

CAMERA NEWS



NEWS FROM PHOTOGRAPHIC AND CINEMATO-
GRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

1/6

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

MAY, 1956



Precision and Efficiency

A lot of cameras look impressive. If you bought a camera for its appearance there would be a great many to choose from. But looks are not all.

The LEICA M 3 has looks all right. But it also has superlative efficiency and ease of handling. YOU CAN'T FIND a better looking camera.

YOU WON'T FIND a more efficient one.

YOU'LL NEVER FIND such a combination of engineering skill, optical perfection and clever design in any other instrument but the LEICA M 3.

It took years of research and development to perfect the LEICA M 3. It stands in a class alone, the accepted criterion of precision cameras.

It is READY FOR ACTION in a flash. You can INTERCHANGE LENSES QUICKER than in any other camera. There is a GREATER RANGE OF LENSES than ever before. You can see what you are taking CLEARER AND EASIER THAN EVER in the luminous frame of the automatic combined view and range finder.

Go and see your dealer and handle the LEICA M 3. Only by seeing for yourself can you understand what years of experience and consummate skill mean in the production of a precision instrument.



CAMERA NEWS

Official Journal of the Photographic Society
of Southern Africa.

Journal Committee :

ERIC VERTUE, A.R.F.S., *Chairman.*
ROBT. BELL.
DENIS SPRENGER, (*Asst. Editor—Still*)
T. STAFFORD SMITH (*Asst. Editor—Cine*)
PERCY A. SCOTT, *Hon Treasurer.*

Vol. 2. No. 2

May, 1956

Contents

Presidential Notes	35
Visit of World Renowned Photographer	35
Portfolios, Print Collections and Exhibits Committee	37
New Members	39
Print Criticism <i>Fred C. Harris, F.R.P.S.</i>	41
Print Improvement <i>Nat Cowan, A.P.S.A., A.R.P.S., F.R.S.A.</i>	45
My First Kodachrome Film <i>A. D. Baines</i>	49
Why Keep it a Secret <i>J. L. Moss</i>	50
P.S.S.A. Representatives	51
Overseas Salon Successes	51
Build Yourself an Electronic Timer <i>Richard Goldie</i>	52
Thinking Aloud <i>L. M. Sher</i>	54
In Terms of Light <i>David Millin</i>	56
The Editor Regrets	58
News from the U.S.A. <i>Ray Miess, F.P.S.A.</i>	59
Round the Clubs	61
P.S.S.A. Rally to Basutoland	64

Articles for publication and prints for criticism are invited.

Advertisement rates are;

Full page £12 10s. 0d.

Half page £7 10s. 0d.

Quarter page £4

for contracts of three months or more.

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

Cover Picture : "At the entrance gate" by H. R. Lawley.

Among Ourselves

EXPERIENCE is said to be the best teacher—and many have found that its fees are commensurate with its ability. As so often happens, however, its teachings fall on unreceptive ground and we go on making the same mistakes. All this is leading up to the greatly scorned "family album" and its more general cousins.

A few days ago the opportunity came my way to examine an old album; there was an indifferent snapshot of the building of the Rhodes Memorial above Groote Schuur, and others of Cape Town in its Coronation finery (Edward VII—not Elizabeth II), besides those of ancestors in their dashing finery!

This led to thinking of Bowler, whose pictures of the Cape Town of 100 years ago are so much sought after to-day and, quite apart from their intrinsic rarity value, are so full of interest. Are we, as photographers, doing all we can in this direction? Adderley Street, to our eyes, may not be "picture material", but a hundred years ago our thoughts may have been similar (thank goodness, Bowler's were not) and in fifty or a hundred years time . . . ?

It is a sobering thought that by the year 2000 our Salon masterpieces of to-day may well be interesting, but rather amusing, relics of a by-gone taste; who would emulate to-day the works of . . . perhaps we had better mention no names? But grandmother's snapshots—they will always raise an affectionate smile!

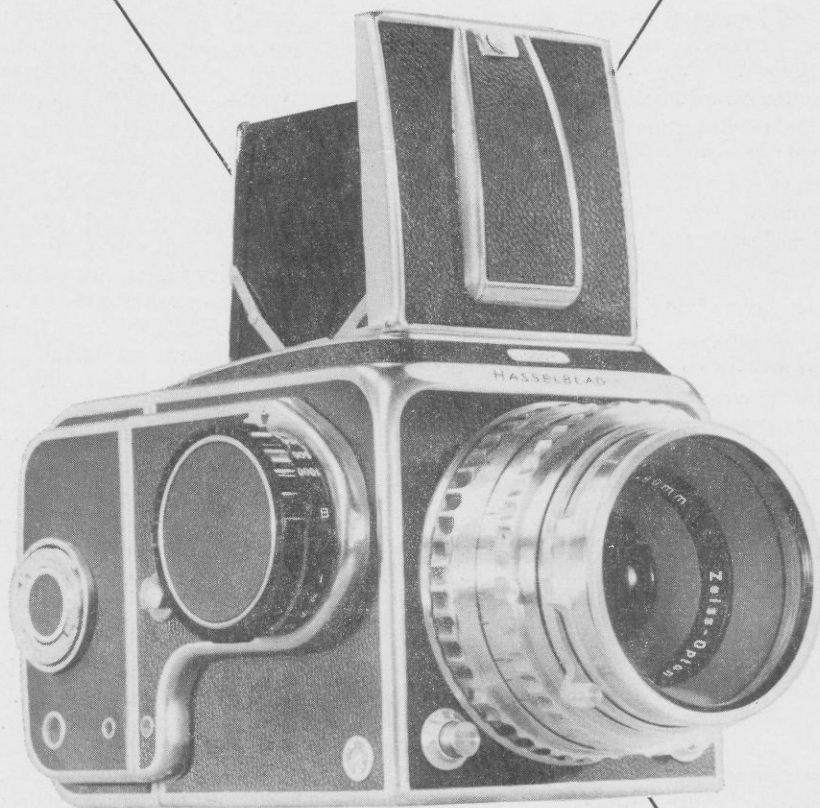
It would be a counsel of despair to suggest that we jettison our pictorial work and concentrate entirely on the family album. The value of what we do can only be effectively judged by posterity, but meanwhile we can have, if not the best, at least something good of both worlds.

Arthur Elliot's record of the Cape-Dutch Architecture of his day is the more valued to-day because far too much of what he recorded is gone forever. Human types, too, are fast changing and the craftsmen of yesterday are now almost extinct, having been replaced by the assembly line workers of to-day. If we miss the opportunity of capturing the last vestiges of a changing world, we will someday regret it.

The World Famous
HASSELBLAD
1,000 F

NOW OBTAINABLE IN SOUTH AFRICA

A Masterpiece of versatility



Present Stockists :

BARR'S PHARMACY
Cor. Waterkant & Bree Sts., Cape Town
**and all leading photographic
dealers**

PRESIDENTIAL NOTES

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

P.S.S.A. Constitution: As the time draws nearer to our next Annual General Meeting, to be held at Cape Town on the 8th of November, there are bound to be a number of matters of an administrative nature to which members' attention should be drawn.

P.S.S.A. is a most democratic organisation which is run by its members through some sixty or more Photographic Societies and Clubs (*Organisational members*) on a non-profit basis. Each Club has between one and three votes—dependent on the size and annual subscription payable by the organisation. The *Ordinary* members on the other hand can exercise their vote through *three* members' representatives which they themselves elect some six weeks before each Annual General Meeting. Nominations are called for through the Journal and a postal ballot takes place amongst P.S.S.A. Ordinary members in good standing, in the usual way.

The Society has some Fifteen Directors (President, two Vice-Presidents, and twelve other Directors) who were elected by ballot at the Durban Congress in July 1954, and at the Pretoria Congress in November 1955. The Secretary is elected by the Directors and need not be a member of the Society. The President, the two Vice-Presidents and six members of the Board retire from office each year and are eligible for re-election; however the President and the Vice-Presidents require special permission of an Annual General Meeting to stand for more than two consecutive terms of Office. All nominations for Directors must be forwarded to the Society some 42 days before the A.G.M. and if the nominations exceed the number of vacancies, then a ballot takes place amongst those entitled to vote either at the A.G.M. or through the post. Any member of P.S.S.A. in good standing can nominate any other P.S.S.A. member for the Directorate, naturally provided the candidate is willing, for these posts are certainly not figure-heads and a great deal of work is involved.

Any member in good standing has the right to put forward resolutions, which if an amendment to the articles is necessitated, must be given some 42 days before a General or Annual General Meeting so as to permit of their being circulated to Members together with the balance sheets some three weeks before the A.G.M. Such resolutions must be introduced by the proposer at the A.G.M. according to the agenda and are then open for discussion and voting of those entitled to vote.

At the present moment, a number of sub-Committees are busily engaged in drafting reports and suggestions for the consideration of the Board regarding special resolutions for Congress. If there are any members who wish to submit their suggestions, they will indeed be

welcomed by these sub-Committees under the headings—Constitutional amendments, Honours and awards, and Government liaison (Customs, censorship etc). They must be in by 30th May, 1956 for inclusion in these reports.

Here then is the democratic structure of P.S.S.A. and the members have every right to put forward their nominations and suggestions for the advancement of photography in Southern Africa and the betterment of P.S.S.A. itself.

P.S.S.A. Representatives: Our Overseas representatives have both been in the news recently.

R. C. Leighton-Herdson, F.R.P.S. (Great Britain) has been appointed by the Council of the Royal Photographic Society as Honorary Curator of the R.P.S. Permanent collections, in succession to the late J. Dudley Johnston.

Ray Miess, F.P.S.A. (United States) has been appointed by the President of the P.S.A. as Chairman of the newly formed International Affairs Committee of the Photographic Society of America. This Committee will keep in close touch with Overseas bodies such as ourselves.

Our sincere congratulations to them both.

Thousand member target: P.S.S.A. needs another 250 members, and surely there must be some photographic friends who would like to receive this fine Journal each month, besides the many other services? With over sixty Organisational members, it has been pointed out that P.S.S.A. represents three to four thousand photographers throughout South Africa, but we still need that thousand of our own members, for with their added subscriptions, P.S.S.A. could do a great deal more. The solution lies with our members themselves.

During this past month, there were approximately sixty new applications and we welcomed member number 700—Miss Sara Busykes, A.R.P.S. who has long been associated with photography and a stalwart of Salon exhibiting.

VISIT OF WORLD RENOWNED PHOTOGRAPHER (P.S.S.A.'s National Lecture Programme)

MENTION has already been made in the Presidential Notes of the visit to Southern Africa of G. L. Hawkins, F.R.P.S. of Somerset, England, during October and early November, as P.S.S.A.'s distinguished guest. Mr. Hawkins is a world renowned Salon exhibitor and a most experienced tutor and lecturer.

His talk will be entitled:—"The Pictorial approach to Landscape Photography." The best of both worlds (Colour and Monochrome).

The purpose of the lecture is to stimulate the idea that the ordinary amateur can produce exhibition quality monochrome prints for his own colour transparencies, a process that has been Mr. Hawkins own and only method during the past six years.

The lecture includes, for illustration purposes, 150 of Mr. Hawkins best Kodachrome slides and 76 large Monochrome prints (approx. 22×18 ins.)—sixty of which have been made from colour slides which are in the lecture set, and the balance are pigment prints. The enlargement ratio is between 17 and 26 diameters and the quality of the print is superb.

Mr. Hawkins explains in his talk how he has obtained quality Salon prints from his Kodachromes and also how to produce attractive colour compositions and several sequence slides are shown to illustrate his points.

There will be the usual question and answer period and full discussion to round off what undoubtedly will be one of the finest lectures ever delivered in this country, and one of interest to Monochrome and Colour workers especially in still photography, but also to Cine enthusiasts. (Mr. Hawkins has also had appreciable experience in this latter field and his films have been shown to the Royal Family by special request).

Here, then, is a lecture which should not be missed and it has been possible to arrange that members of every P.S.S.A. Club in Southern Africa can attend at least one of his talks within reasonable distance.

The following are the proposed dates for his talks:—

Cape Town	October	3rd
George	"	5th
Port Elizabeth	"	9th
Queenstown	"	11th
East London	"	12th
Durban	"	17th
Bloemfontein	"	23rd
Germiston	"	25th
Pretoria	"	26th
Vereeniging	"	27th
Johannesburg	Nov.	2nd
Salisbury	"	5th
Lusaka	"	8th
Luanshya	"	10th
Nairobi	"	14th

I am quite sure that the Clubs and their members will make the most of Mr. Hawkins' visit and his vast photographic experience. An appeal has been made to all P.S.S.A. Clubs in each area to link together for this talk.

In order to cover expenses, all P.S.S.A. sponsoring Clubs will be responsible to the Society for 2/6 per head attending the lecture, and all bookings must be confirmed by the sponsoring Society *before the 20th May, 1956.*

A. D. Bensusan—Chairman.
Overseas Visitors Sub-Committee.



ISOPAN
ULTRA 35⁰ SCH

—the new high-speed film for contour sharpness

Extra-fast Agfa Isopan ULTRA (35⁰ Sch) has all the features to make your out-of-the-ordinary shots successful. Exceptional anti-halation properties permit extreme against-the-light photographs.

Portfolios, Print Collections and Exhibits Committee Notes

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



THE exhaust bracket of my car was broken, and I decided to get it fixed before attempting to climb up the Berg to Qachas Nek on the Basutoland Border. The garage proprietor at Matatiele, a Mr. van Niekerk, invited me to have tea with him whilst my car was being repaired. Noticing a camera slung over my shoulder, Mr. van Niekerk asked me whether I was interested in photography. I told him that I was now on my way to Basutoland and for the next few weeks I would be doing nothing else but photography. "Oh", he replied, "We have a Dr. Newborn here who is keen on starting a photographic club."

I didn't wait to hear any more. My host kindly took me to Dr. Newborn's residence and there left me to talk shop with this new photographic colleague. News travels fast in East Griqualand, for not only did he know that I would be passing through Matatiele but he had already received a P.S.S.A. entry form for the proposed Matatiele Club from Lionel Bevis of Durban. And to cap it all *he had been expecting me*, and could I give a little talk to the members at Matatiele on my way back? ... And now I can boast of having had the honour of addressing the first meeting of the Matatiele Photographic Society; but one thing still worries me. How did Dr. Newborn know that I would be calling on him? Was it just coincidence that I decided to have the exhaust bracket fixed at Matatiele at Mr. van Niekerk's garage? Strange things happen in East Griqualand, or perhaps Lionel Bevis arranged it!

A few months ago I remember telling you of the commemorative album sent to Ann-Marie Gripman by the Albany Photographic Society following the public showing of her Child Studies. Now another courteous gesture has been made by the Camera Pictorialists of Johannesburg as the result of their public showing of the Underwood collection, which was seen by several hundred people. Not only were all the relevant press cuttings sent to Mr. Underwood but also a long tape recording of a running commentary on the whole show. This is a grand way of saying "Thank you" to Mr. Underwood, and "Thank you" Camera Pictorialists.

As a result of these public showings of the print collections the South African public are becoming very photographic conscious. We have heard very little about the Wu prints for a while, but they have been doing sterling work in the Border area. Public showings were arranged in Alice, Queenstown and Kingwillamstown, and when Stanley Gimingham, the President of the King Camera Club, writes to say that: "Nearly the whole town saw the collection", one can rest assured that the public turned up in droves. Public showings have also been arranged at a large store in Durban, and the Bloemfontein Society have booked a section of an Exhibition Hall at the Agricultural Show there. This will give not only the Bloemfontein public an opportunity of seeing the collection, but also persons throughout the Free State can avail themselves of this facility.



Left to Right: Mr. and Mrs. Shillington (Johannesburg Photographic Society); Les Eccles (Camera Pictorialists of Johannesburg); Dave Abramson (Wits. University Photographic Society); Mrs. F. Geissler (Womens Photographic Group); Ned Hepple (Vereniging Photographic Society); Dr. R. Rautenbach (Kroonstad); Dr. Kin Bensusan (P.S.S.A.); and Ray Geissler (89 Photo. discussion Club and Germiston Camera Club).

Photo: by John Harris (Roodepoort.)



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.

Mr. Graham Cousins, an executive member of the Bloemfontein Photographic Society, breezed in to see me in East London while he was on holiday here. I was most impressed with a suggestion of his that besides sponsoring overseas visitors, P.S.S.A. should try and arrange for some of our own well-known photographers and lecturers to visit the scattered South African clubs. He pointed out that some clubs had little opportunity of hearing first-class lectures and would be willing to subscribe towards the expenses that were naturally incurred by the visiting lecturer. At present, clubs had to rely on the "passing traffic", but would willingly arrange an admission charge for those who attended the meeting so that these inevitable expenses could be met.

I wonder what other clubs think about this suggestion. I am certain that there are many capable lecturers who would be willing to lecture to other clubs, provided they didn't have to dip their own hands deep into their own pockets. I would like to hear the views of those clubs interested and perhaps something could be done about it. Even the larger societies would like to have lecturers from distant towns. What about it, clubs? Let's hear from you, it's quite a point.

The journal of the Photographic Society of America (P.S.A.) reports that when Charles Rosher, F.P.S.A., was touring Africa he stopped in Northern Rhodesia long enough to help judge their first Film Festival which had 36 entries. In return he was taken on a 1500 mile safari to get pictures of elephants, rhino, buffalo, hippo, crocodiles, leopards and dozens of species of buck. The journal also states that "P.S.A.er Andrew Hayward will try the same trek for touring P.S.A.ers if it can be arranged. . . . What about similar treks for P.S.S.A.ers? How about it Andrew?

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 accompanying illustration shows a representative gathering at the showing of the Underwood Collection organised by the Camera Pictorialists of Johannesburg.

THE FOLLOWING NEW MEMBERS ARE WELCOMED

Name	Introduced by
Baines, A. D. 2 Jarvis St. Grahamstown.	Dal Wallace.
Botha, J. J. Natal Spa P.O. Paul Pietersburg.	Prof. Wiehand
Craven, H. S. P.O. Box 1911, Durban.	L. Bevis.
Dollman, G. S. 4 Mill Court, Main Rd., Mowbray, Cape Town	J. Preller.
Engeman (Mrs.) T. 804 St. Anthony, Wolmarans St., Hillbrow, Johannesburg	P. Vermunt.
Fikkert, J. 21 Jenet St., Florida, Transvaal	N. Cowan.
Finlay, W. 102 Howard Crt, Gresswold, Johannesburg	D. Watson Bradley
Hayes, B. A. Kynoch Hospital, Umbogintwini, S. Coast, Natal	I. R. Nairn.
Hohls, E. "Elandsvelei" P.O. Kranskop, Natal	R. Greag
O'Brien, L. D. P.O. Box 137 Lusaka, N. Rhodesia	A. Hayward
Rosewitz, C. M. C. (Mrs.) 87 Delarey St., Observatory, Johannesburg	A. Rosewitz.
Rutherford, K. C. "The Manse" Auret St., Paarl, C.P.	Fred Harris.
Strydom, L. L. Box 248, Otjiwarongo, S.W.A.	A. D. Bensusan
Walker, A. R. 4 Clarice Court, 64 Webb St., Yeoville, Johannesburg	N. Cowan.
Womack, K. M. P.O. Box 5138, Johannesburg.	D. Gregory

ORGANISATIONAL MEMBERS

Kranskop Camera Club, P.O. Kranskop, Natal	Membership Committee.
Matatiele Photographic Society, c/o Mrs. Mannheim, Box 49 Matatiele, E. Griqualand	L. Bevis.
Port Elizabeth Cine Club, P.O. Box 1237, Port Elizabeth	A. Rosewitz.
Springs Amateur Cine Club, P.O. Box 358, Springs	A. D. Bensusan.
The Cine 8 Club, P.O. Box 207, Durban	L. Bevis.



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



PRINT CRITICISM

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

ALL art of whatever kind must emphasize or exaggerate. The actor exaggerates his voice modulations when judged by ordinary standards, and the singer emphasizes many consonants and vowels. The painter does not hesitate to strengthen certain of his colours and darken others, and the monochrome artist revels in emphasizing the interplay of sunshine and shadow. All this is done for the purpose of conveying a message, for after all this is really what constitutes art—the seeing of something beautiful and passing on of this to others. But in passing it on, it is necessary to say *this* is what attracted me, or *this* is what I want you to appreciate,

and just as I have put the word “this” in italics to convey my meaning better, so the artist will use his equivalent of italics. The photographer should do the same when he essays into the field of art. He should have a definite exaggeration at both ends of the tonal scale. Slightly burnt-out highlights are sometimes quite acceptable providing they are used with discretion in small areas where the original object shimmers in the sunlight; and strong shadows are essential to give body and gradation to the rest.

This, I think, is our biggest fault today. Since this magazine started I have examined some scores of prints intending to be pictorial

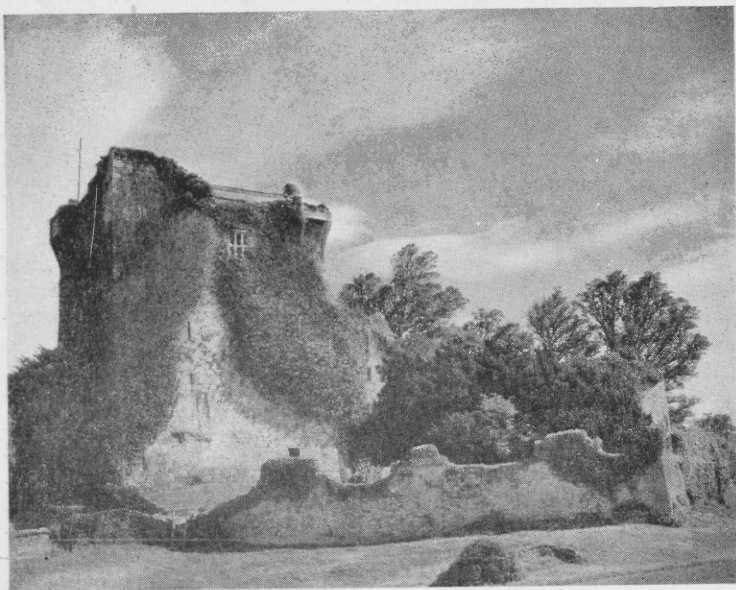


works, and only a very small percentage carry their message properly owing to this lack of emphasis. The so-called purist will shudder at any thoughts of reducer or oil reinforcement, but it is essential that he uses other means to the same end if he is to convey his message properly.

The most obvious way is to control the lighting of the subject when possible, but it is surprising how much assistance can also be obtained from the control of exposure and development of both negative and print.

Having written that introduction, I paused awhile to be quite sure of myself. In fact I paused for an evening or two, and during that time I studied afresh many reproductions of works of art; reproductions of both paintings and photographs, and I am convinced that we must pay more attention to this aspect of our pictorial work.

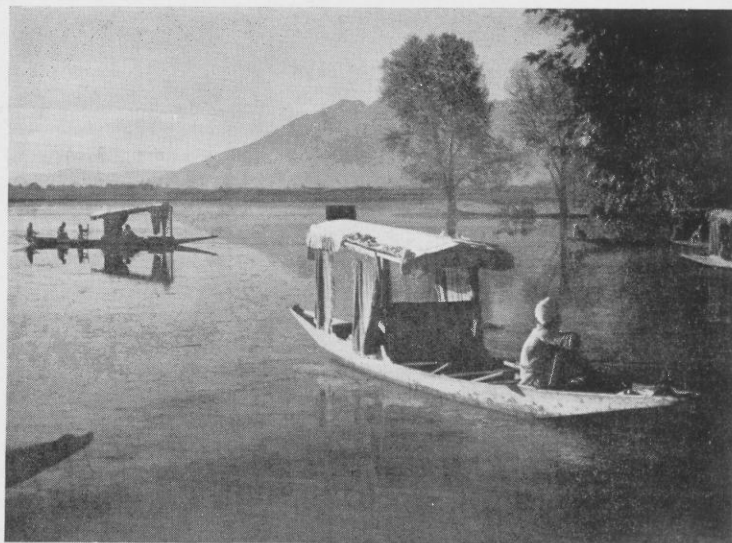
The first print this month is IN THE EYE OF THE WIND by L. Eccles and it has much to commend it. For those who want a compositional form, this is undoubtedly the pyramid. The apex is the top of the tower and the base is the boundary wall, and how attractive each is. The creeper adds to the romantic appeal, and the well grouped trees form an invaluable



In the Eyes of the Wind—L. Eccles

“Serene I Fold my Hands and Wait”

—L. H. Spinks.



support to the tower. Weather conditions were reasonably good, and the sky is pleasing, but I feel that pictorial merit has been lost owing to lack of emphasis. Although the technique is good and comprises a clear range of tones, there is a lack of good juicy shadows and of brilliant highlights. Reducer should be used on the sunlit part of the tower in order to emphasise its strength and its romanticism, and the highlights on the top of the wall ought to be exaggerated in order to bring out their interesting lines and to lead up to the strong point. Having done this, the shadows of the foliage should be given some body and the lower corners should be darkened. All this would still further emphasize the highlights and would give support to the whole composition. I do hope Mr. Eccles will experiment with a few prints of this negative. It would be well worth while spending several evenings trying different methods and effects, and do not hesitate to over-exaggerate in the experimental stage; much can be learned in this way.

Mr. L. H. Spinks has entitled his print “SERENE I FOLD MY HANDS AND WAIT”, and as he

has used inverted commas I immediately wondered where the quotation came. It savours of Omar Khayyam, but I cannot recall it from his Rubaiyat. But my thoughts on the origin of the title were soon dispelled by the beautiful treatment of the subject matter. Here is the emphasis which I have just been preaching. The low sunlight on the boat is beautiful. The purist will put his nose close to the print and say the highlights are burnt out and lack detail, and he is perfectly correct, but this is a pictorial photograph and the author has correctly chosen to portray the brilliance of the sun rather than the weave of the canvas hood or the graining in the hull. These latter are the realm of the record print. This brilliant lighting is further emphasised by the bold shadows. Some will cavil at the lack of detail in the foreground water or in the curtained partition in the boat, but any lighter rendering of these would take away some of the brilliance of the sun. Thus far I have nothing but praise, but all advanced workers will know that never (or hardly ever) does the photographer find everything in his favour at one and the same time and I am afraid that Kashmir has not

provided Mr. Spinks with a composition that befits his talents. The line of the boat points irresistibly to the top left hand corner where there is an awfully weak area of sky. I wonder whether a darkening of this sky would help. Nature often provides a water reflection which appears to be brighter than the sky behind, and if this patch of sky could be darkened without apparent falsification it would be found that the second boat would provide a more efficient stop to the continuation of the strong diagonal; it would bring the eye back down the left hand edge to the lower corner where the prow of another craft forms a useful pointer.

The next print CLOSE OF DAY by Dal H. Wallace is composed of three tones only (white, black and dark grey) and may be said to contain plenty of emphasis, yet on the other hand it is an entirely different type of treatment and cannot be compared. It is essentially a silhouette and as such must depend solely on beauty of line and form. I feel this print is too busy to be really successful. The hard Y formation of the trunk and branch is difficult to compose in a pleasing

LUMIÈRE

PHOTOGRAPHIC PAPERS

MEGALTRA Characterised by the beauty of its warm tones, its rich gradation and its speed. Made in 4 grades (from 0 to 3) on 5 different bases (semi-mat white or chamois, mat natural chamois, semi-mat „sand grain” white or chamois).

LUMIBROM A gelatino-silver-bromide paper, ultra fast, it is an universal paper thanks to its 5 bases (single or double weight white glossy, mat or semi-mat, it is made in 5 grades (from 0 to 4).

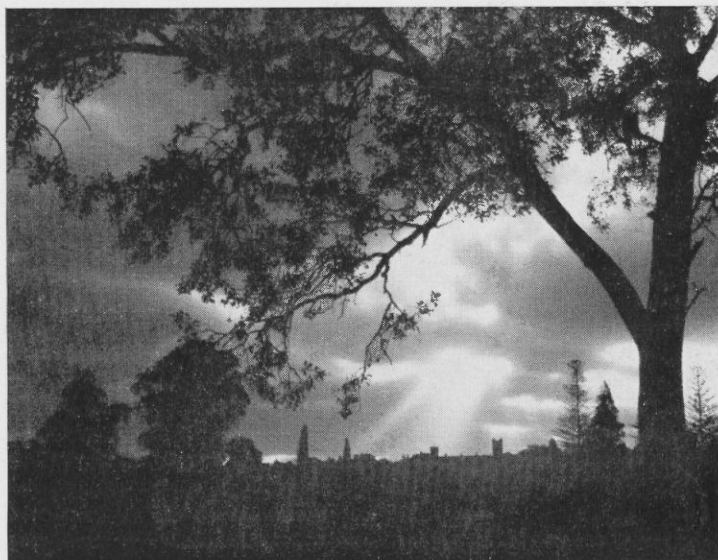
“EVERYTHING FOR PHOTOGRAPHY”

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

manner, and the upper part of the print is rather jumbled. Beauty can often be found in simplicity and I am attracted very much by the hanging branch in the centre. If only we could isolate this—but let us try. I know it is a nuisance finding a ruler and measuring off sixteenths of an inch but you will be well rewarded. Cover $1.5/16$ " on left 1 " on the right, $7/8$ " at the top and $3/8$ " at the bottom. We have now dispensed with more than three-quarters of the print, but what an improvement! I do not pretend that the result is necessarily a salon print, but if Mr. Wallace's negative is good enough to stand the extra enlargement entailed it would be well worth trying. An old cliché says that a part is often better than the whole, and this is certainly a case in which that is so.



Close of Day

Dal H. Wallace.

Congress

Cape Town — November, 1956

"Now 'ere
we 'ave
the
Capital
of the Cape.."

We have not asked the Cape Town Publicity Department to write this "blurb" for the very simple reason that they just would not quite know how to set about it! If you have not yet attended a Photographic Congress you will not have experienced the joy of fitting a shape to the name you have known for so long; of renewing old friendships—of those delightful chats!

The program Committee will soon be giving you a rough idea of their plans but you may be assured that the beauties of the Cape will be made the most of.

What about bringing the family down for that long promised holiday. We will do the booking—write Chairman, Congress Committee, "Woodbine", Princess Avenue, Newlands, Cape.





PRINT IMPROVEMENT

(Continued)

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

DIFFUSION

THE question of diffusion, subject of so much controversy among pictorial workers, is an aesthetic, rather than a technical one, but here it is dealt with purely from an instructional standpoint. Whatever the considerations, however, considerable restraint must be observed in the use of diffusion.

Where diffusion has taken place during exposure, that is, with a diffusion disc on the camera, the result will be a spreading of the highlights, with the shadows reasonably sharp. For a *contre jour* pictures, this method is to be preferred, but here I strongly recommend that a second exposure be made without diffusion, so that there will be no regrets afterwards!

In general, however, diffusion is done in the enlarging, and personally I prefer this method because it allows for more control. The highlights will then remain sharp, while the shadows are spread and diffused.

Various devices for obtaining a diffused image have been tried; among these are:

Crumpled cellophane—the less said about this the better;

Blowing smoke into the beam of the light between enlarger lens and image—usually a few bits of ash are also blown on to the paper;

Bolting Silk, or preferably, black chiffon stretched on an embroidery

hoop. This is my choice. It is held between lens and paper during exposure;

Diffusion discs which are affixed to the enlarging lens in the manner of a filter; in this case partial diffusion is not possible, as the enlarger will be jarred when the disc is being put on or removed.

Having eliminated all but the bolting silk or chiffon as being the only diffuser which can be used efficiently without the disabilities attached to the other devices, it will be assumed that the reader will adopt this method, to which the remarks which follow will apply.

The embroidery hoop should be a fairly large one to ensure that the full area of the print is covered during diffusion, as the degree of diffusion can be adjusted by the simple process of raising or lowering the frame—the nearer the lens, the more diffused the image will be.

Modern tendencies lean towards the sharp, undiffused image, but certain subjects do seem to acquire “atmosphere” with a little diffusion. The completely soft—almost blurred—image is nowadays regarded as nothing more than an alibi for poor technique in other directions. Partial diffusion, however, affords a compromise. Print without any diffusion for about half of the exposure time, and, remembering that a diffusion screen calls for some extra exposure,

diffuse for the rest of the time. The result will be a soft, pleasing image, *basically sharp and well defined*. The undiffused exposure should always come first, so that the foundation consists of a sharp image. The result so obtained will be far more pleasing than that obtained with a diffused image for a base.

Diffusion is not recommended for photographs with large, heavy black areas or for low-key prints. In general, the most satisfactory results are obtained with those pictures which have a tendency towards the higher keys, as well as certain subjects in medium key, such as scenic landscapes.

Texture Screens

As a controversial subject, the texture screen runs a close second to the diffusion screen.

For the uninitiated, a texture screen is a screen of a transparent medium, such as glass or film, with a pattern printed on it. The screen is placed on the enlarging paper, in contact with it, so that the image is printed through the pattern which then becomes an integral part of the picture.

That there is so much opposition to the use of a texture screen is probably due to the fact that certain patterns have from time to time come on the market, which purport to produce the effect of certain control processes such as bromoil,

ANNOUNCING
THE NEW DEVELOPER DE LUXE
For Bromide, Chlorobromide & Contact Papers

“ 321 ”

(Three to One)

In convenient packing to make 20 oz Stock Solution—80 oz Working Solution

ONLY 3/-



TRADE ENQUIRIES INVITED

Nat Cowan's

CAMERA HOUSE (PTY.) LTD

206 JEPPE ST. JOHANNESBURG

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

paper negative, etc. Naturally the worker who does not produce such prints by a genuine process should also not seek to imitate it by the use of a purely mechanical device.

Some screens, however, produce a most pleasing effect by breaking up the image into a pattern such as, perhaps, a tapestry or merely an undefined series of lines and dots. Certain patterns can be associated with particular subjects, and a few ideas are put forward as a guide to the general idea of the use of texture screens:

Character Portraits: "Old Master"—a pattern having the appearance of the cracks on an old painting.

Industrial scenes: "Steel Line"—Lines cross-hatched in various rectangular series in the pattern.

Landscapes (scenic): "Tapestry" or "Etching".

Still Life: "Tapestry".

Naturally enough, many other combinations will occur to be the photographer who will wonder how or where these screens may be obtained. While certain proprietary screens are sometimes available on the market, it is not so difficult to make them.

An original of the chosen pattern (let us take a piece of canvas as an experiment) is photographed on colour-blind process film. (An old copying camera is useful for this kind of work). The negative is developed in a developer giving normal contrast, and is enlarged on to a piece of film of the required size. It should be noted that, while a film of high contrast is required for the negative, excessive contrast in the finished screen is not desirable. Another aspect which should be watched is whether the finished

screen has to be in positive or negative form—the latter would apply, for instance, in an "Old Master" pattern.

Texture screens often have a tendency to reduce the all-over contrast of the finished result. This phenomenon can be used to great advantage when a more mellow and softer print will enhance the effect of a picture, as it so often does, particularly as for some mysterious reason the actual tonal rendering of the subject does in no way suffer from the use of a screen.

There should be a perfect contact between screen and printing paper, and to this end a piece of plate glass, free from blemishes, is recommended, but good results can be obtained by placing the screen on the paper, with the masking easel to hold down the combination.

(To be continued).



Into the Sunset

Dr. A. D. Bensusan

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.

My First

Kodachrome Film

by A. D. Baines



I HAD been thinking for a number of years that if only I had a 35 mm. camera it would be a good idea, as well as very interesting, to make up a travel talk illustrated with colour slides.

There were two good arguments in favour of this idea. First a number of people could comfortably view your "Masterpieces" and secondly if one had to travel any distance the small 2×2 transparencies would take up a much smaller space and be much lighter to transport than prints of any size suitable for comfortable viewing.

In the meanwhile I read a number of articles on colour work and, let's face it, the more I read of the small latitude of colour films the more scared I became of attempting anything in colour at all.

Finally I managed to get a modest 35 mm. rangefinder camera (alas for dreams of Leica's and Contax's), and at the same time I obtained a cassette of Kodachrome daylight film. After running a couple of B & W films through the camera to test its performance I took the plunge and loaded up with colour.

The film being rated at 10 A.S.A. I proceeded to set my meter at 12 A.S.A. (that being the nearest setting marked) making a mental note always to remember to allow for the third of a stop difference when exposing. Alas for good intentions! I promptly proceeded to forget all about it and I suppose only the fact that my lens was a coated one saved me.

I exposed the film on a number of subjects from a pin-up type of picture on the beach to a church interior, calculating my exposures by photo electric meter in the same way as I would have done had I been loaded with B & W. (Black and White). After most of the exposures I had misgivings: had I been careful enough in my calculations?

After the last exposure, which happened to be a street scene, I packed the film carefully in the bag provided and dispatched it to Kodaks' in Johannesburg for processing.

I confided to a close friend, who is a keen photographer, that I had sent the film off to be processed and was hoping for the best but would be well satisfied if I were lucky enough to get half a dozen good slides.

Two and a half weeks later there was a knock at my door and on opening it I found that it was the postman with my box of transparencies. I feverishly opened the box and hurriedly glanced through the neatly mounted contents, and was amazed and pleased to find that all except a couple looked quite good. A few evenings later I visited the friend previously mentioned who owns a projector. He very obligingly immediately set up a screen and showed me the results of my labours and I was delighted to find that they were all rather good. Even the two doubtful ones were quite passable. The colours in the shot of the church interior were also good, except that the grey of the lower parts of the walls had a decided bluish tinge but this I put down to the fact that I was using daylight film in a shaded interior and although this was not strictly accurate it was nevertheless not displeasing.

I was requested later to show my slides at the local society's monthly meeting (the Albany Photographic Society of which I am a member), and am pleased to say that they survived this acid test. I am more than pleased with the results of my first experiment in colour.

Sometime afterwards I was asked to take some colour shots of the fancy dress party of a local school, including groups of the children in fancy dress. Although I have not seen the results I have been told on good authority that they were very good.

Now I would like to conclude in a more serious vein by advising any who are hesitating to follow my example and take the plunge, you will never regret it. It is a wonderful thrill to see your slides projected onto the screen for the first time and to think: By Jove! that's my own work. Ordinary subjects and even straightforward records take on a new beauty in colour and there even seems to be a third dimensional effect. If you take ordinary care with your exposures (and everyone should) and calculate them carefully as you would for your B & W work you have no cause for worry.

Heres wishing you the Best of Luck with your first colour film.

WHY KEEP IT A SECRET?

by J. L. Moss

When Photographers meet, they make news

I KNOW there is much of news value at our society and club meetings, but it is always a surprise to me that pictures and accounts of the activities do not appear more regularly in the Press. They deserve more widespread publicity. Therefore I ask— "Why keep it a secret?"

A jealous photographer who gave a lecture to his society members was rather peeved when an account of his lecture did not appear in the society's magazine, although lectures by other members had been used. Eventually he was told the reason. He had not troubled to write out his lecture and send it to the editor, as others had done.

Similarly, we have only ourselves to blame when no mention of our club activities appear in the Press. I am sure that newspaper editors will lap up news items and photographs if we will only send them such material after our meetings.

Let us consider the editor's point of view. There are many daily newspapers and several Sunday papers, both English and Afrikaans. Every editor will tell you confidently that he cannot get enough of the right material, by which he means, "activities of people and events."

A newspaper cannot employ sufficient staff photographers to be on the spot for every happening. Therefore editors are to a large extent dependent on outside contributors to help them in recording the daily round.

We then, by helping editors, can help ourselves by bringing our club activities to the notice of the public.

Two very important points should be borne in mind if we are to achieve anything through Press publicity. Firstly, the material must be in the hands of an editor within 24 hours, working to the motto "today's news today". Secondly, our contributions must be regularly submitted after every meeting.

The most satisfactory way would be to delegate a member to be responsible for this liaison with the Press, to have his camera and flash outfit at every meeting, and make it his duty to take down names and facts correctly.

A few notes on what among our activities will interest the Press will not be amiss. As a basic list, I suggest:—

Send a copy of the best print in the monthly competitions.

Photograph winners receiving cups and awards.

Photograph a distinguished lecturer, visitor or guest with some members.

A group busy shooting during an outing.

A pleasant picture taken at the outing.

A few of the judges at work during print marking or judging at the salon.

Interested members during a practical demonstration, setting up the model or showing members busy with cameras.

Presentations at the annual meeting.

Photograph of the newly elected committee.

When an overseas portfolio is displayed, take a shot of some members looking at a picture.

IT is always a good thing to call at the newspaper office and talk over your proposition with the News Editor and the Pictures Editor and find out their requirements, and get their ideas. On special occasions they will send their staff men along, but for the rest, they will depend upon you. Do not expect them to tell you what to do—you should be telling them.

The object behind this publicity is, of course, that we want to gain more active members and obtain some new workers to help us with our present organization and for expansion.

New blood means a chance of spreading abroad a better appreciation of photography and helps towards the advancement of photography in our community.

Contact with the Press will do a lot of good, and the person delegated to tackle this work will find a never ending thrill in seeing his work in print. In our club and society we are on to a good thing. Editors want it. Why keep it a secret?

*Have you made
your
Congress Reservation?*

P.S.S.A. Representatives

GREAT BRITAIN



R. C. LEIGHTON-HERDSON, F.R.P.S., F.Z.S.—Company Secretary who resides in London and Foundation member of P.S.S.A.

He has been closely associated with South African photography since the early part of the War. Many of us will remember him as the originator of the "H" Plan for National Affiliation when he was Chairman of the Overseas Clubs Committee of the Central Association in 1944.

He has been a most active Chairman of the R.P.S. Museum Committee for seven years and a Council member of the Society. He has also served on the Council of the Central Association and the Photographic Alliance and was President of the United Photographic Portfolios of Great Britain for 20 years.

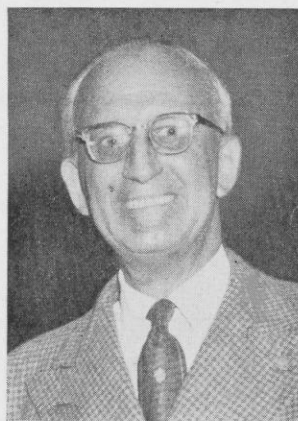
UNITED STATES OF AMERICA

RAY MIESS, F.P.S.A.—Pharmacist in Milwaukee, Wisconsin.

He was the first Overseas Foundation member of P.S.S.A.

He has been associated with P.S.A. for very many years, and there is hardly an office in the Pictorial Division which he has not filled. He maintains an International correspondence in several languages and sends tape recordings to photographic executives as far apart as Mexico and New Zealand. He is an Honorary member of the Photographic Club of Mexico, the Cameralists of Honolulu and Foundation member of the Photographic Society of New Zealand. He retired in 1954 as Chairman of the Pictorial Division of P.S.A. and member of their Board of Directors. This year he was awarded the Fellowship of P.S.A. and a service award of the Society.

We could not have been honoured by a more enthusiastic representative from the U.S.A.



Overseas Salon Successes

Ilford International Salon. (England.) Feb. 1956.

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

Basuto Mother and Child.

Mountain "Post-Boy".

The Valley Awakens.

Denis Sprenger (1 print.)

The Doorknocker.

13th Runcorn (England.) April 1956.

Monochrome Prints.

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

This is our Land.

Calm is the Moon.

Lantern Slides.

Denis Sprenger (1 slide.)

Detail, Gateway, Marble Arch.

Build Yourself an Electronic Timer

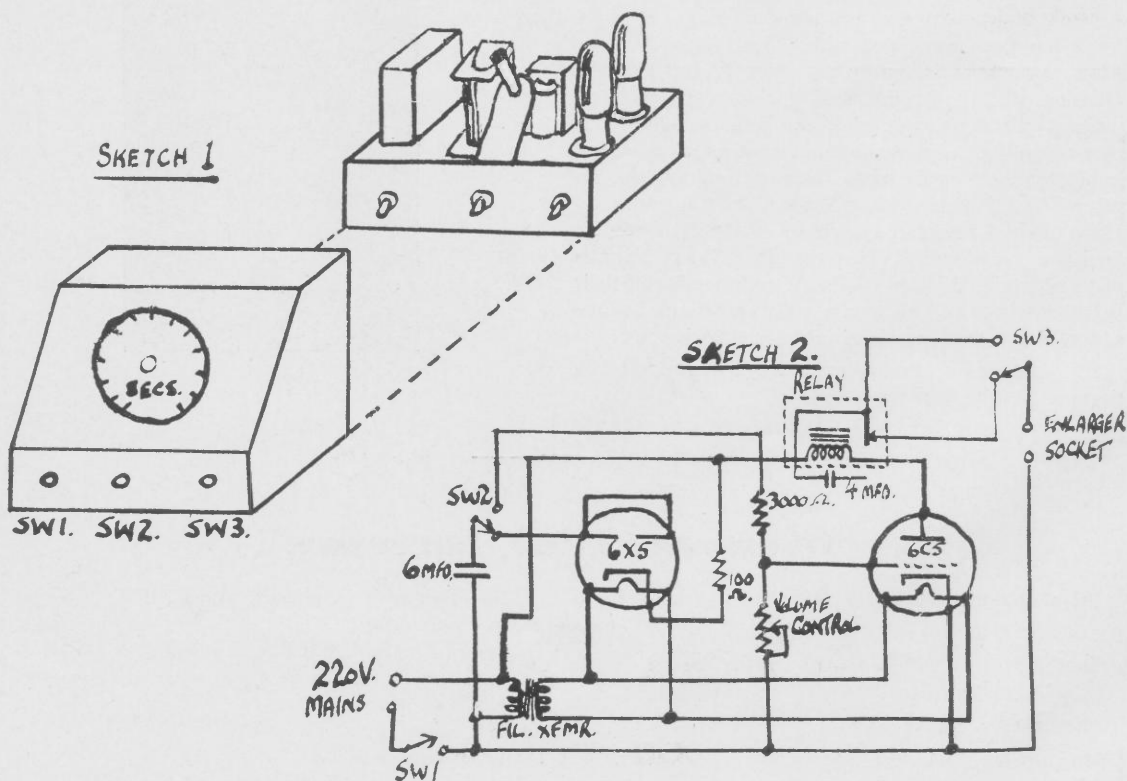
By Richard Goldie

FROM time to time we see the plans for dozens of useful gadgets published in various handyman magazines, but usually due to the unobtainability of components, or to our own inability to build them we may never be so lucky as to acquire these useful time savers.

Of course if we were not amateur photographers and had the money to spend on ready-made articles, we could save ourselves a lot of bother, but then we would be denied the pleasure of building them ourselves.

With a little application or better still with the assistance of a radio "pal", you can build yourself an electronic timer for your enlarger or printer which will really make your photography a pleasure, and at the same time you can be consistently accurate in the making of your prints, together with a good few shillings saved into the bargain.

First, here is a list of the necessary parts, most of which are readily obtainable. No doubt the radio pal could help out if any are at all difficult to obtain—



- 1 6C5 valve
- 1 6×5 valve
- 2 S.P.D.T. switches
- 1 S.P.S.T. switch
- 2 octal valveholders
- 1 6.3v. filament transformer or as substitute a 5-8v. bell transformer

1 Telephone or similar type relay with a single set of "made" contacts and a winding of 1500 ohms approx.

- 1 long bar type dial knob
- 1 radio chassis measuring about 8"×4"×2" deep
- 1 6mfd.250v. Working. Condenser (paper)
- 1 4mfd.150v. working. Condenser (electrolytic)
- 1 1.5-2 megohm volume control
- 1 3000 ohm $\frac{1}{2}$ watt resistance (3000 ohm $\frac{1}{2}$ watt)
- 1 100 ohm $\frac{1}{2}$ watt resistance (100 ohm $\frac{1}{2}$ watt)

Also you will require a small supply of screws and nuts, hook-up wire, and solder etc.

Again if you have not got a clue as to the mysteries of circuits, the radio pal could be called in again, but no doubt you are bad friends with him by now, so before you approach him for the most important part of the project, do a nice 15×12 of his "missus" and kiddies and a dozen Christmas Cards and he will most probably knock it together in no time.

A suggested method is to build the outfit on the chassis similar to a small radio and to make all the controls project forward, then a masonite cabinet could

be made to house everything neatly, as indicated in sketch No. 1.

Sketch No. 2 shows the wiring diagram which should not present any difficulties.

Just a word of warning, as with many AC-DC radios the full MAINS VOLTAGE OF 220 VOLTS AC appears at many points under the chassis, so don't try and work on it under the panchromatic safelight with the current switched on; pull the plug out, the insurance companies will appreciate it.

With this circuit the range of the timer should be approximately 5 secs. to 70 secs., which should meet most requirements, even for the slower papers.

The calibration of the dial will have to be done by trial and error against a second clock.

The operation of the timer is as follows:

Switch on at SW 1 and immediately the enlarger light will come on until such time as the valves have warmed up when the light will go out again, now to switch the enlarger on for focussing purposes throw SW 3 down and restore to normal when ready.

It is now only necessary to set the dial control to the required number of seconds, and then throw SW 2 down when the timer will switch the lamp on for the preset time and automatically switch it off at the end of the cycle, after which SW 3 should be returned to normal in readiness for the next exposure.

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



MOTION PICTURE DIVISION

THINKING

ALoud

By L. M. Sher



I WONDER how many of you cine enthusiasts get a feeling of frustration every now and again. Particularly just after you have edited and completed a film. You have spent a lot of time, effort and thought, and this brain child of yours is not beautiful, is in fact not what you thought it would be at all. This is not the time to say "I am selling my equipment and I am going in for colour transparencies". After all we are dealing with an art form and if we have a feeling for this art form it is a very healthy sign to be dissatisfied. It shows that either our taste is improving and we are developing an appreciation of what is good and bad in the cinematic art, or that our last effort is not as good as previous films we have made. In any event it is best, I think, to put this frustrating film away for a few months.

We have been living too close to our masterpiece for too long. Get busy with another film or give your golf a little more attention. Then after not having eaten or slept with this film for weeks on end we can then go back to it with a fresh mind. It is amazing how often after a break like this we can see where we went wrong with the editing. That light flashed shot caused by unloading the camera in bright sun can be discarded to the benefit of the film as a whole. Previously we could not bear to part with it. We now can re-edit the film and make it into a really good one. I am a firm believer in the fact that if we re-edit a film years later we can improve it vastly.

Don't be upset when your film is criticized at the Cine club. That is what clubs are for. You might not agree with every bit of criticism made but if you are objective

you can learn even from that criticism which might not be correct or valid.

Have you ever tried re-editing a film that is a few years old? and if it has commentary and sound, rewriting or polishing up the commentary? I have tried it and I was amazed at the improvement one can make to an old film. Provided of course the film is in good condition.

Talking about condition of films—I think that with a little care films can be made to last a long, long time. Clean that projector gate before every film is projected—clean that film with that horribly dangerous substance Carbon Tetrachloride every now and again. I make bold and say that with care after 60 or 70 projections your originals will still be in reasonable condition. Obviously if you are going to show your film on a circuit and you are not there to project, then you must have a duplicate, but for the average enthusiast who projects himself, 70 projections including all the projections while editing is more times than most people ever project a film.

Actually the Carbon Tetrachloride is only necessary to get that dirt off the film which adheres, usually caused by finger marks or spots from an over oiled projector. So perhaps the Carbon Tetrachloride treatment is only necessary once every ten projections. But I think it is a good idea to run the film through lightly held velvet ribbon every time it is rewound.

Writing about film care reminds me of a tip I picked up years ago about splicing. When one realises that film cement is not an adhesive then the reason for this tip becomes more apparent. Film cement is a solvent of the film base hence to give this solvent a chance to get at the film base we scrape the emulsion from one side. Usually nothing is done to the other side. Now this side to be spliced might have a finger mark (shouldn't have—wear cotton gloves when handling film), or a little oil on the spot where the cement is going to act, also some processing laboratories pass the film through a type of wax solution after drying—all this prevents the cement from really getting at the base. So, I find that a touch of cement

on the unscraped side, which is immediately wiped off with a lintfree cloth will chemically clean that small portion of film which will form one half of the splice. Coming to the other half of the splice, after scraping all the emulsion and leaving the base exposed if you complete the splice at this stage there is a possibility that the scraper has left a glass like surface. This surface does not allow the cement to really get working. Here I find that a means of roughening the exposed base must be used. For a long time I used a piece of emery board (used for filing the finger nails) to roughen the scraped portion. While this is very effective the emery board is inclined to be a bit drastic and there is the possibility of taking too much of the base away, which will cause the splice to break, not part. I have found that the glass eraser (a bundle of glass fibres held in a device similar to a self-propelling pencil) is just as effective and much safer.

Anyway this will only apply for a year or two. Have you heard of the new Cronar Polyester film base developed by Du Pont? It is much stronger than present acetate base, much thinner and from tests made in the U.S.A. should be superior in every respect. But it cannot be spliced in the ordinary way as it is impervious to solvents. So we will most probably have tape splicers—which will make splicing a pleasure. It will be quicker and you will be able to splice on the frame line using a butt splice. This will make for smoother transitions and be a boon generally to amateurs.



"Films of the year" Exhibition, 1956, University Great Hall, Projection Hall

Left to right. Arland Ussher, Will Alexander, Basil T. Smith, W. Carine, Jimmy Hyde, I. G. Nicol, J. M. Kallin.

For Good CAMERAS

and

Personal Service

Whysall's

68 WEST STREET DURBAN

Ask for new Illustrated catalogue

IN TERMS OF LIGHT

By David Millin

ARTIFICIAL LIGHT and fill or boost light, item four on our list, means all light usually provided by artificial means in order to light a scene or fill in the dark areas of a scene, so that the balance is maintained between highlight and shadow. This light also falls into a number of categories, and these can best be explained in the following manner:—

1. Incandescent light.
2. Arc light.
3. Reflectors.

The above can again be broken down in terms of individual lighting units and I will deal with the most popular of these.

Let us begin with the largest of the "globe" burning units.

10 Kilowatt Spot lamp. (10,000 watts) This unit is used mainly for key lighting in the studio. Window effects, sunlight, and strong back light. It is not very portable, being bulky and heavy, and it consumes an enormous amount of current. It came into being as a result of the new colour emulsions, and in motion picture making it is of tremendous value.

5 Kilowatt Spot lamp. (5,000 watts.) A very useful all-round lighting unit. It can also be used as a key light, or, indeed, fill light on large sets. It is very useful as a boost or fill light out of doors, but, here a generator is necessary in order to run it efficiently.

2 Kilowatt Spot lamp. (2,000 watts.) One of the most useful of all ciné photographic lighting. Used often on the top of small sets to produce back light and side light. Also used for front and fill light. Easily transported and also run off a generator. Can also be used on locations as fill or boost light, but mainly for black and white photography 1,000 watt globes can also be used in this unit.

750 Watt and 500 Watt Spot lamp. This small lighting unit is the true fill light unit. It can be placed almost anywhere and provides a neat clean beam. It is small enough when removed from its stand to be hidden behind furniture and fixtures etc. Most useful also, for lighting small areas of wall—fireplaces etc. etc. Can be used on moving dollies, cranes, and other mobile motion picture equipment. Very useful for faces, and for picking out areas of interest. Can be used off household electricity supply.

100 Watt, 150 Watt, and 200 Watt Baby Spot lamp. A very tiny unit, most portable and efficient, its main use being on human faces, eyes, etc. Also on small commodities and objects—jewellery, etc. Can easily be used

on household current, and of tremendous value to the Amateur at home for table-top work etc.

Photo-flood Units and Floods. A general lighting unit, providing a general wide source of light. Also used for fill lights and lighting medium sized backings. Very useful for newsreel and documentary work. Excellent for industry and workshop lighting. Very portable, and can be transported in a motor car. Amateurs could use this type of lighting.

It must be realised that all the above lighting units are seldom used "naked". Each lamp, when purchased, should include a barn-door, a diffusion ring, a disc, and a snoot.

Barn-doors—A name given to an accessory of the lamp. This is usually of metal, and has hinged flaps fitted to it (two or four) at right angles to each other. By using this barn door the beam of light can be controlled by lowering or raising each flap. This results in the light being "cut-off" in certain areas.

A diffusion ring or disc is also made of metal or strong wire. Over this is fitted a fire-proof silk, or fibre glass mesh, or any other material which will diffuse light. This has the effect of softening or reducing in intensity the amount of light falling on to the subject. Variations of this can be worked out, e.g. Half diffusion covering only half the area of the diffuser; or quarter; or double; etc. etc.

Snoots are funnel shaped accessories which fit in front of any Spot lamp. These concentrate the light beam in almost the same way as "spotting". When using a snoot the "edge" of the light beam is also softened.

Various other rings and squares of metal or wire are used with the above accessories on all lamps at various times to hold different coloured gelatines (for coloured work). This is what is really meant by the term "Painting with light".

Arc lighting can also be sub-divided into different groups. i.e. 250 Amp arcs, 150, 120, 90. Double Breads (twin arcs) etc. All of these are used on big sets and big lighting jobs. Instead of globes they use carbon arcs (neg. and pos.) and produce a blue flame, hence a blue light of high intensity. The colour of the arc light can be changed by filters placed in front of the lamp itself. For colour filming this corrects the colour temperature of the arc lamp. Today yellow flame carbons are being experimented with so as to achieve correct colour temperature without the use of the colour filters.

Accessories for the arc lamps are much the same as for the incandescent lamps, except for the shutters (like a venetian blind) which operate in front of an arc, reducing or intensifying the light.

Reflectors. Reflectors are large or small boards covered with reflective material and are used out of doors. Reflectors can be used for either key light or fill light. In explaining this, one must bear in mind that, although the sun is our main key light out of doors, sometimes it is necessary to "help this out" with a very hard silver surfaced reflector.

Very good and usable reflectors can be made, by using a laminated ply-board and glueing or pasting silver paper to it. This paper is obtained at most shops supplying wall-paper, or display art materials. Reflectors usually have a dull silver surface on one side, and a bright silver surface on the other.

Sizes of reflectors are a matter of choice, depending on what work one is to do. Close up reflectors can be made about two feet square. Once the silver surface paper is applied, and when quite dry, lines should be scored onto it like a checker board. This breaks up the reflected light rays, and distributes the light more evenly over a scene. Reflectors can be made to fold for easy transport.

When working in colour, and especially for evening effects, gold paper surface can be used. This gives a

very lovely effect when used as a semi-back and side light. One, two, or more reflectors used together, can give you many variations of light angles; e.g. Back light (the sun); front-fill light (reflectors); background lit with reflectors; etc; etc; etc. When lighting backgrounds with reflectors your lighting should be *even* and soft. Good reflector work should never be recognised as such.

Diffusers can also be used on reflectors. Make a frame of wood and fasten on to it some mosquito gauze. This diffuser can be placed or fastened on to your reflector when needed. Reflector stands can be made from either wood or metal, and pivotted in the centre, so that the sun can be reflected at almost any angle. If stands are not used, then a support of wood can be used at the back of the reflector, and the entire unit placed on the ground. (Amateurs can work in this way).

A few golden rules when using reflectors are:—

Never let your reflected light be stronger than your key light.

Never over-light, as stressed before.

Keep reflectors well away from your people, or you will find their eyes "screwing" up.

To revise now and finalise.

Key Light. The main light source of your scene.

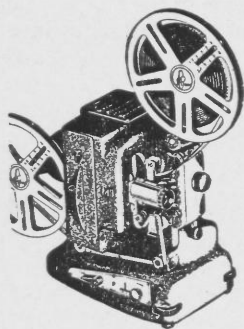
Fill or Boost Light. Light which you place in order to lighten certain areas of a scene.

For the finest CINÉ EQUIPMENT

choose

BOLEX

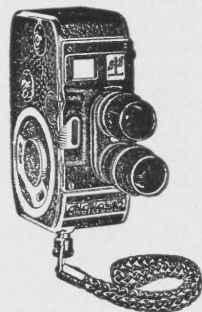
you'll never regret it



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.



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.



TRADE ENQUIRIES:

A. LALIEU & CO. PTY. LTD.

P.O. BOX 8245, JOHANNESBURG.

THE EDITOR REGRETS

Dear Sir,

re: Article on Titling

I was rather shocked at the so-called "Ideal" layout depicted, as it bore no resemblance to the original.

The fault, I feel, lies with the method of reproduction; printers set type was definitely most unsuitable, this together with the angle at which the top line was set still further aggravated matters.

May I suggest that the final title be reprinted, preferably from a block suitably annotated.

With best wishes for the continued success of a very interesting magazine.

I am,

Yours faithfully,

W. G. Vye.



Ideal in Layout and Choice of Style.

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

News from the U.S.A.

A NEW photographic medium has just made its appearance from Japan, on the U.S.A. market. It is called Paloma Photo China. It is handled in the same way as enlarging paper, by projection, and regular development and fixing. At present, several sizes, in small, medium and large plates are available. The finished dishes are used as display pieces in various rooms in the home.

A marriage of general interest in photographic circles took place around the first of this year, between Miss Ruth Sage, A.P.S.A., prominent nature photographer and lecturer, and Mr. Don Bennett, A.P.S.A., the editor of the P.S.A. JOURNAL.

Pres. M. M. Phegley, A.P.S.A., of P.S.A., has recently appointed a new committee, called the Committee of International Affairs, composed of Mr. Angel de Moya, F.P.S.A., Hon. P.S.A., of Havana, Cuba, Mr. Walter F. Wood, A.P.S.A. of Montreal, Canada, Mr. Chao-Chen Yany, Seattle, Wash., Mr. Cyrus A. Yarrington, A.P.S.A. of New York City, and Mr. Ray Miess, F.P.S.A. Chairman of Milwaukee, Wis. The committee was formed to assist in matters pertaining to membership, and membership services on a world-wide basis, outside of U.S.A.

The P.S.A. International Portfolios announces the organization of two new activities, one between Australia and U.S.A., and another between Chile, S.A. and U.S.A. The one organized last year between Argentina and U.S.A. has met with so much enthusiasm in both countries, that a second circle of twenty more members is being organized.

Plans are already being made for the coming P.S.A. convention to be held the last week in the coming September, at Denver, Colo. We are expecting a great program, and a great crowd, as usual. One new item on the program will be a conference between Pres. Phegley and the Committee of International Affairs, and all of the members attending the convention from foreign countries. We sincerely hope that your country will be represented at this affair.

The Weston Electrical Instrument Corp., of Weston exposure meter fame, and who years ago established the famous Weston ratings on film speeds, have just announced a new exposure meter, which will be calibrated for the world-wide standard A.S.A. rating systems. This will make speed ratings on films and exposure meters uniform all over the world. The new meter also gives exposure settings for the Polaroid-Land camera.

Something deemed impossible before, has been accomplished by the Eastman Kodak Co., with the offering

of the new Kodacolor film, which can be used for BOTH daylight and artificial light sources. This being a negative colour system, the proper corrections for colour temperature are made by means of filters, at the time of making the positive print at the finishing laboratory. The most interesting part is that these corrections are made automatically by the processing machine. Now we can take pictures in sunlight and artificial light on the same film.

The Technical Division of P.S.A. is conducting a national Colour Processing Conference on May 26th and 27th, at Rochester, N.Y. Technical papers will be given covering colour processing and printing, controls, apparatus, materials and equipment necessary for processing, etc. The programme will also include trips through Eastman's new Laboratories, luncheon meetings, and a Technical Division banquet which will celebrate the opening of the 12th Exhibition of Technical Photography.

Ray Miess. F.P.S.A.

1800 N. Farwell Avenue,

Milwaukee 2, Wis. U.S.A.

FIXO - TEST

ugo

A scientific test for Fixers

Save Fixer

**and be sure of your
prints**

*From your dealer or from "Ugo",
Worcester*

DARK-ROOM DOPE

By A. D. Bensusan.

Test Reports on two recent products.

321 Developing Powder.

Easy to remember, easy to mix and ready in a "jiffy" might be the advertising blurb for this new developer.

I was pleased to have an opportunity of testing out this M.Q. formula which is now available at 3/- per tin sufficient to make 80 ounces (A Winchester quart or half a gallon). The properties are very much the same as the many standard M.Q. formulae, and I developed up to 4 minutes at 70 degrees F. which was close approaching the "fog-level". A very fine range of tones resulted with a good deep rich black.

I would like to see a 321 "Warmtone" with Chlorhydroquinone as an ingredient, perhaps the manufacturers might give serious consideration to this point.

Lumiere Chloro-Bromide Papers.

A full range of surfaces, contrasts and sizes from the French factory is now available in the country. I was always under the mistaken impression that the Lumiere papers were much softer than those of many other makes but soon found that I preferred their Soft paper for my own negatives.

I had the opportunity of testing a packet of G 34/1 which is their SOFT SEMI-MATT CHAMOIS Double weight, Cream base. I was very impressed with the cream base which dried a little lighter than when first seen in the washing water. There was a very fine range of tones from the richest blacks, through the halftones to clear cream base. I developed up to five minutes in a standard M.Q. formula and there was no trace of fog.

It was a delight to have a small test packet inside the larger packet—this took my mind back to pre-war days and some of the Continental manufacturers seem to be just "one-up" on other well-known makes in this respect.

RECORDED LECTURE PROGRAMMES

MEMBER SOCIETIES are reminded that the following recorded lectures, illustrated by transparencies, may be borrowed from the Tape Recordings Committee:

1. "Pictorial Photography" by Bertram Sinkinson, F.R.P.S.
60 slides. 1 hour. Fee 7/6.
2. "Elementary Faults in Colour Transparencies" by Dr. A. D. Bensusan, F.R.P.S., F.P.S.A.
29 slides. 15 minutes. Fee 5/-.
3. "Colourful California". Slides by Mr. Fred Hankins, of Taft Calif., Commentary by Mrs. M. B. Bevis.
61 slides. 35 mins. Fee 7/6.
4. "Commentary on the Pretoria Photographic Society's prints awarded the A. P. Overseas Plaque, 1954. Commentary by Drs. Bensusan, du Toit and Danzig.
23 slides. 30 mins. Fee. 7/6

HOW TO BOOK RECORDED LECTURES:

Select the lecture you desire and if possible, give more than one choice in case your first choice is not available.

State date of meeting, giving alternate date (s).

Send your request well in advance of your meeting to the Chairman, Tape Recordings Committee, P.O. Box 1594, Durban, accompanied by the prescribed fee.

Recorded lectures will be sent to you by Insured Parcel Post, postage paid, two or three days prior to your meeting.

They must be returned to the Chairman, T. R. Committee, Durban by Insured Parcel Post, the day following your meeting.

The success of this service depends entirely upon the care of the Tapes and Slides, and upon the prompt return of the lecture after use.

* * *

The keen beginner couldn't understand why his emulsion always parted company with the film base. He was most meticulous and did everything according to the book. Yes, his temperature was kept constant—at 68° CENTIGRADE.

P.S.S.A. INSIGNIA

BLAZER BADGES, in Braided Wire 65/-

TIES (Small Crest Repeated on Royal Blue) 13/6

MEMBERSHIP CARD WALLETS 3/9

Nat Cowan's or Technico

ROUND THE CLUBS

ALBANY PHOTOGRAPHIC SOCIETY

THERE was an excellent turn out of members and visitors at the monthly meeting of the Society held in the M.O.T.H. Hall, High Street, Grahamstown, on Tuesday evening (10/4/56).

Mr. Charles Tanner who took over the duties of Mr. Butler the chairman, who was unable to attend, welcomed Mr. and Mrs. Bruce Mann and party from Port Elizabeth. He said Mr. Mann needed no introduction, as he was well known to most members of the Society and that it was a very pleasant duty to welcome him once again, as he had always shown great interest in the affairs of the Society and was an able and willing lecturer. He then went on to welcome visitors, saying how pleased he was to see some members of the Rhodes Camera Club present and that he hoped to see more of them in the future.

The prints handed in for this month's print competition, which was "Open," were then very ably criticised by Mr. John Hewson.

The following members were congratulated by Mr. Tanner for their successes in the photographic section of the Bathurst Agricultural Show:—Mrs. Dal Wallace two firsts and an Hon. Mention; Mr. Dal Wallace, a second, third and an Hon. Mention; Mr. Jack Duffield a first; Mr. Tony Tarr, a second; Mr. Gerry Walters, two seconds and an Hon. Mention; Mr. Rex Butler, a first, and Miss Jeannette Wallace a first and second.

The 2nd Eastern Cape International Salon of Photography—organised by the Uitenhage Camera Club—had a most successful weeks run in the Art Gallery, Grahamstown, during the latter half of March.

It was a great pleasure to welcome some old friends from other Clubs over the week-end. On Saturday afternoon Dr. Joseph Denfield, A.R.P.S. and family, of East London and Rhodes Tremeer, A.R.P.S. and family, of Alice, both members of the East London Camera Club, dropped in for a visit. Then on the Sunday Jack Robinson and Bob Cells of the Uitenhage Camera Club, were present, and at the end of the day helped to take the pictures down and kindly took them back to Uitenhage.

Aubrey D. Baines.

Hon. Treas. and Publicity Officer

AMATEUR CINE CLUB

Address: P.O. Box 11180 Johannesburg.

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

Secretary: Telephone 22-0494 (office)

THE Kensington Group of the club won the short film competition at the April meeting of the club. The subject was set—"A Stitch in Time Saves Nine"—and all the entries were of a very high standard. At the same meeting a high speed camera was demonstrated by courtesy of the General Manager S.A.R. The camera is capable of taking films at speeds up to 1300 frames per sec., and a film was shown of trains overturning at speeds of approximately 40 miles per hour. This camera incidentally has no shutter and eats through a 100 foot reel of film in a few seconds.

The new A.C.C. badge has proved very popular with the members and it has even been suggested that the badges be changed in background colour and issued each year in lieu of membership badges.

The new council are busy planning their activities for the year, which will include participation in the Johannesburg Festival in September this year.

Our 8 mm. group is now so strong that they have decided to form sub-groups in the different parts of the city. These sub-groups will have several functions one of which will be to provide a complete programme for the main group meeting.

THE CAMERA PICTORIALISTS OF JOHANNESBURG

APRIL, in the Transvaal brings the last of the rains, and the first of those keen crisp mornings which precede the sharp frosty mornings of winter. Leaves become sear and yellow, golden brown and crisp and may be seen fluttering slowly to earth with a whisper that this life for them at least has been amply fulfilled. The colder air keeps more of the smog closer to the earth and the mornings early sunbeams may be seen piercing the mist to lie in golden pools, or gently caressing the now withered remains of the herbaceous border, as though pausing to wish a fond farewell to the blooms that brightened us in the months past. The sky whilst often studded with dazzling white cumulus, early in the morning, becomes a clear azure blue bowl with only the Sun to act as Nature Spot and Fill-in. To many of us April, May and June are very photogenic months, but in return for the beauty they depict, and for the opportunities which they present to the pictorial worker, they demand that quick eye and perfect technique coupled with the ability of the artist to present with clarity, simplicity and sufficient impact, the passing phases of autumn, each one of which is a jewel of aesthetic beauty. Many of the Pictorialists' best pictures have been taken during autumn and early winter, and during the past three or four weeks, the return of the urge to record something which will instantly attract the eye of Salon judges has become increasingly apparent among members.

P.S.S.A. Rally:

Many of our members were able to avail themselves of the opportunity afforded by the Rally to visit Basutoland, and we who were not able to do so feel that Fate has cheated us of what was a highly successful trip. Not to be entirely outdone however, we who stayed behind held our usual monthly outing as guests of the Victoria Yacht Club in Germiston. It was a most pleasant outing. We had at our disposal the Club's motorised Rescue Launch which during the Emde Cup Handicap kept us well in the picture with the competitors. It was not a real Yachtmans' day as the wind came in fitful gusts and one did see a few Sharpies trying to catch a cap of wind to help them along. Among the many things we learnt was that pictorially, the 20-footers (Flying Dutchman, Dhingies etc.) with a full spinnaker sailing into the sun, or at most only slightly athwart it, is something no photographer can dismiss.

We of the Pictorialists should like to take this opportunity of congratulating our President Dr. A. D. Bensusan F.R.P.S., F.P.S.A., on his 20th year of success in the A.P. Salon. Twenty years in which he has taken various plaques and honours, and when one remembers that those years include the years of World War II when Kin was actively engaged up North one really wonders how he does it. Congrats Mr. President.

L. Eccles.

**KEEN
STILL
and
MOVIE AMATEUR
PHOTOGRAPHERS**

shop at



**CAPE TOWN PHOTOGRAPHIC SOCIETY
PHOTOGRAPHIC SECTION**

EASTER week-end found twenty-eight members of the Society mending their way to Rivierzonderend where they spent a most pleasant week-end both socially and photographically. With a picnic lunch packed we set off to spend Saturday at Swellendam and Zuurbraak. Naturally some of the members got rather "tied up" in the old Drosdy with its wealth of local historical souvenirs and photographs. The glorious sunny days passed all too soon but not before a decision was taken to spend our next week-end at Citrusdal.

For our first meeting on the 4th we had the Ann-Marie Gripman collection of child studies on our walls for critical examination with an excellent commentary by Mr. J. K. de Vries one of Cape Town's leading photographers. It was a well attended meeting enjoyed by everyone. Saturday 14th we held the monthly field day at Maynardville, Wynberg, where, on the well kept lawns, a group of shapely maidens from the University Ballet Society posed and gyrated for our benefit. The weather was bright and sunny and there was a nice turnout of Still and Ciné members. The amount of new film that was constantly being loaded into the cameras indicated that the models gave satisfaction and we should see some fine entries at our May competition. Even Bob Bell was seen in action despite his criticism of the black tights!!

Wednesday 18th was competition night and there were good entries in both print and slide sections.

J. R. H.

CINE SECTION

ON Wednesday, 28th March, 1956, one of the best 8 mm. films of the Game Reserve, that we have seen for some time, was screened by Dr. le Roux.

After the tea interval Mr. Vic Glaysher screened his 8 mm. film "The Circus".

This film was very well planned and showed the circus folk at work both outside and inside the ring. Mr. Glaysher is to be congratulated on a very fine effort.

On Wednesday, 11th April, 1956, Mr. H. A. G. French, who was associated with the very first Ciné Society in Cape Town, gave a very informative talk on "The History of the Formation of the Ciné Section"—since its inception.

Mrs. Iva Stephenson showed her 8 mm. film of the Van Riebeeck Festival, before the tea interval.

In the second half of the programme Mr. B. K. Greener screened his 8 mm. film "Rhodesian Journey", followed by three films by Mr. W. G. Vye, namely "The Sinking of the Lincoln," "On the Road to Mamre" and a very charming second of Xmas Eve was his film "T'was the night before Christmas".

L. Gordon

GERMISTON CAMERA AND CINE CLUB

STILL SECTION

AT the March meeting it was announced that Mr. Alf Davis had kindly offered the use of his studio for informal meetings and that in future these meetings would take place there on the fourth Thursday of each month. The President, Dr. E. Zeiss announced that the Club would be the host to other East Rand photographic bodies during October on the occasion of the presence of a distinguished visitor from overseas, Mr. Hawkins.

In view of the inability of Mr. Murray Margetts to be present, Mr. Alf Davis gave a short talk on his experiences with the paper negative process and although he stated that this experience was very limited, he managed to pass on some very useful hints.

CINÉ SECTION

There was a very good attendance of members and visitors when the April meeting was opened and after a few announcements, Dr. Fairley the guest speaker was introduced and gave a very able and interesting talk on "Put Thought Into Your Movies".

Dr. Fairley's first point was that time and effort were necessary to achieve anything worth while and this applied particularly to cinematography.

The speaker pointed out how *record* films could be made very interesting by some thought whereby the various scenes fitted in with the atmosphere and theme of the film as a whole.

Scenic films should not be a succession of still pictures; this could be avoided by alteration of angle, distances, by close ups and the inclusion of human subjects but those subjects must be part of the scene and the scene not be allowed to become a background for the subjects.

In *wild game photography*, it was generally necessary to "shoot" as and when opportunity offered and it was good practice to have the camera ready with filters suitable for the expected conditions.

In *making a picture* the author has a relatively free hand but has to act as producer, director, script writer etc and great patience was needed. Script had to be written and rewritten, scenes rehearsed and taken and retaken before perfection was reached.

In conclusion, Dr. Fairley pointed out that at Ciné clubs the author of a film was often praised for correctness of exposure, steadiness and sharpness of pictures and the beauty of the colours. He felt that these were really compliments to the equipment and film manufacturers and should be taken for granted but the one thing the author could contribute was thought which could result in an interesting film with logical sequence and continuity.

W. D. Fotheringham

KRUGERSDORP CAMERA AND CINE CLUB

Notes by H. T. Stanley.

AT the March meeting, we had the pleasure of hearing Mr. E. Eliovson expound his views on colour photography. He introduced his talk, with some comments on the history of colour photography, from this he proceeded to the more modern processes, with many helpful bits of advice to both the beginner and the Advanced worker. His talk was also accompanied by some fine colour prints, which together with the slides, which he projected, helped considerably in conveying his ideas to the audience.

Congratulations to Mrs. Eady and Mr. Sparks on the success of their maiden entries in the Open and Beginners Competitions, respectively.

MODDERFONTEIN CAMERA CLUB

FOR our February meeting we were very fortunate in having the Germiston Camera Club along to give us their promised "Ciné" evening. Messrs. H. Stern, S. Beadle and Dr. B. Pappin, with many of their associates, arrived armed to the teeth with films, projector etc.

Mr. Stern started the ball rolling with an interesting talk on "Film Continuity". This talk was well received by the audience, many of whom have made the mistakes mentioned in the lecture.

Dr. B. Pappin's 8 m.m. film "Scenic Sabie" was an excellent example of well edited record of his trip, the exposures, continuity and commentary being of a very high standard.

The highlight of the evening was Mr. and Mrs. Beadle's "28 days in New Zealand" film. This was a truly delightful film of interesting events and picturesque places, and made us all yearn to visit this beautiful country.

Mr. H. Stern's film "Cine Selections" followed. This film consisted of four "shorts":—

"The Birchenon Bridge and Umtali District", "Union Day Parade 1955", "A Place called Hell" (which isn't really as bad as it sounds) and "Come to Loskop". This last short included shots taken during the recent rains when the dam overflowed with all the stately magnificence of a large waterfall.

The final show, also by Mr. Stern, represented three years of work filming "Birds of the Wild", a collection of really beautiful bird studies taken at various bird sanctuaries in the Union. This presentation was of a very high standard, the exposures, titles and the commentary fitting the film to perfection.

The evening concluded with a vote of thanks by Mr. N. D. Lang and generous applause from the 43 people present.

UNIVERSITY OF WITWATERSRAND PHOTOGRAPHIC SOCIETY

THE first meeting this year was held on Friday 9th March to introduce new members to the aims and policies of the Society, and to elect a fresher representation on to the Committee. The attendance was excellent

and the activities of the Society were launched off to a good start for the year 1956.

The Society is busy organising the 11th S.A. Universities and International Youth Salon of Photography, to be held in Johannesburg in September. Stiff competition is expected this year, and the standard will be high.

A series of lunch-time lectures is planned, mainly for the newcomers, and the first took place on April 12th when Mr. J. E. Lowe and Mr. M. J. Parker addressed a gathering of some 30 members to discuss the technicalities of producing a good negative.

On April 20th Dave Abramson gave an interesting lecture on Darkroom Technique, from which even the "old hands" gleaned some useful tips, and the newcomers were given a good start on the right track. The lecture was accompanied simultaneously by a practical demonstration and took place in the darkroom.

There will be a Ciné Salon in the University Great Hall on May 7th and 8th, put on by the Johannesburg Photographic Society, which should prove to be two evenings of excellent entertainment.

J. E. Lowe

Publicity Officer

VEREENIGING PHOTOGRAPHIC SOCIETY

For a long time this Society has been concerned with the divergent views of Judges, when commenting on prints and bestowing awards. After considerable thought a plan was devised on the lines of the card below, which is to be handed to the author:

Author..... Title..... Section...
20 Points Deductions. Reasons.

1. Technique
 2. Presentation
 3. Impact
 4. Composition
- Points

90% Mark 1. Advanced marked on 1, 2, 3, and 4.
80% " 2. Intermediate marked on 1, 2, and 3.
60% " 3. Beginners marked on 1 and 2.
Judge..... Date.....

ROUGHLY, the idea is for each picture to bear 20 points, with deductions under various headings. The scale of values is lowered from Advanced to Intermediate to Beginners, and the percentage attained entitles the picture to gain Mark 1, the highest award, to Mark 3.

This is probably the first Society in the country to attempt a standardised, but not stilted, method of judging, and may need amending when confronted with unforeseen circumstances. It is publicised however, with a view to hearing what other organisations have to say about it. This Society will welcome criticism and advice, bearing the object in view.

A. Harber

The latest book for Pictorial Photographers:
Dr. S. D. Jouhar, F.R.P.S., F.R.S.A. on
35 mm. Picture making—just arrived. Price
31/6 postage 6d.

Photo Publishing Co. of S.A., Box 9612
Johannesburg.

Also send for subscription list of magazines.

P.S.S.A. Rally To Basutoland

THE P.S.S.A. pennants flapped gaily in the breeze as the column of motor-cars moved off from the Johannesburg Station on Easter Friday morning. It was something to marvel at that everyone of the party of approximately forty P.S.S.A.ers was on time, *except* Branny Penny and David Abramson! After lunching in Winburg O.F.S., the party journeyed forth onto the gravel roads which the A.A. described as "fair to good". Certain drivers' opinions are unprintable. We arrived in Ladybrand, which was our base town for the week-end, at tea-time on Good Friday.

An entertaining colour-slide show was given by Nat Cowan and Doug Gregory. After seeing these slides, several members of the party did not even bother to shoot black-and-white on the trip. Poor fellows! They didn't know that Nat and Doug make the most difficult of colour shots look simple.

A wonderful friendly spirit set in. By the end of the first evening, everyone was on first-name terms with everyone. David Abramson, who had taken over the organisation of the tour from John Harris, exhorted everyone for breakfast, in order to catch the morning sunlight. However, Dave was always the last to arrive for breakfast!

On Saturday, we ventured into the interior. We were indeed fortunate to have Mr. Peter Oberholzer, a local photographer, with us. He took us along the mountain roads and showed us all the scenic spots within 40 miles of Maseru. On one particularly steep and tortuous mountain pass, we all noticed a huge cross at the top of a hill. Only after we had descended from the mountains were we told that the cross had been erected in memory of all those who had lost their lives in motor accidents on that road!

We paused for lunch at a mountain guest-inn. The sun came out then. When we had finished lunch, the sun went behind the lowlying Basutoland clouds once more. Nat Cowan was heard to remark that the only time he saw the sun on that first day was while he was changing film. Apart from this slight drawback, the day was perfect, and the party returned well-contented with their day's "bag". After an extra-special dinner provided in our honour by the hotel management, the majority of the party adjourned to the local cinema, where a film which purported to be a drama had all of us rolling in the aisles.

On Sunday, we went to Teyateyaneng, known colloquially as T-Y. We had much difficulty in pronouncing the full name so we adopted the abbreviation. This led to an amusing incident. Not knowing the road,

one of the party asked an elderly African gentleman, in his best Basuto accent: "Where the... is Teyateyaneng?" In almost Oxford English, the said African gent replied that "T-Y is down the road". After this, we did not hesitate to refer to Teyateyaneng as T-Y. An excellent lunch was served at T-Y. A slow drive back to Ladybrand saw another wonderful day end. Unfortunately, just before the close of this day, the rain came down, and rather spoilt our proposed braaivleis.

On Monday morning the weather cleared again, but it was almost time for us to leave for home. We were shown the local Bushmen Caves which date back some four to five hundred years and have now been declared a National Monument. Our guide on this occasion was Mr. Arthur Stein, a local resident, who went out of his way to help us.

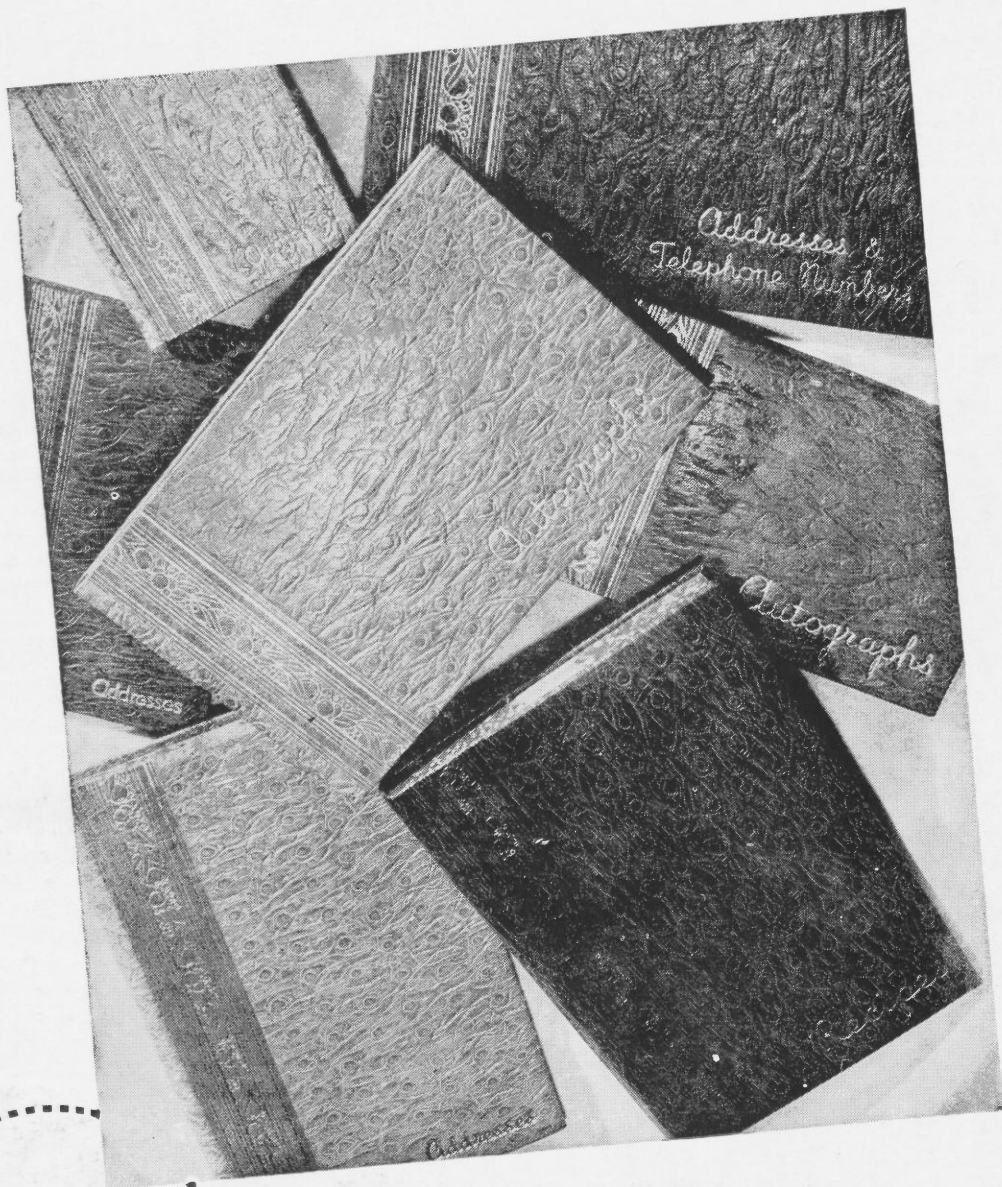
And so we left Ladybrand; back to the hurly-burly of city life. The pleasant memories of the trip linger on. It was not an experience easily forgotten. A reunion was held on the 16th May, due to the eagerness of members of the party to meet the friends they had made on the Rally once again. The only note of regret that was heard on the Rally was that likeable John Harris, Tvl. Regional Rally Organiser, and hard-working secretary of Witwatersrand University Photographic Society, was not able to join the party which he had got together. Unfortunately, John was taken seriously ill and spent the Easter weekend in hospital. He is now well on the way to recovery.

(Many hundreds of miles away at Riverzondereind in the Cape another party of twenty-eight spent a most enjoyable Photographic week-end.—Ed.)



Mr. Favell, Mrs. Joyce Penny, Brannie Penny and Nat Cowan at the Rally.

Negative by
Tunbridge Ltd.,
on Ilford FP3
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**

Printed by The Citadel Press, 145, Bree Street, Cape Town

Kodak
TRADE-MARK



Saved—the precious whimsy of babyhood . . . 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.*



KODAK (SOUTH AFRICA) (PTY.) LTD., CAPE TOWN

JOHANNESBURG DURBAN

May, 1956

CAMERA NEWS

K2-55