

# CAMERA NEWS

OFFICIAL JOURNAL OF THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



NEWS FROM PHOTOGRAPHIC AND CINEMATOGRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

1/6

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APRIL, 1957



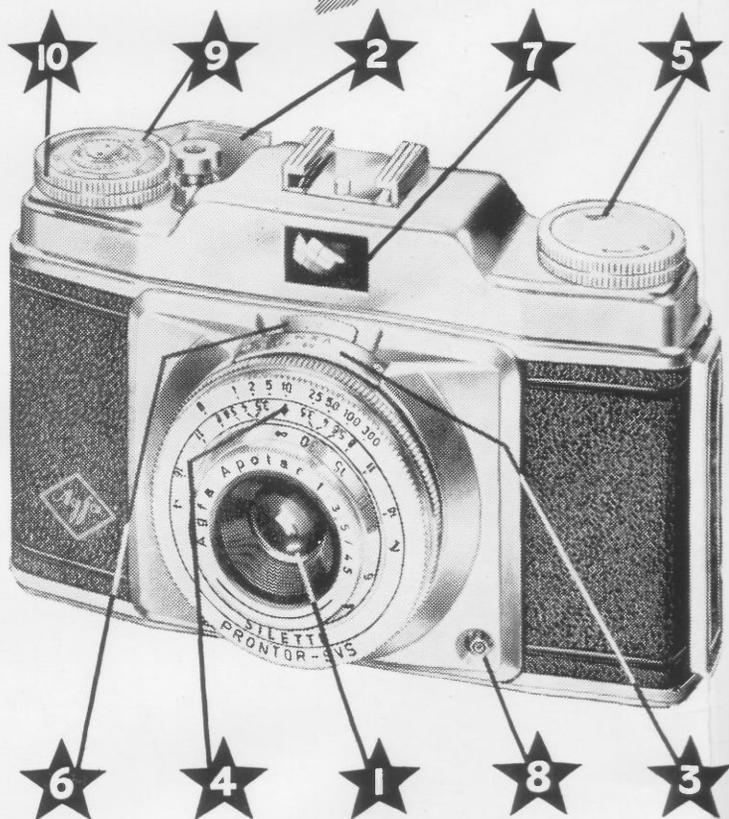
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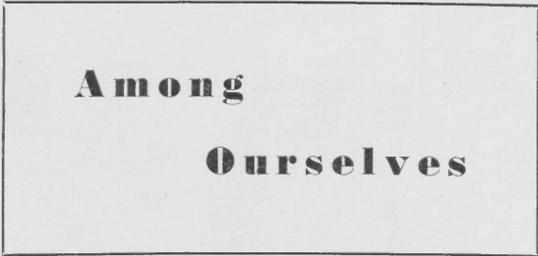
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# CAMERA NEWS

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of Southern Africa.

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## Among Ourselves

Vol. 3. No. 1. April, 1957

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Cover Picture : “Triplets” by Pat Fenn

FOR many years we have been unable to obtain freely our favourite materials be they film, paper or some special attachment. Indeed, some of the younger photographers do not know what it is to be able to walk to the favourite supply house and ask especially for the particular brand of paper in a certain grade of a type of surface that will suit that promising negative. As a group, photographers have taken to it very kindly—a grouse now and then has relieved the pressure of frustration, but that was only heard occasionally, and now it is all to end, we hope.

The day after the Minister of Finance made his budget speech it was announced that import control was to be eased for the importation of several commodities including “photographic materials”. The delight must surely not be ours alone but also that of the supply houses who will once again be able to send away the satisfied customer!

It is not expected that Club screens will be more crowded with competition prints, but it is expected that freer supplies will increase the number of the larger size transparencies. It is hoped that members will avail themselves of the processing kits and that more home-processed colour transparencies will be exhibited. Surely there must be added satisfaction if the entire process—from the push of the button to the final screening—is done by the author. Anyone who has not processed his own colour film has missed a great thrill from watching the change in the wet film from the time the light is switched on to the end of the final wash. But what a greater joy never again to hear the phrase “import control”!



We trust you will like the new cover design of your Journal. Your constructive criticism is always welcome. Various other changes are under consideration to make the reading of greater pleasure.

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# Presidential Notes

By Robt. Bell

IT is indeed a pleasure to be able to make known the information that Dr. A. D. Bensusan, F.R.P.S., F.P.S.A., has kindly donated a sum of 100 guineas towards the establishment of a bursary.

The stated amount is to be invested in Building Society shares, and the interest derived therefrom is to be made available, on application, to any member of P.S.S.A. proceeding overseas or out of the area known as Southern Africa (Cape to Northern Rhodesia), who during the course of such travel can prove that she or he, as the case may be, has undertaken to give lectures of a photographic nature.

Our sincere thanks are extended to Dr. Bensusan for his generous gift.

★ ★ ★

## Membership

Our numbers are steadily growing, and the following statistics are to hand from Mr. A. Rosewitz, Chairman of the Membership Committee :

Ordinary members ..	866
Organisational members ..	90
	956

The indicator is gradually moving over to the 1000 mark. It would be nice to be able to make known this fact at Congress time.

As previously mentioned in these notes, the drive must go on for more and more members. Only when P.S.S.A. is truly representative within the region of Southern Africa can we afford to sit back and review the situation with a sense of satisfaction.

Members are therefore requested to lend a hand towards this ideal.

★ ★ ★

## Subscriptions

In a number of cases, subscriptions are now due. Some may be overdue.

Owing to pressure of study Mr. Dave Abramson, our Treasurer, has been unable to send out the usual reminder notices as subs fall due. Members are therefore kindly requested to check up and see if the time has arrived for their renewals.

May I mention that our bank balance is not too healthy, and needs a fillip to help meet the calls on our financial resources.

Revenue for a portion of the production costs on this magazine has to come out of subscriptions. This is based on a rate of 1/- per copy per member. It will

therefore readily be seen that it is necessary for subscriptions to be paid as they fall due.

A business trip to Johannesburg was the means of your President being able to meet and consult with Directors in that area. A very pleasant evening was spent in discussing the well-being and future progress of P.S.S.A.

Under the able leadership of Dr. Julius Sergay, M.P.D. is now firmly established and the organisation is running smoothly.

Your Directors are, however, fully aware of the needs of other sections, such as the establishment of colour and pictorial divisions. These matters are exercising the minds of your Directors, in an effort to render service to members under these heads.

★ ★ ★

## Tape Recorded Lectures

I was surprised to learn from Mr. Les Peyton, of Durban, that full advantage is not being made of the recorded tapes that have been arranged and are available to our members.

Time and thought have gone into the making of these tapes, and a sure way of showing appreciation to those who have given of their knowledge and time is for the tapes to be in constant demand.

Will members interested in Cine work and desirous of making use of our tape recordings, kindly get in touch with Mr. Les Peyton of Durban. Still workers are advised to contact Mr. Lionel Bevis, also of that city.

★ ★ ★

## Visitors to the Cape

During the past month, we at the Cape have had the pleasure of meeting with Mr. and Mrs. Bob Bates from Hong Kong, who are at the moment proceeding to their homeland on a well-earned holiday. It was of interest to have first hand knowledge covering the activities of the Hong Kong Photographic Society.

Mr. and Mrs. Les Peyton of Durban, also on holiday bent, visited the Cape, via the sea route. From the time that Les Peyton dialled the telephone number, I'm sure right in reporting : "Not a dull moment was spent." Hope none of your shots got away, Les.

It is without doubt good, both from the pleasure and interest angles, to meet visitors from other centres and the Directory can be of real help by way of these contacts.

Let me just here whisper in the ears of our Johannesburg friends, that if the President had been in possession of the date of their meeting on the Tuesday evening of March 19th, he would most certainly have been there.

If your Society is not represented on the Directory, please let the Editor have the particulars appertaining thereto.

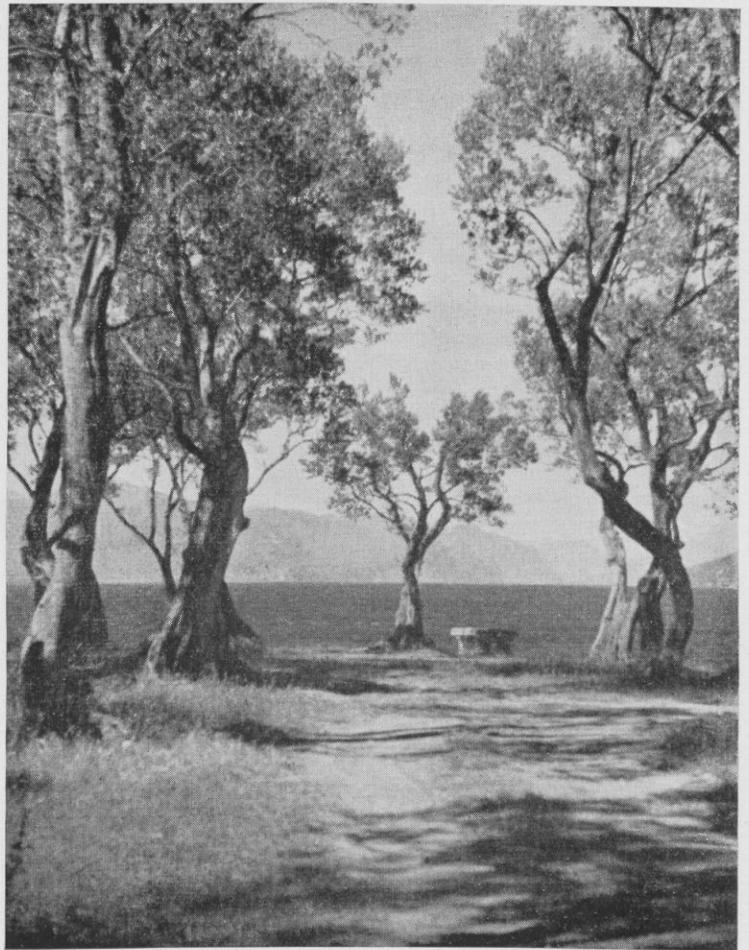


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# PRINT CRITICISM

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

THIS number of *Camera News* is the first of Volume 3. For two years I have each month written a commentary on three or four prints, and I feel it would be opportune to pause awhile and look back. What is my impression of the prints which have passed before me? From one angle there is a measure of disappointment, for I feel that our good workers have not sent in any of their more successful pictures, but rather have they left this feature so that, for the most part, the less experienced club worker has submitted prints on which he is groping for guidance. There are, of course, exceptions, but I am generalising. I am only too pleased if my commentaries can be helpful to these workers, but it is unfortunate that my criticisms have too often had to point out errors instead of good things. It is all very well telling people what not to do and what to avoid, but sometimes they should be shown what to do—they should be shown the results of correct working. Will some of you more experienced workers please occasionally send the editor some successful exhibition prints? Perhaps the title of this feature causes apprehension, but may I repeat what I said in Vol. 1 No. 1, that criticism does *not* tend towards the finding of faults rather than of merits; in fact dictionary definitions indicate that it is rather the art of judging merit or excellence.



Trees

Ralph Taylor

## Sunlit Roadway

John Arthur

But what are my outstanding impressions of those prints which have been submitted? Firstly, I feel that far too little attention is paid to the massing of tones. So many prints give the impression of an overall grey, or if they do contain the complete range of tones, these tones are so often dotted about whereas there should be some grouping so that the general effect is a broad tonal pattern. Obviously I do not mean that *all* the darks must be in one part of the print and *all* the light tones in another part. The darks must of necessity contain some light accents and vice versa, but when viewed through half-closed eyes, a pictorial print should, as a general rule, create the impression of a distinct broad pattern of tones.

Another fault with so many prints is a complete absence of feeling or atmosphere—call it what you will. Too often the author seems to have said to himself, "Here is a nice tree and an attractive mountain, let me photograph them," whereas what he should have said was, "Here is some wonderful lighting on a tree, and a most attractive atmospheric effect on those mountains; they create in me a feeling of beauty, let me try to interpret that feeling". Look for beauty, not just trees on thirds



intersections. F. C. Tilney once said that every landscape should reproduce some mood of nature—perhaps a sweeping statement, but it is undoubtedly correct in the majority of cases.

Another feature which strikes me in looking back over the past two years is that so many workers appear to have Scots ancestry! How often it is that the photographer has so obviously used as much of the negative as possible, whereas an improvement could be made by a trim from one or more sides. An adjustable mask made from two L-shaped pieces of cardboard should be a part of every photographer's stock-in-trade. And don't use them only once; come back again the

following night or the following week until you are quite satisfied that you have the best.

This month I feel that my first duty must be to congratulate the block-maker, for the four proofs which I have in front of me are excellent. I hope the printer will be able to secure as good a standard in the magazine itself. In the case of TREES by Ralph Taylor, the block-maker has actually effected an improvement for the original print is flat and muddy, whilst the reproduction is full of life and contrast—all except one thing. Did you realise that the middle distance was water? I certainly did not until I had been studying the print for some considerable time. Never at any time

of the day, or in any weather, can water possibly look an all-over dark grey without relief of any sort. Photographers should realise this, and when their prints show it so they must do something about it. But let us look at the trees. They are certainly very beautiful ones, and I can well understand Mr. Taylor wanting to show their beauty to others. Those on the left also give a wonderful sense of perspective. But I am worried about the far one. It is a beautiful little chap, but it does appear to be squeezed in. It is placed exactly midway between the masses on each side and is so overwhelmed by them. Imagine, however, if the central interest were taken from this small tree to two figures clad in white seated on the stone bench. I am sure you will appreciate the great improvement. The format can be left as it is, or the whole of the upper part of the print above the top of the small tree can be trimmed away and additional emphasis placed on the sunlit figures and foreground. It is a matter of choice and I leave it to you.

**SUNLIT ROADWAY**, by John Arthur, is a very similar subject and there can be no doubt that the author was attracted by the beauty of the tall gums. They are indeed a very pleasant group, and the most has been made of their sunlit trunks and well modelled foliage. Dignity has been added by the vertical format and the close trim at the top. Mr. Arthur has seen this group very

well, but alas, his perception was not equal to the remainder! On the right is a very scraggy tree, most of which should have been trimmed away. The left-hand side, however, is beyond trimming or any other cure for there we have a very poor, mis-shapen tree. A trunk which once probably bore noble branches and foliage, but has been hacked away and badly mutilated. Such a tree does not belong to a picture such as this. The remainder is well rendered—the shadowed road, distant hills and delicate cloud.

**MUSICAL FINGERS**, by Conrad Reitz, is a print of excellent technical quality, the original being somewhat softer than the reproduction. I like very much the diagonal placing of the instrument and the way in which it is supported and countered by the line of the hand. The lighting has been well done, the modelling of the

hand being especially well rendered. I am, however, rather worried by the isolation or amputation of the hand, and I feel that an improvement could have been made by the inclusion of a little more on the left and at the bottom so as to have shown a few inches of sleeve. Only the merest suggestion of lighting would be enough on the sleeve, but this inclusion would at least show that the hand does have an owner and is not a ghost hand. A very slight amount of illumination on the wrist and forearm of the other hand would also have been helpful—but only a small amount. The gradation of the background has been very well handled, for so often the background in this type of subject is a black or grey (or even white) with no tonal variations at all.

Our final print this month is a portrait, **DIANE**, by Mr. Lewis, and



**Musical Fingers**

Conrad Reitz

# Gevaert

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the technique of the original is very good. The diagonal placing is very pleasing, but I feel that the lower right-hand corner of the print should have been considerably darker in tone in order to give visual support to the figure itself. At present there seems to be a measure of instability which is not in keeping with a portrait. In this case, the feeling is increased by the very dark tone of the face—in fact I rather wonder whether the skin tone is not too dark. I hesitate to make this criticism for photographic portraits so often suffer from a tone which is much too pale. I do feel, however, that the author has in this case gone a little too much in the other direction. I wonder whether a softer paper would help—keeping the highlight end of the scale the same and therefore reducing the depth of the shadow. It is possible that the result might appear too thin, but it would be worth trying. The shadow on each side of the nose is most unfortunate and must be softened down very appreciably.

Diane

Mark Lewis

Arrangements have been made for full sets of Volume 2 of "Camera News" to be attractively bound. Your copies should be sent to the Chairman of the Journal Committee ("Woodbine," Princess Avenue, Newlands, Cape), together with a remittance for 12/6 plus 1/6 per copy for any issues short of the complete volume.

**more  
modern  
stuff**

**denis sprenger**



IT is one of the quirks of my character—a very irritating one, I am assured—that a disparaging remark directed against something in which I might hitherto have had only a mild interest immediately makes me take arms against the maligned object. My first reaction to the “this modern stuff” controversy was to fly in defence of artists who supposedly depict people with three eyes or holes in their tummies.

After all, there is no valid reason why they should not. Admittedly, it would be more true to life to depict them with no eyes and holes in their heads slightly above the line joining their ears, but that is quite beside the point. Art is only concerned with nature in a purely incidental way and when it suits it to be.

Of course, that last sentence cannot be allowed to stand without defence; after all, someone has said that Art holds a mirror to Nature and such convenient little sayings have a way of assuming a disproportionate authority even to the point of being regarded as unanswerable conclusions to any argument. Let us look at some art works which the antagonists of “this modern stuff” will surely approve.

El Greco was admittedly years ahead of his time, but he was nevertheless years behind ours and the liberties he took with the anatomical proportions of what are regarded as normal bodies are almost as great as those for which Picasso and Henry Moore are berated. Now I am a great admirer of the works of El Greco; they are full of life, emotion and fire and to express himself it was necessary that he depict his subjects as gaunt and excessively tall or inordinately thin. In the same way, Moore and Picasso must be permitted to express their emotions in their way. Michelangelo, we know, was one of the world’s sublime geniuses but his sculptures of the female form are plain nonsense to a physiologist; it is quite obvious that Michelangelo, who had no time for women anyway, used male models and, almost as an afterthought, added the more obvious traits of femininity.

He didn’t add an extra eye but he did make two quite irrelevant additions. It might even be said that Picasso’s addition is more honest but that is a debatable point best left alone and ultimately the physiologist cannot validly bring his science into the Art Gallery. Aesthetics may be a branch of metaphysics but all the theories so far advanced are no substitute for Vermeer’s “Head of a Young Girl” and no formula will produce a work of art.

All this may not sound altogether convincing; after all, Moore’s modifications of the human form may be rather more drastic than El Greco’s—but only judged on a basis of degree and at once we are in trouble, because the degree of modification permitted is a quite personal opinion, and opinion is a dangerous criterion to apply to art appreciation, depending as it does on environment, the time in which the critic lives and similar irrelevant factors. When Beethoven presented his Third Symphony to the public of Vienna, probably the most highly cultured musical public of his day, it met with a somewhat lukewarm reception. The criticisms made showed that his audience was judging it by the standards of late Mozart and early Beethoven. In other words, being in advance of its time, it was not understood and many years were to pass before its sublimity was fully recognised. Wagner, too, was mercilessly derided by the most eminent critics; to-day his genius is fully recognised whilst Meyerbeer, for instance, who was immensely popular during his lifetime, has been assigned his proper place rather lower down in the scale of musical greatness. Many other examples could be quoted, but the crux of the matter is that we cannot validly assess the work of Picasso with the same outlook as we do that of Raphael, Watteau or even Toulouse-Lautrec, who by now has been accepted by most people.

The conclusion to be drawn from this might well be that it is not desirable to express an opinion on matters pertaining to art until about 100 years have passed. It is certainly safer and really quite natural because an artist

is someone who looks ahead into the future: if he did not he would be a mere copyist or one of those very rare beings, like Bach, who are able to crystallise all that has gone before them and so, having said the last word, bring an era of development to an end.

The true artist is a rather sensitive soul; as I have said he is more or less obliged to project his conceptions into the future and in a sense he must escape the present. Sometimes this escapism is a pure blind urge but to-day more than in most eras it is necessary to close one's eyes to reality, whatever that may be, and try to forget the present. Never, I feel, has humanity been so beset with fear and revulsion; psychiatrists will agree that the overwhelming increase in neuroses and anxiety states can be attributed to this fear. We try to close our minds to the atrocities which have been committed and are being committed by human beings just like ourselves. We may even jest away our fears about the total war which may be just around the corner, but somewhere in our minds these things cannot be dismissed and perhaps, subconsciously, the artist is being pushed ever farther away from what has come to be regarded as normality.

Even that last phrase is to-day open to question. A long time ago that rather embittered old man, Dean Swift, put his thoughts in words and drew attention to the fact that Celia's beauty was only skin deep. Take away the skin and what do you have—nothing more beautiful than the contents of a butcher shop. Well, Swift could not reconcile entrails with a lovely complexion and, quite frankly, can we say which of the two is more "true"—Celia's insides or Celia's outsides? To-day with all the marvels of make-up the answer is perhaps even more difficult to find.

Metaphysicians have for long debated the nature of reality and to-day the physicist assures us that the table at which I am writing is composed purely of a lot of invisible electrical charges. It is, in fact, not really "there" at all. I know this is stretching the argument too far, but nevertheless what is "truer"—the lovely patina on old wood or nothingness populated by hurtling particles?

We have always known that a picture or a piece of sculpture is nothing more than a representation of reality and when we find that nature, reality, or what you will, is also nothing but a representation of something, can we really argue with the artists whose representations may not agree with ours? The fact of the matter, of course, is that we do argue, not only with the artist but also with those of our fellow-photographers who, in the name of "Pictorialism", glibly falsify Nature! The arguments are very similar; there are countless happy workers industriously adding clouds to landscapes because, as they say quite justifiably, the clouds improve the picture. They are content to render Nature not as they saw it, but as they think it ought to have been. Similarly they may falsify, or should I say modify, tonal relationships or introduce various degrees of diffusion which result in pictures which, if one is going to be

literal, could only be a translation of nature as seen by someone with defective eyes! Let's be quite ruthless and admit that some of the "control" processes result in productions which suggest that the camera had a violent liver attack with spots before its lens. I hope that this does not give the impression that I am opposed to the control processes; far from it, I admire *some* of them very much, but if we are going to allow the traditionalist his clouds, fuzziness and spots, we must not begrudge Picasso his extra eye!

I would have preferred to stop there, but that would be begging the question of where photography fits into this scheme of things. Well, what has been said in a general way can be applied to modern literature, music and, if we are to admit for the sake of argument that photography is an art, to photography as well, and it is not at all clear to me that Mr. Harris has given enough thought in his original article to the present and to the significant past. What, for instance, does he mean by "traditional art"—would this be confined to the pretty pictures of Constable or may we accept that the Impressionists and, perhaps, Utrillo are part of a great tradition?

That, it seems to me, is the rub in discussing what has been written in these columns. I am not at all sure what Messrs. Harris and Gordon want from photography—modern or otherwise. Does Mr. Harris really approve of the pictures being produced to-day in the name of "pictorialism", which in itself is a vague meaningless word? The vast majority of "exhibition" prints are rather dull, insipid productions (a personal opinion, naturally!) and this is inevitable when one bears in mind the plethora of Exhibitions. The Art Galleries of Europe are filled with extremely boring paintings, leavened by a few touches of genius, and there is no reason why a photographic exhibition should show a higher average, and, to an ever-increasing extent, I am being forced to the conclusion that the finest works of photography (with some exceptions) are not finding their way into the Exhibitions.

Not that I am against Exhibitions; they fulfil a definite need and the fact that they are "fun" and engender much goodwill is quite enough justification for the amateur happily producing his pictures. However, let us not treat them too seriously; practically all the "charming" dead prints will go the way of those horrible Victorian productions one sees in country hotels, and (falling into the trap of the incorrigible prophet) I forecast that some of the work of Cartier-Bresson, Werner Bischoff and others may quite easily survive as showing twentieth century life through the eyes of a sympathetic observer. There is a precedent in the paintings of daily life by the great Dutch masters.

Basically, the problem posed by Mr. Collins in his letter in the February issue of *Camera News* is the possibility of reconciling tradition and realism—the new and the old. Perhaps that is not really a problem at all. At the extremes we have the lifeless records of various aspects of Nature (some very beautiful and some very interesting)

and the abstractions, for instance, of Winquist, who cannot, I think, be accused of "trying all sorts of stunts" because "his efforts do not meet with approval". In between there are a vast number, who are trying to express themselves to their own satisfaction with a greater or lesser degree of success. The fact that the R.P.S. "New Outlook" Exhibition in 1953 pleased neither the *avant garde* nor the old guard suggests that the middle-of-the-roads are in the majority. I am not at all sure that Mr. Collins is not one of them—what little I have seen of his work showed me that, at least on occasion, he produces very fine "slices of life".

Mr. Tremear has suggested that Mr. Gordon produce some examples of his work. Perhaps Mr. Gordon will, but the question is really irrelevant; one can think without doing—anyone who criticises or comments on any great artist does just that. Quite a number of my pictures appeared in a recent issue but none, in spite of my tolerance, displayed any anatomical or even architectural abnormalities.

Tolerance and open-mindedness are, to my mind, the qualities necessary to approach any problem of this nature. I know that the traditionalists are roundly derided and the moderns, when not violently condemned, dismissed as being of little significance, but that perhaps

is half the trouble. Too much is being written about the "aims" of photography, as they are conceived by a multitude of protagonists. In other words, photographers have become too self-conscious and too otherman-conscious; they are urged to look to the achievements of others for inspiration, to express this or that ideal, to invite criticism of their work by some expert and so on until there is a danger of a situation arising where all spontaneity is lost. Teachers can only impart technique, which in itself may be moulded by the taught; ideas are quite personal and if more than a mere handful of photographers were to rise above a comfortable mediocrity all laws of probability would fall away.

"Modern Photography" means many things to many people and, to my way of thinking, outlook is of more importance than treatment or subject matter. Can the photographs illustrating Mr. Harris' original article really be regarded as essentially modern, in the narrow meaning of the word? Perhaps, but here again I feel that we may be attempting to stick a "tag" on something which needs none.

Let us console ourselves with the thought that all the rubbish produced (and what a mighty mountain that must be) makes it possible for the gifted few to pursue their aims more cheaply and conveniently.

---

## THINKING ALOUD

By L. M. SHER

THE average amateur does not take enough care with his cine work.

A few weeks ago I was fortunate enough to be invited to assist in the shooting of some scenes by a professional. These scenes were part of a film being made for television.

What made it even more interesting for me was the fact that it was being filmed on 16 mm. Kodachrome.

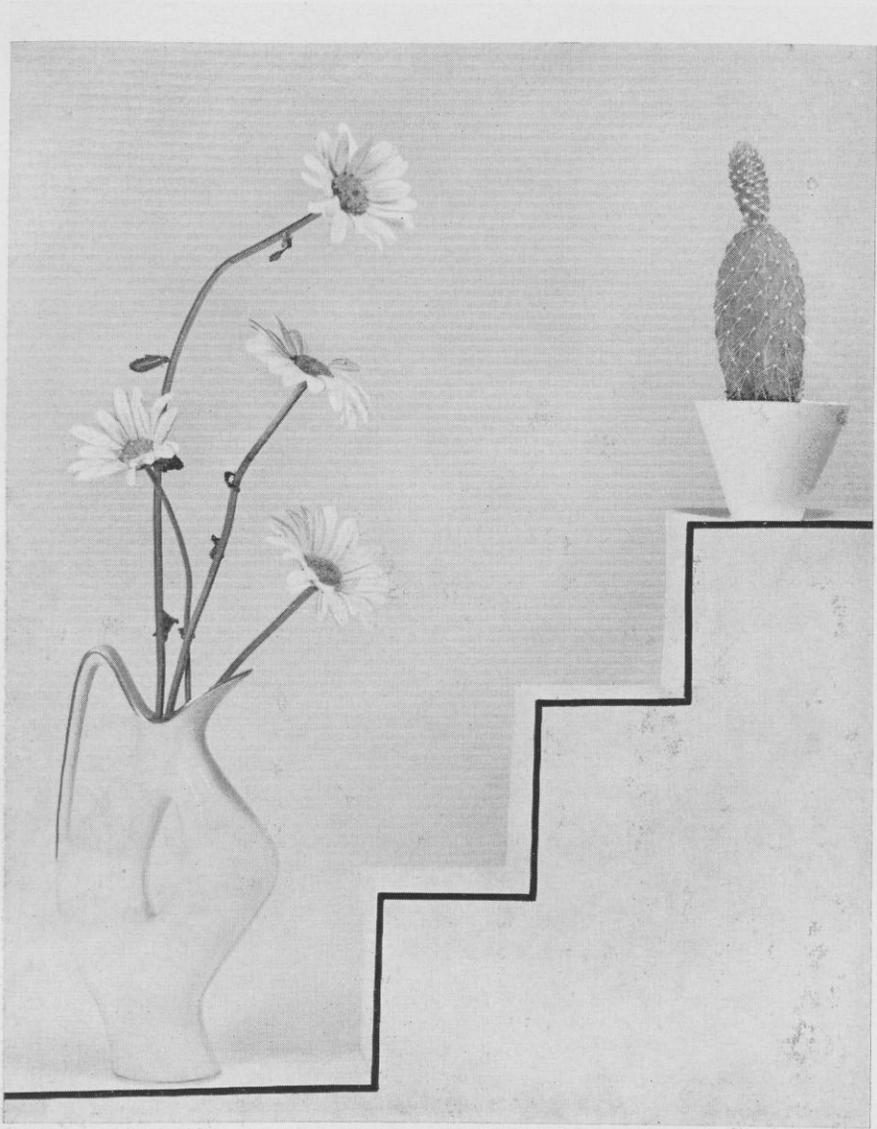
The particular scenes that were shot at that time were outdoor night scenes. The stage had been dressed to look like a native settlement somewhere in Africa.

The interesting part about all this is that the average amateur could have got nearly the same results as this professional company. Apart from a lot of extra lights the main difference was the attention to detail. Before every shot the scene was checked and rechecked, the lights positioned, action rehearsed. Obviously the amateur can't spend the time on his films that the professional can but shouldn't the amateur approach the matter from a different angle. If the amateur went in for simpler films and then spent the time on these so that

he could get perfection technically as well as cinematically the end result might be better.

The amateur cannot compete with the professional when it comes to elaborate productions, but he can compete with films of simple production. This is his field, he has no box office worries, so his approach can be novel, different and striking.

I think this is where most of us amateurs fall down. How many films made by amateurs in the last few years have shown any real novelty—any new or unusual approach. Now is the time for the amateur cinematographer to throw caution to the winds and make a film that is different. Never mind that the judges at a Salon might be stuffy (according to the film maker's idea) and not award this adventurer a prize. Never mind if his friends say "I preferred your picture of the Canary Islands". Let us produce a few films which have impact. Films that make the audience think. Films that perhaps make the audience squirm. But above all films that leave some impression on the people that see them.



ZUNEIGUNG

*Hans Liebermann (Austria)*



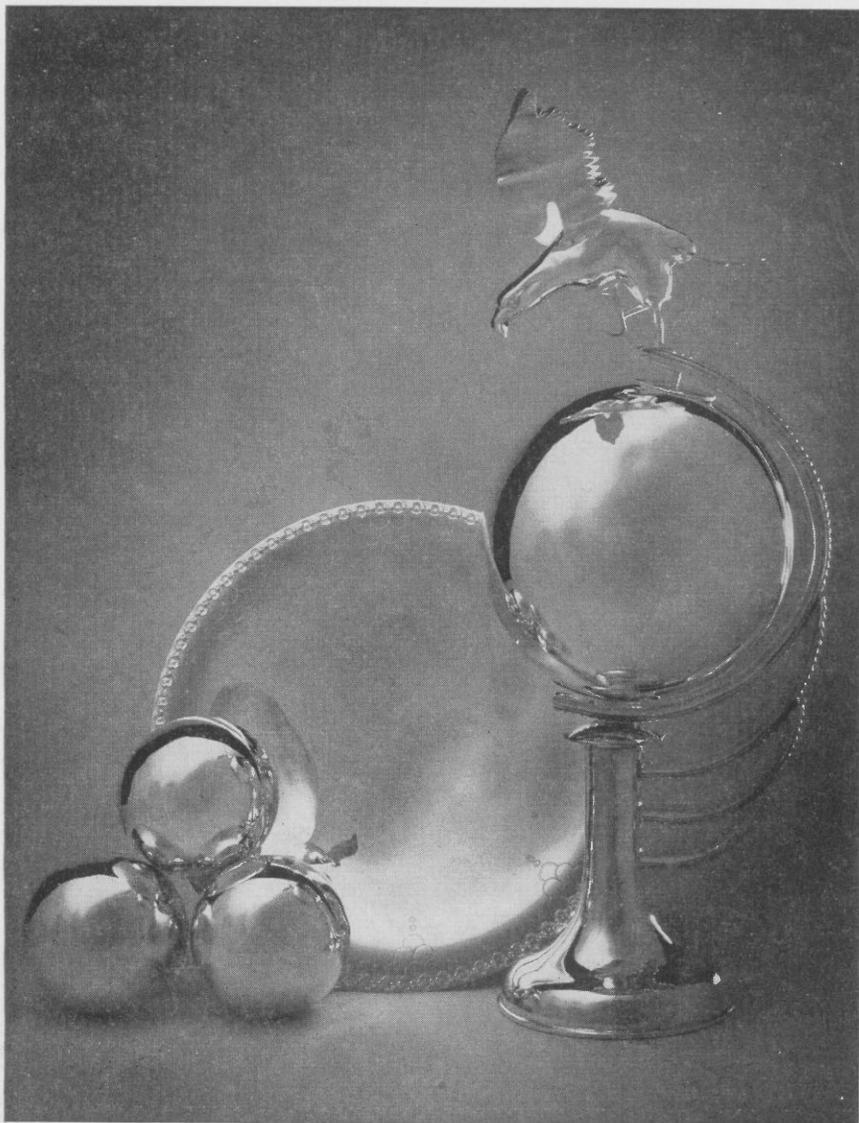
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# BOOK REVIEWS

**THE LIVING LEICA**, by Dr. Walter Kross (translated by W. Edward Roscher)—Fountain Press, 46/47 Chancery Lane, London, W.C.2.

This book was prepared for publication and edited in the British Editorial Offices of the magazine "Leica Photography," and amply lives up to the very high standard set by that magazine. The 120 full-page illustrations are very well printed indeed and are of that quality which we have come to expect from publications dealing with the Leica.

The text is instructive and succeeds in what I imagine to be its object—to put forward a workable minimum of information to assist the Leica photographer in realising as fully as possible the potentialities of his camera. This section is more or less limited in interest to the miniaturist but the plates should appeal to everyone—and should be of far more than passing interest.

*D. S.*

★ ★ ★

## **JOUHAR ON 35 mm. PICTURE MAKING**

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

A FELLOW not only of the Royal Photographic Society of Great Britain but also the Photographic Society of America and a Member of the London Salon of Photography, Dr. S. D. Jouhar has achieved a worldwide reputation as a pictorialist with an exceptional breadth of vision. As a lecturer he has done much to impart his knowledge and skill to aspiring camera workers explaining not only the pure technique of the subject but also the basic principles upon which all forms of art expression are based. In this new book he brings between two covers an experience of many years not only with 35 mm. cameras—which in his hands have produced results at least the equal of those of the larger sizes—but also with a range of other instruments from a Box Brownie to a Hasselblad.

The first impression one gets from this book is that Dr. Jouhar is essentially a clear thinker. In a brief but lucid chapter he first defines pictorialism and then, after discussing why he prefers the 35 mm. camera, goes on to analyse the qualities both tangible and intangible of a good photograph, not forgetting an effective technique. His points are then emphasised in the reproduction of a number of his own exhibition photographs.

Stage by stage, always illustrating his arguments with appropriate pictures, he takes the reader steadily and surely through a course of pictorial photography, indoors, outdoors, landscapes, portraits, figure studies and colour, while there are chapters on paranormal photography, a name he has given to the type of picture frequently described as "the new outlook", or "abstract photography". A lengthy chapter on "Exhibition Photography" gives the reader much to ponder over

and answers many of the criticisms levelled at this branch of the art. Finally, in "My Methods", he describes his own particular technique which can be generally summarised by saying that he finds, on the whole, that the best results are obtained by following the instructions provided by the makers of materials.

This book will appeal strongly to those who have mastered the elements of the subject and are anxious to increase their scope and develop their aesthetic sensibilities.

8½ x 6½ ins. 100 illustrations. Price 25/-

★ ★ ★

**35 mm. COLOUR MAGIC**, by Walther Benser (translated by F. Bradley, A.R.P.S., A.I.B.P.)—Fountain Press, London.

Although directed primarily at the 35 mm. worker, particularly the Leica, this is an informative book which should appeal to anyone interested in improving his colour photography. The text reads easily and even the expert should gain from a study of the lucidly set out suggestions and instructions. Perhaps too little emphasis is placed on the pleasure to be derived by the user from processing his own film, but that is a modern tendency which has to be accepted; the vast majority of colour photographers, particularly those who have not graduated through home-processed monochrome work, are content to "press the button and leave the rest to the manufacturers."

The book is lavishly illustrated with 40 colour plates of widely varying subject matter—some of exceptional quality. These, with their full explanatory "stories," are well worth repeated study.

*D. S.*

★ ★ ★

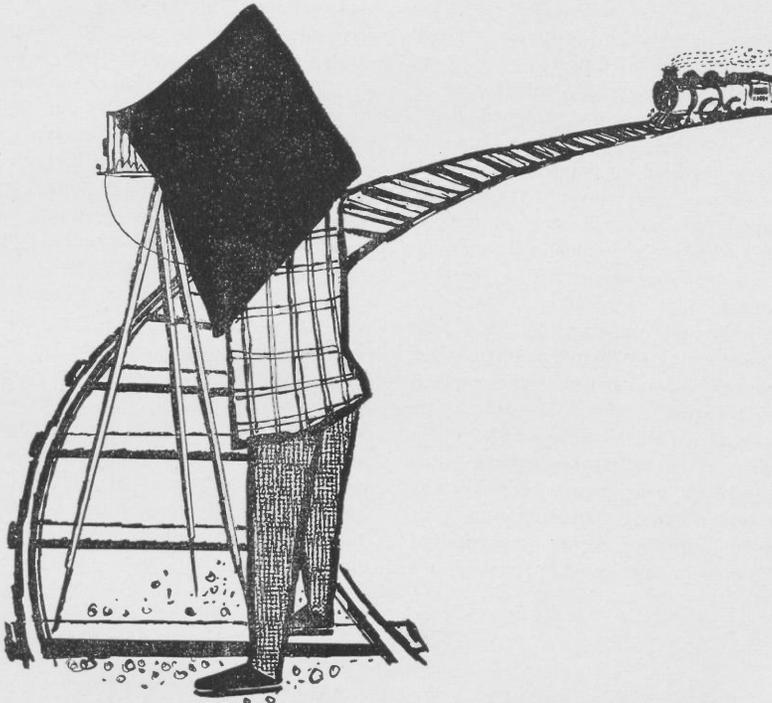
**PARIS PARADE**, by Robert Doisneau (Thames and Hudson).

This is a book of photographs, magnificently produced in the manner we are accustomed to see from this publishing house. It is essentially a picture-book, the only reading matter (apart from the Preface by Blaise Cendrars and the Introduction by Albert Plécy) being the charming captions by the photographer, and it shows facets of the life of the great capital not normally found in the many pictures that Paris has inspired. In fact, it is more of a study of Parisians and of others who have felt her impact, very sympathetically handled.

Readers should not expect to find many "Salon" pictures in the collection, and that is all the more reason why it should be carefully studied, for the pictures are in the modern idiom (about which we have read something in the pages of this magazine!) by a young photographer of outstanding ability.

*D. S.*

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# VERMINDER DIE VERGROTINGSTYD

deur 'n Lid van A.F.O.

AS u die beste moontlike afdruk van 'n negatief wil hê, al neem dit ook hoe lank om dit te kry, sal u natuurlik nie wil weet van enige kortpaaitjies nie. Maar as u 'n groot hoeveelheid afdrucke het om te maak en u tyd is beperk, moet u begin rondkyk vir maniere om tyd te bespaar.

Net soos in die geval van die drukker, is daar 'n hele klomp vervelende voorbereidings alvorens die finale afdruk gemaak word. Soos in die geval van die drukker stel die voorbereidings of toetse die fotograaf in staat om sy metode of skatting van beligting te wysig en gee hom ook 'n idee van hoe sy finale produk sal lyk.

Hier is 'n metode om 'n enkele toets te maak wat u in staat stel om die regte beligting van 'n hele aantal negatiewe van verskeie digtheid op papier van dieselfde maak, tipe, kontras en emulsie te bepaal. Aparte toetse vir verskillende papier kan natuurlik ook so gemaak word. Hierdie metode is nie heeltemal onfeilbaar nie, maar in die hande van die bekwame werker is „beter as die gemiddelde” afdrucke altyd die resultaat.

Met die negatief in die vergroter word die beeld skerp gefokus op die voetstuk, en die wit lig in die donkerkamer aangesit. Die diafragma-opening word dan verklein totdat die beeld net verdwyn, m.a.w. totdat dit nie meer op die voetstuk gesien kan word nie. Die wit lig word nou weer afgesit en 'n toetsstrokie gemaak op die graad papier wat gebruik gaan word. Die korrekte beligting word dan bepaal van die toetsstrokie en op die doos of koevert wat die onbeligte papier bevat, geskryf. Hierdie syfer stel dan voor die standaard tyd vir alle

afdrucke wat van hierdie graad papier gemaak word, afgesien van die digtheid van die negatief. Dit is natuurlik noodsaaklik dat die wit lig swak genoeg is om ten minste die beeld sigbaar te maak wanneer die diafragma heeltemal oop is.

Daarna, wanneer enige negatief waarvoor dieselfde graad papier nodig is, vergroot moet word, word die negatief in die vergroter geplaas en skerp gefokus met die lens wyd oop. Met die wit lig aan word die opening dan verminder totdat die beeld net verdwyn. Die beligting sal dan dieselfde wees as dié bepaal met die toetsstrokie. Die digtheid van elke negatief sal dan vergoed word met 'n verskillende lensopening, en met die standard beligting wat uitgewerk is, kan die negatiewe dan net in groepe wat dieselfde graad papier nodig het, verdeel word, en die beligting vir daardie graad papier gebruik word. Dit is natuurlik ook noodsaaklik dat die wit lig in elke geval van dieselfde sterkte moet wees en dieselfde distansie van die vergroter af moet wees.

Op hierdie manier kan die grootste gros van die negatiewe dan afgehandel word, en die enkele negatiewe wat spesiale aaadag nodig het, kan dan langer tyd aan bestee word, want baie tyd sal bespaar geword het op hierdie wyse.

Ons het gehoor van 'n fotograaf wat sy donkerkamer so gewoon was dat hy, sodra hy die deur oopmaak, outomaties sy oë toegemaak, die film ontwikkel en fikseer het en dan die lig aangeskakel het tot op die goeie dag dat, toe hy die lig wou aanskakel, hy gevind het dat die lig reeds aangeskakel was!

## FOTOGRAFIE, WEDUWEE

deur Piet-se-Vrou

JY weet hy dink fotografie, jy weet hy slaap dit; jy weet hy praat fotografie en hy droom dit; jy weet hy doen en werk en leef dit maar jy hoop tog dat daar een, net één ou aandjie vir jou ook sal wees. Daarom vra jy in jou mooiste stem terwyl hoop en verwagting beurte neem om jou oë te laat skitter vir hom:

„Hoe lyk dit, my skat, gaan ons Woensdagaand flik?” en hy antwoord in sy fotografieste stem terwyl sy oë donkerkamer kyk: „Ek is bevrees nie vroultjie, ek het 'n stapel foto's wat ek Woensdagaand moet ontwikkel”. Maar jy hou vol—„Wat van môreand?”

„Môreand moet ek 'n nuwe proses vir . . . gaan uitprobeer, my skat. Dit is van die grootste belang.” Jy raak so effens gedemp maar jy gee nie moed op nie. Jy is nog altyd bereid om te veg vir jou regte.

„En vanaand?” Hy glimlag so skeef of hy lekkerkry en sê sonder die minste kwelling des geestes: „Vanaand moet ek ses foto's monteer, my liefstetjie. Twee of drie daarvan moet op die volgende uitstalling van AFO wees dus kan ek die werk nie uitstel nie.” Nou raak jy moede-loos—„En Donderdagaand?”

„Ag, my ou skattie, jy weet tog Donderdagaand is AFO se komiteevergadering. Jy het dan die brief self gelees.” En meer om snaaks te wees as iets anders vra jy maar droogweg: „En Vrydagaand, Pappa?”

„Vrydagaand gaan ek en Spike mos Hans Davel-hulle se troue skiet my Ingeltjie. Hoe lyk dit my jy word kort van gedagte, hê?”

En Saterdagagaand, weet jy voor jou heilige siel, gaan hy en Spike en Billy tot wie weet watter tyd van die nag die laaste klomp kleur foto's in Billy se donkerkamer ont-

wikkel. Niks of niemand sal hulle daarvan weerhou nie. En as hulle na ure se geboë staanwerk daar uit die donker-te kom, sal hulle oor die resultate in ekstase raak soos 'n kind oor 'n roomys of—so morbied wees soos 'n vrou na 'n ongeslaagde permanente karteling by die haar-kappers. Alles hang daarvan af.

En in die tussentyd moet jy maar 'n gestadigde dood sit en sterf van vervelentheid. Jy raak neuroties want jy neem lank nie meer die eerste plek in sy lewe in nie. Daar is dinge wat van baie meer belang is as jy. Jy is maar net daar om—wel jy is maar net daar, dink jy terwyl jy sit en dink en dink, aand na aand en sat word om alleen radio-programme te luister.

En as jy 'n nuwe jas wil hê en nie kan kry nie, troos hy jou met die gedagte dat jy tog altyd moet onthou dat jy ly vir iets groot. Iets moois. Kuns. FOTOGRAFIE!

En so dierbaar sê hy dit: „Ag, my Ingeltjie, die winter is tog amper verby. Hierdie papier is iets wonderliks, ek moet dit eenvoudig probeer. En die drie nuwe lense wat ek bestel het, het ook gekom. Jy verstaan mos, nê? Jy weet mos hoe na aan my hart lê die dinge. Volgende jaar koop ek vir jou 'n jas hoor?” voeg hy gou-gou soos 'n stertjie by as hy sien dat jy so effens pruil.

Jy glimlag maar want wat anders kan jy tog nou doen? Volgende jaar weet jy, gaan hy 'n kamera koop wat so gaan raak-raak aan die honderd pond en in jou oorblufte kop prakseer jy al klaar hoe jy dit sal regkry om jou ou afgeleefde jas nog 'n winter te laat oorlewe.

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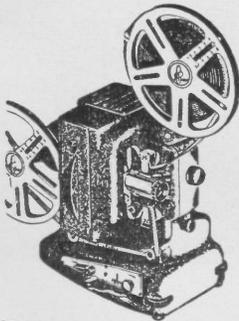
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# CONGRESS

# PERSONALITIES

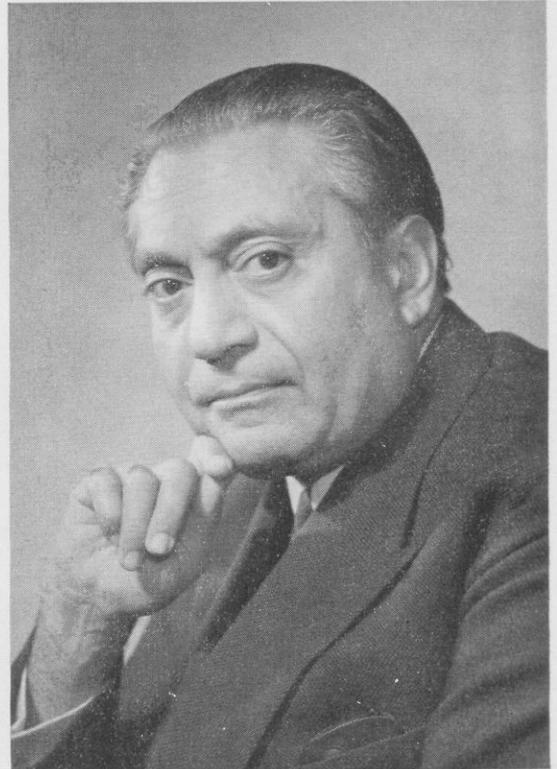
## DR. S. D. JOUHAR, F.R.P.S., F.P.S.A.

I REMEMBER my introduction to Dr. Jouhar because it was eloquent of the character of the man I was one day going to know as one of my best photographic friends. It was in 1937 that I saw a stranger pouring buckets of water on to an old cobblestone bridge. I discovered that the water was intended to produce the sparkling effect of rain on cobbles, and the purpose of the operation was connected with pictorial photography. A day or two later, inside the house near the cobbled bridge, I was (by special request and after a lot of persuasion) the sitter in the room that had become a temporary studio. Both bridge and portrait were done with the same Camera, by the same photographer, and with the same excellent result. That was my introduction to Taj, the Dr. Jouhar who was soon to become known everywhere as one of the most versatile photographers of the world.

Sartaj Dean Jouhar, a British subject born in India in 1901, took up photography some 20 years ago. Over the years he has become one of the most prolific producers of exhibition pictures in Great Britain, if not in the world. He became President of the Twickenham Photographic Society in 1937, holding that office until 1945, and again in 1947 and 1948. Jouhar joined the Royal Photographic Society in 1938, became an Associate in 1939 and was elected to the Fellowship in 1940; he later took office as Hon. Secretary of the Pictorial Group, and became Chairman in 1954. At various times he has been a member of the Council of the Royal, and there are but few committees of that Society on which he has not rendered service. In 1944 he was elected to that select body, the London Salon of Photography, a most signal honour since membership seldom exceeds thirty. He joined the Photographic Society of America in 1948, and is now one of the very few British subjects to be a Fellow of that Society.

How the Doctor has found time for lecturing as well as all his other activities is one of those mysteries known only to those who have a natural ability for both hard work and hard play, for Jouhar is by profession a very busy medical practitioner. Yet another of his activities must be mentioned—as a valued contributor to A.P.

The younger son of the family is to become a doctor, while the elder is already practising in the photographic



profession. I see a little family problem here, since the younger sees enough photography to believe in boredom on the subject, and the elder may encounter some of the difficulties not uncommonly encountered by those who try to make a hobby of their profession or expect to make photography suit both ends. Perhaps the solution will be found in the smart sports cars that are often to be seen at the Jouhar residence—proof of at least one common interest.—G. L. Hawkins.

## ROBERT HAWKINS

FIRST entered the field of photography at the age of seven—with a “box brownie”. Was a “free-lance” photographer before “World War Two”, served with the Royal Engineers for six and a half years. Joined the J. Arthur Rank organisation as Stills Cameraman to the News, Publicity and Feature photography side of the film business. Later on he changed from the J. Arthur Rank organisation at Denham Studios and Pinewood to the Associated British Picture Corporation at Elstree, Hertfordshire, and became their Chief Publicity Cameraman working on every major production the studios produced both at the studios and on location, which included overseas locations as well.

It was at the Associated British Studios that he was awarded the distinction of “The Still of the Year” in 1951 whilst working on a Technicolour production “Happy go Lovely”. He did it again whilst flying with the Royal Air Force during the making of “The Dam Busters” in 1954, thus collecting two national awards in the short space of three years.

He is familiar with practically all branches of photography both in colour and black and white, and up to the present has worked on over fifty major film productions. He has photographed the Royal Family on special occasions and some of the world’s most famous celebrities and pretty well all of the “stars” of the entertainment firmament and famous people from all walks of life. It was during the making of “Duel in the Jungle” here in Rhodesia that he became interested in the country and decided to make Northern Rhodesia his home by launching “Elstree Studios Central Africa” in Lusaka. This was accomplished by taking into partnership a former Livingstone photographer, Mr. R. G. Webster.

The production of films for television and publicity is now in full swing, and “Elstree Safari’s,” which are, in fact, photographic safaris, is well under way, supplying a long felt want for professional advice whilst “shooting” big game with either cine or still cameras.



He is—

- An Associate of the British Kinematograph Society. (A.B.K.S.)
- A Member of the Association of Cine Technicians. (M.A.C.T.)
- A Member of the Institute of British Photographers.
- A Member of the Royal Photographic Society.
- Honorary Member of the Lusaka Photographic Society.
- Honorary Member of the Lusaka Cine Club.

---

## WENKE

Om chemiese oplossing koud te kry, roer die oplossing met 'n proefbuisie gevul met ys en sout gemeng.

Laat u vergroter nooit sonder een of ander bedekking staan nie. Dit vergader roes en vettigheid, albei baie groot vyande.

As 'n fikseerbad aangemaak word, onthou om die kristalle in die water te gooi en nie die water op die kris-

talle nie—laasgenoemde metode maak dat die kristalle kook.

Klein swart kolletjies op 'n afdruk kan verwyder word deur dit met doodgewone jodium te behandel. Gebruik 'n klein kwassie of skerpgeemaakte vuurhoutjie en bedek die kolletjies met jodium. Plaas die behandelde afdruk in die fikseerbad en die jodiumkleur sowel as die swart kolletjie verdwyn. Die wit kolletjie wat agtergelaat word kan nou met potlood opgeknip word.

# MOTION PICTURE DIVISION

## “SEMI-STRIFE” or THE MARRIAGE OF FILM AND TAPE

By Gerald Stoch

PART TWO

IN the first part of this article I explained semi-stripe in its simplest form. No knowledge of electricity is required and anyone having a screw-driver and hammer could rig up the necessary apparatus. In this elaboration of the system anyone knowing how to change a fuse or the meaning of words like rheostat, resistance, nut and bolt can safely read further without getting bogged down.

My discussion will only be confined to the modification of the gimmick with the spindles (described in Part one). Let us take the floating spindle and attach its axle to a 6" long arm. Let the other end of this arm be attached to a rheostat. Let the rheostat be connected into the projector motor circuit. It can now be seen that any float of this spindle will actuate the rheostat and semi-stripe is freed from man and becomes automatic.

Now let us tidy up: First of all a suitable rheostat is required. The projector rheostat itself can be used. The arm mentioned above can really be any length and need not be straight, so that a suitable cranked one can be connected directly to the projector rheostat without moving it. Alternately the projector rheostat can be removed and conveniently

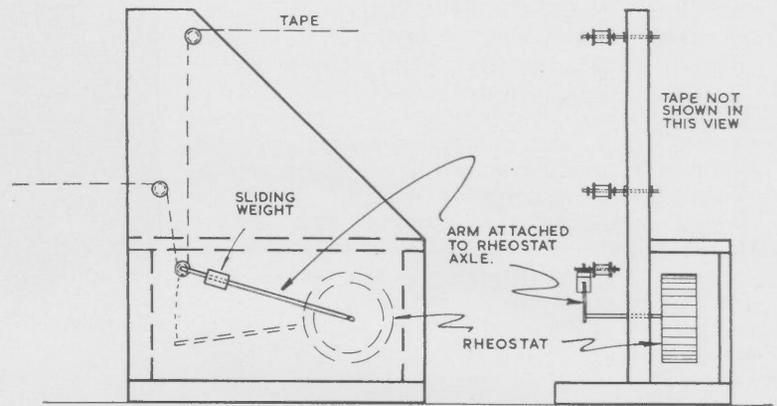


FIGURE 3.

housed. A further alternative is to procure a similar rheostat from the projector agents and connect this up through a double throw switch with the projector rheostat. The “controller” (gimmick previously) might then look something like the one shown in fig. 3.

With this set-up, however, a major shortcoming will quickly be discovered. It will be found that if the floating arm is adjusted to float in (say) a horizontal position, heating up of the projector will quickly unbalance the circuit causing the arm to rise. There might not be sufficient movement available to

accommodate the required rise and if there is, it might approach say 3" which represents an asynchronism of  $2 \times 3'' / 4.8 = 1\frac{1}{4}$  sec. which starts getting critical. Certainly, if any attempt is to be made for lip sync., no movement of the floating arm can be tolerated. We therefore require a means of rapidly returning the floating arm to the horizontal without changing either projector or tape recorder speed. Obviously if the increase or reduction of resistance can be handled outside the controller as with the “gimmick” it would be easy. In actual fact, this is exactly what is done. An addition-

al rheostat is connected up in series with the one in the controller. The controller then handles the basic speed control of the projector while any adjustment of the "trimmer" rheostat will cause a correction movement of the controller arm, since the projector speed must stay constant. In practice it will be found that minor adjustments are required on the trimmer during the first 2 to 3 minutes of projection. After this time, temperatures have stabilised and no further adjustment is required. The trimmer is also very useful for handling any tape stretch as it can be so manipulated as to bring the floating arm to rest in any desired position. If I may combine the mechanical and electrical picture the set-up is now as shown in fig. 4. In this case the projector rheostat itself is shown as the trimmer.

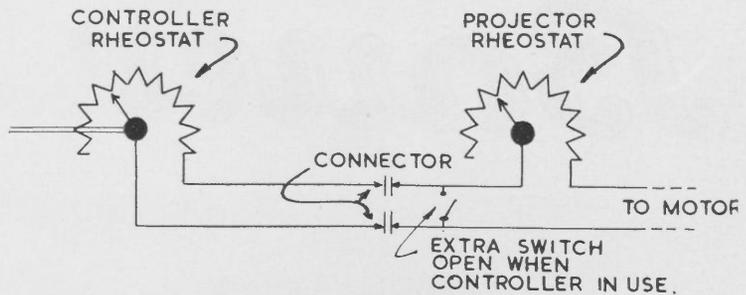


FIGURE 4.

It is just as well to mention at this stage that the rheostat in the controller must be adjusted to operate under very light forces. If the controller arm is used in the horizontal position it must be weighted sufficiently to be able to move downward on its own accord as the loop tends to get bigger. Care must be taken not to make this weighting too great as the tension on the tape might then become sufficiently large to cause the tape to unwind the supply reel and as mentioned earlier, this is the work of the film. If the supply reel spindle has facilities for increasing bearing friction, then a small adjustment here can compensate for a heavily loaded control arm.

There is, unfortunately, no standard set-up that can be described for any make of projector and recorder. Other considerations also enter into the planning of a semi-stripe layout. In my own case I use a straight line set-up from back

to front, of recorder, controller and projector, but it is possible to mount the recorder above or below the projector in order to conserve space. These items of planning will best be sorted out by the individual and a little bit of preliminary thought will be well repaid.

I am looking forward to hearing, through the medium of this Journal, of the interest that other clubs might have in semi-stripe and will gladly furnish any further information or help that may be required. To convince the sceptics I would like to conclude this article by quoting the remarks of a few people who have seen semi-stripe in action.

★ ★ ★

Comments from

*Basil Smith of the Amateur Ciné Club:* Having actually seen Mr. Stoch's "Semi-stripe" in action I must say I was impressed with the close synchronisation maintained. In the demonstration I saw, the play-back was done within an hour of the recording, and at the end of a 600 ft, a mark on the tape was only three frames out with a mark on the film.

I am a little uncertain, however, how close the marks would be if the tape and film were taken from the dry climate of Johannesburg to the more humid climate of say Durban where the tape would tend to stretch. The main objection I see is that one must carry much equipment around to ensure accuracy of the system.

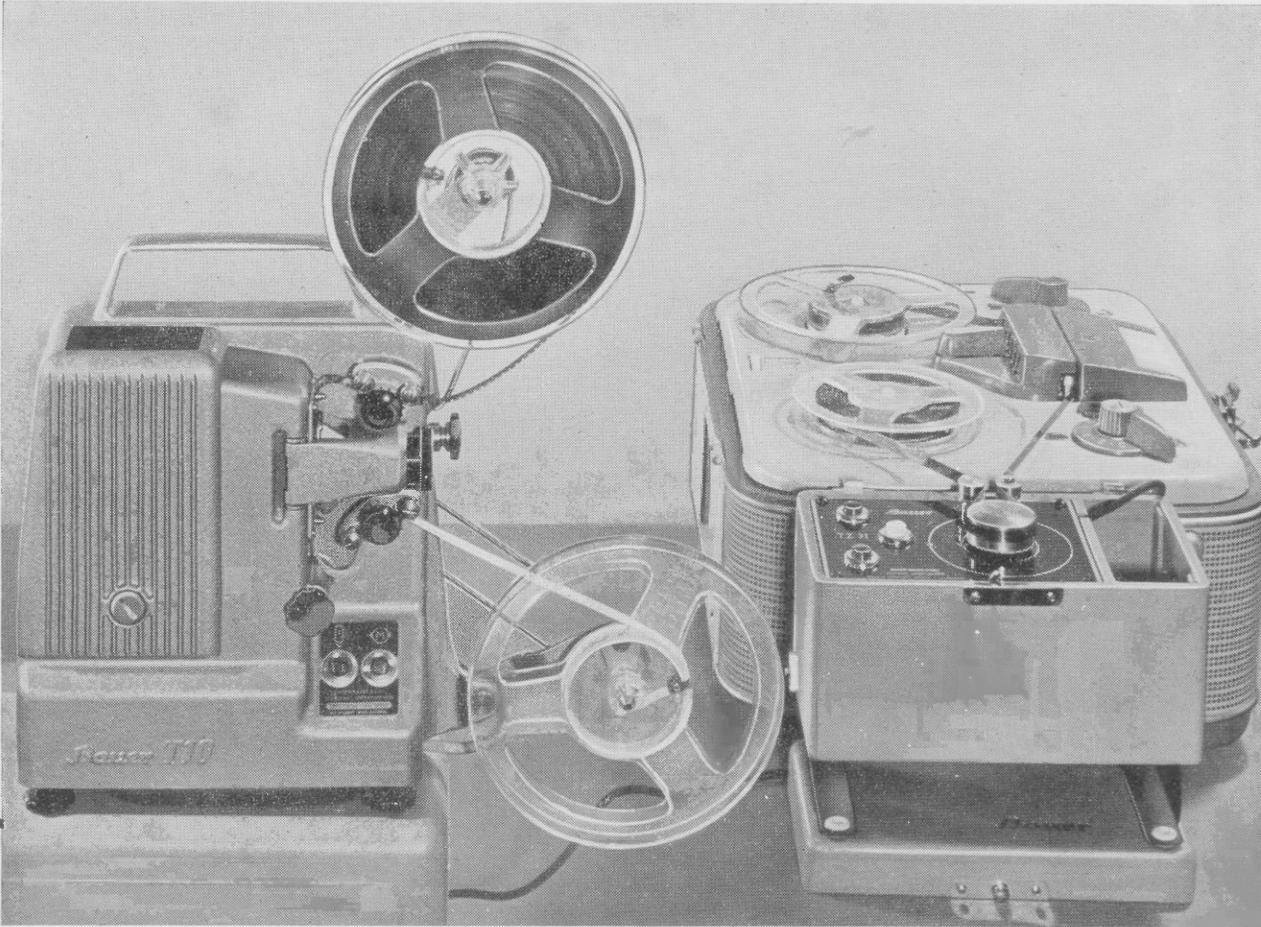
★ ★ ★

Comments from

*Bill Paterson of the Johannesburg Photographic and Ciné Society:* Semi-stripe as demonstrated by Mr. Stoch has advantages and disadvantages such as all dual units tend to have. The disadvantage in my mind is the awkwardness of the set up and delay in the initial threading up, but the final result is one of its advantages in that you then have as near lip synchronisation as is possible to get with two separate units and the quality of sound from the tape recorder far surpasses what I have heard on magnetic striped film to date. For home "set up" this is the answer to near perfect synchronisation of projector with tape recorder.

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Distributors to the Trade ; Curt Salomon South Africa (Pty), Ltd. Box 3129, Johannesburg

# NEWS FROM THE TRADE

## THE INSIDE STORY—THE H16 REFLEX

FOR months, rumours have been floating around about a new Bolex camera being kept under wraps for the PhotoKina. Old H16 users have been wondering what the score was going to be. We can now give you the inside information about the new Bolex Reflex.

Owners of H16 have always had to defend their choice against owners of the Pathe and Bell and Howell on particular points. The Pathe owners had, of course, the advantage of through-the-lens focussing, which the Bolex owners countered with their rewind facilities and frame counter. The Bell and Howell owners would then counter with their long film runs, and the argument would go on, with the CK-Special owners looking rather self-satisfied on the side-lines.

The Swiss factory of Paillard brought out at the Photo-Kina the new Bolex Reflex which is basically different from the well-known H16 in that it features an additional through-the-lens focuser which can be used while the camera is running or stationary. This, as Pathe, CK-Special and Arriflex users know, can be very convenient especially when using long lenses or wide-aperture lenses where the depth of field is extremely small.

Unfortunately, the design of a good through-the-lens focussing system seems to be rather difficult and all systems seem to have their drawbacks. Various devices have been tried such as semi-silvered mirrors, mirrors on the shutter and so on. The method adopted by Bolex seems rather interesting since it offers two or three distinct advantages and one disadvantage, fairly easily overcome.

By using a pair of prisms mounted face to face, so that they form a solid rectangular block, and mounting this block between the lens and the shutter, they have achieved much in reliability and sturdiness. The large block of glass is much more easily adjusted than a thin mirror sheet of glass, and the designers have arranged that the block of glass can be hinged forward so that both surfaces of the block can be cleaned—a great help under dusty conditions. Also, since the reflecting surface is actually inside the glass block, there is no danger of accidental damage to this usually very delicate surface.

By using the prism method, the reflecting surface is always in the light path and the image can be viewed while shooting or with the camera motor stationary,

with no difference in the image seen in the reflex viewfinder. Also, since the prism is in front of the shutter, there is no flicker and the image is completely steady. Since the reflector is not fixed to the shutter it does not affect the motor drive mechanism and is also easily available for adjustment when required.

Obviously, this sounds too good to be true, and there is a catch in it. The trouble comes when the shorter focal length lenses are used, especially at large apertures. We all know that a filter introduced between the lens and the film plane affects the focal plane, depending on the thickness of the filter. This difficulty is even greater when a comparatively thick glass block is introduced in the light-beam from the lens, and Paillard in fact recommend that standard C-mount lenses, of back focus 17.29 mm, be stopped down to at least  $f/5.6$  for best results.

For focal lengths of 75 mm and over the light-beams from the lens are at so nearly vertical an angle to the glass block that they are hardly affected at all, and no correction is necessary. However, very few photographers would be satisfied with using only long-focus lenses or their standard ones at  $f/5.6$  and upwards, so that it would seem that the H16 Reflex is no great improvement on other methods.

Fortunately the Paillard factory is associated with the famous Kern optical works who make all the Kern-Paillard lenses. So the two factories got busy and redesigned the well-known Switar series of lenses specially for the H16 Reflex and came up with the 10 mm  $f/1.6$ , 16 mm  $f/1.8$ , 25 mm  $f/1.4$  and 50 mm  $f/1.4$ , all specially corrected for use with the prism focussing device. These are differentiated from the previous series in that they are engraved DV (Direct Vision) and have a chrome-plated ring between the lens flange and the focussing ring.

The direct viewer gives a very clear image, probably due to the very fine grain of the ground glass used, and is magnified about 6 times. The viewer can be sealed off to prevent film fogging when not in use. The standard viewfinder, for all lenses from 16 mm. to 150 mm. is still supplied with the camera and will probably be preferred for ordinary work where the extra brightness of an optical viewfinder is preferred and the depth of field sufficient so that focussing is not required.

In other respects the camera remains unchanged and should be a very useful tool in the hands of the advanced amateur and experienced professional.

## ROUND THE CLUBS

### ALBANY PHOTOGRAPHIC SOCIETY

THERE was a good attendance at the monthly meeting of the Society, held in the M.O.T.H. Hall, High Street, Grahamstown, on March 5th.

Following up the Committee's decision to make the meetings instructional, Mr. R. E. T. Butler gave an interesting talk on "Grain" and outlined the causes of grain and its prevention.

Mr. Dal Wallace gave a talk and demonstration on print retouching, using pencils, dyes and retouching knife, and passed on some very useful tips.

The Society is looking forward to the visit of Mr. Bruce Mann, of Port Elizabeth, who is coming to our next meeting to judge entries for the Helen Mann Trophy for Portraiture. He will also be giving a lecture on portraiture with examples of his own work and slides.

Practical evenings are becoming very popular and this month the Society were the guests of Mr. and Mrs. Roy Ehman for the purpose of taking flowers. Several beautiful arrangements were supplied by "Patricias" and members spent some considerable time arranging suitable lighting effects and exchanging ideas.

*J. Moffitt.*

The new Council have decided this year to incorporate once again certain old and popular features in the monthly programmes, most notable of which are "A Mug and his Camera", "Cine Ideas" and the "Quiz".

The April meeting of the Club will feature the judging by popular vote of the annual competition amongst the groups. The set subject for this year is "Look before you leap" which, if last year's competition with the set subject of "A stitch in time" is any guide—should be hilarious!

Following several requests from far afield the "A.C.C. Rose Bowl Competition" has had its closing date for entries extended to the *31st May, 1957.*

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### CAPE TOWN PHOTOGRAPHIC SOCIETY

#### STILL SECTION

AT our first meeting on March 6th the Print Competition was open subjects; a good entry was received with these results: 1st, "Change and Decay", 2nd "The Broken Wall", 3rd "Anyone Live Here?", all by Robt. Bell. The old warrior is back in his stride! Commentaries were by Eric Vertue and H. R. Lawley. During the second part of the evening we had a most interesting talk by Mr. W. J. Staadecker on his experiences and impressions at the recent "PhotoKina" Exhibition held at Cologne, Germany.

On the subject of new Camera lenses, etc., it was a case of the shape of things to come, and the talk was greatly enjoyed by the 45 members and friends present.

On Saturday, 9th, our field day outing took us to "Parel Vallei," one of the historic homesteads in the Somerset West district. A good number turned out to enjoy wandering about the well set out grounds, shady trees and magnificent mountain views.

Wednesday, 20th, was Slide Competition, and the results were (1st) "Leafy Lane" by D. C. McKellar, (2nd) "Highland Scene" by G. Evans, (3rd) "Harvards" by A. J. Musgrave Newton. Commentary was by Ralph Taylor. After the tea interval, we were treated to a travel talk, illustrated by excellent colour slides, from Ireland to Africa. The speaker, Miss D. H. Smith, of Dublin, found her feet getting itchy, sold her studio in Dublin and has reached Cape Town via Gibraltar and the whole length of Africa. A very engaging personality, Miss Smith seems to be making a success of her new venture into photo-journalism.

On the evening of Saturday, 16th, at the invitation of the Worcester Photographic Society, a number of us attended a braivleis held near Rawsonville, and greatly

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### AMATEUR CINE CLUB, JOHANNESBURG

*Address:* P.O. Box 11180, Johannesburg.

*Meetings:* 2nd Monday Monthly, A.T.K.V. Hall.

*Secretary:* Telephone: 22-0494 (Office).

AT the 15th Annual General Meeting of the Club, held on Monday, 11th March, 1957, the following members were elected to the Council for the ensuing year:

*President:* C. H. O. Weavind.

*Vice-President:* J. R. Dick.

*Hon. Gen. Secretary:* Mrs. Mary Weavind.

*Hon. Organising Secretary:* F. F. Velleman.

*Hon. Treasurer:* W. I. Stewart.

*Hon. Editor:* C. J. Nel.

*Immediate Past-President:* S. J. Porter.

*8 mm. Representatives:* J. Gibson, J. M. Morison, I. G. Nicol, A. Sinclair.

*16 mm. Representatives:* Miss R. Harte, Messrs. W. Carine, C. B. Newcombe.

After the normal business of the Club had been concluded, the Pretoria Cinematographic Club presented a programme of films which was of an extremely high standard, both technically and from the general interest point of view, and which was much appreciated by the large gathering of members present.

enjoyed meeting our friends again and sharing with them the succulent chops and sosaties.

During March we were favoured with a visit from Mr. Bob Bates, F.R.P.S., President of the Hong Kong Photographic Society, who with his charming wife, are on their way to England on long leave. Thanks to the Suez Canal blockage their ship was diverted "via the Cape" much to our joy, for Bob Bates is always a welcome visitor.

### CINEMATOGRAPHIC SECTION

ON Wednesday, 27th February, Mr. L. Gordon gave a short talk entitled "When to Pan". This was followed by Mr. D. Sprenger, of the Still Section, giving us a talk demonstrated by some 35 mm. transparencies on "Close-up Photography".

After the tea interval, Mr. Howes-Howell presented a series of film assignments from members of the Cape Ciné Club. He explained that these Assignments represented individual members' interpretations of a simple theme or idea.

On Wednesday, 13th March, the first half of the evening took the form of a "Questions and Answers" Session, designed to give members a chance of asking any photographic problem confronting them—no matter how trivial. Members responded very well and our Chairman, Mr. Stafford Smith, was kept busy answering many and varied questions.

After the tea interval, Mr. Wm. Vye, Senior, screened his 8 mm. travelogue entitled "English Journey 1956". This covered scenes on board ship, the English Lake District, Scotland and the Isle of Wight, and shots of the Cornish Floral Dance at Helston. The film was accompanied by music and commentary and brought back pleasant memories to many in the audience.

The vote of thanks for the evening was given by Mr. Patton of the Durban Club, a very welcome visitor.

L. Gordon.

### GERMISTON CAMERA AND CINE CLUB

STILL SECTION, 21.2.57

THERE was a good attendance to see a selection of slides of shots taken by our Percy Grimstead during his recent trip to Britain and the Continent.

Mr. Grimstead used back stage projection onto a glass screen which was a novelty to us, and his slides were greatly appreciated.

Then followed the colour slide competition, judged by Mr. Alf Daves and Mr. Cyril Leven, who made 4 gold, 5 silver and 13 bronze awards, and judged Dr. J. T. R. Robinson the winner of the Newsreel Cup for his shot taken in the grounds of the Union Buildings.

CINE SECTION 7.3.57

The competition for the Darby Cup for the best four minute film took place, and it is pleasing to record that there were no less than ten films entered.

The Judges, Dr. E. Zeiss, Messrs. P. du Toit, A. Davis and H. Stern, had a difficult task, and after a constructive criticism of each film after its screening, awarded the Cup to Dr. Basil Pappin for his "Plettenberg Bay." Mr. Vin Darby, the donor of the Cup, was a close second with "White Sails," and Mr. S. H. Beadle's "Chappie's Scrap Book" gained third place.

W. D. Fotheringham.

### DUNLOP SLIDE and MOVIE GROUP (DURBAN)

OUR February meeting started with a pleasant film that Dudley Fowle had made for demonstrating a farm that was for sale. Which just shows how our hobby can be put to work, for the film did, in fact, sell the farm. John Kohler then demonstrated the use of flash with colour under various conditions, including fill-in in sunlight. His slides opened the eyes of several members to picture-taking possibilities that they were missing.

This month, we introduced longer discussions over the "Merit Star" entries, and it seems that this has helped members to learn more from them. We noted as a general fault a tendency not to fill the frame with the main subject, leaving too much extraneous matter around the sides. Very often this is due to the finder showing us far less than we get, but it was pointed out that slides *can* be cropped and that the occasional change of screen shape does lend variety to a showing.

The principles of stereo projection were next demonstrated, using matched projectors and black and white slides taken of a still subject from viewpoints  $2\frac{1}{2}$ " apart. One projector had a green filter and the other a red and by viewing through simple viewers having similar filters an "outstanding" image was seen.

For the slide show part of the evening, Miss Nora Mercer showed a series of slides taken recently in Europe. What a vivid re-living of a holiday a set of colour slides can give!

Neal DuBrey.

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## JOHANNESBURG PHOTOGRAPHIC SOCIETY CINÉ SECTION

*Informal Meetings (Beginners):* First Friday in the Month  
*Formal Meetings:* Third Tuesday in the Month.  
*Venue:* Public Library, Johannesburg.

The formal meeting in February appeared at one time to be in danger of being swamped out by the number of members and friends who turned up. After a scramble for extra chairs, however, almost everyone was made comfortable and the Chairman opened.

Dr. H. Seeff, who is responsible for programmes, made an offer of assistance to any member who found difficulty in either editing or in arranging commentaries. All they had to do was to approach him or any member of the Committee and it would be arranged for facilities and advice to be laid on by the more advanced members.

The scheduled lecture, "Scripting", given by Monty Said was comprehensive and covered the subject very well. I am sure that all who were present are far more knowledgeable on this subject than they were before. The film illustrating the lecture which was directed from a script, copies of which were distributed, was an excellent one and I have no doubt that after a bit of spit and polish we shall see this later in competitions.

Three films were shown:

Laughing Waters, 8 mm., Mr. H. E. Wichman.

Swiss Week-end, 16 mm., Mr. and Mrs. C. Knowles.

Chalifa, 16 mm., Dr. I. Norwich.

All were well received and comments were given by Derrick Beadle.

The last named film, which was of a rarely photographed Malay ceremony, was notable in parts for its gruesomeness and rather unexpected absence of blood and injury.

The visit to the Pretoria Ciné Club went off as scheduled, that is if we can exclude the incident of the Jo'burg "Variac" which is normally a bit temperamental but was even more so in the Pretoria air. We managed to save the thing from burning a hole in the floor and from then on used the Pretoria edition. Unfortunately for us we were not able to arrange a switch; the local boys were keeping too close an eye on our activities.

Great interest was shown in our new amplification system, and the talk given on this subject by our Chairman was well received.

The films shown were:

Holiday Memories, 8 mm., Bobby Neal.

Weavers Dream, 8 mm., Ian MacFarlane.

Kalk Bay, 16 mm., Gerald Stoch.

This is the Sea, 16 mm., Barbara Swann.

Great interest was shown in the "Semi Stripe" background for "Kalk Bay," and Gerald was kept busy answering the numerous enquiries.

The programme for the March formal meeting is as follows:

My Trip to Melbourne, 8 mm., Mr. F. Abernethy.

Worlds Apart, 16 mm., Dr and Mrs. H. Seeff.

South Africa, 16mm., Mr. H. Weaver.

(A portrait in colour.)

Mr. H. Weaver will give a talk on the making of his film.

The second lecture for beginners, "Your Exposure Meter" given by Bill Paterson, served to illustrate the variety of ways in which one can arrive at the more or less correct exposure. A very impressive variety of meters was on view, all no doubt thought by their owners to provide the only answer to this problem.

The main point of the lecture could be taken to be that, no matter which method one used, the solution was

to gear your own meter to your own equipment by taking short test strips and adjusting to suit. Then, do not be disturbed by the other fellow, stick to the devil you know and your results must be pleasing.

A. F. C.

## PORT ELIZABETH CAMERA CLUB

IT was a very sad Camera Club that at its last meeting came to its feet to pay homage to the late Mr. Alwyn Teasedale. He was an old and treasured friend of the Club, and his loss will be felt dearly. I know that all who knew him will join the Club and myself in sending our deepest sympathy to his bereaved relatives.

However, we were pleased to learn that our President, Mr. Jack Arnold, is recovering after his recent illness. We hope to see him back with us in the not too distant future.

The Third Eastern Cape International Salon was successfully exhibited to the public in Port Elizabeth. The Uitenhage Camera Club did all the dirty work in arranging the Salon and a very good job they made of it.

Mr. Ross Ashington was the lecturer at our last meeting, and a most interesting lecture it was. Not only did he tell us, but he actually demonstrated how Oil Reinforcing can be done, and the results that can be obtained if one takes the trouble. It really was intriguing to watch his nimble fingers change a mediocre print into something of exhibition standards. Let us hope that his efforts were not wasted; and that many prints, that otherwise would be thrown away, will instead hang on our walls.

A new system of print judging is now being tried in an effort to standardize the level of awards. After all the prints have been submitted at the meeting, they are handed over to the same judge each month (we hope) to take home, study and criticize the following month.

If any interested visitor to the city would care to join us at one of our meetings, which are held in the Athenaeum Club, Belmont Terrace, on the first Wednesday of every month, they will be offered a most hearty welcome.

John V. Moy.

## ROAN ANTELOPE CAMERA CLUB

THE big news of February is of the Annual Exhibition, our Seventh, which was officially opened on Saturday, February 16, by our President, Mr. M. R. Goldick.

Though smaller than in previous years, the standard was as high as we have come to expect from the Roan. One disappointing feature was that the 79 prints were contributed by only 11 members.

My impression of the prints was that there was a lack of variety; this was probably due in part to the small number of exhibitors, and to the apparent concentration on portraits (1 in 5) and general subjects together with a disappointingly small number of landscape and industrial pictures. The Copperbelt has little to offer in the way of landscape but industrial pictures abound.

The standard, however, lacked nothing, and I feel we have a chance to bring back some trophies from the N.R. Exhibition.

Interest in colour seems to be increasing, as witness the display of 70 35 mm. and 2½ square size. The technical quality was good, but the pictorial content

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generally unremarkable, most slides being holiday record shots. I should have liked to have seen more colour portraits, and colour industrial shots.

Altogether 79 prints, contributed by 11 members, and 70 colour slides by 14 members were shown, making a total of 149 entries by 20 different members.

The Colour Meeting the following week saw some lovely slides from Rupert Keet, taken on his holiday "down South". It would be a waste of time to try and describe them; I can only suggest that those who did not see them should try and be there next time, for Rupert has more which we hope he will be persuaded to show.

At the Cine Meeting at the end of the month, Alan Pegler showed some delightful 8 mm. films, taken on his recent holiday in America.

After the films, "Mac" McDonald gave us a short talk on "Titling". Altogether a very enjoyable evening.

Four thousand entry forms for the big International Photographic Festival, to be held at the Victoria Falls in August, have been sent out, and we look forward to receiving a bumper entry of prints and slides, in addition to meeting lots of fellow photographers at the Congress.

**Results of Popularity Ballot**

1. "Louis" (a delightful dog study) by M. R. Goldick.
2. "Of the Past" (a lovely picture of old glass) by Pat Fenn.
3. "Eastern Charm" (a superb portrait) by Andrew Hayward.
4. "A By-Way in the Bush" (a study of gum-trees) by Pat Fenn.
5. "All Ears" (a charming picture of two kittens) by R. v.d. Ryst.
6. "Stairway to Light" (a study of light and shade) by F. W. Hanford.

**Colour Slides**

1. "Water Lillies" by Piet Grobler
1. "Victoria Falls" by "Mac" McDonald } Tie.
3. "Sunset" by M. R. Goldick.
4. "Sunset" by M. R. Goldick.
5. "Sunset" by Bob White.

**UITENHAGE AMATEUR CINE CLUB**

THIS month's (March) programme will be quite a full one, and Members who attend will find it most interesting. The films to be shown will be all 8 mm. Mr. Ray Tibbs, who had not the opportunity of giving his talk on "Some Aspects of Movie Making" at our last meeting, will do so at this one.

We wish to express our thanks to the following Members who have promised to bring films:

Dr. Botha, Mr. Hugh McKay, Mr. Alf Geldard. We would also be pleased to accept at this meeting, films for showing from other members who have not given in their names.

**VEREENIGING PHOTOGRAPHIC SOCIETY**

THE annual competitions held on 5th March saw a record attendance of over 70, and, what is more satisfying, an overwhelming number of entries. Our guests, Dr. J. K. du Toit and Mr. C. A. van Tilburg, of the Pretoria Photographic Society, with their wives, were entertained to dinner, and then came to the meeting to judge.

First, Dr. du Toit gave an absorbing lecture entitled "Limitations of Colour," illustrating his points with colour slides good and bad.

It was a difficult job for the judges, with the boards crowded with pictures, and indeed they remarked they had not seen such a response at their own annual gatherings. It was decided to scrutinise and then comment on 3 or 4 of the best, and then give final decisions.

Awards were therefore made as follows:

<i>Trophy</i>	<i>Subject</i>	<i>Winner</i>
Ferrania	Portrait	Mr. J. H. Blygnaut
Ferrania	Landscape	Mrs. J. Ibbotson
C. Moller	Best Beginners Print	Mr. E. McPherson
Ilford	Best Print	Mrs. J. Ibbotson
R. Corte	Transparency	Mr. R. R. Lane

The screening by members of the Ciné Section for the Kodak Trophy of 16 mm. and 8 mm. work was so disappointing that none were considered worthy of award. The criticisms were on the lines of previous lecturers. However, this is a newly formed Section, and the words of encouragement will, surely, spur them to better efforts.

The E. Jacobs Cup for the Best Worker of the Year was awarded to Mr. W. H. J. Andrew, and the R.B.L. Tindall Shield for the Best Beginner of the Year to Mr. E. Ramshay.

The Chairman, Mr. Tindall, thanked the guests, their informality creating a happy social atmosphere. In reply, Dr. du Toit and Mr. van Tilburg hoped members of this Society would reciprocate and pay them a visit one evening in Pretoria.

So ended a memorable night.

*A. Harber.*

## LARGE ENTRY FOR N.R. PHOTOGRAPHIC EXHIBITION

THE Ndola Photographic Society, who are responsible for this year's Northern Rhodesian Annual Photographic Exhibition, report that a record entry of prints and slides has been received from all over the Territory.

To date over 70 entry forms, with a total of over 280 entries have been received and, with nearly as many colour entries, this year's exhibition looks like being a winner.

Interest in colour photography is markedly increasing, as evidenced by the entries received by two Clubs, Roan and Mufulira, during their recent Club exhibitions. This trend is being maintained in the N.R. Exhibition, since there are as many slides as prints being received this year for the first time.

The judging takes place in Ndola on Sunday, 10th March, the judges being Humphrey Wilmot (Ndola), Dr. Frank Hanford (Roan), and Pat O'Brien, Chairman of the Lusaka P.S.

The Exhibition opened in Ndola on Saturday, 16th March, in the Municipal Library; the opening ceremony was performed by Councillor Jack Dare.

## FORTHCOMING SALONS

### Key to code letters

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

**Photo Maxima** (prints for publication—entry fee \$1.50 includes copy of publication)—4 prints, none larger than 10"×8". Entries by 1st May to Hope Sanders, 322 West 71st Street, New York 23, N. Y. (Z).

**27th Midland Salon** (M.P.T.C. m. c. cm.cl.) Entries by 11th May. Details from Geo. Vernon Billson, A.R.P.S.; "Greygables," 27 Thurnview Road, Leicester, England.

**13th Trowbridge International Exhibition** (M.P.C. m. c. cm. cl.) Entries by 17th May. Details from Miss W. E. Collins, Hillbury, Hilperton Road, Trowbridge, Wilts., England.

**41st Scottish Salon** (M.P.T.C.P.T. m. cm. c.cl.) Entries by 25th May. Details from T. E. Delahunty, c/o Carnegie Library, Ayr, Scotland.

**"Den IX" International Exhibition** (M.P.) Entries by 20th June. Details from Aage Remfeldt, Havdrup, Denmark.

**Western Salon** (M.P.T.C.P.T. m. c. cm. cl.) Entries by 24th June. Details from Mr. W. L. Bransgrove, 148 Mount Wise, Newquay, Cornwall, England.

**3rd Frankfurt Salon** (M.N.) Entries by 1st July. Details from Mr. Carl Seitz, 7 Loreleystrasse, Frankfurt a-M.-Höchst, Germany.

**SECOND P.S.S.A. SALON** (M.P.T.C. c. cm.) Entries by 6th July. Details from Bruce Gordon-Cumming, 65 Zenobia Avenue, Luanshya, Northern Rhodesia.

**95th Edinburgh International Exhibition** (M.P.) Entries by 8th July. Details from J. E. Black, 18 Dryden Street, Edinburgh 7, Scotland.

**Seventh Minehead International Exhibition** (M.P.T. m. c. cm. cl.) Entries by 13th July. Details from Mr. G. S. Gaylord, Crantock, Glebelands, Minehead, Somerset, England.

**Mönchengladbach International Exhibition** (M.C. c. cm. N.) Entries by 1st August. Details from Mr. Guenter Feiter, 21 Arminiusstrasse, Mönchengladbach, Germany.

**Northwest International Exhibition** (M.Z.) Entries by 31st August. Details from Northwest Photographic Exhibition, Western Washington Fair, Puyallup, Washington.

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# CONGRESS

THE entry forms for the Second P.S.S.A. International Salon of Photography are now available.

The Film Festival, also to be held in conjunction with Congress, will have entry forms available shortly.

If you have not received copies please contact the Congress Secretary; his address is at the foot of the page.

It is anticipated that bookings at the Victoria Falls Hotel will be heavy as this is the popular holiday period, so do not delay your booking, and mention the fact that you are a delegate to th

## FOURTH PHOTOGRAPHIC CONGRESS OF P.S.S.A.

Remember to do **THREE** things :

1. Book accommodation.
2. Prepare Prints and/or Transparencies.
3. Prepare Films.

**Congress dates—Friday, 2nd August to Monday, 5th August (inclusive).**

This is an outline of the Programme :

Friday 2 August	MORNING AFTERNOON EVENING	Official Opening and Business Meeting. Picnic Outing on the Zambesi River. Official Opening of the Film Festival.
Saturday 3 August	MORNING AFTERNOON EVENING	Technical Session. Official Opening of the International Salon. Banquet.
Sunday 4 August	MORNING AFTERNOON EVENING	Technical Session. Braai and visit to Livingstone Game Park. Colour Slide Showing.
Monday 5 August	MORNING AFTERNOON EVENING	Technical Session. Discussion Groups. Farewell Dance.

**JOHN D. CHADWICK, Congress Secretary,**

18 Lantana Avenue, Luanshya, N. Rhodesia.



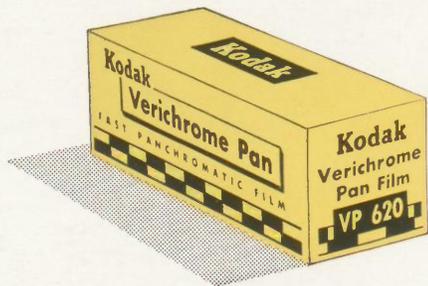
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Experts all over the world are adopting Kodak Verichrome Pan as the perfect all-purpose film for speed, exposure latitude, panchromatic sensitivity and acutance. You owe it to yourself to try it, too.

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