

# CAMERA NEWS

OFFICIAL JOURNAL OF  
THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



NEWS FROM PHOTOGRAPHIC AND CINEMATO-  
GRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

1/6

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

MAY, 1959

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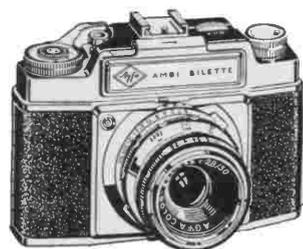
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# CAMERA NEWS

Official Journal of the Photographic Society  
of Southern Africa.

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## Among Ourselves

IT was quite a change for this unit of the Journal Committee to receive several issues of "Camera News" without knowing what they contained. In fact, for the first time since its inception, I actually read the magazine! Instead of the proofs, that is.

Seeing it in cold blood (figuratively, not literally, even if I was in hospital) was quite a valuable piece of experience in many ways. I was able to appreciate its qualities and to gain a much better impression of it and the workings of P.S.S.A. in general. The highlight of the April issue, I felt, was the number of new contributors, a pleasant change from the preponderance of old stalwarts; we owe a lot to the latter (in fact, without them the magazine might have been quite microscopic), but any organisation is the healthier for a high turnover of new ideas. Our constant supporters saved "Camera News" from relapsing into an advanced state of anaesthesia, but that is not enough; more and more "authors" are needed to keep it behaving as the bouncing four year old it should be.

Of course, exactly the same considerations apply to P.S.S.A., but, being thoroughly selfish, we would prefer our readers to become our writers before they volunteer to do something to take part of the burden from those engaged in other activities of P.S.S.A. If burden-sharing is not possible, at least make the workers' efforts worthwhile by, for instance, taking part in the Colour Division Competitions—or by starting now to make prints for the next P.S.S.A. Salon. Remember that, whilst the lists of Salon Successes published periodically have improved greatly in recent years, the names appearing are relatively few in number. Organisers of Salons in South Africa in general have good cause to complain about the response of our own photographers.

We are never satisfied and we would like our readers to develop something of the same outlook; that does not mean, of course, that we want numerous letters of complaint!

Vol. 5. No. 2.

May, 1959

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**Cotswold Gateway** by *S. W. Chater*



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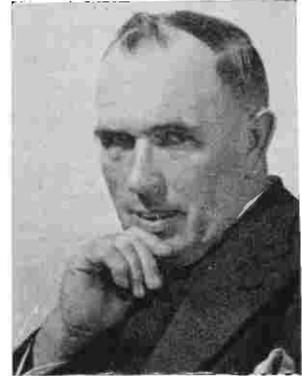
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## THE PRESIDENT'S PAGE

By A. L. BEVIS A.P.S. (S.A.)



IN May next year the Union of South Africa celebrates its Golden Jubilee, and in connection therewith many functions are being organized in various cities, not the least important of which, and of most interest to my readers, is L.O.O.N.—“Life of our Nation—Ons Volk, Ons Land,” the Union’s Golden Jubilee Photographic Exhibition which is being sponsored by the Government and our Society and is being held in Bloemfontein in May. The Committee for the organization of this mammoth exhibition consists of Dr. A. D. Bensusan (Chairman), Dr. and Mrs. Julius Sergay (Cinematography), D. Abramson (Treasurer), J. E. G. Maddox (Technical), A. Rosewitz (Secretary), and G. M. Cousins and G. Krogscheepers (of Bloemfontein). You will, I am sure, agree with me that the organisation could not be in better hands, but without your help they cannot make it the success we want it to be. Elsewhere in this issue will be found fuller information regarding the Exhibition and how you, as an individual member, and every member of the 110 Clubs and Societies that are members of P.S.S.A., can help. You are urged to submit photographs for the Exhibition, and also to support the competitions being organized by *Personality*. Your Society and Photography as a whole stand to benefit financially by your help. After Bloemfontein, the Exhibition will be displayed in the principal cities of the Union so that those who cannot visit Bloemfontein in May, 1960, will have a chance to see it later.

Now to carry on with the review of P.S.S.A.’s Services. This month I want to refer briefly to the Motion Picture Division—M.P.D. for short—which caters for both the Ordinary and Institutional Members of P.S.S.A. As its title implies it is chiefly concerned with the Cine side of photography. The Division was established in 1956 under the chairmanship of Dr. Julius Sergay. Its activities are controlled by an Administrative Committee at present situated in Johannesburg, plus Regional Representatives in various parts of the country who keep in contact with the Clubs in their vicinity and form a basis for getting clubs together when some joint effort is required.

A useful and popular Film Library is situated in Bloemfontein from which members can hire films at small charges. The films are all top-rate prize-winning amateur films. In addition, M.P.D. has adopted the Standard Strobe method of synchronising tape-recordings with films and these Standard Strobes may be purchased from the Film Library. A number of Tape Recorded Lectures on cine matters have been prepared and may be borrowed by Clubs at a nominal charge of 5/- per tape, from the Recorded Lectures Committee in Durban.

M.P.D. will also assist in judging club competition provided ample notice is given and clubs are within a reasonable distance of Headquarters, or a Regional Representative. The Committee formed a Technical Sub-Committee which offered to accept, screen and comment upon any film which a member wished to submit. This was done with a view to helping the individual member to improve his films, but owing to the scant support it received the Sub-Committee was disbanded.

The Division also organises national Film Festivals, open to amateurs and professionals, to coincide with the Annual Photographic Congress. It co-ordinates the running of the Festivals so that each is organised on correct and uniform lines, comparable to large competitions overseas.

M.P.D. is a member of the Union Internationale du Cinema d’Amateurs and as such is entitled to send delegates to the annual UNICA Congress held in a different city in Europe each year, and it may also select films for the annual international film festival in Europe.

The Administrative Committee is represented on the Honours and Awards Committee of P.S.S.A. and is thus able to assist in the adjudication of applications for the Associateship of the Society.

Don’t forget, the Division exists to help all Cine enthusiasts, therefore, if you have any problems, drop a line to the Secretary, P.O. Box 10763, Johannesburg, or to the nearest Regional Representative.

See you in Vereeniging, 9th, 10th and 11th October.



# DARK ROOM FOLLY

By S. W. Chater

The pictures accompanying this article, together with the cover picture, are by the author.

**Where no Buses run**

SOME of us are born optimists. Give us a box camera and immediately we see ourselves as budding press photographers; present us with a Leica and we have visions of A.R.P.S. behind our names. Leonard Fleming wrote of "A Fool on the Veld"; I would write of one in the dark room and the fun he can have in the divesting him of his foolishness.

Your first camera gives you a lot of pleasure. That is why you were given it. Camera in hand and head in air you step it out to meet your girl friends. Having met them you start shooting—with wrong exposure, wrong light, wrong stop, wrong everything. The result is consternation among said friends. Says Sally, holding up a  $3\frac{1}{2} \times 2\frac{1}{4}$  contact print for the whole gang to see, "Bill thinks I'm Marie Antoinette. He's decapitated me." "That's nothing," says Phyllis, "just look at me! I'm not only the Leaning Tower of Pisa but have lost my feet in a shark attack." "Bill," says Jock, "you're a Mau Mau, I'm cut clean in half." One's friends are certainly not flattering commentators.

The second film is slightly better. Among a number of blanks and blackouts, there is a really good one of Sally. She hugs you round the neck, calls you "Sweetie Pie" and, of course, you spend the rest of your week's cigarette money on a special enlargement for her. That is your undoing but you don't know it. It gets around

that Bill is a Wizard of a photographer and every girl on the beach wants you to take her in her latest Bikini. Bang goes a year's cigarette money and, if you have reached the age of discretion, beer money too.

You quickly see the absurdity of such a situation, however, and talk it over with a chap at the office who is a member of the local photographic society. He advises you to get your own enlarger and fit up a darkroom. "So much cheaper, old boy." For your special benefit, he makes a neat little list of all the things you need. You tot up the prices appended and find that aiming for an A.R.P.S. is going to cost you three years' cigarette and beer money in one fell swoop and still leave a deficiency that will mean no evenings at the cinema with Sally for the next ten years. You compromise by buying a darkroom lamp (second hand), a packet of developer, some fixer and a couple of clips—all out of the two Rands Aunt Sophie gave you at Christmas.

Then the great night comes when you go into the bathroom to develop your first film, warning Sis beforehand that she will have to put off her bath for twenty-four hours. With hands trembling, you turn the white light out and the red one on. Very gingerly, you remove the wrapping from your exposed film and—swish!—the wretched film has sprung out and wound itself into a

spiral that takes half an hour to disentangle. By this time you have forgotten the instructions given you by the cove in the office and also on which chair you put the developer and which the fixer—those soup plates are so alike! You sit down to think it all out and another half hour has gone before you know for certain which is which.

The die is now cast or is it? Didn't that office guy say something about wetting the film in water first? He did, and you make for the wash basin to turn on the tap. Not having three hands you let go of one end of the film, and, Swish! back into a spiral it goes. This time it only takes 15 minutes to unravel and that's progress! In the water the film is cured of its St. Vitus' Dance and you silently commit the man in the office to you-know-where for not having told you this would happen.

Now for the see-saw business. Curiously enough, one usually gets over this stage with moderate success, that is, until you remember that the process must go on for so long and no longer. Was it three, or five, or eight minutes? You compromise with five and hope for the best. Out of the developer into the—"Gosh, which was it—water or fixer?" The fixer, of course.

The film begins to clear, and again there is a succession of blanks and blackouts . . . all except one and,

by Jove, it's a wonderful one of Sally! You are in your seventh heaven and proceed to wash and dry the film (as you fondly imagine) like an expert. Impatience is now your second name and you have visions of holding Sally's hand at the cinema while she whispers: "What a wonderful photographer you are, Bill. Couldn't you sell it to 'Latest Out' for a front cover?"

Although you don't realise it, you have now reached the stage of no return in more ways than one. Sally offers to come and help you with the next film and even to pose for you. At night you dream of cheques for £50 for one single photograph and, mind you, as yet you haven't produced more than one negative out of eight that would pass muster at a photographic kindergarten.

The next stage is contact printing. No more D and P for you! A rapid calculation on several sheets of paper shows that by doing without smokes for three months, signing the pledge and limiting visits to the local cinema to one night a week, you can buy a printing frame, some contact paper, developer, etcetera, etcetera, etcetera. To cut a long and delightful story short, you have a whale of a time with Sally trying to get one good print out of a whole packet of paper. You master the process in the end.

The weeks pass, and you and Sally manage to delight



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your friends with snaps of themselves in many strange attitudes—stranger even than fiction. Then you summon up courage and show your best snap to the office expert.

He looks at it with cynical eye. He turns it this way, and then that, as if not quite sure which way up it should be. Putting it down on the desk, he picks up a sheet of paper which he lays across the top of the print, at the side, at the other side, and finally at the bottom, all the time with one eye closed. Not satisfied, he picks up another sheet and starts juggling the two over the print. The puzzle solved, he stands back, and with a knowing look announces that about one fortieth of the print might make a passable enlargement.

"Not an exhibition print, old chap!" he chirps.

If by this time you have not given up photography for tiddlywinks or hulu-hula, you have the stuff in you that Gunga Din was made of. From now on you have got to grit your teeth and make up your mind that you will make an exhibition print or die in the attempt. Mom and Pop note the teeth-gritting and on your next birthday you are given an enlarger. Sally, too, comes up trumps with "Photography for Beginners". Bit of a comedown this, but you like the way the gentle hint is passed on.

So the great night arrives when, with a couple of boards across the bath, some blankets jammed into the window-frame and a new "safe" light for your darkroom lamp, you mix your developer and fixer and pour them into gleaming new dishes. The negative of Sally which set your feet on the road to the altar is carefully taken from its envelope and you place it in the carrier between the two sheets of glass provided.

The focussing is accomplished without mishap and, midst intense excitement, a sheet of bromide paper is taken out of its wrapping, a strip cut off and the test exposure made. Ten seconds is indicated, but what on Earth are all those spots and whirls? Such trifling things, however, cannot deter you, and you take out a complete sheet from where you left it all exposed to the white light. You expose it this time on the easel. Into the developer it goes, with excitement now at boiling point, and—just a black sheet! Another try and this time there are long black triangles at the edges but Sally is just discernable in a Milky Way of white dots and whirling nebulae. A third attempt is just as bad, and, slowly it dawns on you that you did not rewrap the paper after the trial exposure. Another five minutes of unpeated condemnation of yourself convinces you that the negative carrier had been dried in a sandstorm, the glass covered with the dust of ages, and all Sally's friends were eating doughnuts from a bag when they passed the negative round for examination.

By this time most of the Gunga Din in you has gone, but you are not yet beaten. Next week you start over again, this time step by step with "Photography for Beginners" alongside you and the lines of Kipling in mind:

"If you can make a heap of all your printings,  
And cast the lot into the fire;  
If you can start again at your beginnings  
And aim for ever higher;  
Yours is the S'lon and what goes with it,  
And, what is more, you'll be an ARPS, my son!"

## Obituary

The death occurred at Oxford on 10th April of 83 year old Marcus Adams, photographer to the Royal family. Marcus Adams was one of the founders of the Linked Ring which later became the London Salon of Photography and to-day only 90 year old Charles Emanuel of London is the surviving link with this great page of photographic history.

Those of us in South Africa who were privileged to have met Marcus, and the many photographers all over the world who know his fine child studies, will mourn the passing of one who had contributed greatly to the progress of pictorial photography. He was a friendly gentleman with a quiet, dignified manner and a lovable personality.

*A. D. Bensusan.*

## Addresses

**Please advise the secretary at P.O.  
BOX 1594, DURBAN of your  
Change of Address and note that  
the editor lives in NEWLANDS,  
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**Pinelands is miles away!**

# THE PRODUCTION OF MONOCHROME TRANSPARENCIES

By DONALD SEATON

(Continued)

PART TWO



## CONVERTING A TRANSPARENCY INTO A SLIDE

UP to this point, we have been dealing with what is virtually the raw material of our slide, and to make a decent job of it, it is necessary that a good deal more work is put into the finishing of the transparency.

It is, for instance, ridiculous to go to all the trouble of making the dia-positive, and then to leave it to be kicked around and eventually be thrown away. If the slide was worth making, surely it deserves to be treated with a bit of respect, and everything possible should be done to make sure that it has the best chance of performing the job for which it was made.

Although this article is mainly concerned with monochrome slides, the remarks which will follow, will apply in a very large measure to colour slides as well.

### 1. Mounting the Transparency.

Up to now the bits of film, and glass lantern slides which we have been working with, are not really entitled to the name "Slide," but are, as I have mentioned, dia-positives or transparencies. A slide is the finished product which can be used in a projector.

One of the first points of converting a transparency into a slide, is to mount it in some or other frame, to keep it in place, and make it fit the projector slide carrier.

There are a great number of ready-made slide mounts available on the photographic market, some of which are good, and some bad. They also vary in price as much as they do in variety. There are, however, some very important features to consider when deciding to mount transparencies, and one should not rush blindly off to the nearest photographic store, and blandly ask for a box of slides.

I have made a list of the features which one should demand of a good slide mount.

1. It must protect the transparency.
2. It must keep out dust and excessive moisture.
3. It must keep the film flat.
4. It must help keep Newton's rings to a minimum

Let us now take these points in the order in which they appear, and decide how an ideal slide mount should behave.

1. *It must protect the slide.* This is probably the most important and necessary function of any slide mount. If a slide mount is going to protect a slide, it obviously must have some form of protective covering, such as glass or plastic: there are a few reasons why plastic is not suited, the first being that plastic would warp with the heat of the projector, and this would lead to distortion of the image on the screen; secondly, plastic is more easily scratched than glass, so this leaves us with glass.

Glass is well suited for use in slide mounts, as being a poor conductor of heat, it will keep the slide slightly cooler than it would normally be. Secondly, glass is not as easily scratched as plastic, and it will not warp with the heat. In fact, the only thing against glass is that if a glass mounted slide is dropped, it will usually break, with probable damage to the enclosed transparency, but a rather strange point arises here, if a number of slides is being passed around a group of people, and there are some mounted in glass, and some not, it is a surprising thing, how carefully the glass mounted ones are handled, almost with reverence, whereas the others are just passed around like a few bits of cardboard, with very little care or thought.

A large number of people are content to have their transparencies in ordinary cardboard mounts, without so much as a cover of any description. Now, while these are all very well for an initial viewing, prior to the final mounting in glass, they should not be used for permanent storage and projection. It is then worth while mounting any slide which is to be used and projected, in a mount with a glass covering.

2. *It must keep out dust and excessive moisture.* As I mentioned earlier, there are a large number of slides on the market, and of these, the vast majority do not

cover the points of keeping out dust and moisture. Dust is an obvious enemy of slides, but moisture is worse. There are a large number of factors in which people blame processing stations, film, the weather, the climate, and just about everything else, which can in fact be traced to moisture. Whereas dust can be removed from a slide, once moisture has left its mark on a transparency, it is very difficult to put things right, and sometimes it is impossible. Therefore it stands to reason, that if a slide is dust and moisture proof, a lot of worry will be over.

3. *It must keep the film flat.* There are two reasons for this, and one of them I will deal with now, the other I will mention under point four. A large number of people who complain that, when giving a slide show, they are unable to get pictures into focus all over. The main reason for this is once again either cardboard mounts, or mounts which are so loose that the transparency has sufficient space in which to buckle between the glass sheets; it therefore stands to reason, that any transparency which is bent will be impossible to get into perfect focus, because if it is in focus at one point, there will be other parts which will be out of focus.

4. *It must help keep Newton's rings to a minimum.* Firstly, what are Newton's rings? I think the best way in which I can answer this is to quote from the "Focal Encyclopedia of Photography," which reads:

"Newton's Rings. Concentric bands of coloured light sometimes seen around the areas where two transparent surfaces are not quite in contact. The rings are the result of interference and occur when the separation between the surfaces is of the same order as the wavelength of light."

By this it will be seen that Newton's rings are an optical phenomenon, and are caused by light. The reason I have explained this is that there are a great number of people who will complain bitterly that they have Newton's rings in their slides, when in fact what they are seeing are water rings.

These water rings are brought into being in two ways. Firstly, and mainly in the case of people who do their own processing, whether in colour or in monochrome. All too often they are in such a hurry to see the slides projected, that they do not wait until the slide is properly dry before they mount it in glass. Another section of people, those who use the cardboard mounts, in this case the transparencies in the cardboard mounts are placed in a projector, for an initial screening. What happens is that the intense heat of the projector tends to buckle the transparency, and when this is finally mounted in a proper glass mount the buckled slide presses against the glass, and this forms a ring, which usually grows larger as the slide warms up. This type of effect is often accompanied by a true Newton ring as described above.

To get back to the slide mount, however, if the slide has not been projected or subjected to any other form of heat, it will be fairly flat, except for the natural curl

of the film, which does not really matter. The slide should then be placed in a good type of paper or metal mask, which will keep it away from the glass, thus helping to eliminate the chances of Newton's rings forming.

Some people have the idea that as long as they have a mask on the celluloid side of the film, this will be sufficient, but I do not agree, as I maintain that if a slide contains a large area of white, or light tone, there is often very little emulsion left in such area, and there is the likelihood of contact between the celluloid and glass at these points, with consequent Newton's rings.

When using masks which have to be moistened to make them adhere, it is a very good idea to allow the transparency so masked, to stand for a while, so that it will be perfectly dry before placing it between the glass sheets of the final slide mount.

With regard to the projector to be used. I have found that in certain projectors, slides mounted in glass will show a large number of small black spots after a few seconds projection. I have noticed that when these spots appear it is nearly always in a projector with a very inefficient, or without any cooling system at all, and from this observation, I have come to the conclusion that if the cooling system of a projector is not up to a fairly good standard, or if it has a fairly high wattage lamp, and no cooling system, it is bound to get hot, and the slide will get even hotter, as the heat is being concentrated on to the slide mount by the optical system of the instrument.

Now, the make up of the film being what it is, composed of gelatine and an emulsion, these two substances must both contain a certain amount of moisture, otherwise it would become brittle and flaky, and would fall to pieces when handled. Containing moisture as it does then, and being placed in a carrier of a projector which tends to heat up, it is only natural that the transparency will tend to sweat, and the little black spots we see are the small beads of condensing moisture being boiled out of the slide.

To overcome this last problem, the answer is fairly obvious, use a projector with an efficient cooling system, or a fairly low wattage, when no system of cooling is provided.

*Masking the Slide.* Having dealt with the question of mounting in a general sort of way, let us now touch on the business of masking.

Why do we mask slides? This is a good question, but it is very easily answered, we mask our slides so that they will be well presented on the screen, and will not be surrounded by white glaring, or untidy rough borders, a mask also tends to act as a frame, the same as the white border on a paper print, to keep the picture together.

There are quite a number of methods of masking slides, and as with slide mounts, some are good, and some are not. There are also a number of readymade

mounts which do not require separate masks, as the mount itself acts as a mask.

The masks available are many and varied, but those which I favour, are made of a fairly thick white paper which is silvered on one side, and coated with a sort of rubber cement on the other, these are folded around the slide, and pressed together with the adhesive holding the transparency, and keeping the mask itself, from opening out. I mentioned that these masks are silvered on one side, when folded the two outer surfaces are now silver, so that it does not matter which way around the slide is placed in the projector, as the silver reflects a lot of the heat from the projector, and this also helps to keep the slide cooler.

Another very good form of slide mount, which has special masks of its own, are the Procolour mounts, made by Leitz; these have small metal foil masks which are placed on each side of the transparency to be mounted.

A further reason why we mount our slides is that there is often some part of the picture which we find unnecessary, and which we desire to remove. This can often be carefully masked out by using the special black adhesive tape sold for the binding of slides. A slide often looks well when masked to have a long low "Cinema-scope" format, or otherwise takes the form of a Chinese Vertical, which is tall and narrow; of course a bit of discretion is needed when doing this, otherwise it can become ludicrous.

When it is desired to mask a slide to exclude some unwanted or extraneous matter, do not mask it so that the final scene or picture is in some strange part of the format, or frame, such as in one of the corners, or right at the top or bottom of the slide, arrange it that the area required is once more in the centre of the slide, even if it necessitates cutting the actual transparency.

To finish off this bit about mounting and masking, it may help if I give a few notes about the way in which I mount my slides. Unfortunately the method I use is not the most simple, although I think it is probably the most economical.

Briefly, it is as follows. The selected slide transparency is enclosed in a silvered paper mask as described above, with masking if required. If I have used the paper masking tape which I mentioned earlier, I place the masked transparency on one side, to allow it to dry out completely. While it is drying, I prepare two sheets of the special glass sold for the purpose, by polishing them with a chamois, when the masked part is dry it is placed between the glasses and the whole is bound round with the same binding tape used for the masking.

When I have slides which are to be distinctive, such as title slides, I usually bind them with a tape of a different colour or type.

*Spotting and Titling.* The question of spotting and titling a slide does not usually get the attention which I think it should, with the consequence that we all too

often see slides being projected upside down, or hear the operator say, "I am afraid I've forgotten where I took this picture." This is a great pity, because all that is needed to overcome this sort of thing is a little time taken to spot and title the slides.

Spotting is done with the intention of enabling the projectionist to ascertain which way up, and around, a slide is to be placed in the slide carrier, and all that is needed is a small spot of paint or a bit of paper stuck on, at the bottom left-hand corner of the slide as it is viewed. When it is to be projected, the operator takes it in his right hand, and standing facing the screen, he holds the slide with spot in the top right hand corner, toward himself. If he places it in the projector in this position, it will be correct.

It is very simple to prepare such spots, if the slides are in light or silver masks and binding, the spots should be dark, and vice versa. A fairly cheap type of spot would be to take a strip of adhesive paper of the appropriate colour, and punch out a number of spots with an ordinary stationer's punch. A second manner is to lay the slides to be spotted out on a large tray, and then place a single drop of paint on the correct place. This will dry and form a small dome, which can be felt in the dark, and thus easily located, and the slide thus correctly projected. Spots can also be purchased at a very low price.

Titling is, of course, even more important than spotting, as it is so easy to forget where a certain slide was taken, or even why it was ever taken. There are a number of methods of titling slides which are fairly successful, and I will describe a few of the more common ones.

Firstly, there is the very simple method of writing on the paper mask itself prior to sealing in glass; it is, of course, possible to type the title on the paper mask even before placing the transparency in it.

It is possible to purchase small self adhesive labels upon which to write or type the necessary title; it is a good idea if these are to be used, to place them on the paper mask under the glass, otherwise they are liable to come off if handled a great deal.

The method which I use to title my slides, is to write with white ink on the black binding of the slide, or with black ink when using white binding tape. I find this is simple to read in the semi dark of a slide show.

An important thing to remember when titling lantern slides, with the idea of using them for projection, is to write them upside down along the bottom of the slide; the operator will then be able to read the title as he places the slide in the projector carrier.

One final point on the spotting of slides, in a series or set of slides it is a good idea to number them in the correct sequence, so that the show will go smoothly as the operator will be able to check before starting that the slides are in the correct order, another method of ensuring that the slides are in the proper position is to

draw a diagonal line from corner to corner of a set of slides, that is to say when the slides are held together the line is drawn from the first to the last along the top, if a slide is out of place, the line will be broken.

*Title Slides.* Title slides are distinct from slide titles. Slide titles, as have already been discussed, are to enable the identification of a particular slide. Title slides on the other hand are made to be used in a series of slides, as an introduction, or to explain a point, or to provide a link in a travel talk, etc. We also have the descriptive slides used in a talk or slide show on technical subjects. There are many ways of producing title or explanatory title slides.

The first I will call "straight titles" because there is no great deal of imagination required in their production. All that is needed is a standard set of ordinary ciné titling letters and board. This is set up with the title required, and photographed, and providing the exposure is correct, and there has been no error of paralax, the result will be a neat and good title. If on the other hand it is desired to have a bit of variety in the title, and colour film is being used, changes may be made by varying the colour of the lamps or by placing colour filters on the lens of the camera.

A further type of straight title may be made, if the camera in use can be focussed near enough, is to type-write the required title and to copy this. This sort of title should be used only in the case of monochrome slides, as I do not think they ever look really good with colour sets, and I feel that even with monochrome sets they tend to look out of place, or as though they are temporary.

Then we come to the fancy or art titles. Fancy or art titles is the name I have given to those titles which are drawn or painted by some one who is a bit of an artist, and then photographed. It will be obvious that this is a method whereby the slide maker can really let his imagination run riot, and often a person who is not a photographer can be persuaded to draw or paint such "master copies." These titles are equally suited to both monochrome and colour slide shows. It is also a simple matter with this type of title, to suit the title to the theme or mood of the slides in the series. For example, a series of slides on old architecture could be very staid and sombre, whereas a child's first birthday party record could be introduced with a gay and colourful slide.

Humour can also be introduced, but be careful that it is the sort which does not offend.

In regard to monochrome slides, it is possible to make the master drawing in black on white, and then photograph it on a very contrasty film; this will give a white image on a black ground, which can in itself be the title slide.

*Multiple Titles.* This is another way of making titles which can be used with equal success in the production of either monochrome or colour slides. It consists

of first having a picture slide, which is in either fairly high key, or has a large area of a light tone, such as the sky in a landscape scene, etc.

Then using a standard titling set, as used in cine work, and having white letters and a black board, the desired title is laid out, so as to fill the same area as the light tone of the original slide, this is then photographed on fine grain positive film and processed for contrast so as to give it a black image on a transparent base.

This title is then bound together with the picture slide, so that the title falls in the clear area of the picture, when such a slide is projected, the title will appear to be suspended in the picture. Another small trick in this respect is to place another piece of clear celluloid between the title and the picture, so that when the projector is focussed on the title, the background picture will be slightly fuzzy, and the effect is quite effective.

By the process just described, it is possible to introduce both mood and effect into the titles of a series, without breaking into the theme or idea of the slides, and the slides will be really suited to the general scheme.

Another method of producing multiple titles is to place the Cine title set letters on glass or clear plastic, which is then set up over a picture, or if the letters are attached firmly, the glass or plastic may be held up, and a scene photographed through the plastic and so register both the letters and the scene. The only drawback being the immense depth of field required to get both letters and scene into sharp focus.

It is important when making titles by this method, to see that the letters are against a background of a contrasting tone, e.g., if white letters are being used, the background will have to be dark, and vice versa.

*Titles on location.* This means that it is possible while on a trip or hike, to make slides which can serve as titles and often these are very effective, as the theme of the series is not broken. Some of the most easily obtainable titles, especially for a series on a trip or holiday, might simply be pictures of signposts, road sign posts, station names, etc. A title may be traced in the sand while spending a day at the beach. The possibilities for the production of slides by this means are endless.

A final method of producing title slides which I am going to mention is by Table Top, the scope for a person with imagination is unlimited when the world of table top combined with some of the methods already mentioned is considered, multiple titles can take on a new and untold meaning with the use of table top principles.

**The Storage of Slides.** Now that we have come this far with the production of slides, it would be rather silly if we did not consider the problem of storage. This question can be dealt with in two parts, the first with regard to those slides which amount to a large general collection, and second with slides of specific subjects or sets.

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*Large Collections.* In a large collection of general slides, the slides are best kept in one of the proper filing or storage boxes, these are in most cases fairly moisture and dust proof, and are obtainable in any photographic dealer's shop at reasonable prices, and in various makes and styles.

A worthwhile tip to those people living in areas of the country where the humidity level is rather high, is to keep in with the slides, a small cloth bag containing some type of hygroscopic substance, such as silica gel. This will help to keep the slides dry. The only thing to remember is that this chemical absorbs moisture rather quickly, and will have to be placed in an oven occasionally to dry it out; if this is not done, it will become useless.

If a large collection of slides is made up of a number of smaller sets, such as a mountaineer's collection may consist of records of a number of different climbs. It is an idea in this case, to use the method of the line drawn from corner to corner along the top of the individual slides of a particular set, as described under the heading of spotting and titling. Another aid to locating slide sets is to bind the first and last slides of a series with tape of a different colour to the remainder of the set, a special tape is sold for this purpose, and which has a division down the centre, one side being black, and the other white, if this is used it is best to use it with the white portion facing the front of the slide, as in this way the slide will be easily recognisable in the file. It is possible, if the binding has been carefully done, to write the title or some other information along the TOP of the slide.

*Small Groups or Sets.* Small sets of slides, pertaining to some special theme or subject, or the slides belonging to a very definite lecture are best kept in small boxes or files which are made to measure, and hold only the one set of slides. The obvious advantage of this system is that a lecturer does not have to sort out his slides from a large collection, and carry them to his lecture in his pockets. He has only to pick up a box of slides, which have already been sorted and arranged according to the requirements of the talk. If the principles of spotting, titling and the diagonal line have been used, it is but the work of a moment to check that they are in their proper order and sequence before the talk or lecture is started. This method of filing, etc., has a very decided advantage when the slides are to be used in conjunction with a pre-recorded commentary.

*Storage Conditions.* Slides should not be stored where they are going to be exposed to extreme changes in temperature, nor where they might get damp; the darkroom is seldom the ideal place to store slides. Further, slide files should not be placed in positions where they are likely to be knocked down, as if they are, it is possible that the slides themselves may suffer, and often the cause of slides being completely ruined, is that a file has been knocked over and slide cover glasses have shattered and torn the transparency within.

(To be continued.)

## DISPOSAL OF PICTURES of LATE G. L. HAWKINS

IN a recent letter from Loke Wan Tho of Singapore, he mentions that he has purchased about 160 of the late G. L. Hawkins' exhibition pictures—virtually the whole collection, and some of them will be retained by the Royal Photographic Society for a permanent collection, whilst the remainder will be housed in Singapore.

I was delighted to receive a batch of twelve of Mr. Hawkins' exhibition pictures in the post this week with the compliments of the executors of his estate. These pictures will become our permanent property in South Africa, to be used in whole or in part as a permanent collection at my discretion. It is not yet known in what form such a permanent exhibition will be housed, but they are unlikely to be available for distribution to the Clubs through the post owing to the possibility of damage. Any suggestions regarding such permanent exhibition would be welcomed.

This South African collection includes such gems as "Upland Ploughing," a bromaloid from seven negatives and the only original copy in existence, and "Design in Landscape," the picture by which he will probably best be remembered for it was used as his hallmark, and also some of the 24 × 20 inch prints which he brought to South Africa in 1956, "Bridge at Orchy," "Pampas Grass," and others.

Dr. A. D. Bensusan.

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### SECOND DURBAN COLOUR SLIDE SALON PICTORIAL AND NATURE

Organised by Durban Camera Club  
August, 1959

Open to all colour slide workers in Southern Africa.

Entries confined to 2 × 2 or 2½ × 2½ slides

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Entry forms and full particulars from :

Salon Secretary, P.O. Box 1594, Durban.

Entries close 25th July, 1959.

# PRINT CRITICISM

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

THE editor does his best but, poor chap, he's only human ! Trying to get prints for this feature from members of South African societies is too often like trying to get blood out of a stone. But this week he and I both had a very pleasant surprise by the receipt of a parcel of ten prints from two members of a society a long way from Cape Town. They were beautifully packed, properly mounted and titled, and except for one thing were of excellent quality. The exception was some after-work in the form of the insertion of high lights.



Part of the Castle at the Cape

by Jack Zive, A.R.P.S.

**Finchingfield, Essex,***By H. S. Craven.*

In several of the prints the author had quite correctly decided that the insertion or emphasis of certain high-light areas would be an improvement. The idea was excellent, but the execution was awful. These highlights were scratched in with a knife in such a crude way that they were easily visible from normal viewing-distance. Having spent a great deal of time in making a print, I am amazed that anyone should spoil the result for the sake of a few more minutes. Practice with one of the local reducers will show what wonderful results can be achieved. I myself prefer the iodine-cyanide reducer, but it is all a matter of experimenting and finding which one is best suited to one's own methods. Use a knife if necessary for spotting providing the result cannot be noticed, but certainly not for emphasising high-light areas.

PART OF THE CASTLE AT THE CAPE, by Mr. J. Zive, is a record shot of the type in which quality must be a *sine qua non*, and as usual Mr. Zive does not fail us. Here is excellent detail at both ends of the scale, and nowhere is any handwork of any sort visible. Only at the right-hand side can I quibble



over a slight falling off in quality. The wall of the main building has just lost all detail of texture—it is a blank white area instead of showing the beauty of sunshine on white-washed plaster. But it has only just lost it, and I am convinced that a little longer in the developer would have been sufficient. Everywhere else the print is full of detail and shows all that is necessary for a study of the architectural details in the plaster modelling, the joinery and ironwork. The feature is well placed in the picture space, and do please notice how true all the verticals have been kept. There is just sufficient foreground to form a satisfactory base to the print. It is an excellent piece of work.

FINCHINGFIELD, ESSEX, by Mr. Stanley Craven, is another delightful architectural record; this time a general view rather than the detail of a portion. It was taken, I imagine, on holiday as a record of a visit to a very charming English village. In photography of this kind one uses the "rules of composition" as far as possible, but ignores them whenever they cannot be adapted to the main purpose of the exposure. From this point of view the grouping of the buildings is delightfully done. The curved facade on the right leads round very well indeed and makes one wonder what there is round the corner, and the square grey building on the left forms an admirable foil. How nice

it would have been had the square church tower faced onto the road, and replaced the blank white gable, for this is the point to which all the main lines lead.

But it is in the lower part of the print that pictorial and record divide and go their own ways. From the standpoint of pictorial composition this part is quite shocking. The white railing and the brick wall around the edge cut right across the print and prevent the eye from entering easily the main part of the picture. The isolated swan is also bad pictorially, for the attention is divided between this and the buildings. If Mr. Craven's only interest had been that of pictorialism he would have put his camera away, or more likely he would never have taken it out in the first place. But his interest was in securing a reminder of this visit, and from this point of view the pond and the swan

are as much a part of the village scene as is the church itself. They must definitely be included, and the spot chosen is undoubtedly the best. The buildings are the main feature and, as has already been shewn, they are well grouped. The hard line of the rail and wall has in some measure been mitigated by the white posts and the vertical reflections, and the swan is well placed. Pictorial or record, the absence of sun is, of course, most unfortunate. A soft low sun from the left and slightly in front would have been ideal. It would have given a warm brilliance to the curved row of houses whilst leaving the two gable ends at the extreme right in shadow. Pictorially some such lighting would have been necessary, but from a record point of view the author probably felt that he might pass that way but once, and what a wonderful job he has made of the conditions

which existed. The quality of the original print is the best I have seen for some time.

I cannot be certain about the next print, *OUR TURN NEXT*, by Mr. J. V. Snell. It does not fall into a pictorial class for there is no composition or tonal arrangement, but I feel that a print with this title and this subject matter would be excellent as the opening one in an album of holiday photographs, and I propose commenting on it from that angle. The idea is good. I know just the feeling, and so do all of you who have planned a holiday overseas. But I do feel that there are a number of points which could have been improved. Firstly, the placing of the figures is such that they divide the picture space almost exactly into three equal parts, and any equal subdivision is something which must be avoided. The two figures should have been a little closer together and



**Our Turn Next**

*J. V. Snell*

**God Bless***D. Seaton*

slightly nearer one edge. In the present arrangement I would suggest that the man should have taken a short pace to the left, and his partner about two paces towards him. Their attitudes and clothing are both very good indeed for this subject.

A further improvement could have been made had the shot been taken when the ship was actually unberthing. If the couple were on the other quay with an obvious bustle in the background, it would have given more excitement—for after all "Our turn next" is exciting. The danger in such a re-arrangement would be that the principal figures might tend to lose their isolation; a feeling which is so well brought out at present. It is also a pity that there is no sun. Over-brilliant sunlight can often be a confounded nuisance, but some at least can be helpful, more especially in giving some differing tonal areas which are so lacking here.

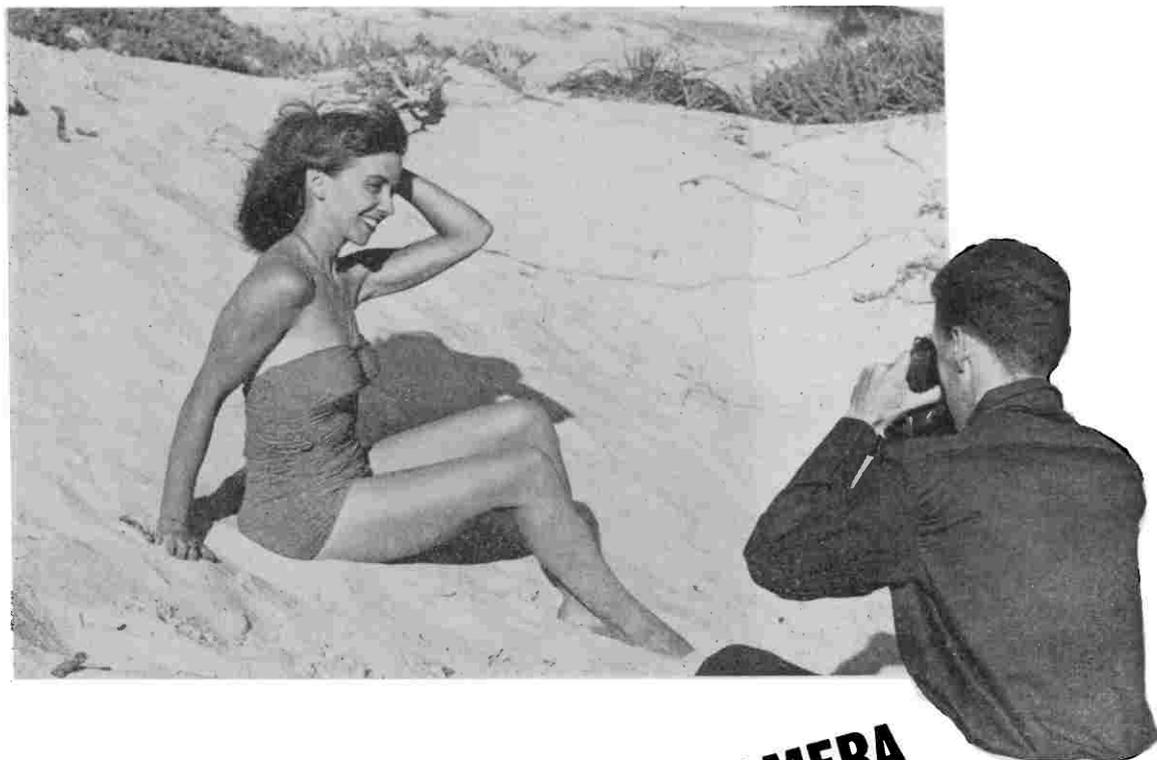
**GOD BLESS**, by Mr. D. Seaton,



is, of course, frankly pictorial, and it is a print of excellent quality. The placing of the figure in the picture space is very well done, and I am especially pleased with the dark tones at the bottom. They give a good foundation to the print, and prevent any possibility of the eye straying, a risk which has also been well guarded against at the top and both sides. The dramatic lighting is good and has not, I think, been overdone although a little more light on the shadowed part of the hands would have been an improvement. At the moment they form rather a squarish black mass which is far from beautiful.

The candle is in one respect a little anomalous for it is obvious

that it could not be the main source of illumination, and yet the candle is still associated with bedtime although very few children today would think so. (What spooky shadows it used to throw on the wall!) Here it forms one corner of the base of the very good triangular composition. The grid shadow design on the wall is good, and I do not think we need concern ourselves with its origin nor why it is not cast at all on the figure. I think I would like to see the wall on the right (behind the head) toned down somewhat. It is rather assertive, especially with its hard boundaries. The posing of the child is good, and the author is to be congratulated on a well considered piece of work.



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**DIE LANDSTEM**

# UNION'S GOLDEN JUBILEE PHOTOGRAPHIC EXHIBITION

## 'Life of Our Nation. Ons Volk, Ons Land'

### Administration.

During 1958, the Government decided to incorporate an impressive photographic exhibition depicting the Peoples of South Africa, as part of the official celebrations for the Union Golden Jubilee of 1960.

Dr. A. D. Bensusan was requested to proceed with arrangements for such an exhibition, with Dr. and Mrs. J. Sergay responsible for the Ciné aspect. A Committee was then established, and the whole exhibition brought under the sponsorship of P.S.S.A. :

*Chairman and Organiser of the Photographic Exhibition :*  
Dr. A. D. Bensusan, F.R.P.S., F.P.S.A., A.P.S.(S.A.).

*Organisers of Cinematographic programme :*

Dr. and Mrs. J. Sergay, A.R.P.S.

*Secretary :*

A. Rosewitz, P.O. Box 2007, Johannesburg.

*Treasurer :*

D. Abramson, B.Com., C.A.(S.A.).

*Technical Assistance :*

J. E. G. Maddox, F.R.P.S., A.P.S.(S.A.).

*Two Bloemfontein Representatives :*

G. M. Cousins and C. Krogscheepers.

### Finance.

Certain funds have been made available by the Union Government to assist with the collection and preparation of the exhibition for its display in Bloemfontein. Other private sponsors are being sought to cover additional aspects and the display of this exhibition in other centres.

All members of the Committee are giving their services entirely voluntarily. A Public admission fee will be

charged at all centres where the exhibition is displayed, and the revenue accruing therefrom will be set aside for the establishment of a Photographic Foundation in South Africa, for the furtherance of Amateur and

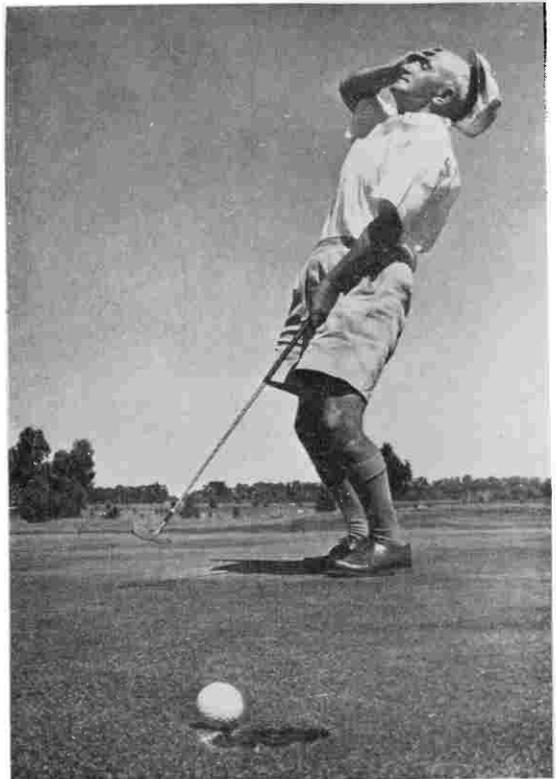


Photo : Friend Newspapers

**Professional Photography and Cinematography.** This will be a contribution in permanent form to the Union's Festival and a reminder to the Nation of the importance of "Photography" in our lives.

#### Première

This will be held in Bloemfontein during the second and third week of May, 1960, and will coincide with the 7th Photographic Congress of Southern Africa. It is anticipated that a member of the Union Cabinet will open the exhibition.

Owing to the official nature of the exhibition, it is being offered for display to Municipalities within the Union during 1960, and thereafter additional arrangements are being considered. Bookings have already been received and a detailed itinerary will be published at a later date.

#### Selection.

A nation-wide selection of entries will be organised by S. Africa's popular fortnightly magazine *Personality* with handsome prizes. Although details will only be announced in *Personality* on August 13th, 1959, all pictures submitted by *individual photographers* will be



**Photo : Chamber of Mines**



**Photo : H. Pretorius,  
(S.A.R. and H.)**

eligible when it is launched. The closing date for entries will be 30th November, 1959, and the results will be announced before the Union Festival celebrations of 1960.

In the first instance, prints of 8 × 6 inches or 10 × 8 should be submitted for preliminary selection, but larger pictures or even negatives will be required at a later stage of those selected for display.

#### Entries.

Any number of pictures may be submitted by Amateur or Professional photographers, as well as groups, organisations or business concerns, provided authorisation is granted for use in this exhibition and that they adhere to the theme, and are neither advertising nor stunt photographs. They should be submitted to P.O. Box 2007, Johannesburg, and return postage should be included if they are to be returned later.

#### The Exhibition.

There will be two Sections :

- (a) **Hall** of up to 250 photographs of all sizes not exceeding 8 × 4 feet, mounted on board. These will have suitable captions in both languages, and will be artistically displayed and illuminated.

(b) **An Adjacent Auditorium**, in which a Ciné programme will be projected continuously, in order that the public may view the films after having seen the photographs.

The theme of the exhibition is to depict various phases of our national life incorporating both the individual's and the nation's achievements and disasters, as well as the grandeur of our countryside.

**FROM THE CRADLE TO THE GRAVE.**

**PEOPLE AT WORK AND AT PLAY.**

(Entertainment and Sport.)

**IN HAPPINESS AND IN SORROW.**

**IN HEALTH AND IN SICKNESS.**

**POVERTY AND PLENTY.**

**PRAYERS AND ASPIRATIONS.**

**PROGRESS IN RESEARCH.**

(Science and Industry.)

**EDUCATION AND LEARNING.**

**TRANSPORT AND DWELLINGS.**

**CITY AND FARM LIFE.**

**BUILDINGS, SCENERY, FLORA and FAUNA.**

(Only when incorporating human interest.)

**THE ELEMENTS—INLAND AND COAST.**

**THE RAVAGES OF NATURE.**

(Locusts, erosion, tornado's, etc.)

**CLIMATE AND SEASONS.**

Family pictures, portraits, group photographs and other obviously posed studies will NOT be displayed,

nor will advertising and stunt photographs, nor any with controversial subject matter (e.g., nudes).

#### **Photographic Book.**

Arrangements are being made with a leading Publishing house for the production of a de luxe book of the photographs.

#### **Cinematography.**

A competition is being arranged for Cine films in accordance with the exhibition theme. This is open to all Cinematographers in both 8 and 16 mm. and entries close on 31st March, 1960. Contributors are advised to make an early start with films specially prepared for this competition. Full details, list of awards and entry forms are available from P.O. Box 1038, Bloemfontein.

#### **Itinerary.**

Tentative arrangements have been made as follows :  
 Première in Bloemfontein—18th to 25th May, 1960.  
 Johannesburg—6th to 18th June.  
 Durban (in conjunction with Natal University Golden Jubilee)—1st to 9th July.  
 Port Elizabeth (in conjunction with Civic Centenary)—14th July.  
 East London—latter part July.  
 Cape Town—early August.  
 Kimberley—latter part August.  
 Johannesburg—back by September.

Arrangements have not yet been made for Rhodesias and Overseas Tour.



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A wide range of chemicals (including hydroquinone and 'Planetol' brand *p*-methylaminophenol sulphate) for use in the above processes is also available. These, and the colour developing agents themselves, can be supplied in quantities to suit every class of consumer.



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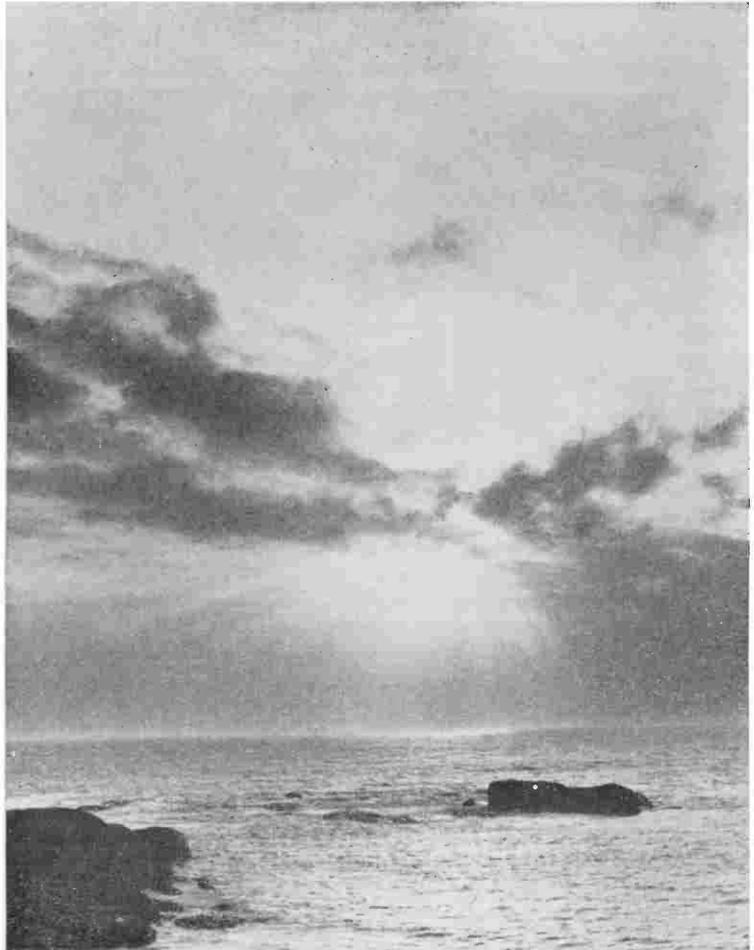
# Tranquillity

*Dedicated to Mr. J. R. Hagens*

(Nature in all its magnificence frequently turns one's mind to poetic feelings but J.R.H. seems to be having more than his fair share!—Ed.)

*The gates of Heaven are opening  
To let God's light come through,  
To bathe the world in a golden glow—  
Inspiring hope anew.  
The fingers of light caress the waves  
And calm a troubled sea :  
The wild winds hide in rocky coves  
And sunbeams laugh with glee.  
The clouds are tinged with apricot  
And pink and orange glow,  
And pierced between with golden  
shafts  
Like angels in a row.  
The seagulls wheeling in their course  
Are drenched in golden light,  
And hover high towards the sun—  
Arrested in their flight.  
The peaceful world that is above—  
Reflected in the sea  
And caught in one brief moment's  
time  
In God's tranquillity.*

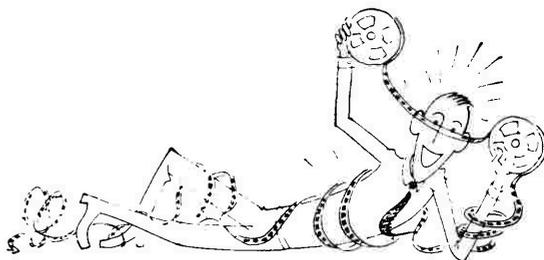
—Brenda Aronowitz.



Tranquillity

*J. R. Hagens*

**IF YOU'RE HAPPY NOW**

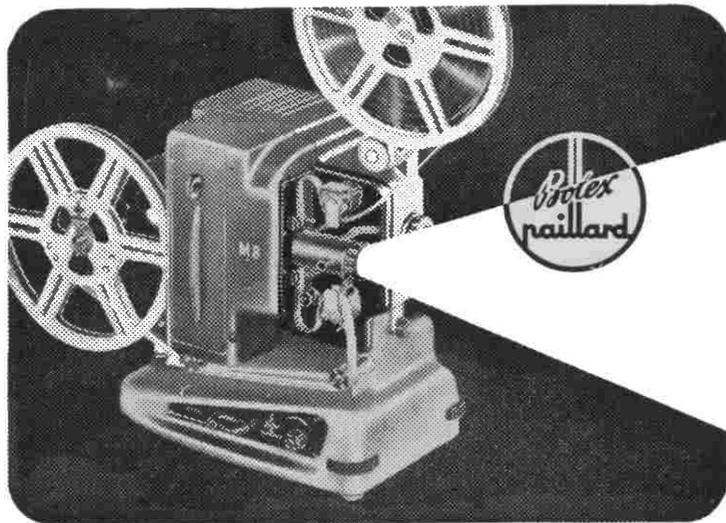


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with greater clarity!*

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## The Chairman Removes The Lens Cap

By C. M. KNOWLES

**T**HERE is an old adage about time moving quickly : it does just that, and in its progress a lot of things happen. Within the last month or two a considerable amount of work has been going on and announcements have already been made about Congress and Film Festivals. In this year we shall have a Film Festival in Vereeniging although it is likely to be an "invitation" Festival at which selected films will be screened to Congress participants. In 1960 there will be a major Congress and Film Festival in May, in Bloemfontein, to form part of the celebrations in connection with the Union Festival. As it is difficult for members to produce polished films for competition within the short period between October, 1959, and May, 1960, it may be necessary to keep our Vereeniging Festival on similar lines to that held at Victoria Falls in 1957.

Meanwhile, once more the fame of our members has spread and we offer our heartiest congratulations to Dr. and Mrs. Sergay for their most merited success in winning an "Oscar" in the A.C.W. Ten Best in England. The film was the one that carried our 1958 Assegai Trophy and those who have seen this brilliant film will agree wholeheartedly in the announcement from the A.C.W.

### Overseas Connections

As you know, we are affiliated with the Union Internationale Du Cinema D'Amateurs, more commonly known as UNICA. An annual Film Festival is open to member countries each year and we are advised that in 1959 the Festival will be held in Helsinki. UNICA has also informed us that it is pleased to announce that it has become a member of UNESCO, the cultural organisation of United Nations.

We receive a number of notices and also entry forms in connection with overseas film competitions, but unfortunately so many cine organisations conducting competitions open to overseas workers continue to send their notifications by surface mail, these arriving with no time to return entry forms. In these cases we write and advise the organisations accordingly. Even if sent airmail it is possible that the forms would not arrive in time to make announcements in *Camera News*, and it is possible that many of our members might like to enter. I suggest then that those who are interested in entering overseas film salons send their names and addresses to M.P.D. Committee and we shall keep a register and post entry forms direct to you. These salons are mainly Continental but notices come also from South America and Australia.

### Local Salons

Once again talking about time going quickly, there are also a number of very well organised local film salons, some open also to overseas films, and often these are upon us before we realise it. M.P.D. would like to have a list of club competitions open to local and also those open to overseas workers, so that we can publish this for your convenience. I think it is a very grave mistake that some workers look upon competitions as "Pot Hunting"—I feel that great value is achieved in screening films in various centres as it is largely by seeing what others do that we can improve our standard.

### The Film

We are reminded so frequently about the limited facilities available to amateurs as compared with professional studios that I often feel that this becomes a

major complex with us. Sure, seldom does the amateur have access to a film laboratory and frequently the financial side curtails the efforts of workers who may otherwise have the patience and craftsmanship to produce something outstanding. Often, then, we are restricted to the documentary type of film and usually the story or playlet type is kept for group work, although not always. As I have mentioned before, the group effort broadens the knowledge and facilities available and hence usually ends up in a better film. In all this, one must realise that one of the most difficult professions in the world is that of the comedian, and it follows that in film making straight slap-stick comedy is also difficult—not in film technique so much as in story and acting. There is a difference between a film that is touching and amusing and an outright “funny.” One of the big troubles that we have is to get actors for the “funny” and so, as an extra load to the oft repeated limited facilities, we have somewhat limited facilities in obtaining actors. In spite of this, I have seen many amateur films starring excellent actors in serious and comedy roles, but in general the funny is a film that seldom wins an award—mainly because it is probably the most difficult type of film to produce. Because it is difficult to be a real comedian all the more emphasis is laid upon the story and hence the comedy films that come in with awards are usually the well scripted ones that somehow

have been based on a really amusing story in overall. The success of a film ends up with the general impact and while technique, perfectly done, can overcome almost altogether a weak story, an amateurish comedy falls flat, mainly because it is asking an amateur a bit too much to be both an excellent actor and an excellent comedian.

#### Contact Directory

In a write-up on M.P.D. by our President, mention is made of the service of a contact directory which your M.P.D. Committee organised for the benefit of members visiting other centres. This has proved a popular innovation as it helped cine workers to locate the nearest club and often hobbyists coincided their visits to other towns to suit the meeting date of the club. A directory must be kept up-to-date to retain its value, and so we shall appreciate it if clubs will send us a note if any changes have been made in meeting dates and places or contact men. One of the advantages of a national organisation is that of bringing people together, so if you are visiting why not call at the cine club and make yourself known?

#### Tape Library

Both our Film Library and our Tape Library have had innumerable requests for the services that these libraries offer. In the case of the tape library it is the Durban cine clubs that have made all the tape recordings and all credit to them for that. There must be lots of short cine topics that can be recorded conveniently and, believe me, other clubs are only too happy to hear these. Like the film, they form a most useful addition to an evening's programme—something that is a bit different—so how about a few tape recordings? It is not a difficult job and additions to the tape library will be a real help.

#### Honours and Awards

I hear that the central Honours and Awards Committee has received applications from cine workers for adjudication for the award of Associateship in P.S.S.A. To become an Associate of the P.S.S.A. it is necessary to produce at least two films that are of an exceptionally high standard, preferably different types, and in addition the applicant must have a good general connection with cine work. At the time of writing this the adjudication is still in progress, and it will not be until shortly before Congress that we hear who the fortunate ones will be. It is a coveted award and something well worth striving after. With the abundance of expert workers in the Union we should in time have quite a number of Associates, but, meanwhile, the award is an individual goal. You have only yourself to compete with, your own standard to lift and a prize worth having. It is a year before the next batch can be considered but time moves on and you should get right into the job now.

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Your films, whether single or double perforated, can now be Striped in Pretoria by the most up-to-date method widely used overseas.

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A.C.C. ROSEBOWL COMPETITION

**T**HE A.C.C. appeals to the Secretaries of all other Cine Clubs in Southern Africa to draw the attention of their members to the A.C.C. Rosebowl Competition, entries for which close on 31st May, 1959. The Competition is open to any amateur Cinematographer who has won an award in a Competition recognised by the A.C.C. It should be noted that the film submitted need not necessarily have won an award, but the producer must have done so. Entry forms and copies of the rules are obtainable from the Secretary, A.C.C., Box 11180, Johannesburg.

The A.C.C. have now returned "home" after an absence of some four months. Their Club rooms in the A.T.K.V. building have been completely renovated and redesigned. What with the Bamboo motif the hall has quite an oriental atmosphere. It has been decided that to be in harmony with the new surroundings, the Honourable President Arland Usher will in future conduct the meetings in his best Kimono, while the Hon. Org. Sec. will strip to the waist and bash the big brass gong to keep Hon. Members on toes.

For more years than one cares to remember a friendly reciprocity has existed between the Pretoria Cine and Camera Club and the A.C.C. At the respective A.G.M.'s the one Club provides the programmes for the other. This year as the A.C.C. expected an all night sitting on their new constitution, the Pretoria Boys deferred their visit to the April meeting. They provided a programme that was well worth waiting for. The A.C.C. return the compliment on the 29th June, when they will visit Pretoria for the "return match."

## How to obtain Longer Life from your Projector Lamp

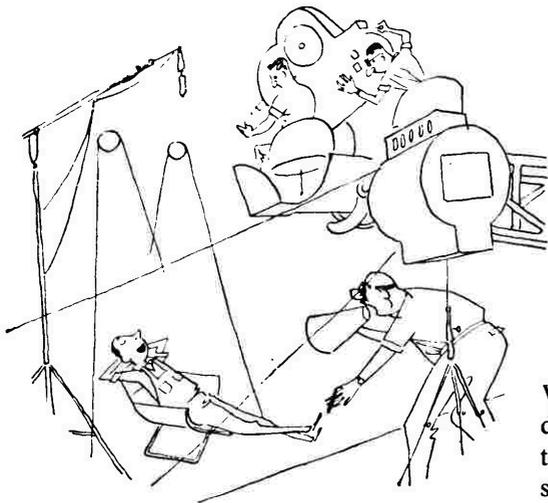
### FITTING A NEW LAMP

1. Use only the size and type of lamp recommended by the manufacturer of the equipment.
2. Ensure that the lamp is operated at the voltage indicated on the lamp.
3. If the lamp is cooled by a fan, make sure the fan is working properly.
4. When the lamp is alight do not knock the equipment or permit it to vibrate.
5. Be sure the current is off when the lamp is inserted in the lamp-holder.
6. If the lamp is not of the pefocus type, follow carefully the instructions furnished with the equipment before inserting the lamp. When focused, the filament must be correctly located and exactly centred on the optical axis.

### OPERATING PRECAUTIONS

1. The lamp should burn only in the recommended position, otherwise premature discoloration of the glass and failure may result.
2. A continuous supply of air flowing past the lamp is essential and there should be no undue obstruction to the flow, whether forced or convection cooling is used.
3. If a fan-motor is incorporated in the apparatus special care must be taken not to overheat the lamp by allowing the motor to run slowly.
4. The projector should not run unless all its mechanism is in smooth running, correct working order.
5. When the lamp is alight, particular care should be taken to ensure that the projector is not moved more than is necessary to align or centre the picture.
6. Surge protectors, which are obtainable from all good photographic dealers at very small cost, should be fitted to prevent voltage surges causing undue shortening of the life of the lamp.
7. Do not move or pack your projector after the show, until the lamp has cooled.

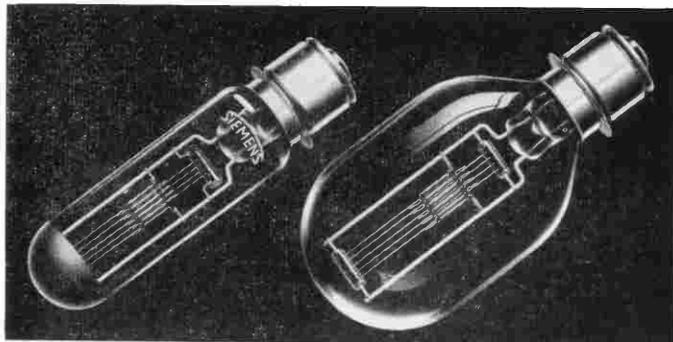
**We thank Messrs. Siemens-Ediswan for this information.**



## We've been well screened

We have no yearnings for a starring role. We don't even want a 'bit part'. We're quite content to go on making the picture—so far as the final screen image is concerned. There's scarcely a projector anywhere which won't give a better, brighter, more sharply illuminated picture if it's fitted with Siemens lamps. And there's scarcely a projectionist either who won't be a lot happier, because a change to Siemens inevitably means a sharp reduction in lamp troubles of every kind. You'll find a lot more information about the Siemens range in the Projector Lamps Catalogue—yours for the asking.

Mains voltage Biplane projector lamps shown here, are the result of intensive research at Siemens' Preston Laboratories. This development enables equipment incorporating these lamps to be connected direct to the 200/250 Volts mains without the introduction of a transformer, thus effecting a considerable saving in both cost and weight of projector apparatus.



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P.O. Box 3139.	Phone 5-3053.	Cape Town

## Photographic Society of Southern Africa Limited

**THE FOLLOWING TAPE RECORDED LECTURES ARE AVAILABLE TO ORGANISATIONAL MEMBERS. APPLICATIONS SHOULD BE MADE TO :**

**MR. LIONEL BEVIS  
P.O. BOX 1594  
DURBAN**

1. **PICTORIAL PHOTOGRAPHY** by Bertram Sinkinson, F.R.P.S., F.I.B.P., 30 (M) slides. 1 hour. Fee : 7/6 (temporarily withdrawn owing to breakage of several slides).
2. **ELEMENTARY FAULTS IN COLOUR PHOTOGRAPHY** by Dr. A. D. Bensusan, F.R.P.S., F.P.S.A. 29 (C) slides. 16 mins. Fee : 5/-.
3. **COLOURFUL CALIFORNIA (travelogue).** Kodachrome transparencies by Fred Hankins of Taft, Calif. 60 (C) slides. Fee : 7/6.
4. **COMMENTARY ON PRETORIA PHOTOGRAPHIC SOCIETY'S COLLECTION OF PRINTS AWARDED THE A.P. OVERSEAS PLAQUE IN 1955** by Drs. A. D. Bensusan, J. K. du Toit and B. Danzig. 23 (M) slides. 30 mins. Fee : 7/6.
5. **PHOTOGRAPHING OLD CAPE DUTCH HOMESTEADS** by Eric Vertue, A.R.P.S. 27 (M) slides. 30 mins. Fee : 7/6.
6. **PICTURES (pictorial) BY AN OFFICIAL WAR PHOTOGRAPHER IN NORTH AFRICA** by E. K. (Ted) Jones. 15 (M) slides. 15 mins. Fee : 5/-.
7. **LET'S DO A TRAVEL TALK** by Nat Cowan, A.R.P.S., A.P.S.A. 62 (C) slides. 35 mins. Fee : 7/6.
8. **ELEMENTARY COMPOSITION** by Dr. A. D. Bensusan, F.R.P.S., F.P.S.A. 32 (M) slides. 22 mins. Fee : 7/6.
9. **ESSENTIALS TO PROPER PROJECTION** by Members of the Durban Amateur Cine Club. 12 mins. (Not illustrated.) Fee : 5/-.
10. **HOW TO GIVE A COMMENTARY** by Members of the Durban Amateur Cine Club. 10-15 mins. (Not illustrated.) Fee : 5/-.
11. **ON LENSES AND SUPPLEMENTARY LENSES** by Members of the Durban Amateur Cine Club. 10-15 mins. (Not illustrated.) Fee : 5/-.
12. **TITLING** by Members of the Durban Amateur Cine Club. 10-15 mins. (Not illustrated.) Fee : 5/-.
13. **COMPOSITION FROM THE CINE ANGLE** by Ernest Thorp of the Durban Amateur Cine Club. 10-15 mins. (Not illustrated.) Fee : 5/-.
14. **REFLECTED LIGHT EXPOSURE METER** by Members of the Durban Amateur Cine Club. 10-15 mins. (Not illustrated.) Fee : 5/-.
20. **MAKING EXHIBITION PRINTS** by Dr. S. D. Jouhar, F.R.P.S. 48 (M) slides. 1 hour. Fee : 7/6.
21. **THE ART OF PEDRO OTERO** by Ray Meiss, F.P.S.A. 46 (M) slides. 1 hour. Fee : 7/6.
22. **PICTORIAL ARRANGEMENT** by John Bardsley, A.R.P.S. 86 (M) slides. 1 hour. Fee : 7/6. (Kindly lent by the Royal Photographic Society, London.)
23. **QUEST FOR BEAUTY** by Stuart Black, F.I.B.P., F.P.S.A. 73 (M) slides. 1 hour. Fee : 7/6. (Kindly lent by the Royal Photographic Society, London.)
24. **THATCH REFLECTION PHENOMENON** by Dr. A. D. Bensusan, F.R.P.S., F.P.S.A., A.P.S.(S.A.). 12 (M) slides. 14 mins. Fee : 5/-.

Slides : (M)-Monochrome; (C)-Colour.

*Would YOU like a P.S.S.A. Tie?*

*To all members who introduce, within twelve months from NOW, four new members, Mr. Rosewitz will post a P.S.S.A. tie and when, in the same period, ten members have been introduced a P.S.S.A. scarf will follow !*

*Do it now.*

**MEMBERSHIP APPLICATION FORM**

(Please send with subscription to P.O. Box 2007, Johannesburg.)

I wish to apply for ORDINARY Membership of the PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA and enclose the sum of £1 11s. 6d. (plus exchange on country cheques).

I agree to abide by the Memorandum and Articles of Association and Regulations and Bye-Laws of the Society.

Full Name.....

Qualifications/Degrees/Honours.....

Address .....

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Occupation .....

Race .....

Membership of other Photographic organisations.....

.....

Interested in Still/Cine/Colour/Technical.

Signature of Applicant.....

Date .....

Name of Member proposing.....

## ROUND THE CLUBS

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### ALBANY PHOTOGRAPHIC SOCIETY

ONE of the most important meetings of the Society was held on Tuesday, April 7th, in the Landdrost Cottage, Grahamstown, when Mr. and Mrs. Bruce Mann, of Port Elizabeth, paid their annual visit on the occasion of the Helen Mann Trophy for portraiture.

Mr. Mann commented on each individual entry for this competition and judged a print by Dal Wallace as the winning print.

Continuing, Mr. Mann gave a most interesting talk on "Aspects of Modern Portraiture," displaying 20 beautiful colour photographs. By means of a red, blue and yellow light, he demonstrated how important lighting is and how deceiving it can be.

With the assistance of a model, Mr. Mann demonstrated the basic principles of make-up, stressing, once again, the importance of lighting.

Dr. R. L. Sykes, Chairman, thanked Mr. and Mrs. Mann and their helpers for the enormous amount of trouble they had gone to in the preparation of this demonstration and the long journey from Port Elizabeth, this being the eighth successive year such visits had been made to Grahamstown for the Helen Mann Trophy.

Members of the Society did well at the Bathurst Agricultural Show, Photographic Section, taking all the awards with a fine display of prints.

*Jack Moffitt.*

### THE CAMERA PICTORIALISTS OF JOHANNESBURG

AN exhibition with a new slant is being organised by the Pictorialists at the end of July—An International Salon of Contemporary Photographs, and already prints are pouring in from many Overseas countries in a bumper entry.

This exhibition will be devoted to modern techniques and artistic outlook. Although many of the Pictorialists are not producing this kind of work, they feel that it is time the public of South Africa were presented with an

exhibition of photographic "modernism." A star studded panel of expert selectors in various fields of photographic and fine arts comprises the panel!—Denis Arden, Dr. Kin Bensusan, Mrs. Tessa Feldman, Gordon Maddox and Alec Gordon.

We extend our heartiest congratulations to Betty and Denis Arden on the birth of a son, and hope that they may find time to continue as the Contemporary Salon Secretaries. We also congratulate Sid Levy on his many Overseas acceptances in colour slides, and Kin Bensusan on his recent acceptance at the S.A. Salon—Cine section. He must be one of the few in the world who are concurrently exhibiting Monochrome, Colour and Cine in International Salons.

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## CAPE TOWN PHOTOGRAPHIC SOCIETY

### STILL SECTION

AT our first meeting in April the Print Competition was for "open" subjects. There was a fair number of entries and the following were the principal awards: Gold Star: J. Zive, A.R.P.S.; Silver Stars to Mrs. Caradoc Davies and E. J. Sanby; the judges were Eric Vertue, A.R.P.S., J. Zive, A.R.P.S., and I. W. Richards.

During the second part of the meeting our versatile Eric Vertue gave an excellent demonstration on the making and use of paper negatives. This fascinating process has of recent years fallen into disfavour. Is it that, like Bromoil, Carbro and other methods, it entails a little extra effort? It has great possibilities and the demonstration showed how simple it can be.

Our second meeting is usually devoted to slide competitions, but this month a successful innovation was tried. There was no competition and no arranged commentator but members were invited to hand in transparencies for screening only, no judging, no awards and the only comments from the floor. The large audience were in a somewhat jocular mood and some of the remarks were facetious (spoken in the dark), but on the whole some helpful advice was submitted to the entrants, and we look forward to another such event.

We also enjoyed a 12 picture one-man show by Mr. Otto Dose, A.R.P.S., one of our leading workers in colour prints.

Another pleasing item was a short illustrated history of the early years of the C.T.P.S. This was given by the indefatigable Eric who was at his best talking about the 1890 period!! By now Eric has collected sufficient material to give us a whole evening's sitting on this fascinating subject; this would prove of the greatest interest.

*J. R. H.*



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## EASTER SOCIAL WEEK-END AT MONTAGU

**Members hanging the prints for the  
Exhibition**

*Left to right—*

**Alan Johnson, Robert Page, Evan Vertue, Chesney James, Eric Vertue and Peggy Steveni busily hanging prints. Maureen Bateman and Daphne Grey supervising.**

*Photograph by Bill Kidd.*

# THE SIXTH PHOTOGRAPHIC CONGRESS OF SOUTH AFRICA

will be held in  
Vereeniging

**FRIDAY, SATURDAY and SUNDAY, 9th, 10th and 11th OCTOBER, 1959**

Instructive lectures and demonstrations for still, colour slides and cine enthusiasts have been arranged and in addition there will be an organised boat trip on the Vaal River.

*Other attractions :*

P.S.S.A. (M.P.D.) Film Festival of 1959, organised by the Vereeniging Photographic Society on behalf of M.P.D. It will be officially opened on Saturday evening, October 10th. The films will also be shown on Monday and Tuesday, 12th and 13th. Cine films to be shown are by invitation only.

## P.S.S.A. INTERNATIONAL SALON OF PHOTOGRAPHY and COLOUR SLIDES

Entry forms have been posted to all clubs and likely exhibitors, but if you have not received a copy, please write to the Salon Secretary, P.O. Box 311, Vereeniging. Entries close on the 18th September.

The Salon and Colour Slides will be exhibited in the Vereeniging Town Hall, 9th, 10th, 12th, 13th, 14th October.

## ANNUAL P.S.S.A. DINNER

This will take place on Sunday afternoon, 11th October, commencing at 1 o'clock

## ANNUAL GENERAL MEETING, P.S.S.A.

11 a.m., Saturday, 10th October

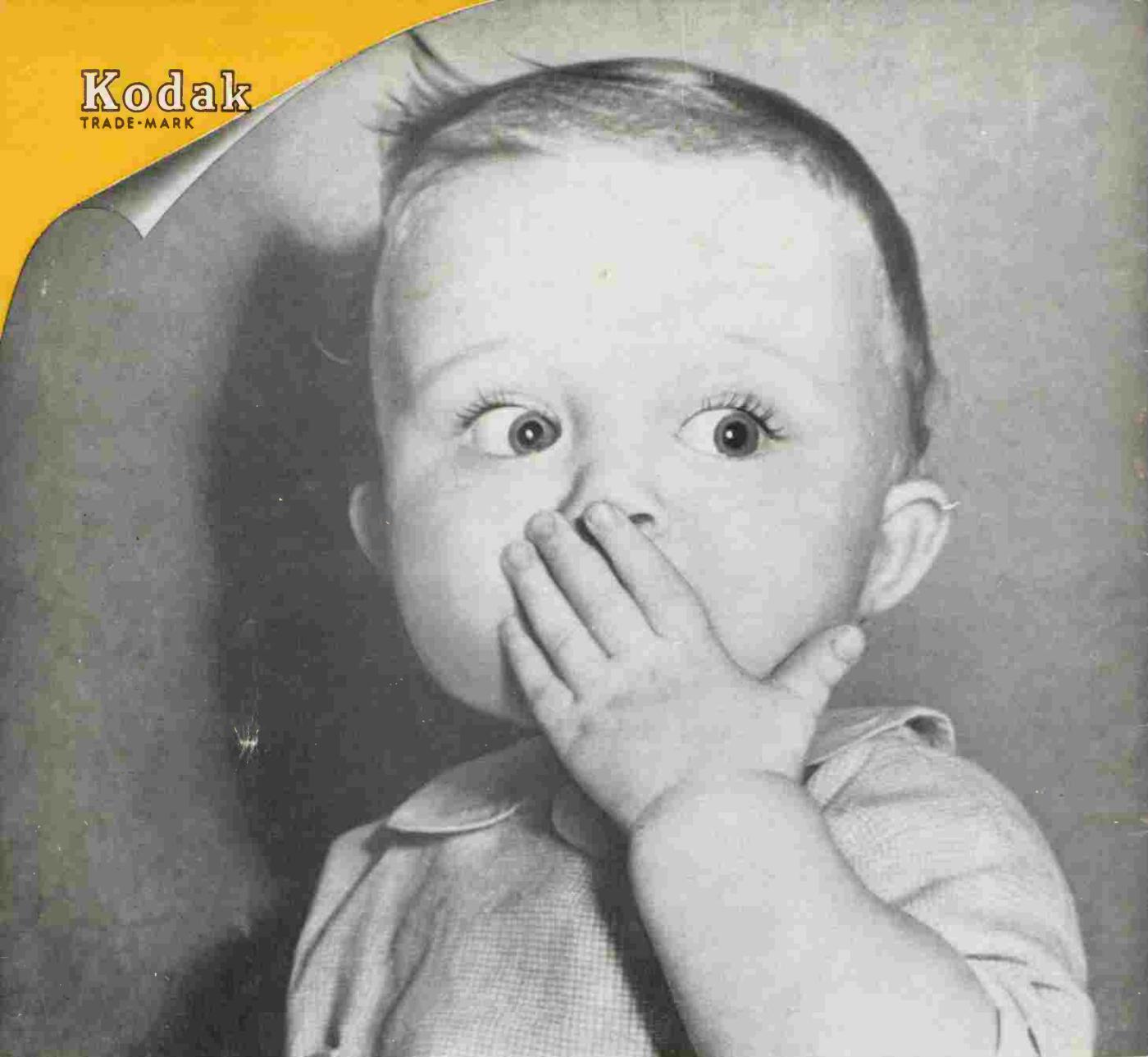
For further details write to the Congress Secretary, Box 311, Vereeniging.

*FINALLY, we do stress this point. don't delay in booking your accommodation through our Secretary (hotel prices to be published in next month's Camera News).*

**The "PLAYGROUND OF THE WITWATERSRAND" — VEREENIGING**

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