

CAMERA NEWS



NEWS FROM PHOTOGRAPHIC AND CINEMATO-
GRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

1/6

REGISTERED AT THE G.P.O. AS A NEWSPAPER

JANUARY, 1956

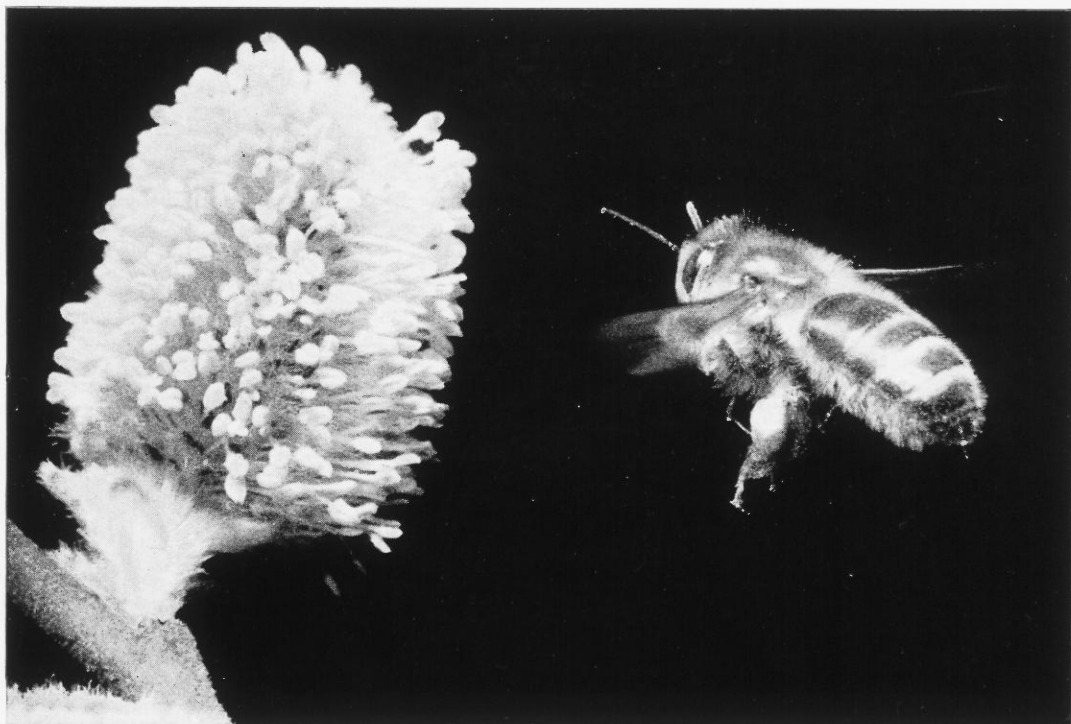


photo by W. Wisselbach

Leica



LEICA
Fotografie

The magazine for
Leica enthusiasts.
Quarterly—
in German 15/- per
year.
In English 21/- per
year.

TODAY AS EVER

the LEICA is more than a camera. It is the basis of the LEICA SYSTEM with its all-embracing possibilities in every field of modern photography. This system includes the interchangeable LEITZ lenses for the LEICA—from wide angle to telephoto, from standard aperture to ultra-high speed—and numerous well-integrated accessories which permit special combinations to perform every photographic task.

Further details from your Leica Dealer

ERNST LEITZ · GMBH · WETZLAR

CAMERA NEWS

Official Journal of the Photographic Society
of Southern Africa.

Journal Committee:

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

ROBT. BELL.

DENIS SPRENGER.

PERCY A. SCOTT, *Hon Treasurer.*

Among Ourselves

*Now the New Year reviving old desires,
The thoughtful Soul to solitude retires.*

Vol. 1. No. 10.

January 1956

Contents

Presidential Notes	307
Thoughts on a Salon <i>Denis Sprenger</i>	311
Portfolios, Print Collections and Exhibits Committee Notes	315
Vogue and Scope of the Stereoscope <i>David G. Houlston</i>	317
Print Criticism <i>Fred C. Harris, F.R.P.S.</i>	319
Motion Picture Division	323
Camera Wise	325
Print Improvement <i>Nat Cowan, A.P.S.A., A.R.P.S., F.R.S.A.</i>	327
Round the Clubs	331
American News Letter	336

Articles for publication and prints for criticism are invited.

Advertisement rates are:

Full page £10 10s. 0d.

Half page £6 0s. 0d.

Quarter page £3 10s. 0d.

or contracts of three months or more.

*Camera News, "Woodbine," Princess Avenue, Newlands,
Cape.*

*Cover picture: "Peace on Earth" by Francis Wu,
F.R.P.S., F.P.S.A., F.I.B.P., F.R.S.A., Hon. M.P.S.*

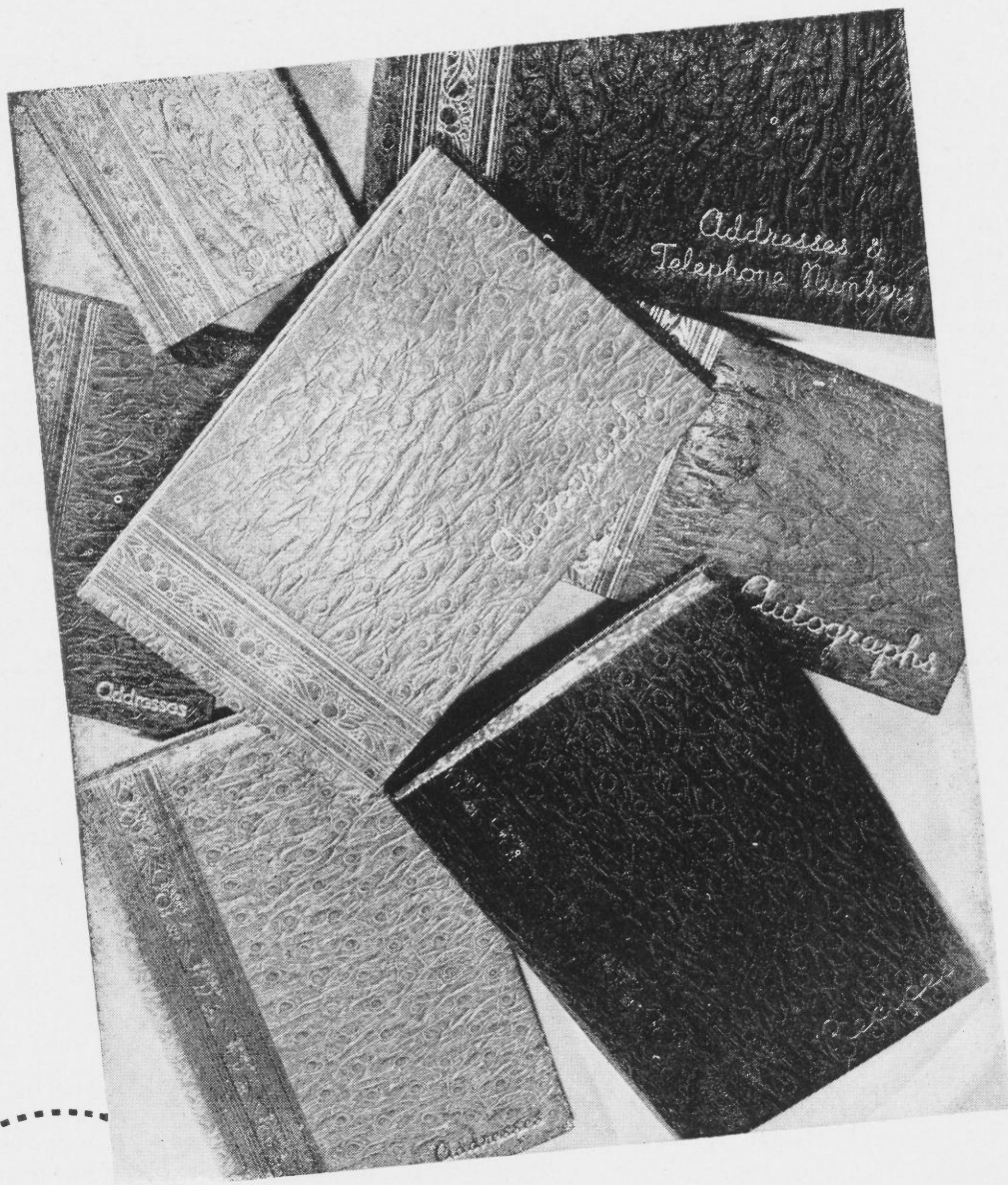
A NEW YEAR does encourage one to do some quiet thinkin' and, there being no solitude available without a long and unwelcome walk, we have retired into ourselves for a few moments during the last few weeks. This was emphatically not due to the Christmas spirit.

Our most insistent thought might almost have been labelled "one way traffic." During 1955 four International Salons of Photography were staged in South Africa and I suppose the best part of four thousand pictorial photographs must have come into South Africa. This represents quite a lot of effort on the part of photographers in many parts of the world. How many prints left South Africa? Even more pertinent, how many South Africans, who enjoyed seeing the work of those who supported our Salons, reciprocated by sending their photographs to the four corners of the globe? It is never too late to make a New Year's Resolution!—one that will last for at least twelve months.

Looking around at the few Clubs and Societies we know, and browsing through the bulletins of others, we had always been rather amazed to find that each has a small nucleus of members who have enough spare time on their hands to use an astonishing amount of it for the benefit of their fellow-members. We investigated this and found that they had no more time than anyone else, but were public-spirited enough to make time. Have you tried it? There is always a niche somewhere for someone who wants to do something. That's Resolution No. 2.

We are not really well cast in the role of Watch-birds (particularly in December) and, having delivered our brainstorm, we would far rather say that we hope to have in 1956 the same support from our readers that we had in 1955. We have enjoyed our part in making "Camera News" what it is and we look forward to even better things—with your assistance.

Negative by
Tunbridge Ltd.,
on Ilford FP3
flat film.



*There's
nothing
like . . .*

For proving that there's nothing like leather, there's nothing like Ilford FP3. The beauty of the subject may be only skin deep, but when FP3 takes the picture, skin deep is deep enough to satisfy everybody.

ILFORD FP3

Available from **All Photo Dealers and Chemists**

Made in England by **ILFORD LIMITED · ILFORD · LONDON**

PRESIDENTIAL NOTES

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

Annual Issue. All of us were no doubt agreeably surprised to get the magnificent December issue of the Journal in our Christmas mail. The extra sixteen pages of reproductions from the Salon and the quality cover were a fitting reminder of the festive spirit. To me personally, there was a certain nostalgia as I looked back over six years struggles with the annual 'Photo-gems', but a great sense of pride to know that P.S.S.A. has taken over this annual in such grand fashion. It will surely be the forerunner of great things to come and our Journal team in Cape Town are to be congratulated on their efforts.

Club Programmes. Harassed secretaries are no doubt trying to satisfy their 1956 Committees with the New Year programme.

Clubs that have enjoyed P.S.S.A. Tape recordings, Print collections and Overseas lecturers need not be reminded of their great value, but others who have not yet tasted of these P.S.S.A. benefits have something in store for them.

Such programmes have been arranged for the sole use of P.S.S.A. Clubs and Societies and a great deal of thought, time and expenditure has gone into collecting them for the benefit of your Club members. They are there for you to make use of, they are there to help programme secretaries with something different for their members, in fact they are there to help further the advancement of the science and art of photography. That is their function, and you are the beneficiaries!

Office Administration. I was intrigued by the final report of the retiring President of the Photographic Society of America—Norris Harkness—when he handed over to Mel Phegley in Boston.

Norris gives some indication of the requirements of the President during his four years office, for he says that his correspondence amounted to 40 letters per week when he started, but it had grown to enormous proportions of 130 per week and that includes only those letters that need answering (Our own P.S.S.A. President gets off lightly for he only averages five per day). "These figures may explain why some of your letters have not been answered on time, if at all" says Norris, and he continues "One man, even with a full-time Secretary, can handle just so much in a day, even if we disregard the unpleasant necessity of earning a living".

At last P.S.S.A. has managed to obtain the services of a suitable part-time Secretary—Mrs. E. Price—and this should take the strain off the shoulders of our hard-working executives. She is in attendance at the office in Johannesburg on certain mornings, and also handles any routine work for the various Committees and Divisions. For some time, Directors have considered this appointment very necessary, for P.S.S.A. members must get service and prompt attention to their problems.



It will help the efficient running of the Society, but the backbone is still the *voluntary worker*. To quote Norris Harkness, "we must have the bigger jobs divided amongst several members so that more can be done with less load on any member". How true, Norris, we are also looking for some more willing hands!

New Treasurer. Dave Abramson—a student of Commerce and the energetic Chairman of the Witwatersrand University Photographic Society has now taken over the post of Treasurer from Murray Margetts. Murray admits that his knowledge of Engineering far outweighs his capabilities with receipts, books, statements and cash balances—he has done a great job as our first Treasurer but as P.S.S.A. is expanding, he welcomes an expert Commercial man as his successor. Well done Murray! But as we welcome Dave, he passes on his first message to P.S.S.A. members—prompt settlement of all subscriptions please, or else! Subscriptions run for a full twelve months and are payable each year on the first of the month following membership application, except for Foundation members whose subs. become due on the first of July each year.

Postdated. I just can't refrain from telling you of the recent membership application from John Harris—the staunch Secretary of Witwatersrand University Photographic Society. On his form he listed under qualifications... "Transvaal regional rally organiser P.S.S.A." Our Membership Chairman sat bolt upright and tugged at the last remaining hair on his head, but it does go to show that there is a job for all who are willing to help. Also the fine spirit of one who is actually helping P.S.S.A. in no small manner, before he had even signed on as a member—it could only happen in P.S.S.A. Thanks John, let's have some more willing hands like yours!



The Finishing Touch to **CINE-CAMERA** technique

is the effective blending of music as a background to your films.

The L.P., of which a very wide variety is available to the public, has become exceedingly popular among CINE-CAMERA enthusiasts and the L.P. record plays a great part in the screening of both Amateur and Professional films, providing up to 30 minutes continuous background music per side.

When making *your* selection there is no finer choice than

DECCA L.P.

the only Long-Playing record which gives you *ffrr*—your guarantee of true high fidelity.

ON SALE EVERYWHERE



33, Hout St.,
CAPE TOWN
PH. 2-7600

GALLO

(AFRICA) LTD.

West St.,
DURBAN
PH. 6-0614
6-1981

TRADE ENQUIRIES: P.O. BOX 6216, JOHANNESBURG. P.O. BOX 2660, CAPE TOWN. P.O. BOX 1588, DURBAN.
P.O. BOX 144, PORT ELIZABETH BULAWAYO NAIROBI

P.S.S.A. Approved Salons. After considerable thought and time, your Directors have finally approved the requirements and judges list for all Salons that wish to come under P.S.S.A. support. There is no obligation incumbent on any Club wanting to hold a Salon to have P.S.S.A. sponsorship, but if they wish to have this *added support, prestige and publicity* then there are a few simple requirements and they must adhere to the regulations. Club Secretaries are advised to contact P.S.S.A. Director for Salon practices well in advance of entry forms being drafted, in order to have this P.S.S.A. sponsorship.

Membership. A fine 8 page brochure is at present being printed; it explains the aims and objects of the Society and the facilities offered by them. There are many photographic enthusiasts who still do not know full details of P.S.S.A. and it is hoped that this will enlighten them and encourage them to join our ranks. The finest advertising medium is naturally the satisfied member himself, for it is he who introduces his friends and so the organisation grows; this is where each member can help the Society.

Membership has been increasing, over past months, at the rate of approximately one new member each day, and we have now passed the 600 mark with 53 Clubs and Societies (Organisational members), from Kenya to the Cape.

The fifty dollar question is "Will we reach the 1,000 mark in 1956?" Who knows? With Mr. Rosewitz as Membership Chairman, anything is possible.

DON'T EXPOSE YOURSELF TO LOSS

FOR

All Risks Insurance

OF CAMERAS, PROJECTORS
AND EQUIPMENT

Consult:

THE SEA INSURANCE Co. Ltd.

P.O. Box 1214	Bulawayo
P.O. Box 3088	Cape Town
P.O. Box 2542	Durban
P.O. Box 6932	Johannesburg
P.O. Box 448	Port Elizabeth
P.O. Box 2371	Salisbury
5, Pontings Arcade, Nelspruit	

THE FOLLOWING NEW MEMBERS ARE WELCOME:

Name

Botha, L. J., Box 10, Vanderbijl Park.
Cohen, M., 18 Ericson Street, Vanderbijl Park.
Cohen, M., 11 Allenby Court, Bezuidenhout Street, Yeoville, Johannesburg.
Cooper, H., 87 Willoughby Street, Kenmare, Krugersdorp.
Bregy, G., P.O. Box 6681, Johannesburg.
Colebank, R. W., P.O. Box 1, Vanderbijl Park.
De Oliveira, R., Guerra Junqueiro ¹⁰ A 10, Lourenco Marques.
Du Preez, P. J. J., Modderfontein Staff Quarters, P.O. Northrand.
Fallows, D. R., Box 74, Potchefstroom.
Hammersley, R. H., 104 Temple Court, Jeppe and Eloff Streets, Johannesburg.
Joubert, H. J., Boesmanspad, Bonnievale, C.P.
Kirkpatrick, R. D., Box 47, Piet Retief.
Naylor, J., Box 761, Kitwe, Northern Rhodesia.
Nicholas, Advocate, H. C., 2 Escombe Avenue, Parktown, Johannesburg.
Prinsloo, E. P., 34 Van Riebeeck Avenue, Edenvale, Tvl.
Ryan, R. T., 5 Breda Court, Breda Street, Gardens, Cape Town.
Sergay, Dr. Julius, 72 Houghton Drive, Johannesburg.
Schwegmann, G. F., Box 34, Bulawayo, Southern Rhodesia.
Simpson, R. E., 30 Bester Street, Nelspruit.
Southwood, I., Box 2016, Durban.
Swan, M. R., Box 998, Lusaka, Northern Rhodesia.
Van Eeden, W. V. Z., 16 Iscor Flats, Vanderbijl Park.
Van Reenen, Dr. J. N. R., Box 32, Vanderbijl Park.
Organisational:
Alice Camera Club, c/o the Bible School, Lovedale, C.P.
Johannesburg Film Society, Box 5463, Johannesburg.
Manicaland Photographic Society, Box 216, Umtali, Southern Rhodesia.

Introduced by

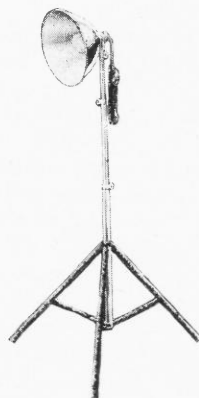
Krogh.
Krogh.
Bensusan.
Penny.
Rosewitz.
Krogh.
Mendes Jr.
Gosnell.
Ingram.
Roshier.
Rosewitz.
Cowan.
Memb. Co.
Roshier.
Rosewitz.
Vertue.
Rosewitz.
Rosewitz.
Roy Smith.
Memb. Co.
Hayward.
Krogh.
Krogh.

Denfield.
Abramson.
Wilmot.

Our Specialities:

Lighting Equipment

- PHOTAX—Single Flood Unit, with
10" Reflector £6 15 0
- PHOTAX—Twin Flood Unit, with
10" Reflectors £13 18 6
- PHOTAX—BOOM LIGHT—The
most Versatile Lamp on
Telescopic Stand £14 15 0



“EVERYTHING FOR PHOTOGRAPHY”

Stockists of:

Photographic Materials
and Cameras, Scientific
Instruments and Photo-
graphic and Industrial
Chemicals.

TECHNICO
PTY LTD.

THIRD FLOOR
STATE BUILDINGS,
Cnr. Kruis and
Commissioner Streets,
JOHANNESBURG
P.O. Box 757,
Tel. 22-1389

DEPEND ON



PAPERS



LUPEX
GLOSSY

BROVIRA
CRYSTAL—SATINO
GLOSSY—FILIGRAN

PORTRIGA RAPID
FILIGRAN
WHITE ROUGH

FURTHER DETAILS FROM YOUR DEALER

THOUGHTS ON A SALON

by

DENIS SPRENGER



THE Cape of Good Hope International Salon of Photography for 1956 will be shown in the South African Association of Arts Gallery from the 9th to the 14th January, and in many ways it should be one of the most interesting exhibitions we have seen for several years. Altogether work from some 27 countries, out of the 35 which were represented in the entries, will be on view.

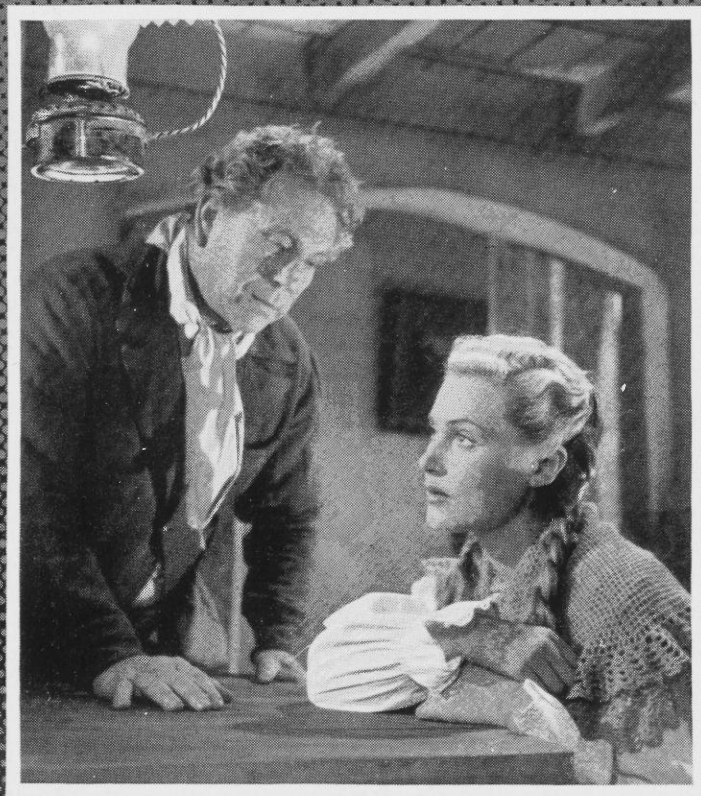
In common with organisers of other Salons I found again that a relatively small number of photographers submitted pure landscape works and it seems to me that this aspect should not be lightly dismissed with the view that this is because people cannot be bothered to go out into the open air to find their pictures. All too often in recent years one has heard the argument that, because we in South Africa tend to produce more landscapes than is apparently the case, for instance, in Europe, there is something wrong with the rest of the world! One reads, not only in South Africa, diatribes against the so-called modern photography and in one case a writer actually suggested that photographers should seek their inspiration in the works of Constable. If we must follow the painters (and is there really any valid reason why we should?), why choose a comparatively minor figure in that sphere, when we have the great ones like Rembrandt, Vermeer, Raphael and a host of others, including (and to have an open mind, we should include them) Vincent, Picasso and Utrillo?

Perhaps one should not regard Landscape photography quite so harshly, but one should always ask oneself whether any picture is really worthwhile. I admire the works of Misonne but with far too many landscapes I cannot escape the feeling that they would have been better as oilpaintings—and when heavily diffused are they really true to the photographic medium? In other words, should not photographers aim at doing with their camera those things which the camera does best rather than those which ultimately are merely poor

imitations? From another viewpoint one could argue that we should leave something for posterity; Echaque, in recording the customs and people of Spain, has produced great pictures—Karsh is portraying the great ones of our age in an incomparable manner (try to imagine how much more interesting our history books would be if we had similar portraits of the famous and infamous people of the past) and in our own country Dr. Joseph Denfield's photographs of the people of Basutoland spring immediately to mind.

It is understandable that portraiture is well represented in the Salon, because probably more pictures in this broad group were submitted than in any other, and many of them were of superlative quality. It is not difficult to find a reason for this; everyone is interested in people. This is, of course, nothing new—the Art Galleries of Europe are full of portraits and it is a fact, which may have no significance, that the greatest portraits are more often than not those of really quite unimportant people. Perhaps that very fact adds to their attraction; I looked longer at Vermeer's "Head of a Young Girl" than at portraits of Kings and Generals and a reproduction of that incomparable painting has been in my home for many years. When looking at the "Young Girl" can one help wondering who she was, what problems she had, whether she married and grew old? I can never forget that wistful expression, nor can I admire a Renaissance "Madonna" without wishing I knew something about the artist's model. Quite fruitless, of course; that symbol of superhuman purity was only, incidentally, a human being—transcendentally, the symbol is a conception in the artist's mind. In the same way the best portraits in the Salon are symbols and nameless.

Another large group of entries fell into that category which, rightly I think, is regarded as the special unchallenged province of the camera—the portrayal of the effects of light. It may be artificial light on crystal or



Sole Distributors for the Union
SCHERAG (PTY.) LIMITED
P.O. Box 7539 · JOHANNESBURG · Telephone 22-9301



glancing sunlight on old walls or the mere suggestion of light on a misty morning. No painting of such a subject can be as true as a photograph and, to a lesser degree, the same considerations apply to that "brief instant of time" beloved of the modernists.

Some of the pictures which we received, and by and large rejected, were in that class which, in a recent letter, a correspondent in Germany described as documenting "the world of today with all the haste, accidents, brutality, noise, need, danger and fear". I think we are probably

right in keeping this type of work from our Salon walls. I know there are exceptions ("The Rape of the Sabines" is one) but on the whole brutality does not live; beauty, out of fashion though it may be from time to time, is somehow eternal because it is resilient and manifests itself in the most unusual forms. But in closing our eyes to brutality we should not slip into an easy escapism. Single-mindedness in aim is a good thing, but there is another word, less euphemistic, for single-mindedness of idea.



Patricia

Kelly L. Taulbee

A hand is shown in the process of drawing the equation '1+9=' on a blackboard with white chalk. The numbers and the plus sign are already drawn, and the hand is currently drawing the equals sign.

What could be easier?

Add one part of 'Cobrol' to nine of water, and there is your bromide paper developer — one that will give you first-class prints, free from stain or fog, over a long working life. Ask your dealer for 'Cobrol' today.

Liquid Concentrate: bottles of 250 c.c. and 2½ litres.

'Cobrol' is also available in powder form, in large tins for the preparation of commercial quantities.

Powder: tins to make 22½ litres stock solution (67½ litres working solution).

'COBROL'
trade
mark
brand

MANUFACTURED BY
MAY & BAKER LTD

BROMIDE PAPER DEVELOPER

DISTRIBUTORS: MAYBAKER (S.A.) (PTY.) LTD · P.O. BOX 1130 · PORT ELIZABETH · TEL: 89011 (3 LINES)

PA955

Portfolios, Print Collections and Exhibits Committee Notes

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

I WAS intrigued to read the other day that in many of the delightful portraits by Francis Wu, the model is no professional, but the daughter of Daisy and Francis Wu. Her name is Gwynn and she is a senior student at Hong Kong University. She, too, under the guidance of her illustrious mother and father, is fast becoming as accomplished as they.

Francis Wu himself is widely respected in photographic circles and is the most prolific exhibitor from the East. His portraits and figure studies are perhaps better known to us in South Africa, and his book "Classical Chinese Beauties", published towards the end of 1951, indicates the careful meticulous preparation and the creative artistry that goes into his pictures.

He was born in Canton, and his first interest in photography was aroused at the age of nine when he came across a booklet on "While You Wait Photography", and he soon saved six dollars to buy a vest pocket Kodak, and began to "shoot" his sisters and brothers.

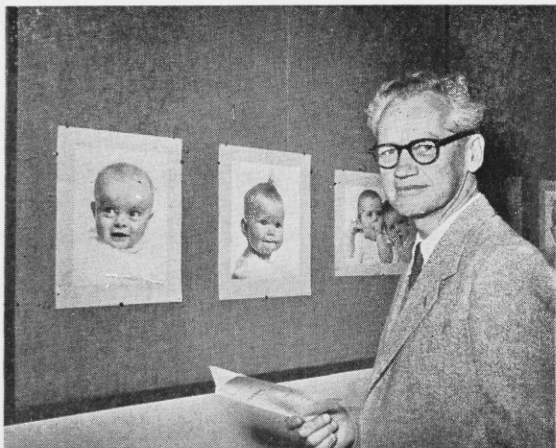
He was educated in Honolulu where he came under the influence and guidance of that late master and teacher, Nicholas Haz. With the encouragement of this famous teacher, Wu began the serious development of his talents and the participation in International Salons, an activity he continues to this day.

Returning to Hong Kong for further academic studies, Wu joined the then recently formed Photographic Society of Hong Kong and under his leadership, the first Hong Kong International Salon was launched. He became a professional photographer but soon his career was interrupted by the war.

Today, the Francis Wu Studio at 2 Gloucester Arcade, Hong Kong is one of the most modern and complete found anywhere. With its staff of over twenty it is equipped to turn out any type of photograph, portrait to aerial. It is also a meeting place for amateurs from all over the world and Salon prints can usually be found prominently displayed. Always willing to offer the amateur photographer a helping hand, Wu

is indeed a great photographic personality. His honours include nearly every one it is possible to obtain. They include the Fellowship of the Royal, the Photographic Society of America, the Institute of British Photographers and the Royal Society of Arts. He is also an Honorary Member of the Photographic Society of America and an Honorary Master of Photography (P.A. of A.).

Many photographers in the Border Area had the opportunity of viewing the Pretoria Salon when it was shown at Queenstown. The Pretoria Photographic Society had sent on their surplus catalogues, and this magnanimous gesture could well be copied when other Salons are sent on circuit to the smaller clubs. At the Queenstown showing the catalogues were made available to every visitor to the Salon. No charge was made for them and they were returned before the visitors left. There was no entrance fee but a Donation Box occupied a prominent position in the foyer. Occasionally the Donation Box was overlooked as the catalogues were being returned, but the ever-watchful Mr. Maasdorp, the President of the Queenstown Society, was always on the spot to "refresh their memory". It was with particular pleasure that I noticed that both white and cream mounts had been employed in the temporary mounting of the overseas unmounted prints. This greatly enhanced the presentation of the prints and it was the first time that I had personally seen this choice of mount put into effect in a Salon in this country. However, I have it on good authority from Eric Vertue that this method has always been adopted at the Cape Salon, and I would most respectfully suggest that other Salon Committees bear this important point in mind.



Dal Wallace, new Cape (excluding Border) Regional Representative.

Again the Print Collection Fund has been remembered, and I am proud to state that a most generous donation has been received.

Some time ago I mentioned that the East London Photographic Society had started its own permanent collection and advocated that other Societies do likewise. The accompanying photograph, by Derek Logie, is from the East London collection, and to my mind is one of the finest photographs that has emanated from South Africa in recent years. It was taken at a club outing near Port Elizabeth, and I assure all readers that the birds in the picture are there in the original negative. This beautiful photograph has been accepted on 25 International Exhibitions winning many major awards. This too was the first Royal acceptance by an East London member. It is entitled "Fantasy" but its beauty is *real*. A very simple but a very moving picture.



"Fantasy"

Derek Logie

J. DUDLEY JOHNSTON

THE death occurred in London during October 1955 of J. Dudley Johnston, C.B.E., Hon. F.R.P.S. and Progress Medallist of both the Royal Photographic Society and the Photographic Society of America.

He was one of the greatest links with the past and with the history of photography itself, for he was 87 years old and he had been interested in photography since 1880. He had been closely connected with the Royal Photographic Society since 1911 and was twice President, and was Hon. Secretary from the end of the war for many years. He was curator of the permanent collections and founder and Chairman of the Pictorial group.

In 1952 the Pictorial group of the Royal published a volume of his works which included

many famous pictures taken in Britain and the continent. "Departure of the Lusitania 1908" is of great historical value.

I had personally got to know him very well, for we had corresponded since before the War, and we had met on three occasions in London. On my last visit in 1954, he waited over several hours specially to see me at the Royal Photographic Society house, and I was once more honoured to shake hands with such a great personality of photography, one who we shall all miss in the years ahead and whose place will be very difficult to fill. A great friend has passed on, and one who has done so much for "photography" itself.

A. D. Bensusan.

VOGUE and SCOPE of the STEREOSCOPE

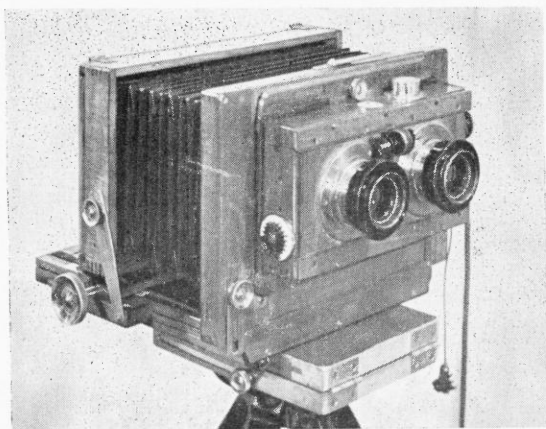
By David G. Houlston.



IT is perhaps not generally known that Stereoscopy, or what has more recently become known as 3-D, i.e. third-dimensional viewing, was invented before photography, about 123 years ago, by Sir Charles Wheatstone. While the general principles of binocular vision, with which we are endowed by our Creator, were understood as long ago as 300 B.C. by Euclid, who at least recognised that the images of an object seen by the two eyes were dissimilar, and later by Dr. Galen of Greece, who wrote in 1550 that "the picture of the solid column which we see with both eyes, is composed of two dissimilar pictures as seen by each eye separately", it nevertheless remained for Wheatstone in 1832 to succeed in fusing these two dissimilar images into one exhibiting optical relief or depth. He achieved this by means of two slightly different drawings corresponding to what is seen by the left and right eyes respectively, and he invented several different types of stereoscopes, with both prisms and mirrors inclined at an angle to fuse the images optically. When some seven years later Fox Talbot introduced photography, Wheatstone lost no time in recognising and making use of photographic paired views. Some years later in 1844 Sir David Brewster improved upon Wheatstone's model by employing prismatic lenses made by cutting a double convex lens in halves. Hitherto the separate photographic paired views had been taken by a single camera, by making the second exposure after shifting the camera laterally about three inches—a method still much in use today with objects not in motion—but about 1850 a twin lens camera was made. Illustrated (A) is a finely London made stereo camera, probably about 1910, of the field type, employing the same size of plate, viz $6\frac{3}{4}" \times 3\frac{1}{4}"$, as those first made. This gave two separated views measuring $3\frac{1}{4}"$ square, and this size was standard for over 60 years, and is still in limited use today. Smaller sizes were subsequently brought on to the market, particularly by Jules Richard of Paris, and for the next decade or so there were in current use various sizes e.g. $6\frac{3}{4}" \times 3\frac{1}{4}"$ (giving $3\frac{1}{4}"$ sq), 10 cm. \times 15 cm. (giving a frame of about $3" \times 2"$), 4.5 cm. \times 10.7 cm. (giving a frame of about $\frac{7}{8}" \times 2"$), as well as the double

quarter-plate, and to some extent these various sizes are to be found in use today, although practically all the latest stereo cameras employ the ubiquitous 35 mm. size, which is specially useful for use with colour film, some using alternate frames, and some two stereo views on one frame. To this we shall refer at some length later. As these smaller sizes are used in conjunction with magnifying viewers, the smaller size is not such a disadvantage as might at first appear.

With the foregoing introduction to the subject, we may consider the vogue of this branch of photography. In an article appearing in the B. J. Almanac for 1907, Dr. Moritz von Rohr of Jena tells of the truly amazing popularity of this three-dimensional photography in the decade 1851 to 1861. It was at the International Exhibition of 1851 that Sir David Brewster's lenticular (i.e. prismatic lenses) stereoscope was brought before the public in Paris. Very soon afterwards the instrument became the craze to an extent that is hardly credible. According to Brewster's statement five years later half a million stereoscopes were already sold to the public in England alone. The popularity of the stereo and the keenness of its devotees may be gauged perhaps better than by anything else by the prices which were in those days paid for stereoscopes and stereoscopic views. Stereoscopes (that is the viewers) were listed at from 5 guineas to 10 gns and even 20 gns; while stereo photographs were sold at 1/6d. to 3/- ea., and transparencies from 6/6d. to 7/6d. These figures could easily be multiplied by ten to compare with present values. Dr. v. Rohr states that anyone going through many of the old articles on stereoscopic matters must be struck by the number of successful photographers devoting themselves to this special branch, such was the demand for stereo views of the highest quality, and anyone who has seen the results obtained by these early workers cannot but be amazed at the fine quality of their work, which I venture to say cannot be surpassed, if equalled, today. It is said that almost every middle and upper class home in Victorian England had its stereoscope. As a further instance of the popularity of three-dimensional photography at that time 100 years ago, it may be mentioned



(a) *Chapman-British Field-type of Stereo Camera taking plates $6\frac{3}{4} \times 3\frac{1}{4}$ ". Fitted with rising and falling front and side movement; swing back, variable inter-lens separation, with behind lens Thornton-Pickard roller-blind shutter. Double extension, provided by ingenious sliding panel in base-board. Fitted with pair Goerz Dagor Lenses.*

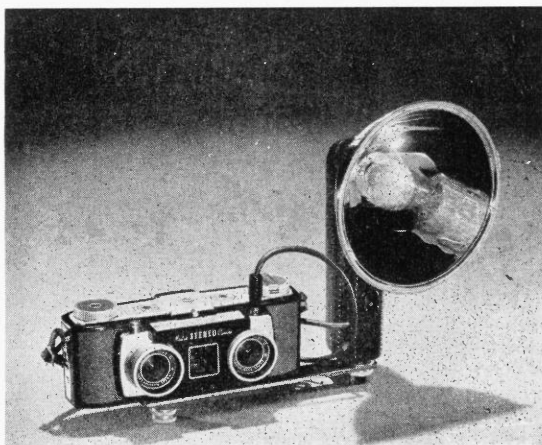
that there were current two separate stereoscopic monthly journals, "The Stereoscopic Magazine" and "The Stereoscopic Cabinet". Now it seems that history is to repeat itself. Reading in a recent American photographic journal, the writer noticed that the vogue in the States is again becoming almost a craze. Of recent years the Stereo Realist, a 35 mm. camera and viewer, has captured the American market and imagination, and the writer of the article stated that in the next few years it is estimated that there will be no less than 6 million stereo workers in the States alone. In making this statement, he added that if this estimate proved correct the new Kodak Stereo 35 mm. camera and viewer would be very largely responsible for such a result, speaking of the comparatively new introduction in the highest terms. This remarkably well built stereo camera (illustrated (B)) is marketed at only about one third the cost of its precursor, and with its excellent viewer, which latter is supplied with either dry battery or for use with house supply, represents a wonderful combination of value and quality. One has only to see stereo views in colour, standing out in life-like quality, to realize that here is something that will capture our imagination and delight.

Although there is much that may be new to learn in stereoscopy to the average photographer, it is quite unnecessary for him to concern himself with intricate formulas, unless he wishes to deal with exceptional subjects. In fact, both the Stereo Realist and the Kodak Stereo cameras have fixed lens separation, so there is nothing to trouble the newcomer to stereo photography. The 35 mm. single colour slide seen in the viewer, although most popular and attractive, is flat and uninteresting compared with the coloured stereo pair in the illuminated viewer.

The scope of stereoscopy may be said to be co-extensive with photography itself. Not only is the subject seen in relief, as in real life, but the texture, be it of wood, cloth or stone, becomes alive: the grain of wood is seen very differently, flowers are seen as existing in space, and, for botanical study either privately or in schools, it is unexcelled. In commerce, stereoscopic photography has already been to some extent established in providing travellers with sets of slides instead of exhibiting original gowns or furniture or household equipment, but for the majority of readers the real appeal will be pictorial. Whether it be a family group, an interior, a garden or a portrait, one will find in stereoscopic three-dimensional photography an altogether different field and enhanced appeal. More than one writer has said that having once experienced the thrill of stereoscopic photography, he could not again be satisfied with plain photography: at least it may safely be claimed that no one is ever likely to regret having taken up this interesting branch of photography.

As already hinted, one can do quite a lot of interesting work without a special stereo camera, by employing a simply constructed slide for one ordinary camera, and there is this advantage that one can then make use of any lens separation required. For very distant subjects, in order to gain proper relief, the lenses, or camera displacement may be in excess of the customary $2\frac{1}{2}$ " to 3", corresponding to the separation of the eyes. In fact for distant landscapes, a separation is sometimes employed of many feet. In order to obtain a stereoscopic view of the moon, the two separate exposures were made upon the same phase of the moon after a lapse of six months, or a displacement of the two views of something like 180,000,000 miles!

(In a subsequent article, the writer will deal with the procedure for producing stereo views of special subjects and with practical suggestions in regard to mounting both prints and transparencies. Ed.)



(b)

PRINT CRITICISM

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

THIS is the first issue of 1956, and, although we shall be well into the year by the time these notes appear in print, I would like to take the opportunity of wishing my readers a very happy photographic year. May you be able to take a reasonable number of negatives; may a reasonable proportion of them be worth printing, and may a reasonable number of those trial prints be deemed worthy of turning into first class enlargements.

I have intentionally emphasised the word "reasonable" for good cause. My mail bag is very small—in fact since this magazine started I have received directly or indirectly only three or four letters. One of them arrived last month from the author of a print I criticised some time ago.

Apparently I commented rather harshly on the absence of spotting and my correspondent agrees that his work merited this comment but pleads that he just hasn't time for

such things. He then goes on to say that he has several thousand negatives; that he developed 18 rolls and 24—4" × 5" films in four hours, and that he made 62 enlargements in two evenings. It must be assumed that everyone who sends prints to this magazine for criticism is trying to produce serious work, whether pictorial or record, and on the basis of this premise I would like to suggest that my correspondent should aim at a collection of merely a few hundred negatives;

that he should develop only two or three spools in the course of four hours, and that a mere half dozen enlargements in one evening would be more commendable than a few dozen. If one is engaged in this hobby of ours seriously, his endeavours should be directed towards quality, not quantity, and only then should prints be submitted to CAMERA NEWS for criticism. We are most of us guilty of trying to produce too great a number of prints, and I think a lot of the blame

Calm Waters

by

M. C.
Margetts



must be laid at the door of those who try to foster competition as to the number of salon acceptances.

This fetish resulted several years ago in certain workers making dozens of copies of dozens of prints and scattering them over the face of the earth. As a result, their names appeared near the top of so-called honours lists. How much nicer it would be if we could each produce only three or four finished prints a year, but each one a *real* masterpiece!

This month we have a really mixed bag insofar as subject matter is concerned. *CALM WATERS* by M. C. Margetts is an appealing subject. Few of us can resist sunlit white sails on the sea or a lake, but this very fact makes success all the more difficult, for so many other folk before us have photographed this subject and done it well. Our Chinese friends are especially good in this. Mr. Margetts has been handicapped by a rather uninteresting sky, and like so many of us he has found it extremely difficult to work in convincing clouds. I am also a little worried by the fact that the two ships are equal distances from their respective edges of the print. A trim from the left would help greatly as, in addition to doing away with the equality of measurement, it would bring the main interest into a somewhat stronger position. Perhaps the author was afraid that such a trim would cause the smaller boat to be "going out of the picture". This, however, would not matter in the least as it is of secondary importance, inserted merely to provide balance. The trim I have suggested would necessitate additional trims from the top and bottom in order to preserve the present very excellent proportions.

Mr. A. W. Holcombe's print of a young composer has much to commend it though unfortunately

it has no title. The first thing which appeals to me is its realism. Here is someone actually doing something; his whole attitude and expression are excellent. The composition and trimming could also hardly be improved. The head and body are well placed, and the arms and hands form very necessary links with the piano and the music. The edge of the stool forms a good base to the figure. There are, however, a few points which could be improved. Firstly the bowl of flowers in the top left-hand corner is far too insistent. I know that no real musician would permit such a thing on a piano when he was playing, but we will overlook that point and merely say that artistically it is a most useful adjunct but it must be toned down very much indeed. The next point about which I am not happy is the

background. It is far too dead, and I am sure an improvement could have been made if a real curtain of medium tone could have been placed there and hung in proper folds. Instead, of this, the author appears to have hung up a dark blanket or similar article fixed at the corners and this has produced a nasty diagonal crease (I feel sure this will not reproduce, but it is in the original alright). Finally, I feel that some of the facial blemishes should be touched out, or at least reduced. It may be said that they are a part of the person portrayed and should therefore be left there (remember how Oliver Cromwell insisted on being painted "warts and all"), but not only does the camera exaggerate such blemishes but it is also a fact that they are less noticable in real life.

Roy Smith's print of trees also has



No Title

A. W. Holcombe



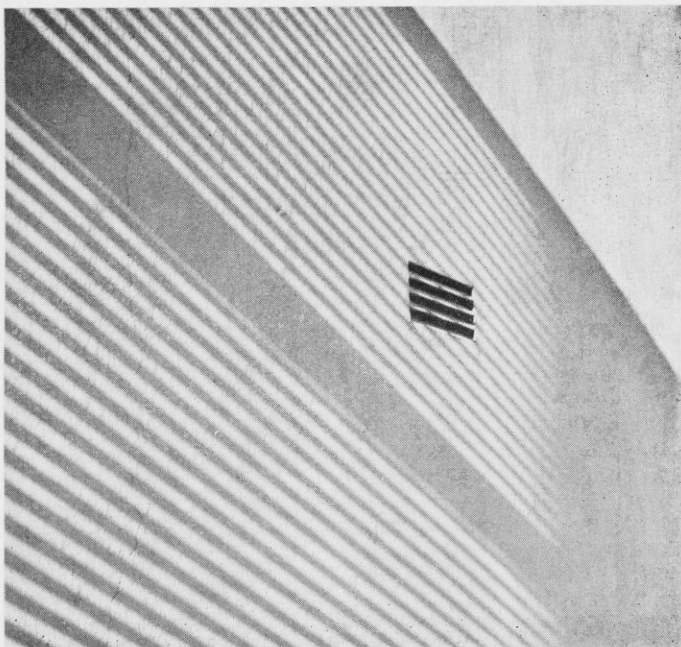
No Title

Roy Smith

no title. I think trees are some of the most tantalising things nature produces. For the most part they are very beautiful and I felt great joy from looking at them and admiring their delicate tracery or dense foliage. But when one tries to photograph them it is quite a different story for there is nearly always something wrong. Mr. Smith must have found this to his cost when he examined the print which he has submitted for comment. The two central trees have quite attractive designs, but when we try to reproduce this attraction as a pictorial photograph we meet with many snags. The broken tree to the left could never, of course, form a part of a work of art, and the half tree and stray branches on the edge are most unfortunate. The second tree from the right is also unkind to us, for that long straight diagonal branch just will not do (by the way—it was

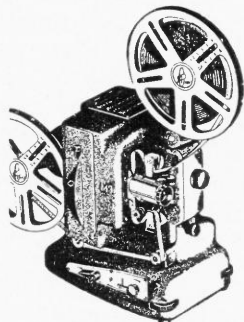
low enough to be broken off!). To add further to our troubles, the slope of the skyline is in the same direction as that of the shadows, and the sky is thoroughly devoid of gradation. All in all, Mr. Smith has photographed what was in front of him, but I am afraid he has forgotten that important item of composition or arrangement. One of Alex Keighley's favourite sayings was "Pictorialism is a matter of selection and rejection—mostly rejection". It is so very true, and I would commend it to all who are struggling to make pictures.

PATTERNS ON THE PLASTER by Christo S. Botha is thoroughly modern in its conception and the author is to be congratulated on seeing the possibilities and on trying to make something of them, although I do not think he has succeeded. Firstly I think there is not sufficient interest in the subject matter itself, and secondly there is too little contrast in the pattern. The shadows of the shutter louvres are very insistent and cry out for some contrasting line, whereas the ventilator merely repeats their general direction. Imagine in its place a small narrow vertical window or a similarly shaped ventilation slit with perhaps a stone surround or an iron grille, providing they were fairly simple in design. The technical quality of this print is good, and it is interesting to note that it consists of only three tones; a real black and two shades of grey.

**Patterns on the Plaster***Christo S. Botha*

For the finest **CINÉ EQUIPMENT**

choose



THE M8R PROJECTOR

a revolutionary new design that gives astonishingly clear, bright pictures. Operates on AC or DC 110-250 volts. Complete with all accessories and carrying case it weighs only 17½ lbs.

Price £87.10.0.

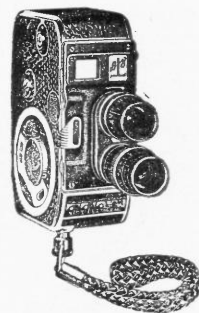
TRADE ENQUIRIES:

BOLEX

you'll never regret it



A. LALIEU & CO. PTY. LTD.



THE B-8 CINE CAMERA

with Twin Turret for instant change from normal to telephoto lens, or from normal to wide-angle lens. Complete with zoom viewfinder, strap, cable release and leather carrying case.

From £66.0.0.

P.O. BOX 8245, JOHANNESBURG.

Things that Matter

The **GOODS** you get

The **SERVICE** you find

The **PRICE** you pay

The **TERMS** you receive

All these things are right at

RECORDIA

Photo & Gramophone Co. (Pty.) Ltd.

103a Eloff St.

P.O. Box 2400, Johannesburg

Tel. 22-1625

MOTION PICTURE DIVISION

NORTHERN RHODESIAN FILM FESTIVAL

THE Little Theatre, Luanshya, was packed to capacity at the opening of the first Northern Rhodesian Film Festival. It is estimated that the hall, designated to hold 300 people, actually held 350.

Mr. Jack Thomson, O.B.E., General Manager of Roan Antelope Mine, in opening the Festival, observed that this was a unique and historic occasion in the Territory. He congratulated the Northern Rhodesian Photographic Society in the initiative and enthusiasm they had shown in promoting the Festival, and particularly their enterprise in securing the services of such a renowned adjudicator as Mr. Charles Rosher.

Mr. Thomson gave a brief biography of Charles Rosher, saying he was glad to tell his audience that Mr. Rosher was an Englishman and that it was three Englishmen who started Hollywood's first motion picture studio. He also mentioned that Mr. Rosher had won six Academy Awards and two Oscars, no mean achievement in any field of endeavour.

Mr. Thomson then outlined the scope and the ideas behind this Film Festival, saying that it was to amateur cine enthusiasts what the Annual Exhibition was to still photographers. It offered all cine workers in the Territory an opportunity of comparing films, and the prize-winning films provided a yard stick by which an amateur may measure his progress in the art of film making.

The Festival provided a forum for the exchange of ideas and photographic topics, and a meeting place for movie makers of the different Clubs.

It was also designed to raise the standard and status of amateur cinematography in the Territory, and to bring to the notice of the general public the work of Northern Rhodesia movie makers. Mr. Thomson added that he felt, as time went on and the Festival became firmly established, that it would not only improve the standard of cinematography, but also bring great pleasure to many people, both here and abroad.

Mr. Thomson then declared the Festival open.

After Mr. M. R. Goldick, President of the Roan Antelope Camera Club had thanked Mr. Thomson for coming along to the Festival and opening it, the prize-winning films were screened.

The first was "Kite-astrophy", an 8 mm. film by Mr. E. C. Pullon of Kitwe, that won the Andrew Hayward Cup for the Best Family Film. "Kite-astrophy" was the story of the little boy who decides to make a kite. After "borrowing" the necessary materials from family and friends, and being denied all help from father, he finally completes the kite, only to have it flown by his fond parent.

The second film of the programme was the Best 8 mm. Film, Mr. M. H. McDonald's "Paradise Island", the story of a holiday spent on one of the Paradise Isles near Vilanculos. Mr. McDonald was awarded the Bell and Howell Floating Trophy.

The third item was a 40 minute 16 mm. film of a holiday in the Congo. The film, by Mr. W. Hayward of Luanshya, was entitled "Colourful Congo" and was awarded the Revere Floating Trophy for the best Novice's film.



After a short interval, the last film was shown. This was by Mr. W. Robb of Nchanga, and was a 16 mm. film with full musical background and commentary. The film was called "From Victoria Falls to the Cape" and was of such quality that the adjudicator suggested it should be sent to the Photographic Society of America's next International Film Festival, where, he felt, it would be among the prize-winners.

Mr. Rosher awarded it the Paillard Floating Trophy for the Best 16 mm. Film and the Agfa Floating Trophy for the Best Film of the Year.

After the films had been screened, Mr. Andrew Hayward, the Northern Rhodesian representative of the Photographic Societies of Southern Africa, introduced Mr. Rosher to the gathering. Mr. Rosher, in his talk, told us something of his early life as a Court photographer in the early 1900's, and of his entry into the motion picture world, and of his experiences in Hollywood.

Mr. Rosher then went on to tell his audience of the salient points in picture making, emphasising that, above all, every cinematographer must have a plan, and must know what he wants to film before he takes his camera out of its case. He mentioned the importance of exposures, particularly with colour film, and of continuity and film tempo.

He made it clear that camera steadiness is also of vital importance throughout every film.

He concluded by saying that a community without an active camera club was a soul in the wilderness, and that Luanshya was fortunate in having such an enthusiastic group of photographers. He felt that every aspect of photography should be actively encouraged by local town councils who should award an annual prize for the best film or picture of the town.

After his talk, Mr. Rosher presented the magnificent cups and the proceedings came to a close.

All the speeches were tape-recorded and will be flown to Pretoria for the Centenary Photographic Congress There, sponsored by the Photographic Societies of Southern Africa.

J. D. Chadwick



Famous Products for Photography

Ridax
Vertona

GASLIGHT CONTACT PAPERS

Ortho-Brom

FOR FAST ENLARGING

Gevatone
Gevarto

THE FAST WARM TONE PAPERS

Artona
Vittex

CHLORO-BROM FOR CONTACT AND
ENLARGING

AND

Gevaluxe
BROMIDE VELOURS

Try these for SUPERIOR prints

PROOFS ON P.O.P.

*WRITE FOR A BOOKLET OF THE OUTSTANDING SURFACES
AVAILABLE*

All Enquiries :

KEATINGS PHARMACEUTICALS LTD.

P.O. Box 256.

JOHANNESBURG.

CAMERA WISE

I WOULD very much like to buy a Cine Camera! What shall I buy? Time and again I have been asked this question by the enthusiastic Amateur, so much so that I think a few pointers and suggestions would not be out of place.

Almost always I am tempted to reply—how much do you want to spend? What sort of work do you want to do? What size film do you want to use? etc. etc. etc. The replies are usually the same. e.g. Oh, just to shoot the family and keep a record.

I have then been sorely tempted to reply, "Rubbish!" Let me qualify this. Most Amateur Cinematographers will rush in and buy cine equipment without careful thought and consideration. Soon they will be expending hundreds of feet of film "willy-nilly" and at the end of, shall we say a few months, when the "Cine bug" has bitten deep and when the family really no longer figure in every reel of film, then, and then only will the enthusiast realise he would like to progress and work on more advanced cinematography. Here then is the crux of the entire question, and it happens every time. Hence, the questions—what shall I buy? etc. etc.

Obviously first and foremost one must consider price—perhaps one's pocket cannot afford expensive cameras. In this case one must prepare to make movies within the scope of one's equipment.

This does not mean that efficient camera work and steady progress even with a cheap camera cannot be achieved. I have viewed some very fine films in both 8 mm. and 16 mm. Attitude here, I think plays an important part; don't attempt to use this type of Camera on subjects you know will be no good. e.g. photographing in our Game Reserves an animal probably 100 yards away—You have a go, with your one and only standard lens. Result—a dot on the screen and an excited exclamation from the cinematographer as he views the scene "see that's a lion!, actually I should have had a telephoto!"

There you are, cut your suit to fit your cloth, photograph closer subject matter in the Game Reserve, nearer to the road and resist the terrible temptation to shoot everything you see. It is far cheaper and better in the long run to "shoot" movies with which your camera cope.

Obviously too, you are greatly handicapped in any Game Reserve and for that matter a football match without a set of at least two lenses. At this stage our enthusiast is already thinking of selling his camera and buying something better.

If he or she can afford it well and good; if not try the above, you will not be disappointed.

Let us now examine the complete opposite. Here is a movie maker with the finest of equipment: 6 telephoto lenses, camera reverse, click stop, in fact everything that opens and shuts. So what! Instead of progressing carefully and tenderly along—no, he has all the gadgets so why not use them and he too "willy-nilly" will shoot and shoot until hundreds of feet are again exposed and then comes the dawn!

As can well be seen, careful thought and wise purchasing will pay handsome dividends. There is no easy road to Motion Picture Film making; each scene, each exposure, each set up, is always something new and there is always something to learn if one cares to. A note book and pencil recording each exposure, focus, and where the scene was, etc. These notes can be of invaluable assistance later.

A solid grounding in Cine work will then evolve for you, mistakes you made earlier will not occur again providing you know where you went wrong.

Constructive criticism will go a long way to improving your know-how. Try and progress step by step—don't just rush into colour—Colour photography (although made fairly simple for the amateur today) is still very tricky if you want correct results. A good beginning in black and white is still cheaper—light values, contrasts, filters, etc. will give you no end of wonderful experience. Artificial lighting also in Black and White movies will tend to give you a balance, like a scale for operating on later when you attempt Colour lighting. It is so easy to say to oneself "Colour's the thing". Believe me, your experience and entire know-how will eventuate from a solid grounding in Black and White.



BOTHNERS

The Mecca of Amateur and Professional Photographers

THE FINEST SELECTION OF STILL CAMERAS

LEICA . CONTAX II . CONTESSA . IKOFLEX . FLEXO
ROBOT . PLAUBEL . EXACTA . SUPER IKONTA . AGFA-KARAT
PECO STUDIO CAMERA 4 x 5

CINE CAMERAS AND PROJECTORS

PAILLARD-BOLEX . BELL & HOWELL . REVERE . KEYSTONE

TELEPHOTO AND WIDE ANGLE LENSES

LEICA . SCHNEIDER . WOLLENSACK . STEINHEIL, Etc.
for Ciné and Still

BEST DEVELOPING AND PRINTING

Come and discuss your problems and
let's do a friendly deal

C. BOTHNER & SONS LTD.

CAVENDISH CHAMBERS . 183 JEPPE STREET

Telephone 22-0981 . JOHANNESBURG . P.O. Box 2880

CAPE TOWN,
80 St. George's Street,
Telephone 2-3941.

PORT ELIZABETH,
112 Main Street,
P.O. Box 1519.

DURBAN.
393 Smith Street,
P.O. Box 2825.



PRINT IMPROVEMENT

(Continued)

By Nat Cowan A.P.S.A., A.R.P.S., F.R.S.A.

AN ALTERNATIVE METHOD

UP to now we have altered the print by applying the colour only to those areas which required darkening. While this method is to be preferred, there is another, called "muckoil" by those who are inclined to scoff.

By this method, the oil colour is applied to the entire print by means of the cotton wool, and then lifted proportionately from those areas which do not require some or all of the darkening.

While the process is rather crude and very messy, there are some who prefer it because a little imperfection in the matching of the colour is not so readily discernible. Whether the colour is applied heavily or thinly must depend entirely on the "key" of the print itself, but it must be remembered that much of the colour will be removed when it is smoothed out.

Take up some colour on a wad of cotton wool, and dab off the surplus as before, taking care that no lumps of the colour or of dirt remain. The print is, of course, varnished as already described. Using a circular motion, apply the colour as evenly as possible over the entire print, then continue a light rubbing in order to smooth out the colour. No streaks or uneven areas should remain, and dry cotton

wool can be used where there are obstinate areas. Too much pressure should not be applied to the cotton wool as this might result in a "polished" effect on the print.

Here and there it may also be necessary to use a dry bromoil brush to work the colour in thoroughly, particularly with rough paper.

With a *very small quantity* of print dope on a wad of cotton wool, remove colour from all those areas which have become too dark. Likewise remove surplus varnish with dry cotton wool so that no greasy residue remains. It will now be seen that a little of the colour has found its way back on the area which has just been cleaned, but where a pure white is not wanted this will then leave just the right tone. The process may be repeated to remove more colour, and the rubber can also be used to advantage to leave pure, white areas.

An entire sky can be worked in by this process—in fact, I often use "muckoil" for the sky and the more conventional method for the landscape foreground.

In lifting colours from sky areas to form clouds, the rubber will be found to be particularly useful to provide cumulus effects, high-lighted clouds and silver linings.

For the latter, a piece of ordinary pencil eraser, cut to a suitable point, will be found to work better than the plastic rubber, which is rather too soft for such controlled detail work.

It may be mentioned that, where it is intended to work in a sky, a filter should not be used at the time of taking the picture, as the success

of a sky so produced depends on a white, toneless base to work on. The alternative is to "hold back" the sky area when making the enlargement.

Definite Objects

Up to this stage, methods have been described for strengthening, or reinforcing existing objects in a photograph, or, with the exception of pencil work, working up irregular shapes.

With the aid of nothing more than a piece of paper, however, new objects can be introduced—simple ones such as distant mountains do not even require any particular skill—or regular shapes can be darkened without the colour spreading to adjacent areas.

Cut or tear a piece of paper to the shape and size required and place it in the correct position on the print. Using the paper as a mask to keep the colour within the required limits, brush on the colour to the necessary depth. The smaller brushes and the rubber are used to introduce variations of light and shade.

Objects requiring detail, such as figures in the foreground or middle distance, should not be attempted, except perhaps, by those who possess considerable skill in the graphic arts and are sufficiently adept to make such work appear as a natural part of the photograph.

Where there is a straight-line boundary in an object, as in the case of architectural subjects, such object can be worked up with a piece of paper, cut straight, as a mask to keep the colour within the necessary limits.

Where objects, such as figures, are *not* wanted, these should be removed completely with a strong iodine

reducer solution, and afterwards the area is filled in with oil colour to match the surroundings.

Considerable restraint must at all times be observed, because there will be found to be a tendency to overdo it and so allow the general photographic quality of the print to become subordinate to the afterwork.

The Final Mount

A good print deserves considerable care and attention so far as the mounting is concerned, and many exhibition prints fail to pass the judges because of unsuitable mounting.

Perhaps the greatest offenders in this respect are those who mount white prints on cream boards or vice versa. Since it is the purpose of a mount to support a print and to isolate it from its surroundings,

and nothing more, the mount should be unobtrusive, so the first rule to observe is to choose a board whose colour matches as nearly as possible that of the paper base of the print—always.

The surface of the board should also be given some attention. An art board with a modest pattern, such as "pebbled" or "granular" board, is generally the most suitable for exhibition work, while a plain board of the "Vanguard" type is more desirable for documentary or scientific photographs. A "fancy" mount will only serve to detract from the picture and for this reason alone should never be used.

Although many exhibitions accept unmounted prints, a photograph does not seem to look finished until it is mounted, and if it is worth finishing at all, it is worth mounting.

Since the print has already been mounted on a first support, it now remains for it to be neatly trimmed and then affixed to the final mount.

The conventional "guillotine" type of trimmer is at times somewhat erratic insofar as the "pulling" action of the blade results in a print that is not altogether square. A sharp knife and a steel straight-edge will, in general, be found more reliable. The edges of the print, which will by now present a most sorry appearance, are cut completely away. The print is then affixed to the final mount in one of two ways:

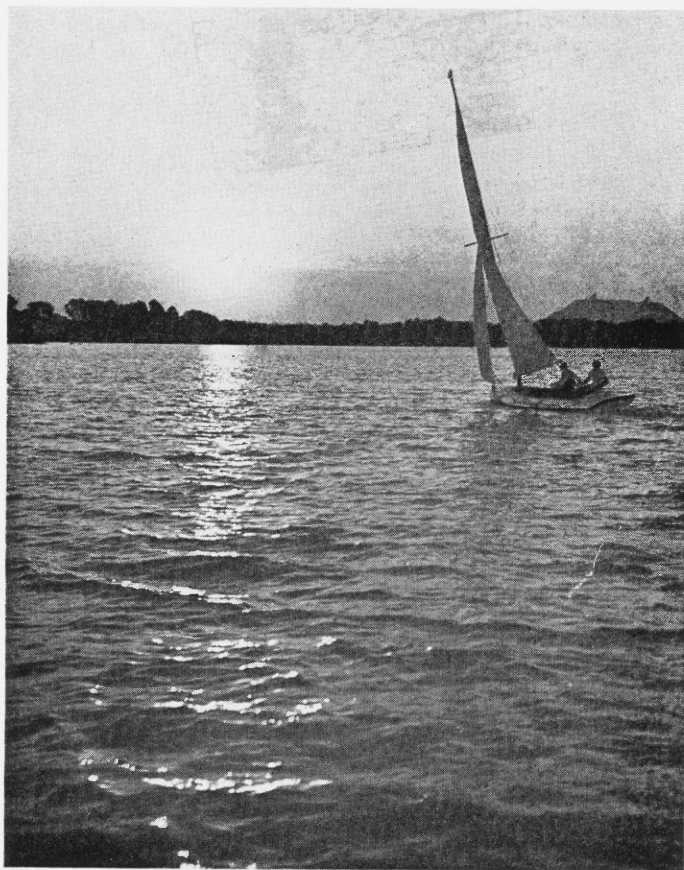
(1) Put a spot of glue of the type that comes in a tube (such as Le-pages) near each corner and in the centre of the back of the print, allow to become tacky, and fix the print to the final mount, on which it is left for an hour or two under pressure of a piece of glass (or similar, clean, flat surface) on which some weight, such as a few books, has been placed.

It is obvious that the oil work should have been allowed to dry before any glass or anything else is allowed to come into contact with it.

(2) For mounting in the manner to be described, *the edges are not trimmed off.*

Accurately measure the *picture area* (not that part which would have been cut away for the previous method of mounting). Allowing one eighth of an inch all round less than the measurements obtained, mark off on the mount the position which the print will occupy. Using the knife and the straight-edge, cut out the marked portion of the mount. The knife must be really sharp for this operation as otherwise the cut will present a rough, jagged edge. Also, when cutting the corners, cut right through them to avoid tearing. The tiny crossed kerfs so produced will not be apparent and will certainly look tidier than a corner which has not received a clean cut.

Now put a little—very little will do—glue along at least two of the *edges* of the face of the print. Allow this to become tacky, then place the



mount in the correct position over the print. The purpose of the glue is to hold the print in position on the mount while the combination is being turned over.

Fasten the print to the mount permanently with gummed paper tape, about one inch wide, which is run around the back of the entire print so that half adheres to the print and half to the mount.

Centering the print on the mount. Of course the simplest way to do this is by measurement. Measure the width of the print and that of the mount. Subtract the former from the latter, and by measurement allow *half* the difference so found for each side of the print. Usually, a similar distance is taken for the top of the print, with rather more for the bottom.

A mounting rule will be found very useful, and this can easily be made from a piece of stiff mounting board. The zero point is placed in the centre, and the inch and fractional divisions marked off to both the left and the right of this centre point so that, when the rule is placed on the mount so that zero lies in the centre, the position for the print can easily be found and marked.

Aesthetic Considerations.

Particular sizes of mounts are specified by most of the photographic exhibitions, e.g. 16×20 , 12×16 , etc. Apart from such specific sizes, however, the relation which the size of the mount bears to the type or shape of the picture can have a marked effect on the impact of the finished results. While there can be no hard and fast rules in this respect, some suggestions are offered for a good pairing off of mount and picture:

Low-key pictures: Mount with a wide border all round, with plenty at the bottom.

High-key pictures: Mount with a narrow border all round.

As a foil to an excess of predominating horizontal lines, place the print across the vertical format of the mount. It is, however, not possible to apply the converse, as a vertical

print cannot be placed successfully across the horizontal format of a mount.

Square pictures may be "bled" on three sides, that is, there is no mount border at all along the top and sides, only at the bottom. In every case, however, there should be plenty of border at the bottom of any square picture.

It is generally accepted as an inflexible rule that the lower part of a mount should be wider than the top or sides. This is because an equal space all round creates an illusion that there is not enough room at the bottom or of the print falling towards the lower edge of the mount.

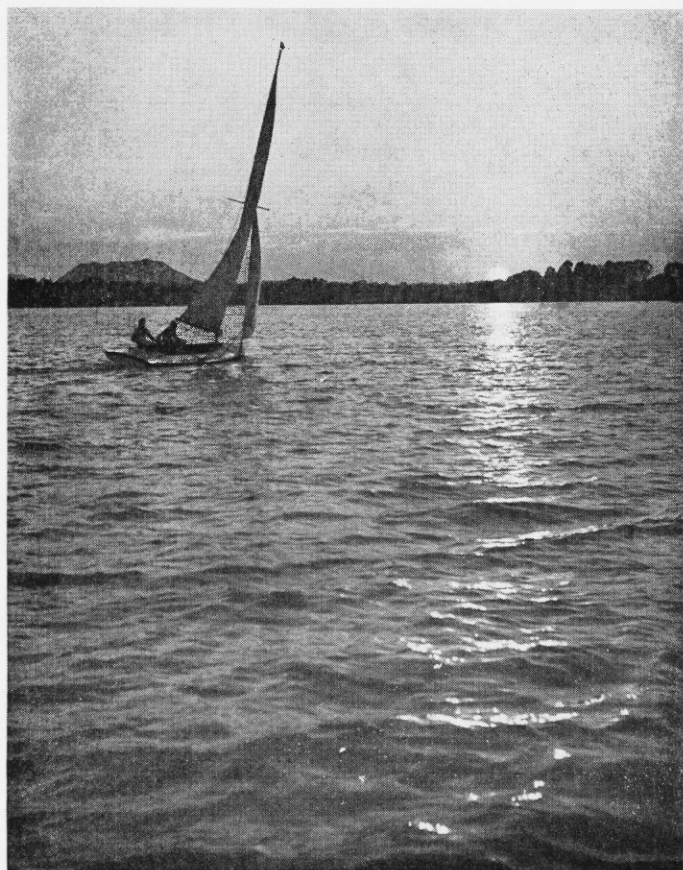
Eccentric mounting, that is, mounting the print elsewhere than centrally in relation to the sides, should be confined to eccentric pictures! Even

the most open-minded of Salon judges frown upon this sort of thing.

A thin *pencil* line around the print—about one-eighth to one-quarter of an inch from the print at the sides, with just a little more at the bottom—is in good taste. But not thick lines, except in the case of prints in a high key, where it may be necessary to do this to "enclose" the picture area. Here the line must be close to the print or even actually a part of it. The depth, or tone of such a line should be approximately equal to the middle tones of the print.

The line must be straight and continuous. Wavy or broken lines or lines drawn along two sides only will draw attention away from a picture, apart from which, such devices are not considered to be in the best of taste.

(To be continued)



HORNE & PLATOW (Pty.) Limited

P.O. Box 4403

Johannesburg

*Importers of good quality Japanese Cameras
and Optical Goods*

AIRES

YASHICAFLEX

SEKONIC

VESPER

PLUM

STOCKED BY ALL LEADING PHOTO HOUSES

The HOUSE for FINE CAMERAS

PRECISION CAMERAS

Leica
Rolleiflex
Exakta
Hasselblad
Zeiss
Exa
Canon
Voigtlander
Robot

EXPOSURE METERS

Weston
Norwood
Bewi
General Electric
Stereo Cameras
and Viewers

ACCESSORIES

A full range of all types of accessories for the amateur and the professional always in stock.

MOVIE CAMERAS 8 and 16

Bell and Howell
Revere
Keystone
Eumig
Paillard Bolex
Zeiss Movikon
Kodak

PROJECTORS 8 and 16 Silent and Sound

Bell and Howell
Keystone
Revere
Nizo
Kodak Brownie
Etc.

Catalogue on Request

Linton Westmoreland (Pty.) Ltd.

98 MAIN STREET
Phone 33-1749

BOSMAN BUILDING 97b ELOFF St.
Phone 23-2266

JOHANNESBURG

ROUND THE CLUBS

ALBANY PHOTOGRAPHIC SOCIETY

THE monthly meeting of the Albany Photographic Society held in the M.O.T.H. Hall, High Street, Grahamstown, on Tuesday evening, 13th December, 1955, was well attended despite the seasonal demands on some of the members.

In the absence of Mr. Rex Butler, the Chairman, Mr. Dal Wallace officiated. In his opening remarks he welcomed new members and went on to extend a sincere welcome to Mr. and Mrs. Eric Vertue of the Cape Town Photographic Society.

Mr. Vertue, A.R.P.S., is a well-known personality in photographic circles, and in particular for his good work in connection with the Photographic Society of Southern Africa, and is responsible for the production of *Camera News*, the official organ of the P.S.S.A.

Mr. Charles Tanner then gave a talk especially for beginners, and delighted the members with his humorous approach to the problems encountered by a newcomer to Photography.

Dr. Ron Parrish gave a criticism of the prints entered for the December print competition, the theme of which was "Christmas Cards".

The winners of the previous month's print competition "Street Scene" were announced as follows:

Advanced: 1st, 2nd and 3rd, Mr. Dal Wallace.

Beginners: 1st. and 2nd. Mr. Fred Bush.

Mr. Eric Vertue then addressed the members giving an account of how the P.S.S.A. came into being and also told of the difficulties and problems that have to be overcome in producing a photographic magazine like *Camera News*, the official organ of the P.S.S.A. It was interesting to learn in this connection that the Royal Photographic Society was high in its praise of this excellent periodical, which is doing a great deal to foster interest and good fellowship amongst members of the Photographic Clubs and Societies of Southern Africa.

The prizes donated by the chairman, Mr. Rex Butler, for the "Best Print" in the advanced and beginners sections of the members annual exhibition held at last month's social evening were presented to the winners by Mrs. Eric Vertue, the awards going to Mr. Gerry Walters and Mr. Fred Bush in the advanced and beginners sections respectively.

Mr. Dal Wallace in thanking Mr. and Mrs. Vertue said how delighted the members were to have them visit the Society and it was hoped to see more of them whenever possible in the future.

A most successful and enjoyable evening was brought to a close with the usual serving of light refreshments during which the visitors were surrounded by members and discussions of various subjects of photographic interest were enjoyed.

The public showing of the Ann-Marie Gripman collection of Child Portraits, held in the Art Gallery during the latter part of November, was well received by a large number of visitors, and in this connection thanks are due to Mr. Wallace, Messrs. Aubrey Baines, Gerry Walters, Charles Tanner, Robert Speedy, John Hewson and Dal Wallace for arranging the display of photographs and for taking duties. Many thanks to the Municipality for the use of the Art Gallery, and also to Mr. Pretorius, editor of *Grocott's Daily Mail* for valued publicity through the press. After expenses have been met the Society will show a small profit, which will please the treasurer no end.

Aubrey D. Baines,
Hon. Treas. and Publicity Officer.

BROKEN HILL CINE CLUB

EARLY in December, P.S.S.A. Representative for Northern Rhodesia; the indefatigable Andrew Hayward of Luanshya, visited Broken Hill and through his enthusiasm and guidance our Ciné Club came into being.

There were 18 members present at the first meeting, and we shall be holding meetings on the Second Thursday of each month in future.

The 1956 Committee are: Chairman, Mr. R. H. McLaren; Secretary/Treasurer, Mrs. S. M. McLaren. Committee: Messrs. J. Booth, W. Hemmington, and J. Grover.

You will be hearing more from us in far away Northern Rhodesia. We would again like to thank Mr. Hayward for coming all this long way to visit us and bring our Club into life, and we have now joined the P.S.S.A. and look forward to the future.

(Congratulations and best wishes.—Ed.)

CAPE TOWN PHOTOGRAPHIC SOCIETY

THE Society's Annual Dinner was held on the 23rd November at the Hout Bay Hotel and we were pleased to have as our guests Mr. Charlie Rosher, F.R.P.S., Mr. and Mrs. J. C. Dendy and Mr. Peter Barlow. Altogether the occasion was most pleasant and a tribute to Eric Vertue's organisation. With good food, good wine and excellent company, it could not readily have been improved.

On the 7th December, the Photographic Section had their last formal meeting of the year. The first part of the evening was devoted to a Competition for Christmas Cards and Calendars. There was an excellent entry and the ladies richly deserved their victory, Miss M. K. Stevani gaining first and third places, with Mrs. M. C. Schirach in between. The evening closed with a very able demonstration by Mr. Ray Ryan of various methods of salvaging negatives which are not up to the usual high standard. I am sure that Ray's most difficult task was to find the necessary negatives to improve!

The 21st was Christmas Party night, something of an innovation, but a great success; this was ample proof that, though old in years, we are still vigorous and young at heart (who said "childish sometimes"?). The Chairman of the Cinematographic Section Mr. R. Rodrigues, entertained us with a magnificent display of magic; we were all suitably mystified and thought the remark that his magic is better than his films unkind, but if it is not justified his films must be of a very high standard indeed. The "act" culminated in the production, before our eyes, from the most unpromising materials, of a birthday cake for Mrs. Olive Vye.

Once again the ladies (what would we do without them?) turned out masterpieces of the culinary art—the quality was outstanding and, unlike our photographs, nothing was rejected.

Due to an unfortunate accident (a broken ankle whilst gardening—which proves something I have always maintained about gardening) Fred Gilchrist, our projectionist and part-time Father Christmas, was

absent and Eric Vertue acted in the former capacity and Mr. Rodriques in the latter. Santa Claus brought along the various trophies for "good little boys and girls" and presents for all. The latter were mainly amusing and a brief selection included for Eric Vertue—a bow-tie like Dr. Denfield's, envelopes to house his negatives (what will he do with the little boxes?) and, naturally, a pair of trousers; for Bill Vye—five pipes of varying degrees of smelliness; for Bob Bell—some of the fastest panchromatic film available to capture those fleeting landscapes.

Many more of a similar nature bore ample testimony to the humour (sometimes perverted) of our members, and the departure of Santa Claus brought the thoroughly enjoyable evening to a close.

D.S.

CINE SECTION NOTES

On Wednesday, 26th October, 1955, Mr. O. Holmgren showed one of his holiday films. This was followed by a most interesting lecture and demonstration by Mr. Bert Fisher, on a very topical subject, entitled "The Scope of Cinemascope".

The first half of the programme concluded with two amazing short films by Mr. Courtney, "How much is that Doggy in the Window" and "A Night at the Cinema!"

After the tea interval Mr. R. C. H. Page screened his film entitled "The Thames", a holiday film with a difference, which was very well received.

On Wednesday, 30th November, 1955, Mr. V. J. Penso gave an instructive talk on "Sequence and Continuity", and Mr. W. G. Vye then projected a travelogue entitled "Continental Pot Pourri" taken during his recent overseas trip.

On Wednesday, 14th December, 1955, once again the evening was devoted to members films, whether edited or unedited. The previous meeting of this kind was so successful and the response by members, so great, that this evening was set aside for the films that could not be screened at the previous meeting.

Once again this proved a most successful and entertaining evening and it is hoped to make a regular feature of this.

L. Gordon.

GERMISTON CAMERA AND CINE CLUB

THE Club continues to have well attended meetings of the Cine and Still sections on the 1st and 3rd Thursdays of every month.

The Club outing to Loskop Dam for the October long week-end was well supported with 31 persons taking up accommodation. This outing was a great success as the area is picturesque and a two hour motor boat trip on the dam was enjoyed by everyone and the native village, some 10 miles away, which we were permitted to visit, proved a photographer's paradise. Dr. Basil Pappin, Chairman of the Cine Section was responsible for organising the outing and can feel very gratified at its success.

At the October meeting of the Still section we were delighted at being able to congratulate Mr. and Mrs. Geissler and Mr. Alf Davis on their successes on the Pretoria International Salon. Mrs. Frances Geissler received an honours diploma for her print "and Leisurely to Work", and a second print "Bedtime Story" was hung. Mr. Ray Geissler received a star award for "Her Day of Days" and Mr. Alf Davis had two prints hung, viz. "Cover Girl" and "Emancipation".

KEEN

STILL

and

MOVIE AMATEUR

PHOTOGRAPHERS

shop at



Mr. S. J. Liebenberg was congratulated on winning the Willard Cup for the third quarter in succession. This trophy is awarded to the Beginner gaining most points in the monthly competitions and Mr. Liebenberg will undoubtedly soon graduate to the Intermediate Class.

The Colour branch had its inaugural meeting on the 17th November with a most interesting and informative lecture by Mr. Ezra Eliovson on "The Use of Filters in Colour Photography". The lecture included the screening of some very beautiful slides made by the Author.

The initial award of the "Newsreel Trophy" for best colour slide was to Mr. S. G. McCullough, the Chairman of the Still Section, for his slide "In Desperation" while an encouraging number of other slides were given awards.

The Cine Section had a gala evening on the 3rd November when Mr. Charles Rosher was the guest of honour and gave some interesting reminiscences of his experiences in Hollywood. We were also very pleased to welcome Mr. A. Goldie of the George Camera Club who accompanied Mr. Rocher.

At this meeting, three films which were awarded trophies last year were screened viz:

Mr. S. H. Beadle's 8 mm. film "Babes in the Cosmos".

Mr. T. Aberdeen's 16 mm. film "Maize Turns to Gold".

Mr. G. Stern's 16 mm. film "Birds of the Wild".

Mr. Howard Stern then screened his "Come to Loskop" which was of particular interest to those who participated in the recent Club outing there.

The Club has been honoured by the acceptance of Honorary Membership by Mr. Will Till and Dr. A. D. Bensusan who have each done so much for photography in South Africa.

W. D. Fotheringham.

KRUGERSDORP CAMERA CLUB

THE November meeting was devoted entirely to still and slide competitions. The entries were of a high standard, and a much needed improvement in the standard of $2\frac{1}{4}'' \times 2\frac{3}{4}''$ slides, was also noted. The slide section of the club is very rapidly increasing in strength, and the time is coming when it will be necessary to improve the amenities available to them. More slide lectures will have to be arranged, and a suitable trophy obtained.

Many thanks to Mr. Robb, who is donating a trophy to the beginners Cine section; this gesture should do much to improve keenness, in so far as the Cine beginners are concerned.

Summer is here again (we hope) and the time has come to start Club outings. It has been suggested that we have a set Sunday a month as an outing day; this is a very good idea. Will any members who may have views on this subject, please air them in the proper quarters, then perhaps it can be arranged somehow.

The next meeting will be devoted to the normal print competitions, as well as the "Best Print of the Year" competition. Workers are invited to bring all prints which have gained awards throughout the year, for entry in the latter competition.

H. T. Stanley.

(It is at Club Outings where members get to know one another and exchange much interesting information.

—Ed.)

QUEENSTOWN CAMERA CLUB

Chairman: Mr. E. Maasdorp, 6 Reservoir Road.

Secretary: Mr. R. Verwoerd, 12 Reservoir Road.

WE have very nearly come to the end of the first year of our existence and for a club our size we can look back with just pride at our achievements.

The Club started the year with 10 members in February and we had monthly meetings which were rather disorganised. After two months, however, we were really settling down and had joined P.S.S.A., were receiving *Camera News*. Then we received "The Whaling Exhibition" by Norman Bennett of Durban and our first exhibition was hung. We followed this with that priceless collection of "Child Studies" by Ann-Marie Gripman of Sweden and then climaxed the years work with the hanging of the "Pretoria Centenary International Photographic Salon" in Jackson Garage Showroom. Thus for a yearling club we feel very proud of our exhibition record.

At this stage it is fitting to state that the club owes much to Dr. Denfield, A.R.P.S. of East London who has gone to no end of trouble to assist us and who was instrumental through the offices of the P.S.S.A. in bringing to our town the "Pretoria Salon".

Dr. Denfield opened the "Salon" in Queenstown on the 19th November and it was very pleasing to note the number of "Foreign" visitors present. Among those from East London Photographic Society were Mr. Hougaard, Dr. Pentz, Mr. and Mrs. Neary, Miss Doakes and Rhodes Tremee: from Alice, A most interesting and enjoyable evening was spent listening to the criticisms and remarks of Dr. Denfield, Mr. Hougaard and Rhodes Tremee as we studied the prints. Thank you P.S.S.A. and East London.

It was noted with regret that the press responded very poorly to the exhibition and we can only imagine that they did not realize how fortunate Queenstown was in receiving the Salon for exhibition.

Hon. Secretary.

For Good CAMERAS

and

Personal Service

Whysall's

68 WEST STREET DURBAN

Ask for new Illustrated catalogue

SPRINGS CAMERA CLUB

OUR inaugural meeting was held on Wednesday, 13th November, present were 13 keen amateur photographers.

The following officials were elected at that meeting:

Chairman: Mr. B. Ronthal.

Secretary: Mr. G. Smith.

Treasurer: Mr. J. de Villiers.

Technical Consultant: Mr. P. Vermunt.

The reason for a Technical Consultant was for him to be responsible for all lectures etc.

At our second meeting we had 25 members, who heard a very interesting talk given by Mr. P. Vermunt on "The Correct use of Negative Material". At our third meeting we had about 32 members, and a lecture was again given by Mr. P. Vermunt on "The different Cameras and their uses"; this was followed by about $\frac{3}{4}$ hour of colour slides. All these slides were home processed by Mr. P. Vermunt and Mr. G. Smith.

Our meetings, are, at present, being held every Wednesday at 8 p.m. Here I may add that any P.S.S.A. member who happens to be in or near Springs will be very WELCOME, but first of all please give the Chairman a ring at 56-4495, or if after hours (6 p.m.), 56-4506, just in case we have had to have an alteration in our venue. The present address where our meetings are held is 14, Third Street, actually in "Springs Pharmacy". We have very kindly had the premises put at our disposal by our Chairman, as it happens to be very central, also being a new Club our finances are not very high.

I may also add that we have not yet had any material put into the press, so judging by our results we hope to have one of the strongest clubs on the East Rand by this time next year.

We are also considering forming a Ciné section, due to the fact that we have had quite a lot of interest shown by those interested in that branch of photography.

G. Smit

UITENHAGE CAMERA CLUB

FOR the December meeting we were treated to a viewing of the Ann-Marie Gripman collection. This magnificent portfolio of child studies was received by all members with great pleasure.

Mr. Jack Arnold Arps was our guest speaker for the evening. He gave a most comprehensive review of the prints on display, and by the time he had finished many of us appreciated the many difficulties confronting the photographer of children. This made the members appreciate the exhibition all the more.

The Ann-Marie Gripman portfolio will be displayed for a week in the showroom of Uitenhage's leading departmental store. Most people in the town will thus be able to share our pleasure.

After tea Mr. Arnold surveyed our seemingly mediocre efforts at photography.

The set subject for December was "In or After the Rain".

December Competitions.

Set Subject.—"Roses in the Rain" by Jack Robinson.
Open Subject.—"Sunshine, Shadow and Silhouette,"
by Bob Cells.

Progress.—"Scorched Earth" by Fred Gosling.

Congratulations.

The Club extends its congratulations to Dr. A. D. Bensusan on being awarded the P.S.A. Commendation Certificate and to Mr. Ted Dickinson of Pretoria on being awarded the Associateship of the Institute of British Photographers.

Club News.

Our President Jack Robinson and his family leave for Durban on the 24th December. We hope they will enjoy their holiday, meet all the "types" in Durban, and come home with many exhibition shots.

Mr. J. Delaney has kindly loaned the library a copy of Lancelot Vining's "My Way with a Miniature".

Congratulations to Rodney and Mrs. Dare of Addo on the arrival of a new "subject." We also hope that George Leigh of Sunlands is bearing up and that we will see him again soon.

Martin Le Page is also away but will be back in time for the next committee meeting.

2nd Eastern Cape International Salon of Photography.

Plans are well in advance and more and more entries are arriving every day. Already we have entries from 15 different countries. Denis Sprenger is going great guns down in Cape Town and is having a great game forwarding prints from the "Cape of Good Hope". Thanks Denis, you are doing great work.

A special panel of landscapes will be on display. These are the famous works of Will Till, Hon. F.R.P.S. who has also consented to be one of our patrons. We are all looking forward to seeing them.

*R. C. Klem,
Hon. Sec.*

Have you tried the

M 2

*Sylvania's new amazing
miniature flash bulb?*

OBTAINABLE FROM YOUR DEALER

Agents:

PHOTRA (Pty.) Ltd.

P.O. Box 9072

JOHANNESBURG

'Phone 22-3501/2

VEREENIGING PHOTOGRAPHIC SOCIETY

OUR Secretary, Mr. A. Harber, has returned from his holiday overseas, bulging with photographs and bursting with news. In his absence Mr. J. Steyn had ably carried on.

Under the auspices of P.S.S.A., and graced with the presence of the President, Dr. A. D. Bensusan and a contingent of members from Johannesburg and elsewhere, an Outing was held on the broad expanse of the Vaal River. Our hosts were the Chairman and members of the Eligwa Aquatic Sports Club. The trip up and down the river in motor boats was thoroughly enjoyed by everybody, there not being a dull moment. A picnic lunch was eaten on Hunt's Island. Cameras of all kinds were focussed on the water ski-ing, the feathered inmates of Bird Sanctuary, and the lovely reaches of the river. Altogether a most happy Outing for the party of 40 and more. The results are to be shown at a special meeting in the Club Room on Saturday, 28th January.

The monthly meeting on 6th December saw a fair attendance and a satisfactory display of pictures. The Ciné section was catered for this evening, and the audience found Mr. E. H. Campbell's film most jolly. A Kodak feature "Let's Make Movies" and "The Photographer" loaned by the U.S. Consulate, were shown to an interested meeting. The permanent screen, installed by Mr. R. B. L. Tindall, is a real asset.

An auction of photographic articles was held, strengthening the finances of the Society.

The evening's Competition "Club Member" drew some clever and amusing work. The judges awards made after criticism and comment were:

- Advanced, Mark 1, Mr. S. R. Keeling and Mr. R. B. L. Tindall.
 ,, 2, Mr. E. H. Campbell.
 ,, 3, for each of three entries by Mr. G. A. Spence.

Whilst in the Open Advanced, Mr. Spence gained Mark 2 for each of his two pictures, Mr. Tindall gaining Mark 2.

Obvious faults in the Beginners Section led the judges to consider Mr. H. J. Mollman the only exhibitor worthy of award, a Mark 3 who also retains the Tindall Trophy for the second month in succession.

Tea and cool drinks with cakes were served by the ladies, and the Chairman ended the meeting wishing everybody the compliments of the Season.

A. Harber.

OVERSEAS SALON SUCCESSES

1st. Evergreen Empire Colour. Washington. (U.S.A.)
 Aug. 1955.

Peter Marples (1 Colour Slide).
 "Lines and Squares."

Photographic Society of America Annual Salon.
 Oct. 1955.

Pictorial Section Prints.

Dr. Joseph Denfield, A.R.P.S. (1 print).
 "Mother Pride" (Honour Award)

Pictorial Transparencies

C. H. A. Damant (1 Colour Slide).
 "Zulu Woman."

H. A. Damant. (1 Colour Slide).
 "Day Dreams."

Nature Division (Transparencies)

C. H. A. Damant (1 slide).
 "Impala Ram."

3rd. Stockton-on-Tees All Colour Exhibition. (England)
 Oct. 1955.

Peter Marples (3 Colour Slides).
 "By a Forest Stream."
 "Waiting for the Wind."
 "Among the Masters."

43rd. Southampton. (England.) Oct. 1955.

Dr. Joseph Denfield, A.R.P.S. (2 Prints).
 "The Homestead."
 "The Canyon."

Denis Sprenger. (1 Print).
 "Traumerei."

15th. Focus. Amsterdam. (Holland.) Oct. 1955.

Ralph Nodder (2 Colour Slides).
 "Sundown,"
 "Power Line."

Miss Sara Buyskes, A.R.P.S. (1 print)
 "... and that is the end of my story!"

1st. Biella Salon. (Italy.) Oct. 1955.

Monochrome Prints.

Dr. Joseph Denfield, A.R.P.S. (1 print).
 "Song of Basutoland."

Rhodes Tremeer, A.R.P.S., F.R.S.A., (1 Print).
 "The Haunted."

Colour Slides.

Ralph Nodder (3 Colour Slides).
 "Umgeni Monkey,"
 "Zulu Woman,"
 "Zululand."

4th Cleveland Colour. (U S A.) Oct. 1955.

Peter Marples. (1 Colour Slide).
 "Out of the Crucible."

3rd. Perigueux. (France.) Oct. 1955.

Dr. Joseph Denfield, A.R.P.S. (3 Prints).
 "Grandma Dines,"
 "Mountain Wall."
 "The Valley Awakens." } Honours Awards.

J. R. Hagens. (2 Prints).
 "Stormy Dawn."
 "Close-hauled."

Denis Sprenger. (3 Prints).
 "Enchanted Doorway."
 "Mirror, mirror on the wall",
 "Leerdam Glass."

American News Letter

*We are pleased to publish the first letter received from P.S.S.A.'s representative in U.S.A.
Mr. Ray Miess, F.P.S.A.*

IN this country we notice an increasing proportion of amateur picture taking in colour compared to black and white. A great deal of this is due to the rapid, one-day processing now available, where formerly a wait of from a week to ten days was necessary before one could see the results of the exposures. We are at the beginning of a very busy holiday season, in which will be sold many cameras and other equipment, to be given as holiday gifts, with the result that they will now become new amateur photographers, and thus our hobby grows each year.

The early part of 1956 will see the marketing of Du Pont's new polyester film base. They have just licensed Eastman Kodak Co. to manufacture it. The extreme thinness of this new base will make it possible for present reels to hold more exposures, or the same number of exposures could be put on smaller reels. Who knows, maybe in the future it may even result in the use of smaller cameras.

The Japan Camera and Information Center is being opened in New York this month. The Japanese manufacturers are opening this Center with two purposes in mind: first, to offer quick service and repairs on Japanese cameras, and secondly, to offer information and answers to all technical questions on Japanese merchandise.

Eastman Kodak Co. is now offering a new Kodachrome Film in the 35 mm. and 828 sizes. It is known as Type F, and it is balanced for clear wire-filled flashlamps without the use of a filter. It replaces the Type A film, which was colour balanced for use with standard photo-flood lamps.

Graflex Inc. is offering a new idea in fixed-focus Stereo Cameras. One lens is focused for near and medium distances, the other for medium and infinity distances. When the slides taken with this camera are viewed, the natural accommodation of the human eye fuses the picture into one of extreme sharpness throughout the whole field of view.

THE ASAHIFLEX

Single Lens Reflex 35 mm. Camera

(As used by Nat himself)

Speeds to $\frac{1}{500}$ Sec.

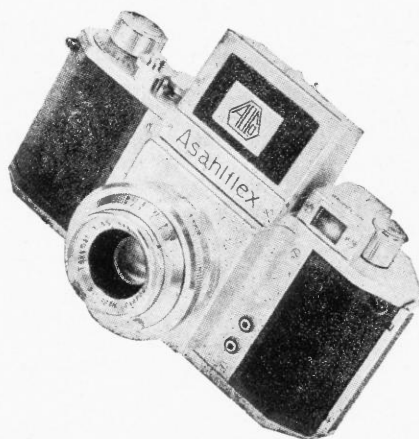
with F3.5 50 mm. lens £36

with F2.4 58 mm. lens £44

100 mm. F3.5 Tele Lens £21

135 mm F3.5 Tele lens £31.10.0

Set of Extension Tubes £5.5.0



Nat Cowan's

CAMERA HOUSE
206 JEPPE STREET,
JOHANNESBURG

Phone 23-0683

Never
before

• • •

has a reasonably priced camera combined so many outstanding features as the **PROMINENT** 35 mm precision model for the discerning amateur. Its full range of colour-corrected, high-efficiency lenses, the Synchro-Compur shutter with speeds up to $1/500$ sec.,—fully synchronized for all kinds of flash bulbs and electronic flashes—give you perfect results.

Additional **PROMINENT** features

Coupled rangefinder. Coupled film transport and shutter cocking mechanism, Film 'memory' and automatic frame counter. Double exposure lock and self-timer. Aperture click-stops and far-and near-zone focusing settings.

Voigtländer service stations all over the world.

Voigtländer

because the lens is so good

Sole Importer:

PETERHOUSE LTD.

Cape Town

Durban

Johannesburg

Salisbury



The comprehensive range of anastigmatic lenses which comprise the unique **PROMINENT System**: Choice of more lenses of standard 50 mm focal length:

COLOUR - SKOPAR f/3.5 normal-speed lens
ULTRON f/2 high-speed lens of extreme efficiency.

NOKTON f/1.5 the fastest—for the amateur with professional ambition.

100 mm **TELOMAR** f/5.5 a telephoto lens with reflex housing. Telephoto **DYNARON** f/4.5 focal length of 100 mm offers pinpoint definition.

Wide-angle **SKOPARON** f/3.5 63° angle of view, directly coupled to range-finder.

Complete line of filters, close-up attachments, copying and microscope equipment.



Their childhood world lives on . . . because someone took a picture.

Today—as on every day since 1888—more pictures are being made the world over—with Kodak film and cameras than with any other.

*You'll find Kodak film the world around—
in the familiar yellow box.*

