil.

46th London Salon (P.M.C.) Entries by 10th August. Details from The London Salon of Photography, 26-27, Conduit Street, New Bond Street, London. W.1.

1st Penang Salon (P.M.) Entries by 10th August. Details from The Penang Pictorialists, 31-A Brick Kiln Road, c/o P.O. Box 268, Penang, Malaya.

4th Rosarina Salon (P.M.C.) Entries by 15th August. Details from Pena Fotografica Rosarina, Sarmiento 633, Rosario (Argentina).

15th International FOCUS Fotosalon of Amsterdam (P.M.C.c) Entries by 25th August. Details from Direction 15th International Focus Fotosalon, Zuider Stationsweg 33, Bloemendaal, Holland.

Coulburn (P.M.) Entries by 3rd September. Entry forms not required. Details from H. H. Neales, 3 Russell Street, Coulburn, N.S.W., Australia.

Northwest Salon (P.M.C.) Entries by 4th September. Details from Northwest Photographic Salon, Western Washington Fair, Puyallup, Washington.

3rd Blumenau (P.M.C.) Entries by 30th September. Details from Foto Club Blumenau, Caixa Postal 606, Blumenau, Santa Catorina, Brazil.

Pretoria Centenary Salon (P.T.M.C.c.cm.cl.) Entries by 30th September. Details from Oscar Abramovitz, P.O. Box 1065, Pretoria.



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