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WE take advantage of the opportunity afforded by this first issue of "The A.P." in 1934 to wish all our readers a very happy and prosperous New Year. May their interest in photography increase and strengthen, and may all their efforts be crowned with success. To the great number of readers—many of whom are unknown to us personally—in all parts of the world, and to all those with whom we are acquainted, who have sent us seasonable greetings, we would express our sincere thanks. As, in many cases, the greetings have taken the form of specially prepared examples of the photographic work of the senders, they are doubly welcome. We greatly appreciate these tokens of goodwill and the kindly thoughts that prompted them.

Christmas Party Competition.
In response to many requests we have made the closing date for this competition Wednesday, January 17th. It has been justly pointed out that the period between Christmas and the date originally fixed for sending in prints was all too short to permit of the production of good competition prints or enlargements from negatives made during the Christmas holiday. The extension of time, therefore, will allow entries to be properly prepared to the satisfaction of the competitors. The few simple rules were given in last week's issue of "The A.P."

Christmas Cards.
Was photography more in evidence this year than usual in those ephemeral souvenirs which grace or otherwise the mantelpiece for Christmas and twelve days thereafter, and then are known no more?

If there was a card picked out by its possessor to be shown with some interest it was generally a photograph, we noticed, either an ordinary portrait, professional or other, "My nephew," or, with more pride, "My nephew's work." Certainly if one wants to pay a compliment to one's friend it is better to send him something over which one has taken thought and trouble, even as one must have done in the most commonplace "snap," than to buy for a few pence a thing of gaudy print and stereotyped sentiment.

A Perfect Partnership.
To the list of perfect partnerships, to which belong such instances as Tristan and Isolde, Gilbert and Sullivan, Hobbs and Sutcliffe, and Hurter and Driffield, has to be added metol and hydroquinone. We have long known this excellent pair of performers, which in their various combinations are irresistible, but now a cold investigation of them has been made by German scientists, whose results have been communicated in learned papers to the International Congress of Photography and, at its last meeting, to the Royal Photographic Society, and it appears that metol and hydroquinone fulfil the conditions of a successful partnership by each contributing something of which the other is incapable. Metol begins to act on the emulsion at quite a low hydrogen-ion concentration, while hydroquinone requires quite a considerable degree of such concentration; but when it does get going it makes things hum. Metol is capable of starting the action in the emulsion, and when that start has been made, then hydroquinone gets busy. Metol overcomes the
induction period, and then hydroquinone exerts its normal action. What it all comes to, in effect, is what we have known all along, that three or four parts of hydroquinone to one of metal is definitely the best proportion. The function of science once again is to follow up and justify the conclusions of the practical experimenter.

Colour Snapshots.
The one-exposure three-colour camera which Dr. D. A. Spencer showed at the Royal Photographic Society on the occasion of the demonstration evening just before Christmas is a really ingenious production. It owes its existence to a recognition of the fact that there is need for some means of obtaining three-colour negatives with a much shorter exposure than is possible with the automatic repeating back, when it is desired to get colour snapshots of small children, flashlights, or topical events in the open air, for all of which the repeating back is too cumbersome and slow. The critical arrangement of mirrors and reflectors by which the miracle of one exposure has been wrought, would take too long to describe, if, indeed, it could be described apart from some most complicated diagrams. The first model of the apparatus which was

The Amateur Photographer "EXPOSURE TABLE—January

EVENY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 11 in the morning and 1 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, 1/8. The exposure should be doubled if the sun is obscured, or if stop 1/11 is used. For f/16 give four times the exposure. For f/5, 6 give half. From 9 to 11 a.m. or from 1 to 3 p.m. double these exposures.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Ordinary Plate</th>
<th>Medium Plate</th>
<th>Rapid Plate</th>
<th>Extra Rapid Plate</th>
<th>Ultra Rapid Plate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open seascapes and cloud studies ...</td>
<td>1/15 sec.</td>
<td>1/25 sec.</td>
<td>1/45 sec.</td>
<td>1/60 sec.</td>
<td>1/75 sec.</td>
</tr>
<tr>
<td>Open landscapes with very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes ...</td>
<td>1/8</td>
<td>1/12</td>
<td>1/25</td>
<td>1/30</td>
<td>1/40</td>
</tr>
<tr>
<td>Ordinary landscapes and landscapes with snow, open river scenery, figure studies in the open, light buildings, wet street scenes ...</td>
<td>1/3</td>
<td>1/4</td>
<td>1/10</td>
<td>1/12</td>
<td>1/15</td>
</tr>
<tr>
<td>Landscapes in fog or mist, or with strong foreground, well-lighted street scenes ...</td>
<td>1/2</td>
<td>1/3</td>
<td>1/6</td>
<td>1/8</td>
<td>1/10</td>
</tr>
<tr>
<td>Buildings or trees occupying greater portion of picture ...</td>
<td>1</td>
<td>3/4</td>
<td>1/3</td>
<td>1/4</td>
<td>1/5</td>
</tr>
<tr>
<td>Portraits or groups taken out of doors, not too much shut in by buildings ...</td>
<td>2 secs.</td>
<td>2 secs.</td>
<td>1</td>
<td>3/4</td>
<td>1/2</td>
</tr>
<tr>
<td>Portraits in well-lighted room, light surroundings, big window, white reflector ...</td>
<td>8</td>
<td>6</td>
<td>4 secs.</td>
<td>3 secs.</td>
<td>2 secs.</td>
</tr>
</tbody>
</table>

As a further guide we append a list of some of the best known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hypersensitive panchromatic plates and films require less exposure than the ultra-rapid.
Photographic RESOLUTIONS

Everybody makes a good resolution at some time or another; but the amateur photographer has less excuse for breaking his than most people; at least, now that the whole of the photographic industry is pandering to his every whim. It is, however, an excellent plan to get good resolutions going early in the year, and to strive to accomplish at least one new thing during the ensuing months.

The hobby of photography has the advantage of always having new worlds to conquer. Even the advanced worker can attempt something new. Witness, for instance, the introduction of the miniature camera for the advanced worker in place of the more cumbersome apparatus of our predecessors. Even the handling of one of these tiny cameras and its materials is an adventure to the man who has scorned anything smaller than quarter-plate.

This position, of course, may be reversed, and the man accustomed to the use of a small-size camera may like to obtain a larger-size instrument, which may be obtained nowadays quite cheaply.

Improve your Equipment.

But the most likely resolution the photographer is inclined to make is the addition of an accessory of some kind to the apparatus he already possesses. For instance, a resolve to use colour filters with panchromatic films or plates will be a worthy one, and the amateur who has never used these accessories will be more than repaid for the small expenditure he has made.

Purchasing a tripod perhaps ought not to come under the heading of resolutions, since it should be part of most amateurs’ equipment. If, however, your lens is not in the region of f/2.9 or larger you will be certain to want a tripod of some sort at some time or other.

So much has been said about exposure meters that we suppose the resolution to use one in the future will not be a necessary one to most readers. There may, however, be some beginners who do not use one, and this is the time to resolve to remedy that omission, and the sooner the better. This accessory need not be expensive; indeed, one is given freely in this journal each month. The one in the Burroughs Wellcome Handbook is both ingenious and effective; but if you have wealth the newer photo-electric meters are a de luxe accessory. It is, however, useless to have an exposure meter if you do not learn how to use it.

Even the owner of the humble box-camera need not be left out of the list of resolution-makers. Panchromatic films have been introduced at a slightly increased cost over the ordinary ones, and the use of a spool or two of these on suitable subjects is an agreeable change.

Make Bigger and Better Prints.

Exhibition prints demand an enlarger, and doubtless many a beginner is debarred from entering his print because of its size. But an enlarger is an expensive item, which in these times is a drawback. However, here the manufacturers’ enterprise is seen, since enlargers may be obtained which, using your own camera, work out much cheaper than the complete instrument. To the man who has the necessary cash one of the new vertical type enlargers will make a strong appeal.

Mention of enlargers brings us to the question of printing mediums, and an attempt should be made to try at least one new process, chlorobromide, bromoil, carbro, oil-reinforcement, to mention a few. All these give a new interest to the hobby, and are very valuable from this point of view.

Lighting outfits will provide the amateur with a much wider scope for his indoor work, and a resolve to purchase and use one or more of these will repay any worker.

Mounting is probably one of those processes which is most hurried over by ordinary photographers, and with the mountant usually employed this is not surprising. Big prints are much better mounted by the dry-mounting process, and an amateur who has once mastered this process is not likely to return to the paste mountant in a hurry. The ubiquitous electric iron has made this process much less expensive than it previously was, and the amateur who makes up his mind to mount by the dry-mounting process need have no fear that this ordinary piece of household apparatus is not adequate for his purpose.

When the autumn comes many workers commence to attempt to make lantern slides, only to find that they never made their negatives for this purpose. A good negative is essential for lantern-slide making, and it is during the finer months of the year when picture-making is so much the order of the day that negative-making is liable to get scamped. Resolving to make negatives for slides will avoid much disappointment in the later months.

Stimulating Interest.

Another excellent resolution, and one quite within every worker’s reach, is to try to interest someone else in the hobby. It is far more interesting than is generally supposed to take the tyro under your wing and give him hints, albeit not in an aggressive, truculent manner.

Then the question of specialising in certain subjects has often been advocated in these pages, and the idea of taking up just one particular one—not, of course, neglecting ordinary subjects in the meanwhile—for a few months will often lead to specialising.

One of the resolutions that is most frequently broken is that of intending to send in pictures to the exhibitions or competitions. The making of the print is liable to be driven off till the last moment, with the consequence that it is not ready on the closing date for entries. The effort of getting the print made and hanging it somewhere so that it can frequently be seen will not only ensure its being made in time, but will also give a better idea of its pictorial value.
Mounting with Shellac
An easy and efficient method of Dry Mounting for the Amateur

By T. W. Ridge.

Without a doubt the mounting of our photographs is the most tiresome and uninteresting part of the work; and yet, to produce properly finished pictures and to preserve them it is essential that they should be affixed to a mount of some kind or in an album. Slip-in mounts can be obtained, but as these are always of stock sizes they are not generally very satisfactory, and the same can be said of most mounting corners and other simplified methods. It is, therefore, necessary to use some form of adhesive, and in the past I have used starch and various paste mountants that are sold; but have always found the process somewhat messy. Even when the photographs do stick down properly it is found when they are dry that the pages of the album or the mount, if at all thin, will become curled and cockled.

Having tried almost all forms of wet mountant, a solution of shellac and methylated spirit was recommended, but I found this even more messy. However, this led me to try a dry-mounting process using the same solution. The results obtained are entirely satisfactory, the prints adhering firmly, and lying perfectly flat, and the process being quick and clean. My one regret is that I cannot remove all my old prints and remount them by this method.

Making the Mountant.

To make the mountant, take four ounces of orange shellac, or white bleached shellac can be used and will make a lighter-coloured solution. Place this in a bottle, cover with about a quarter-pint of methylated spirit, and leave for about twenty-four hours, when it will dissolve and form the mountant, which, when strained, will be ready for use. A piece of an old silk stocking tied over the top of a tin will be found to make an excellent strainer.

The temperature should be considerably lower than that required for ordinary ironing. If too cool, however, it simply means that a longer application is required.

The mount should be laid on a smooth pad of newspaper, about a dozen thicknesses, so that an even pressure can be applied. The print should be placed in position on the mount, and while holding it, so that it cannot move, cover part of the print with a piece of clean paper and apply the iron with a firm pressure for a few seconds to fix it temporarily. (See illustration.)

Now move the paper to cover the whole print and mount, and apply the iron, very slowly ironing from the centre outwards. This will raise the temperature and melt the shellac behind the print.

To keep the prints flat.

If the iron is now removed it will be found that the natural tendency of the print to curl will cause it to come away from the mount in places, for as the print retains the heat for a time the shellac is still in a fluid state. We therefore require a means of holding the print perfectly flat and in contact with the mount while it cools and the adhesive sets.

For this purpose a piece of stout flat plywood should be obtained of a size a little larger than that of the print. A piece about 10½ x 8½ will be suitable for all print sizes up to 10 x 8. To the back of this a strip of wood about ¼ in. wide by 1 in. thick should be fixed to form a handle and a stiffening rib. Although not essential it is better to glue to the face of the board a piece of thin aluminium sheet to enable the print to cool quicker. The board could be made from a piece of stout plymax, which is a plywood having one side covered with metal.

After ironing all over so that the print is all hot, remove the iron and quickly press the board over the print and hold it for about five seconds when, on removal, the print should be perfectly mounted.

Finishing Touches.

Should any places not be properly stuck another application of the iron on the place, and pressure while it is cooling, will put the matter right, but with very little practice the correct temperature for the iron will be found, and it will be possible to mount quickly, with certainty and with no fear of spoiling the mount with dabs of paste.

There is no reason, of course, why ordinary dry-mounting tissue should not be used for this method by those who do not wish to bother with the shellac solution.
FROST

By E. SMALLWOOD.

Flowers

ADMIRING the fairy-like effect of hoar-frost transforming the faded flowers of last summer into things of beauty once more, and surrounding with dainty white borders the leaves still left in the garden, one often wishes these effects could be fixed and the frosty flowers brought indoors for table decorations. If this is impossible, however, they can be preserved by photography, although some people would perhaps think that 8 o'clock or earlier on a winter morning would hardly be an opportune time to bring out a camera.

Yet the ideal morning for the task is a rather foggy one, with the sun just struggling through to give good lights and shadows, because in the damp, foggy air there will be more hoar-frost, there will be no wind to prevent time exposures being given, and probably an undesirable background will be softened into insignificance.

Of course, as the sun becomes more in evidence, both frost and fog will probably soon vanish, and there is little time for the work; so it is well to have reconnoitred beforehand, fixed upon the likely subjects, and got the camera ready. The subjects should therefore be near home, in fact, one's own garden, however small, is often the best hunting-ground. Occasionally a sudden burst of bright sunshine will give unexpected and wonderful effects.

If the flowers have not a fairly dark natural background, it may be advisable to hang up behind them, preferably a little distance away from them, a dark curtain of some kind, or perhaps a tablecloth may do.

As it is necessary to work at close quarters, the lens will have to be stopped down to f/11 or f/16 to get a good number of leaves or branches in focus, and bulb or time exposures will have to be given, as the light, although it may seem fairly bright, will be weak and yellow.

If there is no sun, or if you have to go to business early, you can get to work in a very dim light; stop down well (fine focussing is not too easy in such light, and a lighted candle placed near your subject to focus on will entirely ruin it) and let off a small charge of flashpowder well to the side of the subject. About two-thirds or three-fourths of the amount of flashpowder recommended for the distance and stop you are using will be sufficient, but take care the flashpowder is not too near the subject, or the draught set up by its discharge may cause a slight movement in the flowers before you can close the lens. The exposure will probably be about half a minute at f/16, plus the flashlight, on a plate or film of average speed, or much less if a fast panchromatic film is used.

When the exposures have been made, beware of bringing the camera and slides immediately into a very warm room from the frosty outdoor air, or something may crack; possibly a plate in a slide, if it happens to be tightly fixed, or even the lens itself may be in danger.
The beginner who has ambitions to see his pictures in the papers often laments that there is "nothing to take." He is probably thinking of the red-hot topical news photograph, overlooking the fact that interesting subjects abound ready to hand in his own neighbourhood. To be suitable for publication a photograph must cause an editor to pause and look twice at the subject illustrated. Exactly what makes an interesting photograph is learnt only by experience. A close study of published pictures is the best means of cultivating an eye for interesting subjects.

Textbooks on the subject emphasise the necessity for "human interest." To the beginner this is rather vague. Does it mean that human beings must figure in the subject photographed, or is it that the picture must be of interest to the average newspaper reader? A little thought will show that the latter meaning, being the more comprehensive, must be intended. Any subject which, by reason of its subject matter, novelty, beauty of light and shade, action, or emotional appeal, will arrest the attention of the ordinary person has human interest.

Editors often stress the point that they require "action" in pictures. This does not necessarily mean rapidity of movement, but does imply that the persons photographed must be doing something. Static groups conventionally posed may be quite suitable for the family album, but are hopeless from the standpoint of the newspaper editor. How often do we see a beautiful scene void of interest because it lacks some form of activity. A country lane may be very nice to look upon, but introduce a loaded hay-wain, a flock of sheep, or a farm labourer homeward bound, and its attractiveness is enhanced.

The amateur free-lance should keep a diary in which to record descriptions of photographs published by the popular newspapers. This in time will form an idea book which will be valuable when ideas are lacking.

Many subjects can be classified under seasonal headings. "Spring," for example, will include the lambing season, primroses and bluebells, spring sunshine, spring-cleaning. Under "summer" will be found sports, holidays at home and abroad, bathing belles, child studies in the open, garden photographs, heat-waves, camping, hiking, countryside beauty-spots.

Many newspapers ran photographic competitions during the summer, mainly for holiday and happiness snaps, and a study of these will be profitable.

"Autumn" subjects will include harvesting of corn and crops, blackberrying and nutting, schoolboys playing "conkers," ploughing and farming scenes.

"Winter" introduces snow scenes, snowballing, skating, Jack Frost studies, flashlight work, table-top studies, Xmas shopping and Father Christmas ideas.

Series of photographs are well worth making. Some suggestions are: interesting doorways, weather-vanes, windmills, London lamp-posts, signposts, historic residences, quaint...
Photography for Beginners

customs, old cottages, farming operations, handicrafts. These may be photographed at intervals as the free-lance comes across them, and carefully indexed for future use.

In time the beginner will recognise immediately a subject which is worth taking, and though no market may exist at the time, many of these can be utilised at a later date when they have become topical. A picture entitled "An Enforced Holiday" is an example. Three railway guards were having an afternoon nap at Clacton when off duty one Sunday, but the picture did not seem to be of sufficient interest to warrant submitting it to the papers. Some time later, however, a railway strike was declared, and then the picture was readily accepted by two London dailies.

The free-lance must be ready to tackle any likely subject which comes his way, and his camera should be fitted with a wide-aperture anastigmat lens and a shutter giving speeds between 1 and 1/15th sec., in addition to the faster speeds. As a good all-round camera the reflex is ideal, its disadvantages being its bulk and weight. The folding Press camera is more portable and lighter, but one has to be expert at estimating distance, and there is not the means for conveniently composing the picture on a full-size focussing screen, which is the chief feature of the reflex.

An enlarger is a necessity, especially in these days of small-size plates and films. Contact prints stand little chance of acceptance. Prints should be of half plate or whole-plate size. They should be made on glossy bromide paper, and should not be sepia toned. Neither is glazing a necessity, though it adds distinction to a print. The reverse side of the print should bear the title, descriptive matter, and name and address of the sender. Prints should be protected with a stout piece of cardboard the same size as the print, and placed in a sufficiently stamped envelope a little larger than the contents. A fully stamped addressed envelope of the same dimensions should always be enclosed for the return of the contribution if unsuitable.

A despatch book should be kept in which should be entered the following details: description of prints submitted, date, destination, whether accepted, retained or returned, date of publication, reproduction fee, and restrictions with regard to copyright.
COMPETITION PRINTS.—IV.

The subject shown in Fig. 1 is a very familiar and popular one. It is made all the more interesting in this case by the strong and well-rendered clouds. There was a suspicion in the original that the sky had received more exposure than the rest, so that the upper part of the bridge, the buildings on the right, and the cranes above them were too dark. Further, the print was on glossy paper, and, in my opinion, this was a mistake, as also was the inclusion of so much water. In the reproduction I should trim off half an inch of it.

Chief among many charms of the picture shown in Fig. 3 is the beautifully luminous sky and its reflection in the still water. The original is made on a paper that suits it perfectly, and the general impression is one of great peace and beauty. In the reproduction the landing-stage comes out much darker than in the original, where it is less obtrusive and more in harmony with the other tones.

Both prints owe almost everything to sky, and competitors should always be on the watch for these beautiful effects of nature. If they are rendered with the amazing fidelity of which photography at its best is capable they are bound to rise above the commonplace, and to make a strong appeal.

Fig. 2 is from a print which is decidedly good as regards photographic craftsmanship. As a competition subject it is unsatisfactory; yet it is of a type that is exceedingly popular with competitors. It is no doubt such a capital likeness of the boy that its author was mightily pleased with it. But the pleasure is almost entirely due to personal reasons. Most of us see nothing in it but an unconventional indoor portrait of a nice little chap comfortably reading.

Those of us who know even a little of composition resent the fact that the boy’s head is central in the picture space. We wish it had been higher up, so that (for another thing) the picture at the top could have disappeared. We hate the wallpaper, too. For such a subject to have a wide and impersonal appeal it must be managed in such a way that it suggests boyhood rather than a boy.

It is even more difficult to make a "picture" of such a thing as Fig. 4. Here is simply a manufactured figure set up in a good light and photographed. If the first attempt is not a success the second ought to be. Any reasonably competent photographer could secure as good a rendering of such a subject as is possible, and when it is secured it would be suitable for an illustration to a catalogue. No one would care to frame it, and hang it up to be looked at day after day. He would rather look at Fig. 3. This is, by the way, not a bad test to apply to a print. Will it sustain interest? Is it worth...
more than a passing glance? Is there anything in it?
And now I have said enough, perhaps more than enough, about competition work for beginners. I can only hope that I have made it reasonably clear why some prints are absolutely out of the running in any competition worth entering, and how careful we must be to avoid thinking that our geese are swans. We must remember that if we do not severely and impartially criticise our own work the judges will most certainly do it for us.
I should like to refer to one or two other matters in connection with competition work before I conclude.
The first is that it is mere common sense to read the rules. In the competition to which I have been referring one of few rules is that the prints must not exceed a certain size. Yet there is never a set of entries that does not contain a considerable number of outsize prints. They are automatically rejected; and serve them right.
Whether the rules state it or not a print should have the sender’s name and address on the back. In a recent competition, with very substantial cash prizes, I found scores and scores of prints with nothing to show whose they were or where they came from. One competitor sent over a dozen prints slipped into an envelope with a half-sheet of notepaper round them, and there was nothing on the back of a single print but the identification number of a D. & P. firm. If he does not guess what happened to those prints I could tell him.
I fear that legible penmanship is so nearly a lost art that it is almost hopeless to suggest that names, addresses, and titles should be readable. The other day I showed a signature to two expert shorthand-typists. Each of them identified one (and the same) letter out of the nine contained in the “autograph.” The other eight letters were beyond them.
It may be said that these things have no bearing on competition prints. I think they have. If a person is too lazy to read a few rules, and too careless to write his name clearly and correctly, he is hardly likely to give to his photographic work that care and attention which it demands. He has not that infinite capacity for taking pains that has been attributed to geniuses.
And now perhaps some of you will select a competition print or two. You cannot say I have not told you.

W. L. F. W.

Distant Control of Flashlight
By WM. F. H. RAWLES.

MOST groups photographed by flashlight show rows of flat white faces. This is because the flashlight is very near the camera—a necessity if the photographer is to work both himself.
If the little piece of apparatus described below is used, a friend or a piece of furniture supports the flash a good distance to the side, and above the camera, while the photographer opens the shutter, fires the flash and closes the shutter in quick succession. The result will be faces with features showing much better modelling.

Fig. 4.

The device consists essentially of a piece of one-ampere fuse wire, which is connected to the electricity supply. The powder is piled on the fuse wire and is ignited by the flash produced when the fuse “blows.” This flash is really good and never fails to light the powder. The house electrical system will not be affected provided one-ampere fuse wire is used, and the current used will not be sufficient to register on the meter.

Materials Required.
Piece of asbestos sheet about 6 in., square (I got mine free from a builder’s yard); two wireless terminals (4d. each); one-ampere fuse wire (about 2d. a yard); a pear bell-push (6d.); a plug to fit a bulb socket; flex (2d. a yard will do unless it is meant for hard wear, when better quality is needed).
The asbestos is drilled with two holes, at least 3 in. apart, to take the terminals, into which they are screwed. A piece of flex, in length the distance required between camera and flash, is taken, and the bell-push attached to one end. One wire of the other end is attached to the bottom of one terminal.
Another piece of flex, in length the distance between flash and electricity supply, is taken, and the plug fixed on one end. One wire of the other end is attached to the second terminal, underneath the asbestos.
The two free ends of wire under the asbestos sheet are joined and bound with insulating tape.

How to Work.
The terminals are joined by a short length of the fuse wire, arranged so that it lies along the plate between them. The powder is heaped on the wire, but must not touch the terminals, or the house fuse will blow, owing to the short circuit.
The plug is put into the nearest live socket, and now, immediately the bell-push is pressed, the flash is fired.
The photographer may appear in the group by taking the bell-push with him. Recently I photographed a dinner-party, and included myself. The camera shutter was set for a half-second with delayed action, and the plate left ready. The flash was placed on a pair of steps, and I took the bell-push to my place after starting the shutter. After sixteen seconds the shutter opened for a half-second, during which time I fired the flash, and closed again. A buzz indicated when the shutter was open.
Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"It is now ten years since I happened to be walking through Russell Square, and saw there a notice-board which said, 'Royal Photographic Society's Annual Exhibition. Admission free.' The last two words decided it; so in I went, to be truly surprised at the work done by the aid of a camera. A little while later I purchased Photograms, and went to the Camera Club, Adelphi, to see the originals. Liking the look of the Club I asked permission to join, and was accepted. Here I attended lectures and demonstrations, and met such well-known workers as Ward Muir, Hector Murchison, Seyton Scott, and others, many of whom have now passed away.

"I then put aside the oil paints and pencils with which I had dabbled, not with much success, owing to the fact, perhaps, that I had but little time to devote to hobbies, my days being spent in keeping the wolf from the door. I bought a camera, an N. & G. Since then I have had more cameras than I care to think about. I am a lover of first-class instruments; they have such a delightful feel about them. At the present time I use a quarter-plate Adams' 'Minex' with 7¼-in. 'Xpres,' 12-in. and 17-in. 'Dallons,' and a 3½ x 2½ Sibyl for carrying about in my pocket.

"I always use film packs, and have never had any trouble with them. The people who do, I should imagine, would have trouble with anything. I have seen the tabs jerked out and torn off in the most reckless fashion on many occasions.

"At one time I had a passion for panchromatic material, but that phase has passed, and my preference is for Agfa Isochrom. I develop the twelve films at once in a dish, soaking first in water, and then sliding them one by one into the developer, and keeping the sliding operation going until they have developed.

"Clouds I don't want; and perfect negatives, although very beautiful things to look at, I don't strive after either. Give me a negative with a fair amount of punch and detail; I only want the negative as a means to an end, which is bromoil transfer.

"Telegraph poles, houses, people, etc., can all be removed if unwanted, or put in if wanted. Such is the beauty of this process. I am no purist; all I am after is a pleasing result which will be accepted at the Royal or the Salon. I don't mean to infer that all my prints are fakes. Far from it, but a lot of them are, and jolly good luck to them. I always judge a picture by saying, 'Could I live with that?' And I most certainly could not live with the so-called modern stuff which the younger breed of photographers are affecting. It strikes me as so simple and so stupid. What beauty is there in a heap of bricks or drainpipes, or, again, a portrait of a man five times life-size, with every imperfection of his skin blatantly showing, his face completely filling the picture space?

"These things will never live. It is just a passing phase, the perpetrators being out for cheap notoriety. Is there not a very celebrated sculptor capable of beautiful work, but who has to keep his name before the public by 'Day' and 'Night'? The only difference is that the photographic moderns are incapable of beautiful work at any time. I feel strongly on this, for I think that if it is persisted in, the position that photography was occupying, owing to beautiful work by masters of their craft (who are mostly elderly men), will be jeopardised."

(Note.—It is impossible to judge the quality of Mr. St. Aubyn's prints from reproductions; the originals must be seen.)
THE GONDOLA.

(See article, "How I make my Exhibition Pictures," on the opposite page.)

By John St. Aubyn.
THE YEARS THAT ARE PAST.

By Erno Vadás.
THE YEARS TO COME.

By P. H. Veres,
1. "Snow Scene."
   By Geo. B. Cliff.

   By A. W. Poodle.

3. "In the Snow."
   By D. Robertson.

   By Jas. D. McAmish.

5. "Night-time."
   By W. T. Swinler.

6. "The Hanging Tree."
   By J. G. M. Thomson.
WHETHER any of the prints were taken with a pictorial intention or not is, of course, impossible to say, but, with perhaps one exception, they fail to reach this standard, and can only be regarded as topographical efforts recording their various subjects under the influence of a fall of snow.

Prosaic Material.

It has been frequently remarked in these columns how much of the beauty of snow depends on the presence of sunshine, and, in its absence, how difficult it is, even if things be otherwise favourable, for a picture to be made without it. The point has also been made that, without conveying this sense of beauty, no representation can aspire to the pictorial.

It may occasionally be possible for some other mood of nature to take the place of sunshine, or, as in the case of No. 5, "Night-time," by W. T. Swingler, an effect of artificial lighting may be substituted; but, as a general rule, any attempt to render snow pictorially in the absence of sunlight is foredoomed to failure. Disregarding this aspect of the case for a moment, however, it is exceedingly doubtful if, under the most promising circumstances, material so prosaic as that selected in No. 1, "Snow Scene," by Geo. B. Cliff, could ever serve as a basis for artistic treatment.

An old cottage, or a building with historic associations, might be a suitable element on which to build a picture, assuming, of course, something of a graceful or pleasing form; but to select a couple of suburban villas with their hedges and a gate as the most prominent features seems futile in the extreme.

Elements of Form.

There is more excuse for a choice of subject such as No. 2, "The Canal in Winter," by A. W. Poole, for the arrangement has at least the elements of form, and, under different conditions, something of the characteristic beauty of snow might be made to become manifest.

If, for example, the sun were shining brilliantly from the right, and the shadows of the trees were cast across the canal on to the snow-covered roofs opposite, the effect might be very pleasing indeed, particularly if, at the same time, some of the lights were reflected in the water.

But, as the print stands, it does no more than present the scene under snow simply as a record. It may be of interest to people who know the neighbourhood, but it could scarcely be expected to create any artistic emotion even with them, and, with others, the only question that is likely to arise is now whereabouts of the subject.

That question shows the interest to be purely topographical; and similar remarks apply, again, in the case of No. 6, "The Hanging Tree," by J. G. M. Thomson, where, although the subject is more truly rural, the beauty that snow confers is unfortunately lacking. Sunshine—and brilliant sunshine, too—is the only thing that would enable this attribute to be suggested. The composition may make up well, but it cannot be too strongly urged that this is only the framework, and it is the effect that makes the picture.

Sunlight and Effect.

In No. 4, "The Frolic Architecture of the Snowstorm," by Jas. D. McAnish, conditions are, perhaps, a little better, for, even if there is not full sunshine, there is a sense of direction in the lighting which does provide something in the way of an effect of lighting, though it is by no means comparable with what the subject would be like under the weather conditions specified as desirable.

The type of landscape, too, is so open and widespread that it would be difficult to localise the effect, or bring it to any degree of concentration; and, besides, there are too many darks in the numerous uncovered rocks. Viewed in really bright sunlight, the contrast between them and the snow would be so intense that nothing but a feeling of harshness would be suggested, and then the only thing to do would be so to change the viewpoint that the majority of them were omitted.

If that were done, it might also be as well to restrict the subject to a foreground study, which, of course, would alter its character entirely; but, in the rendering of snow, it generally happens that studies such as these make up by far the better. Distances, except when they are of the simplest possible nature, only seem to add an unnecessary complication.

Restriction an Aid.

Assuming that the effect is there; that there is a sufficient depth of snow; that there are no pronounced darks of any scale; and that the surface is broken enough to provide a very needful variation in tone, it is a very useful aid in picture-making if the subject can be restricted to a foreground study.

The manifold details of gradation, which go to make up the attractiveness of snow, then become manifest; and, as may be observed from our centre pages from time to time, most successful snow subjects are built up on this basis.

Had the snow been somewhat deeper, and had it been graced with sunshine, it is possible that something of the effect that is in mind would have been shown by No. 3, "In the Snow," by D. Robertson, though in this case conditions are, perhaps, a little better, for, even if there is not full sunshine, there is a sense of direction in the lighting which does provide something in the way of an effect of lighting, though it is by no means comparable with what the subject would be like under the weather conditions specified as desirable.

"Night-time" does, however, give some impression of the effect of artificial light on snow, though, because of the foreground is comparatively distant, little, if any, of the more subtle gradations are shown. If the subject can be restricted to a foreground study, which, of course, would alter its character entirely; but, in the rendering of snow, it generally happens that studies such as these make up by far the better. Distances, except when they are of the simplest possible nature, only seem to add an unnecessary complication.

Some Critical Comment.
Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THE YEARS THAT ARE PAST," by Erno Vadas.

The placing of the two pictures—"The Years that are Past" and "The Years to Come"—facing one another on our centre pages this week may offer no little occasion for moralising, and there is no doubt that much might be said using these illustrations as a text; but, having made what remarks we have to make in this direction on the preceding page, we will leave such considerations for our readers to determine, simply confining ourselves to the comment that they are more or less appropriate to the season of the year.

Age in Portraiture.

In dealing with the portraiture of age, it will generally be conceded that, in comparison with that of youth, it is somewhat easier to create an impression of character.

Naturally, this depends on the fact that, with advancing age, the character of an individual, to a very considerable extent, becomes apparent from the lines that time and experience have graven upon the face, whereas, in the case of a younger person, these have not yet made an appearance. Any similar suggestion can only be created by something rather more subtle—the pose of the head; a momentary expression; or, perhaps, the set of the features in relation to one another—and to convey an impression of so fleeting or so intangible a quality demands a power of interpretation that the more obvious attributes of age do not.

The portrayal of age, nevertheless, has its difficulties. More often than not it is accompanied by a failing of the physical powers, and any impression of weakness inevitably impairs the appeal of the rendering. The difficulty is to suggest strength, if not in the physical sense in that of the spirit, and to do this and retain all the things that go to make up the character at the same time require a very considerable capacity.

Character and Strength.

The thing is to convey an impression of strength in the rendering as well as the personality of the subject, and, as in this instance, the impression may be suggested by the employment of vigorous tones and strong contrasts.

The lighting is somewhat out of the ordinary in that it comes from the far side of the sitter and is unusually high. There is no doubt but that it displays the profile admirably against the well-chosen dark of the setting; but, at the same time, its height seems to have the rather unfortunate effect of stressing the upper portion of the head, whereas the principal accent should rest upon the features. Were it not for the fact that, other things being equal, the attention is first attracted by the face, the crown of the head would claim prior notice—a state of affairs that would be generally considered undesirable. Not only would such an arrangement have the effect of reducing the emphasis upon the top of the head, but the profile would be rather more effectually outlined in light, and its dominance more definitely assured.

To some extent, it must be admitted that the placing of the head so high in the picture space restricts the pull of the light in question appreciably, and it does not create the ill effect it would if it were placed lower.

In other respects, the arrangement of the composition is highly satisfactory, there being more space in front of the head than behind, and ample room for the features to be adequately delineated.
PRESS CAMERAS.

Sirs,—I wonder why camera-makers can’t make their articles more practical instead of so beautiful to look upon. They seem to concentrate on making midget apparatus as small and light as possible. I have been working for the last twenty years with Press cameras, and I have yet to find a practical Press camera; I have used a Zeiss Palmos, which for some reason is not made now; also I have used the Goerz Anschatz and Contessa Nett. Now the focussing scales are so small that it is impossible to read them, especially after a little wear. The diaphragm stops are just the same. I have had to have gadgets specially made to make them practical; I have had the lens lever extended to a pointed lever, giving a larger circle and marking the distance of yards in figures of white paint about ½ in. big. Then there is no place for a lens hood or filter; these gadgets I have had fitted, but the snag is—every time one alters the focus or stops the whole business has to be taken off. I cannot understand why lens-makers have a round lens one alters the focus or stops the whole business has to be taken off. I cannot understand why lens-makers have a round lens one alters the focus or stops the whole business has to be taken off. I cannot understand why lens-makers have a round lens one alters the focus or stops.

Sir,—Regarding Mr. H. S. G. Eastman’s letter concerning the above subject. I think I can not only endorse his views, but carry the matter a degree farther and, in all probability, put the process within everyone’s power.

I have, with complete success, mounted pictures in sizes varying from 6 x 4 in. to 15 x 12 in. The surfaces have ranged from glazed efforts to the roughest of rough textures, and in some cases have been doped with meglip a bare 12 hours previously.

My method is this: A piece of sheet metal is required, sufficiently large to cover the photograph, and on account of its high conductivity copper is recommended. Each corner is slightly bent upward to prevent the metal jagging the mount. The print is then duly trimmed, and in the usual way fixed in correct position on the mount, the copper sheet resting on top. My standard gas iron—I use this because it is the only iron we use in the house—is then heated until it is really hot, disconnected from the gas supply, and the metal ironed all over, but, as is natural, in similar manner to a squeegee, i.e., starting from one edge and working upwards.

Now, as the copper tends to curve and warp with the heat, with my left hand I follow up the motion of the iron with a good large duster. When the whole sheet is quite hot, large books or weights serve to keep it flat whilst cooling. The result is usually a perfect mount, but in some instances, where corners have failed to adhere, another local application of ironing has remedied the fault.

Regarding temperature, I can definitely say that in no case have I had trouble from a too-hot iron, but sometimes from an insufficient amount of heat.

To those of us to whom a pukka press is an impossibility from a financial standpoint, I can safely say that, apart from a little more inconvenience, this method will serve as an excellent alternative.—Yours, etc., PERCY W. WALKER.

BACK-PROJECTION BACKGROUNDS.

Sirs,—Your correspondents are correct in pointing out the fact that I omitted from the above article that correct synchronisation of both camera and projector shutters is essential. All members of the projected background has been taken with the same camera as that in which the proposed film is being shot, correct registration can be obtained by having the claws of both camera and projector in identical positions engaging the film at the moment of filming.

Regarding ’’ the actor walking along an imaginary pavement,” this depends upon whether a full-length shot is desired or only a close-up. In the former case a moving platform will be necessary, but a close-up will only necessitate the actor going through the movements as though he were actually walking, but really “marking time.”

The use of the projected background lends itself to numerous devices, one of the most favoured being that of building up a false interior of the back of a saloon car, complete with seats, etc., a realistic rear window being cut out. The screen is placed conveniently behind the window, and the combined shot conveys the impression of the car actually travelling through traffic, according to the background screened. This method is greatly in use in studios.—Yours, etc., P. H. BRAITHWAITE.

DRY MOUNTING.

Sirs,—Regarding Mr. H. S. G. Eastman’s letter concerning the above subject. I think I can not only endorse his views, but carry the matter a degree farther and, in all probability, put the process within everyone’s power.

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GLAZING PRINTS.

Sirs,—With reference to your “Facts and Formulae” column in a recent issue dealing with the glazing of prints.

I would draw attention to the last paragraph, where reference is made to cracks, creases, and “oyster-shell” markings, and their cause.

I have suffered from this failing on more than one occasion, and doubtless there are many readers who have had similar experiences. However, should this trouble occur, there is no need to waste what may otherwise be a good print (or prints), for I have found that if the print thus marked is soaked afresh in water, all the troublesome markings will come out in the wash and the print re-glane. A gentle rubbing with a swab of cellulose wool will assist matters.

Trusting this fact will be of service to your readers.—Yours, etc., C. H. W. KEY.
WINTER has many fascinating subjects to offer the enthusiastic photographer, and one of the most attractive of these is skating. This is a subject that has never been overdone; indeed, in this country it cannot be, for the occasions when skating is possible do not occur many times each winter. But when a really cold spell is with us, and the ice becomes thick enough, the opportunity should not be missed. When the thaw sets in it is very satisfying to be able to show some results that you know cannot easily be repeated.

During a period of really hard frost the weather is sure to be exhilarating, and a sharp walk to the scene of action will be an enjoyable, if not necessary, preliminary. The photographer of this subject will need to stand about for a while, and it is very advisable to start warm.

Skating photography is a difficult and tricky subject, which probably accounts for the scarcity of really good skating pictures available. The light is naturally at its weakest at this time of year, and for this subject short exposures must be given, some of the movements of skaters being very quick indeed. Fortunately, ice reflects a good deal of light, and if the sun happens to be shining the light is rather more actinic than it might seem to be.

The beginner should first keep at a fair distance from the skaters, and try to secure some pictures showing a general view with a good foreground. Round many ponds there are one or two trees, and these can often be worked into the picture very effectively. An exposure of 1/100th sec. can be given for such pictures as these. Close-up views of individual skaters, unless they are coming towards the camera, require a much higher shutter speed, and preferably a reflex camera which enables the focus to be adjusted quickly.

This, then, is an ideal subject for the high-speed worker. An expert skater is very fascinating to watch, but very tricky to catch in a photograph, so that the few good results obtained are greatly to be prized. Those who have only simple, inexpensive cameras, should confine their attention to subjects in which the movement is reduced to a minimum. Inexpert skaters often provide an opportunity for an amusing picture, but we should avoid, if possible, catching them in undignified attitudes on the ice.

The photographer himself will find it inadvisable to venture on the ice with his camera, as this will probably mean disaster, unless he is extremely expert on skates. However, much can be done from...
SOME HINTS ON AN INTERESTING WINTER SUBJECT.

the edge of the pond or lake. A telephoto lens will sometimes be found helpful, especially when the ice is crowded, for it will enable the photographer to pick out individual skaters with greater ease.

Panchromatic plates give the best rendering of ice, particularly when there are shadows, but ordinary orthochromatic material will generally be found quite satisfactory. In any case, the plate or film used should be a rapid one.

It is a well-known fact that the more figures included in a picture the smaller are the chances of finding them all well grouped and posed. This does not matter when there is quite a good crowd, as this is looked at as a whole, and not analysed figure by figure. When only three or four figures are included it is much more important that they shall make a well-balanced group. It may be useful to examine the illustrations, in which appear one, two, three and five large-scale figures.

When developing, precautions must be taken to keep the temperature of the developer from falling too low. The exposures will usually be on the short side, and a very cold developer will result in under-exposed negatives.

As may well be imagined, it is often an advantage to enlarge from a selected part of the negative only. Prints of a cold tone are, of course, most appropriate to skating subjects.

Lastly, it might be mentioned that pictures of skating scenes are often acceptable to the Press. Skating is sufficiently uncommon in this country to provide a novel topic for pictures, and if the results are submitted quickly one or two sales may result, thus making the work quite profitable.
The New "Makina."

The "Makina" Hand Camera (in 3½ x 2½ size), made by the firm of Plaubel, of Frankfurt-on-Main, has always been a good, sturdy little plate camera, but in its new form it steps definitely into the de luxe class, and it is now an instrument which will appeal to the connoisseur. It is now sold in Britain by Garner & Jones, Ltd., Polebrook House, Golden Square, W.1.

It has non-rusting scissors-form struts which hold the lens panel firm at both top and bottom, and it shuts up compactly for the pocket. Its neat optical range-finder is coupled up with the focussing screw.

The range-finder shows two images on a yellow ground, which coincide when the object aimed at is sharply focussed by the taking lens. I found it easier to handle than some of the range-finders I have met, and it was certainly quicker to tell me what I wanted to know than most of them.

The lens fitted as standard equipment is the Plaubel Anticomar of f/2.9 aperture, mounted in a special type of Compur shutter, with delayed-action device. The Anticomar is a lens of first-class quality, and after my experience with the 6-in. lens on a reflex I should certainly be content with it in the 10-cm. focal length as fitted to the "Makina" camera.

Its shutter is speeded from 1 to 1/200th sec., and the stops and speed are indicated in duplicate, so that when taking your pictures you may change one or the other in a trice without turning the camera right round.

The finder is a direct-vision pattern, and there is a second finder for use when a wide-angle lens is employed. This is a new idea to me—a wide-angle lens, interchangeable, in a hand camera of this type, but now that so much indoor work is being done with hand cameras there is much to be said for it.

Designed to take plates (there are three plate-holders in the outfit) the camera will also accommodate interchangeably a film-pack holder (16s.) or a good roll-film holder (£2 5s.). The roll-film holder, a neat little accessory, has automatic numbering for the film-exposures.

With the f/2.9 lens and three slides the outfit costs £17 10s. The wide-angle Orthar of 7 3-cm. focal length and f/6.8 aperture costs £7 5s., and its compact little Telephoto lens, the Tele-Makinar, of 21-cm. focal length and f/6.3 aperture, costs £12 12s. Both are made in standard patterns to interchange with the Anticomar.

Supplementary lenses for very close-up pictures can also be obtained for 16s. or £1.

Agfa Vest-Pocket Camera.

One of the neatest cameras in the vest-pocket size which have come into the field lately is the new Agfa "Speedex O" model, which, in more senses than one is a really taking little camera.

To begin with, it shuts up into dimensions of only 2½ x 4½ x 1 in., and it weighs only 13½ oz. Not a burden, therefore, in an ordinary man's pocket.

Then it has an attractive get-up, with a ribbed leather covering to its body, and a certain amount of refined ornamentation, which gives it a stylish finish. A pretty camera does not take better pictures than a plain one, but it gets shown more and taken out more, especially if the owner is a woman. This is a camera that women, as well as men, will like.

It is self-opening and self-erecting, on the pressure of a button, and its front is more rigid (happily) than the fronts of some of the V.P. cameras of the past. It is, in fact, rigid enough for anyone.

The equipment of the camera I saw at the Agfa headquarters (Lawrence Street, W.C.2) was an f/3.9 Solinar anastigmat in Compur shutter. The Solinar is produced in the Munich works of the Agfa firm, and can be relied upon as a first-class lens, carrying the traditions of a very famous lens-making undertaking which years ago was absorbed by the big Agfa firm.

For focussing you rotate the collar of the front cell of the lens—a device which is coming back into favour in the case of small cameras.

This camera has one finder only, and that a simple direct-vision finder. That is no drawback, as the direct-vision finder is better than a tiny brilliant one for use at waist-level.

The better model with the Compur shutter and f/3.9 Solinar costs £8 15s., not a high price for a de luxe instrument. With Igisar f/5.6 lens and Pronto shutter the price is £5 5s.

Now that Agfa are providing an Isochrom film with a higher speed rating than ever, to say nothing about their wonderful Super-pan films, this camera with its f/3.9 lens does give the keen amateur worker a chance to do things in winter-time which only a year or two ago would have been outside the range of the small roll-film camera.

By the way, the new Agfa catalogue, which will be sent on request, is worth study by every reader who takes his photographic work at all seriously. It is not a mere list of goods for sale, but its reading matter can be helpful, and it is worth a permanent place on the amateur's reference-book shelf.
Winter Activities for the Amateur Cinematographer

BY SIGURD MOIR.

Wintry conditions cannot be said to indicate a lean period for the enthusiastic film-maker. Subjects are just as plentiful as they were in summer-time, hence it is necessary only to recognise them and to get into action as often as circumstances may permit.

Filming equipment is pleasingly efficient. It can be made to turn out good work under adverse conditions. Which is a good thing to contemplate at the present time of the year—for surely the very worst of adverse conditions are winter's own.

It should be understood, of course, that I am speaking of good equipment. Mediocre equipment and bad film stock—especially bad film stock—have resulted in much disappointment, and have probably cost the hobby a number of adherents. There is no need for you to share this disappointment, since it can be avoided by knowing the capabilities of your own equipment. “A poor garden, but mine own” may be good sentiment—yet it is bad reasoning; regard your outfit dispassionately, and if it be of limited scope—well, take no risks, but concentrate upon arrears of titling and editing until 1/32nd at f/6.3 becomes once more an adequate exposure.

You may own a camera that is a camera, a one-point-nine lens and a few charges of highly sensitive film. If so, you can be certain of coping with winter work under a variety of conditions that includes all but the blackest and foggiest.

Theme Films.

Perhaps the most annoying difficulties are those which are encountered in trying to record the many aspects of winter without permitting the films to degenerate into a trite collection of animated snapshots. The film play, on the other hand, is apt to be even more disappointing; even if it has any real success in professional hands—a claim which is hotly contested by derisive cinéastes—there is no doubt that the photoplay offers few opportunities for the amateur to excel.

What, then, is to take the place of the crude ciné-snapshot, of the even crudeer film play? From a knowledge of the experiments we have already made, it can be said without hesitation that the theme film or continuity abstract offers the greatest likelihood of amateur success and contentment. Few definite rules can be laid down for the production of a theme film; and this is all to the good. It is necessary for a beginning to decide upon the title or theme of the production, after which the preliminary planning can go ahead at a rapid pace. Suitable titles would be “Winter Sports at Coningsby Hill,” “London’s Winter” and “Cold Weather Pastimes.” All the above may, of course, occupy considerable time during completion, hence a few titles like “Snowstorm,” “Christmas at Home,” and “Cold Spell” are suggested as the inspiration for films which could be completed in a much shorter time. Other titles may be suggested by such subjects as hunting, hockey, football, snowballing, tobogganig, skating and a host of other winter sports and conditions.

Continuity.

The pure abstract film, despite its attractiveness and general suitability for amateur handling, can embrace no continuity of the type incidental to the narrated film play. Photoplay production is, indeed, superseded.

Skating provides an ideal action subject for the amateur cinematographer, who should himself be an expert skater. The above shows an enthusiast filming a skating race in comparative comfort.
but continuity of some type or another must be introduced if our winter films are to assume any intelligent or workmanlike appearance. That is why I use the term continuity abstract.

Fortunately, continuity can be introduced without having recourse to puerile melodrama. It can be provided by emphasising one particular character only at the close of one scene and again at the opening of the next scene set down for continuity treatment. It can be provided by stressing one object (say, a clinical thermometer or a garden spade) in the closing scene of one sequence and in the opening scene of the next. And it can be emphasised by the adoption of particular methods of scene-change—about which I hope to have more to say in a future article.

Colour also is an aid to continuity, though it must be used with care or it will destroy the very effects it is intended to enhance. The toning of interrelated sequences in a production is, of course, equivalent to the use of colour; but it is not generally known that different processing establishments finish their films in a diversity of tones varying from the cold black of the Agfa service to a warmer colour, reminiscent of chloro-bromide, of the Cinex organisation.

Such natural finishings are distinctive, and are not at all to be confused with the results that follow the use of extra toning.

Visual titling is another method which may be relied upon to supply continuity. This is rather clumsy, and it may be taken for granted that any good abstract film should manage to sustain its own continuity without the aid of titles.

Animated titles, by the way, are greatly to be preferred in any film of winter-time—where the action is inclined to be boisterous. Such titles must preserve the inherent motion of the film, and if they be arranged to embrace some of the material of the production itself their value will be greatly enhanced. It may be found best to under-expose a shot of the action required (on reversal stock, this will appear as a dark, subdued image), then to wind the stock and, finally, to superimpose the white-on-black title. Thus, for an animated title intended to precede a snowball battle, we might under-expose on a party being assailed by a shower of snowballs, wind, then expose on the title, say, "Snowball Revels."

A Note on Film Titles

The amateur who is restricted to a black background. Normally they are drawn thus, but some workers prefer to draw in black on white, and use the negative itself for projection.

A note of warning suggests itself here. It is easy to overdo variation, not only in titling but in all movie production. A film should be true to the key in which it is conceived. Titles, therefore, should blend with the atmosphere of the picture, and be subordinate to it. It is not necessary to be startling to be original.

The simplest form of title, in conception, if not in execution, is that which is drawn free-hand, and photographed "straight." When projected, all titles should be in white letters on a black background. Normally they are drawn thus, but some workers prefer to draw in black on white, and use the negative itself for projection.

To those who draw their titles in Indian ink on white paper—a method, by the way, which gives excellent results—a suggestion for a titling desk to facilitate rapid production might be of value. The idea is to use a sheet of ground glass, suitably lined and divided, with a light beneath it. When the paper is placed on this, the lines showing through obviate the need for separate pencilled guide lines for every title. How the glass should be divided, vertically and horizontally, and how the desk should be constructed, are questions best decided by experiment and individual skill. Tracing paper pasted on plain glass is an alternative to ground glass.

A mask of black paper cut to the correct shape is a neat and simple method of marking on the glass the frame dimensions which exactly correspond to the projected frame limits. The amateur who is restricted to a definite distance between camera lens and title board can accurately determine these dimensions by taking a test—just a few frames of film—of a sheet of squared paper at the required distance. Projection of this film will show the exact space that titles can occupy.

A direct focussing test, on a piece of matt film in the camera gate, is necessary to ensure the correct relative positions of camera and title board, because view-finders are inaccurate at such close range. This test, however, does not give exact frame limits, because the camera frame is larger than that of the projector.

Effective, rather startling titles can be made by the use of reverse filming. The same effect can be obtained with a camera that has no reverse action, by arranging the title upside down in relation to the camera. Ordinary scenes, too, can be filmed in reverse by holding the camera upside down.

The title is prepared with separate, movable letters on a horizontal plane, photographed from above. Some method of disturbing the arrangement of the letters must be devised. The camera is started with the title prepared, and the disarrangement takes place gradually. When the film is projected with the title right way up, a jumble of letters gradually form into the title.

A suggested method is to make the letters of thin tin-plate—old magazine covers are ideal—arranged on a background of cardboard. A magnet can then be used beneath the cardboard to disarrange the letters. One or two trials before "shooting" will enable this to be done effectively. The letters should be painted dead black or white, according to the titling method employed, and the cardboard, of course, should be painted correspondingly.

Free-hand titles appeal to those with artistic talent, and a few simple rules worth bearing in mind are here given.

The optical centre of a frame is slightly higher than the true centre. This means that the top margin should be slightly smaller than the lower margin, when the title consists of a "block" of matter. A single word or line should be slightly above the centre line.

Lettering should be full and rounded, rather than thin and attenuated. Suitable pens can be obtained from a stationer, who can also supply a booklet of selected alphabets and hints on lettering.

During the course of a film, simple titles are better than highly decorative designs. The main title can be invested with intrinsic artistic value, because at that point it does not compete with cinematic interest, and, in fact, plate sheets are ideal arrangements of selected alphabets and hints on lettering.
The Week's Meetings

Societies will have their meetings announced here whenever the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, January 3rd.

Accrington C.C. Members' Lecturettes.


Bradford P.S. "How I make my Exhibition Prints" by Members.


Bristol P.S. "Principles and Practice of Tri-colour Photography." F. G. Tutton.

Camberwell C.C. Talk on Enlarging.

Chorley P.S. "Table-Top Photography." W. N. McConnell.


Croydon C.C. House Exhibition.

Cwmbran P.S. "Desert Photography." R. R. Jones.


Forest Hill and D.P.S. Visit to Central Association Exhibition.


Kilburn and Willesden P.S. "Let us go into Transports." T. D. Nunn.


Lincoln C.C. Annual General Meeting.

London County Council Staff C.C. Lecturettes by Members.


Nottingham C.C. Lantern Lecture by D. L. Llewellyn.

Oxford P.S. Lantern Lecture by H. C. Cole.

Richmond C.C. "Seed Development." C. F. Raffill.


South-west London P.S. Visit to Central Association Exhibition.

Stourbridge Inst. P.S. Competition.


Watford C.C. Monthly Competition and Discussion.

Wexford C.C. Lantern Lecture by C. H. Howse.


Tuesday, January 9th.


Bolton C.C. International Exhibition.—Entries, April 10; open, May 1-14. Further particulars from Exhibition Secretaries, 60 C. E. Willis, Ltd., 87, Bradshawgate, Bolton, Lancs.

Bolton C.C. International Exhibition.—Open Exhibition (British Isles only).—Entries due, March 28; exhibits, April 4. Hon. Exhibition Secretary, T. E. Bunce, 54, Regent Road, Letchworth, Herts.

Burlington C.C. Lantern Lecture by C. H. Howse.

Exhibitions and Competitions

THE AMATEUR PHOTOGRAPHER AND CINEMATOGRAPHER

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.


South London P.S. Lantern Lecture by C. H. Howse.

Exhibitions and Competitions.

Entries due, January 22; open for one month, commencing February 17: Details and entry forms from Hon. Exhibition Secretary, D. E. M. Wright, 22, Marmora Road, London, S.12.

smethwick and D.P.S. Annual Exhibition—Entries, January 25; open, February 8 and 9. Particulars from S. Smith, Hon. Exhibition Secretary, 185, Willow Avenue, Edgbaston, Birmingham.

Birmingham P.S. Annual Exhibition—Entry forms due, February 10; exhibits, February 13; open, March 27. Secretary, E. H. Bellamy, Waterhole House, Waterhole Street, Birmingham.

Pittsburgh Salon.—Entries, February 3; open, March 16-19. Entry forms from Secretaries, Pittsburgh Salon, Box 61, Pittsburgh, Pa., U.S.A.

Ilford P.S. Annual Exhibition—Open Classes.—Entries, February 10; open, March 15-17. Entry forms from Miss E. F. Gadd, 61, Castleton Road, Goodmayes, Essex.


Derby P.S. "Here, There and Everywhere." A. H. Wallace.

Wealden P.S. Annual Exhibition.


Monday, January 8th (contd.).


Jowett and D.P.S. Lantern Lecture by Dr. W. C. Thompson.


Lincoln C.C. Annual General Meeting.

London County Council Staff C.C. Lecturettes by Members.


Newcastle (Staffs) and D.C.C. Monthly Competition.—Slides. Oxford P.S. Lantern Lecture by H. C. Cole.

Suffield and Hallamshire Photographic Society.—"Round the World with a Camera." Russell Crimp.

Southampton C.C. All Ciné Evening by C. Chandlers.

South London P.S. Visit to Central Association Exhibition.

Southport P.S. "Round the Country with a Camera." Miss E. F. Gadd, 61, Castleton Road, Goodmayes, Essex.

Wednesday, January 10th.

Accrington C.C. L. and C.P.U. Slides.

Borough Poly. P.S. "Holidays in Germany and Austria." B. B. Dutton.


Cambridge C.C. Photographic Exhibitions.

Cardiff and County A.P.S. "Table-Top Photography." W. N. McConnell.

Cheolseung, S. Korea, P.S. "Finishing the Exhibition Print." Mrs. Satterthwaite.

Coveney P.C. "In the Caverns." J. B. Scrivenor.

Rotherham P.S. Exhibition of Y.P.U. Trophy Prints.


Stafford P.S. "Western Isles, Scotland." J. A. Tamplin.


Syracuse C.C. International Salon.—Entries, March 12; open, April 1-19. Further particulars from H. W. Bennett, 56, Lounsdale Drive, Paisley, Scotland.

Exposures in Egypt.

I use your exposure table, but as I shall be in Egypt shortly will you let me know what exposures and prints I shall require on reception of your instructions about taking dark streets, and also desert scenes?

A. W. L. (Lambeth.)

We can only give you the advice which we always offer in such circumstances, and that is that you do not rely upon exposure tables at all, but use some simple form of actinometer. Such exposure tables are not, but use some

Use of Filter.

I have a green filter; would there be any disadvantage in fixing this permanently on the lens? Are there any subjects for which there is no advantage in using a filter? Would a yellow filter be better than the green one?

H. L. (Sidcup.)

We should not advise you to fix any filter permanently on the lens, although in some cases it will have no effect beyond increasing the exposure. There are cases in which a filter does no useful work whatever. Any filter is intended to keep out, more or less, rays of a particular colour; and if these rays are not being reflected from the subject the presence of the filter has no advantage whatever. The probability is that for all-round work a yellow filter will be more serviceable.

Stained Negative.

Is the reddish stain on the enclosed negative due to incomplete fixation? A. G. L. (Rugby.)

If you refer to the general pink stain of the film, this is not due to incomplete fixation, but to a dye incorporated in the emulsion. It generally disappears completely in an acid fixing bath, and subsequent washing. Its only effect will be to increase the exposure time to some extent.

Clear Sky.

Can you tell me how to clear the sky on a lantern slide? I have tried stopping development with water while the sky is still blank, and painting developer back on to the landscape.

J. R. W. (Reading.)

We do not understand why you should wish to obtain a blank sky in your lantern slide. You will find it a very difficult matter to do successfully the job you describe; that is, painting on developer with a brush. We are so completely in the dark as to what it is you are striving for that we are at a loss how to advise you. Why not let the sky print out as the negative gives it?

Oil Stove in Dark-room.

If I use an ordinary oil stove in the dark-room will it affect the negative? I should like information about taking dark streets, and also desert scenes?

A. W. L. (Lambeth.)

We can only give you the advice which we always offer in such circumstances, and that is that the high-lights become blocked up and that is easy for a pedestrian to carry. Can you advise me which camera to choose?

A. W. L. (Bedford.)

Your question is a very common one, but unfortunately quite unanswerable. The camera which is the best possible for all the different kinds of work you name does not exist. A camera that is suitable for copying, for example, is not the sort of thing that can be easily carried about for taking snapshots. The only thing you can do is to study advertisements of apparatus, and decide for yourself which particular type of camera will do most of the things you require reasonably well. You will certainly not find one that will meet all your various specifications. You must have two different types—a hand camera and a stand camera.

Permit for Reproduction.

Can you give me any advice on forming and arranging a photographic club?—F. C. J. (Cannock.)

We send you some notes from which we hope you may get assistance. We think it would be worth your while to join what is known as the photographic alliance, particulars of which, for your district, you can obtain upon application to J. S. Lancaster, Esq., 144, Middleton Hall Road, King’s Norton, Birmingham.

Your application would certainly not prevent entering prints for competition, but in some cases there is the possibility that a competition print may be reproduced, and then you would be breaking the regulation. We think your best plan would be to ask permission for the possible reproduction of any print you intend to enter.

Winter Developer.

Will you give me a formula for a developer that will work at a low temperature? A. J. L. (Ifford.)

If you leave out hydroquinone you should have no real trouble with your development during the winter. If you cannot keep your dark-room and the solutions up to a reasonable temperature, the chief difference resulting will be that development times must be increased to compensate for the slower action of most of the solutions.

Film Negative Failure.

What is wrong with the enclosed panchromatic film negative? Is this under-exposed result to be expected at this time of year?

A. H. (Hendon.)

From the appearance of your negative we should judge that it was developed as if it had been an ordinary instead of a panchromatic film. This is particularly suggested by the edges of the negative, which will be perfectly clear, and not jet black. It has evidently been reversed, almost certainly owing to exposure to an unsafe light.
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27
The Amateur's Emporium

CAMERAS AND LENSES

SALEX Junior 3½-l, Aldis F.7. average condition, £1 1/2. [1934]


1 PLATE Soho Reflex, 3 months old; camera cost £40. Ross 10-in. lens, £14/10, double bellows, £18/10; total, £75; lowest price, £55. -Address below. [1934]

1 PLATE Goerz Anschutz Camera, fitted with 1½-plate Doppel Refraktor, £3/10; double slide and leather case; beautiful condition, £85. -Address below. [1934]

1 PLATE Triple Extension Field Camera, good 1½-plate camera, double slide and leather case, £2/10. -Wilkinson, Lochnivar, Moss Lane, Ormskirk. Phone 269. [1934]

F. L. Thornton-Pickard Special Ruby 31x21, revolving back, 5½-in. 5½-in. Cooke lens, one knob sets and winds self-rupting shutter, 8 single slides, graduated filter, sol such leather velvet-lined case, with sections, £12, cash or £16, Clifton St., Carlisle. [1934]

NEW-WAGSHAIRDA Baby Sylph Roll Film, Xpre6/3. [1934]

31x21 Dalmeiner Speed Focal-plane, Petar 32 2½/2, 4 double slides, F.P.A., lens hood, focusing screen, £10 5s. -Lingfield, Maidstone Rd., Chatham. [1934]

LENCA I, non-interchangeable Elmar f/3.5, range-finder, 3 spools, Justophot, 1 filter, leather case, already ready, £11 Roberts, The Camera, Aberdeen. [1934]

3A Kodak Roll Film Camera, R.R. f/4 lens, 1 to 1/100th, T. and B. and cross front, leather bellows, shaded view-finder, spirit level, leather case, £2 5s. -HA. F. A. Shutt, 57, Uttoxter Rd., Mickleover, Derby. [1934]

31x21 Zeiss Ideal, f/4.5 Tessar, D.A. Compace, focal-plane shutter, R.H., F.P.A., filter, hood ; £9 3s. -100, Uxbridge Rd., Birkdale, Lancs. [1934]

LENCA II, Ensign Elmar f/4.5, 6.5, 10.5, for some time Leica, £3. -Cheyne, Ltd., 171 W. [1934]

JUST Bought in Germany. -Perfect 1934 model Zeiss Ikon Ikorex, 31x21, double extension, supplemented with lens, £10; 3½x2½, £17; 3¼x2½, £11.-Write, J. N. Ridley, 5, Sunland St., Featherston Buildings, Holborn, W.C.I. [1934]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green’s Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18. For some considerable time we have refused to insert his advertisements in “The Amateur Photographic and Cinematographer,” and from the complaints we have received we would appear that his practice is to communicate with private advertisers having goods for sale, give false prices and make goods in exchange for others or to purchase for cash. Readers are advised to ignore all such solicitors from this quarter.

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SPECIAL NOTE

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the matter as unsuccessful. As regards correspondence with regard to the goods advertised it would appear that these goods have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible for them to answer each one. When sending remittances direct to advertisers for return, orders should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money for a new camera may depend on perfect safety by availing themselves of our Deposit System. If the money be deposited with “The Amateur Photographer and Cinematographer,” both parties are advised to enter into a contract for the purchase of the camera. Payment is to be made in instalments, and the amount is to be paid in advance or when the camera is received. On failure of the buyer to return the goods in the same condition as when delivered to the advertiser, the sums are to be refunded. The amount is to be paid in advance or when the camera is received. On failure of the buyer to return the goods in the same condition as when delivered to the advertiser, the sums are to be refunded. The amount is to be paid in advance or when the camera is received. On failure of the buyer to return the goods in the same condition as when delivered to the advertiser, the sums are to be refunded. The amount is to be paid in advance or when the camera is received. On failure of the buyer to return the goods in the same condition as when delivered to the advertiser, the sums are to be refunded.

CAMERAS AND LENSES

LEICA Model I, quite perfect and indistinguishable from new, range-finder and case, £9. -Below.


THORNTON-PICKARD Special Ruby Reflex Camera, Ensign f/4.5 lens, 3 slides, roll-film camera, leather case ; new and perfect condition, £7/10. -Box 955, c/o “The Amateur Photographer.” [1934]

BARGAIN Outfit, as new: Hargreaves Duplex 31x21, D. D. Camera, f/4.5 Tessar, D. A. Compace, focal-plane shutter, R.H., F. A. Shutt, 57, Uttoxter Rd., Mickleover, Derby. [1934]

LEITZ Elmar Lens f/4.5, 6.5, 10.5, £2 10s. -Cheyne, Ltd., 171 W. [1934]

Jules Richard Verascope, reflex finder, fitted plate Dora anastigmat f/4.5, changing-box, leather case, £2/10. [1934]

1 PLATE Goerz Tengor Roll Film Camera, rising front, Identoscope finder, fitted Carl Zeiss Tessar f/6.3, speeded shutter, £1 1/2 to 1/100th and time, £1 10s. -B. G. K. Rolleifinder, also direct finder, fitted Carl Zeiss Tessar f/6.3, speeded shutter, £1 1/2 to 1/100th and time, £1 10s. [1934]

1 PLATE Anzeo Film Camera, focusing, £1 10s. -Jules Richard Verascope, reflex finder, fitted plate Dora anastigmat f/4.5, changing-box, leather case, £2/10. [1934]

1 PLATE Goerz Tengor Roll Film Camera, rising front, Identoscope finder, £1 10s. -B. G. K. Rolleifinder, also direct finder, fitted Carl Zeiss Tessar f/6.3, speeded shutter, £1 1/2 to 1/100th and time, £1 10s. [1934]

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THE large number of readers who keep and bind their copies of *The Amateur Photographer* will be interested to know that the index and binding cases are now ready for the last completed volume: July-December, 1933. *"The A.P." Index* is always a very useful supplement for every regular reader to possess, as it serves as a handy reminder of the many articles that have been published. The whole contents are referred to and cross-referenced, and all illustrations and contributors are separately indexed. The price of the binding cases in pale blue cloth is 3/-, post free with index 4s. 1d. The index can be obtained separately, price 3d., or by post 4d., from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. The half-yearly bound volume, complete with index, can also be supplied, price 15s. 3d. This makes a very handsome and finely illustrated gift book that would be appreciated by any photographer.

**Monsters.**

Thirty years ago, at the old Camera Club in Charing Cross Road, we remember the late Mr. Kaye-Smith giving a most convincing lecture on monsters:

"Of the cannibals that each other eat,

The Anthropophagi, and men whose heads

Do grow beneath their shoulders."

And to all these things did Desdemona, in the shape of the Camera Club cronies of those days, most seriously incline. But even Mr. Kaye-Smith had to illustrate his lecture by drawings; his resourceful camera was equal to the lion but not to the unicorn. Similarly, we think we are right in saying that no photographs of the monster of Loch Ness have as yet arrived. It is odd how these things, despite their reputed bulk, manage to evade the camera. Without thinking of Loch Ness at all we turned up the other day some proceedings of the Glasgow Philosophical Society of 1809, and there by chance discovered that a Miss Mackay, the daughter of the minister at Reay, on the coast of Caithness, together with a local schoolmaster and others, attested to the appearance on that coast of a mermaid, with a plump and round countenance, light grey eyes, small nose, hair thick and green, throat slender and smooth, and all the other attributes of the semi-human of legend. Why do Scottish waters chiefly produce these marvels? Is it done to attract southern tourists to the bonny country?

**Red and Black.**

The value of red in a colour picture, called by the poets "love's proper hue," is well understood by both painter and colour photographer, but Mr. John Innes, the colour stereoscopist, who lectured recently at the Royal Photographic Society, put in a word for black as of equal or even of greater value. The principal reason why black is so useful is because, with the screen emulsions, one gets not an absolute but only a relative white, and the best comparison to show up the white is by means of something which is black. Not only does black make one's greys look white, but it seems to liven up all the other colours. In a colour portrait especially, some black is extremely useful.

**The News Reel.**

The amateur photographer might do worse than patronise the "pictures" occasionally, purely from the point of view of the photographic technique, which is vastly improving,...
both in American and British film studios. It is said that the way to study “Punch” is to be oblivious of the jokes and simply to enjoy the line drawing, and so in the picture theatre it is possible to turn a blind eye to the story, such as it is, and really to exult in the photography. Incidentally, every time we go to the cinema we wonder why so little time is spared for the news reels. These are among the most popular of the projections, and yet they occupy perhaps only five minutes of a two-hour programme.

Masks.

It came as a shock the other night to see some lantern slides by a quite eminent worker which were not the orthodox rectangle, but took the shape of circles, ovals and cushions. The frown upon these things has been so pronounced and has persisted for so long that one’s first reaction to them was decidedly disagreeable. One was almost tempted to overlook the excellence of the photography on account of this incidental, and to suppose that because the worker knew no better than to defy convention in this way, his whole work must necessarily be inferior. But looking at them again, one began to feel that for some subjects a circle or oval is to be preferred to a square. We have in mind flowers more particularly. Also it cannot be denied that many of the old masters are in ovals. The device which is most difficult to defend is the cushion.

Photography in the Graf Zeppelin.

The photographic equipment of the Graf Zeppelin during its recent Arctic expedition included a panorama camera consisting of nine double lenses working through prisms. This in conjunction with a special rectifying printing apparatus produces the equivalent of a photograph taken with a very wide-angle lens. Another piece of equipment taken was a double camera formed essentially by joining two ordinary cameras together so that they possess a simple common field. It is stated that the results obtained have proved remarkably encouraging, and have exceeded expectations. The experience gained indicates that the equipment on any future flight should consist of a battery of cameras which effectively cover a complete transverse angular field—that is, from one horizon, through the nadir, to the other horizon—and with which strips of overlapping photographs may be taken continuously. Every object within the range of vision would then be photographed. Stereoscopic pictures have also been found specially valuable on these flights, because a careful and leisurely examination can be made of topographical forms which, owing to the speed of the aircraft, could scarcely be appreciated by the naked eye at the time of exposure. By a succession of photographs information is obtained of ice-floes, and, what is of interest to the meteorologist, the formation and re-formation of clouds, for which notes would hardly serve.

Readers’ Problems

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Silhouettes.

As an interesting winter evening occupation I have been trying my hand at photographic silhouettes. So far I have completely failed to get anything like the results I have seen produced by others. I have improvised arrangements by which I throw the shadow of the sitter on to a sheet, through which I photograph it. Can you advise me (a) how to get a sharper outline to the shadow; and (b) how to get more contrast in the negative?

Your brief description of the arrangements shows that you are not using an effective method, and no mere modifications will put matters right. The cast shadow cannot be sufficiently sharp unless the sitter were impossibly close to the screen; and the shadow, in any case, will be only grey. What you must aim at in the negative is extreme contrast—clear glass and maximum density, and nothing else.

Winter Developer.

For developing miniature films I have been using an M.Q-developer, but in view of possible low temperature I should like to eliminate hydroquinone. Can you suggest a simple developer suitable for both dish and tank work, and one which will give a delicate fine-grain image? Will you also give development times?

You might try the following:

<table>
<thead>
<tr>
<th>Substance</th>
<th>Quantity</th>
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<tr>
<td>Metol</td>
<td>40 grs.</td>
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<tr>
<td>Sodium sulphite</td>
<td>200 grs.</td>
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<tr>
<td>Borax</td>
<td>20 oz.</td>
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<tr>
<td>Water</td>
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For dish development you will probably find a factor of 12 about right. For tank work add an equal volume of water, and try 30 minutes at 60° Fahr. Development times vary with different emulsions, and also according to the degree of contrast required.
Winter is apparently the least attractive of seasons for the naturalist, especially so far as photography is concerned. Nevertheless, it is a period of the year that is not so uninviting as appears at first consideration, and even for the photographer there is plenty of work to do, as the following article indicates.

Opportunities occur for nature photography at the present time of year which are not given at any other period of the twelve months. A little consideration will show how true this is.

First, snow and frost studies offer a splendid field. A blanket of snow may have the effect of transforming an otherwise uninteresting piece of landscape into something rare and fine. That country road with its bleak, bare hedges on either side—what a thing of beauty it appears under a mantle of untrodden white! Beckoning, mysterious, alluring—the man with the camera chooses his adjectives before he gets his picture, and then takes the picture to suit his adjectives. And a frost-besprinkled tree, a tumble-down gate gleaming with rime, rejoices the spirit in winter more than at any other time of the year.

In the Country.

Bird and animal tracks left in the snow offer another aspect of nature for investigation. Where "hunting" has been good, a whole series of photographs of more than artistic value may be obtained.

When snowfalls are few and far between, there is still capital to be made of Nature's bareness. This is the time for studying the forms of trees denuded of their masses of foliage, for comparing and contrasting (and photographing) the straightness or otherwise of their trunks, the ways in which they hold their branches and the relations of the latter to the main stem; each species of tree, each individual tree, even has a personality of its own.

And when these winter studies are compared with summer photographs, it will be surprising to note how, for example, the sturdy oak takes on an entirely altered appearance, while the birch, "the lady of the woods," is almost as graceful in her nakedness as in her summer dress of dancing green.

Of the smaller plants, practice can be had with the portrait attachment in photographing the groundsel, the red deadnettle, shepherd's purse, dog's mercury, and dandelion. During a mild December, a few of the very early spring plants, such as the celandine, coltsfoot, and even the primrose, may push through. The gorse (or furze), brightly golden, we always have with us.

In Town.

On open sheets of water, and in the lakes of public parks, the wild duck increase their numbers, and winter visitors from the north, of the "here to-day and gone tomorrow" type, may include one or two species which the naturalist may be very glad to have the opportunity of photographing. It is worth while to have one's camera ready for "shooting" when watching the visitors at the bird-table from the dining-room window; one never knows when, say, a snowbunting may decide to pay its first and last visit to one's garden.

With a fast lens, interesting studies can be made of the formation-flying of ducks and geese as they rise from or land on the water. Bird flockings are also to be watched for—a flock of lapwings is a sight to be remembered, as the birds suddenly seem to change in colour from black to white as they turn simultaneously.

Whatever work is done it is always advisable to record in one's notebook the date, time of day, exposure, stop, and other particulars for reference. A good picture taken almost by accident may provide useful data for one to be taken subsequently not by accident, and preferably without guess-work.

It must not be overlooked, however, that not only are the hours of daylight less in number in the winter, but the quality of the light itself is poorer. To meet this, if rapid exposures are attempted, the fastest panchromatic plates or films should be used, and in any case it is advisable to use pan material for nature work at all times. If the subject is one that permits a time exposure a light colour filter should be employed.
THE amateur photographer will often find it a matter of interest during the winter months to visit some of the scenes of his summer activities and, if possible, take a second photograph from the same standpoint as that of his earlier exposure.

The two results will not only in themselves afford a comparison which will bear a close examination, but the different characteristics of the scene resulting from the changed conditions will probably open up possibilities for future work which may not have been apparent hitherto.

Trees in full leaf, for example, will often obscure a vista which will be revealed only after the leaves have fallen, and a note can then be made to visit the scene again so soon as the first green freshness of spring shall show itself and before the trees are in full foliage.

Those who have already secured pictures near at home during the summer months should be on the look-out for the first good snowfall, and then make their way to the same spots and obtain fresh pictures of the scenes under the cloak of snow.

SUMMER and WINTER CONTRASTS

By E. STANILAND PUGH.

The somewhat surprising fact will be realised that the snow picture may turn out to be an improvement on its summer contemporary.

The opportunities afforded of securing satisfactory snow subjects are not frequent, but it is reasonable to count on at least one occasion during the winter months when ideal conditions shall prevail.

It is therefore advisable to have everything in readiness in order that full advantage may be taken of an unexpected fall overnight.

There should be nothing to cause delay in setting out early on the morning following, for it may soon happen that a scene full of beauty and charm will rapidly deteriorate under a warming sun or a rising wind, and valuable time would be lost in loading cameras and getting things together.

The ideal conditions to be sought are those where a steady snowfall has taken place during the night and the morning breaks clear with every twig and bough on the trees covered with a delicate tracery of white; there should be an absence of wind, and the sun should just be appearing above the horizon.

Work can then commence soon after breakfast, for it is surprising how much light a snow-covered landscape will reflect during early morning hours.

The writer has secured many fully-exposed results as early as 8 o’clock, before leaving for town; the picture of the church tower seen through the trees beyond the stile is such an example.

There is a distinct feeling of satisfaction in setting out, well protected by gum-boots, on a crisp, frosty morning, and returning after an exhilarating walk over the snow-clad ground with a number of exposed plates or films in the camera case.
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WHAT WENT WRONG?

Some Beginners' Faults Illustrated.

SIXTH SERIES.

24.—That's a bus, that was! This is what happens when you try to take pictures of objects moving rapidly across the field of view with an ordinary shutter exposure of about 1/25th sec.

Prevention.—There are three alternatives: (1) Change the viewpoint so that the object is coming towards the camera; (2) Speed up the shutter to a much shorter exposure; (3) Follow the object in the view-finder, swinging the camera to keep pace with it. Release the shutter during the swing.

25.—The blank patches at the side of this example were caused by the bellows of a folding camera obstructing the light. When opening the camera, sudden and violent extension of the bellows caused them to be sucked inwards by the decreased air pressure.

Prevention.—When opening the camera, pull forward the front steadily and without undue haste. Then glance at the bellows to see that they are correctly extended.

26.—This boy does not really take size nine shoes. His big feet are due to the fact that the photographer got too near when taking the photograph. The camera with a normal focal-length lens was about four feet away from his shoes, so that his head and shoulders were about seven feet away. Thus the shoes, being about 40 per cent nearer the camera, are shown about 40 per cent larger than they should be.

Prevention.—In cases where parts of the subject are much nearer the camera than others, stand well back so as to minimise the disproportion.

Previous examples in this series appeared in the issues dated September 27th, October 4th, 11th, 25th, and November 22nd.

27.—When a picture is badly mottled like this, it shows that the film became damp before development. This may easily happen if a film is stored in a damp place; or if it is carried in a wet mackintosh pocket, or in contact with wet bathing costumes, towels, etc. Sometimes only the film nearest the outer surface of the spool is affected.

Prevention.—Always store films and plates in a dry place, and see that they are kept dry when in the camera and after removal from it.

28.—When we get a blank patch with a blurred edge like this, it shows that some opaque object (in this case, two fingers) accidentally came close in front of the lens when the picture was being taken.

Prevention.—Obvious. See that the fingers of the hand operating the shutter do not stray in front of the lens. Also, mind that the brim of your hat does not get in the way when bending over the view-finder.
At the present time of year winter sport is in full swing at all the popular resorts in Switzerland and other places on the Continent, and no one should visit these centres without a camera, if only for the purpose of making personal records. This note is intended, however, more for the individual who is definitely proposing to make pictures of alpine sport subjects rather than incidental and casual snapshots.

Although almost any type of camera may be used, and almost any kind of plate or film will make some sort of record, there is no doubt that a full exposure is essential in every case if harsh results are to be avoided. This means that fast sensitive material or a large-aperture lens is essential. If the latter is available the former should be panchromatic and used in conjunction with a colour screen if the finest results are wanted.

Even if a screen is not used panchromatic plates or films will still give a very good rendering of snow-clad mountain scenery in conjunction with dark trees. They will also secure some of the fine cloud effects to be seen at times.

The new fast “chrome” films are also good for snapshot work with these subjects, and these can on occasion be used with a light colour filter. The majority of amateur photographers attending winter sports meetings will probably use a roll-film camera and films of this type.

A comparison of a snow photograph taken on an ordinary plate with one taken on a panchromatic plate with a filter will show the enormous improvement secured by using the latter. It is generally assumed that a snow-clad landscape is without colour, but a surprising amount is always present in the half-tones and shadows of snow, and unless they are very strongly emphasised by sunlight, are lost when the ordinary plate is used.

A lens hood is very necessary for this work, and it should be of the “all-round” type, as just as much light that may cause fog is reflected upwards from the snow as from the sky above, and occasionally against-the-light shots may be attempted with very pictorial results. The best pictures are always to be secured when the sun is shining. A sunless day gives very lifeless results with no sparkle.

For most shots, however, the lighting should be from one side. If from behind the camera everything will appear flat, but with cross lighting the texture of the snow is emphasised and figures are better modelled.
It will be found that the conditions to be observed when attempting speed work at home apply to a certain extent when photographing winter sports. The subjects vary from slowly-moving figures and groups to very rapidly moving skaters, ski-runners and jumpers, etc. The speed of the subject and the size it appears on the plate (i.e., its distance from the camera) will decide the appropriate shutter speed.

If the camera is not fitted with a high-speed shutter, do not attempt rapidly-moving figures passing directly across the field of view at close quarters. Either attempt the shot at a greater distance or choose a viewpoint with the figures coming towards the camera. By adopting this plan quite good ski subjects can be secured with 1/100th second, or even with 1/50th.

If, however, the worker has a reflex or focal-plane camera he can attempt almost any subject. On a sunny day in the Alps the blaze of light from sky and snow will permit the briefest exposures of high-speed subjects; 1/500th of a second is an exposure frequently necessary for rapidly-moving figures.

For obvious reasons a camera that is easily portable is to be preferred, and some of the modern miniature cameras will give a very good account of themselves with these subjects. It is well, however, to carry the camera in an outside pocket or case, and not in a warm inside pocket, or there will be constant trouble with condensation on the lens.

A point to remember when snapping winter sports subjects is the background. This is very important, as it may make or mar the picture. It is fortunate, however, that most of the action subjects attempted are repeated over and over again. This will permit the choice of a suitable viewpoint to secure the best setting.
Toning Bromide Prints.

A good many beginners make prints on self-toning paper because they like the pleasant brown tones as a change from the usual blacks of bromide prints. But winter is no season for daylight printing, and so the black-and-white prints become the inevitable output.

There is no reason why some of these prints should not have their black image converted into a brown one. Some of the methods of doing this are quite simple, and prints so modified have a much longer life than would otherwise be the case.

Most of the few methods I propose to describe can be used just as well for gaslight and chloro-bromide prints, and for lantern slides, although I have bromide prints specially in mind.

Conditions of Success.

Although I have said that the methods of converting a black image into a brown one are simple, there are certain conditions on which complete success depends. Some papers, especially gaslight brands, do not give good tones by the method I shall describe first; and the final colour of bromide papers varies more or less according to the make.

Prints that have been over-exposed, and then snatched out of the developer to prevent their becoming too dark, will almost certainly give an unpleasant yellowish colour rather than a good brown; while prints that have been kept in the developer longer than usual in the hope of further strengthening them, may yield only a cold tone, and the whites may be degraded.

If a print has been insufficiently washed there will very likely be a general weakening of tone, or patchiness. You know that hypo and ferricyanide form a reducing solution, and as ferricyanide is often used in the toning process, you will see why any hypo in the print will combine with it, and eat away the image.

Suitable Prints.

The most suitable prints for toning by the first method to be described are those with full, rich shadows and a good degree of contrast. They must have been thoroughly fixed and washed. The subjects must be such that a warm colour is appropriate; not winter scenes, for example.

Sunny subjects are generally suitable, especially when the prints are on a cream paper. The conversion of the image into a brown one tends to make the shadows more transparent—a great advantage in sunlight subjects.

Chemicals Required.

For the first method three different chemicals must be available. As I have mentioned before it is sometimes a good plan for two beginners, who propose to attempt certain work, to share the necessary chemicals between them. This enables them to save by buying larger quantities, and also avoids the risk of keeping some of the substances too long.

The first salt is potassium ferricyanide—1 oz., 6d.; 4 oz., 1s. The second is potassium bromide—1 oz., 6d.; 4 oz., 1s. 2d.; 8 oz., 1s. 10d. Prices vary somewhat, but those given are from a recent list. It may be well to emphasise the point that the third one named is sulphide, and not the more familiar sulphite.

This sulphide should be kept as a stock solution by dissolving 4 oz. of the crystals in 18 oz. of boiling water. It keeps very well, but after a time the liquid at the bottom of the bottle turns greenish, and this discoloured solution should not be used.

Bleaching.

A bath for “bleaching” the prints may be prepared to this formula:

<table>
<thead>
<tr>
<th>Component</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Potassium ferricyanide</td>
<td>250 grs.</td>
</tr>
<tr>
<td>Potassium bromide</td>
<td>100 grs.</td>
</tr>
<tr>
<td>Water to</td>
<td>20 oz.</td>
</tr>
</tbody>
</table>

The prints are slid into this one by one, and kept moving about, and the black image soon alters to a yellowish one. The action may be uneven, but this does not matter, as the prints are kept in the bath till not a trace of black can be seen. No harm will be done by still longer action, but if the change in the silver is incomplete uneven colour will be the result later.

Washing.

When the transformation is complete beyond all doubt, the prints are washed in several changes of water. Prolonged washing, such as is necessary with bichromate, is neither necessary nor advisable. Three or four minutes will suffice.

Toning.

To follow this washing a bath is prepared by mixing 3 oz. of the stock sulphide solution with 17 oz. of water. In this bath also the action may be very irregular, and the results look most unpromising. Very soon, however, the image builds up to full strength and pleasing even tone. A thorough washing completes the work. When dry the prints will be found to be a little stronger in depth, and rather colder in tone, than they appeared when wet.

Imperfections.

It is to be hoped that no imperfections will be visible in the finished prints, or that the colour is unsatisfactory. But we cannot always ensure perfection.

Poor colour may be due simply to the fact that the particular paper used is not quite suitable for this treatment. It has already been mentioned that trouble follows from under-development, or imperfect fixing and washing of the original print.

Blue spots and even patches may sometimes appear. These are really the familiar Prussian blue, formed by the action of the bleaching solution on particles of iron, generally from rusty water-pipes or dishes. As a rule the discoloration will disappear if the print is put for a while in
Further Hints.

The bleaching bath can be used repeatedly until its action becomes noticeably slow, when it should be thrown away.

The dilute sulphide bath should be used once only. Unfortunately it gives off sulphuretted hydrogen, which is the characteristic smell of rotten eggs, and the more it is diluted the worse it smells. Further, the gas given off is deadly to plates, films and silver papers, so that the solution should not be used where such things are stored.

When the solution is poured down the sink it is a good plan to follow it with a solution of potassium permanganate, which is a rapid and effective deodoriser.

By the method of sulphiding prints as here described there are certain modifications in procedure by which variations in colour can be obtained, but these are hardly for the beginner whose stock of available chemicals is naturally limited. Next week I shall describe another method which, among its advantages, numbers that of a considerable range of tones.

W. L. F. W.

Postal Club Limitations

By "OBSERVATOR."

FROM time to time we read in the photographic Press about the facilities offered, and the advantages to be obtained, by becoming a member of a postal club. These articles are usually written to entice us to join such a club (that is, if we have not already been caught), and this commendable object is possibly secured—a reader decides to join one of the many such clubs in the country. But there is nothing ever said about the limitations of the postal club.

There does not seem to be any reason why we should not view postal clubs in their proper perspective instead of doing so entirely from one specific angle. Their value is too well established for them to come to any harm; they do offer facilities which are invaluable to a certain class of worker, and therein lies the justification for their existence.

At the same time, we might consider their failings, if only to see what improvements can be effected, and to prevent readers being disappointed when they join a club.

Having had for many years the privilege of seeing hundreds of portfolios, belonging to several clubs of good repute, I must frankly say that I have come to the conclusion that the benefits of membership are overrated.

Let us, for a moment, consider the case of the landscape worker who has progressed a fair way in his hobby and who belongs to a postal club. He goes out with his camera, sees an effect that appeals to him, and therefore photographs it. Subsequently, he makes a print and inserts it in a portfolio for criticism.

But does he put the print in for criticism? Ten to one he has already made up his own mind about his picture. He either likes it or he dislikes it; if the former, he probably puts it in to see whether other workers like it too; if the latter, to see whether anyone else considers it more favourably than he does. In both instances the verdict will not greatly alter his own view.

When the print comes back to him, he reads what his colleagues have had to say concerning it. He may find that the critics are of no help at all—that opinion is so divided as to be more or less useless. He may agree with some of the criticisms and not with others, but unless the remarks are favourable, he will most likely find no use for them.

After all, the question of personal taste looms so largely in this connection. Moreover, the lines of approach of the critics are often fickle; people criticise things that do not matter, or which cannot be remedied at the stage at which they see it.

Now, this business of criticism is the main feature of postal clubs. By the very reason of this criticism these clubs are most invaluable to the beginner. Such a worker needs guidance and education, and he will certainly get it. But, after a time, we reach a point when we get a little too advanced for this sort of thing, and we find that as we progress so do the criticisms appear to deteriorate and become less helpful.

How many prints, then, are altered as a result of postal club criticism? When we get on, we usually know for ourselves what is right or wrong with our prints, and it is only occasionally we cannot see a fault. And these faults are so often due to deficiencies of our subject—we have had to make the most of our material and ask the spectator to "piece out our imperfections" with his thoughts.

The point is, do we not make up our mind too definitely to do anything afterwards as a result of criticism? Perhaps a little trimming, darkening of high-lights, lightening of shadows, may be adopted, but little else.

Criticisms at this stage would be far better if they dealt with the good points of our prints; but from my own experience postal club critics are a lazy crowd, and find it so much easier always to point out a fault, or an imaginary one, than to do a bit of constructive analysis, and they look always to see what is wrong rather than what is right.

We must not overlook the fact that just to study prints in a postal club portfolio can be helpful in giving us ideas. Without following someone else's lead, we may see how a particular effect is best secured, how a particular subject can be most successfully treated, how to get this, how to avoid that, and many other things of which it is worth while taking note.

In spite of this, there is, however, something against the postal club from the advanced worker's point of view, although it is not mentioned in good photographic society. Yet there is no getting away from the fact that when we have reached a certain standard of proficiency we may feel in our own minds that much of the criticism is absolutely futile, but we have not the courage to say so.

In theory, the idea of a postal club is exceedingly fine; in practice, the ideals seem to be unattainable once we have passed a definite stage in our photographic progress. It begins to become a waste of time. Without being in any way conceited, we like to go our own way and produce our pictures according to our own tastes, and when we are able to do this to our own satisfaction we know instinctively whether our pictures are good or bad, and where they are good or bad. Why, therefore, send them round to the twenty members of a postal club for confirmation?
FOR the man of small leisure who feels the need of
self-expression in graphic art photography frequently
saves the situation. Art training takes much time,
and the essential practice is even more difficult to work in.
But photographic technique can be acquired, to a reason¬
ably advanced stage, in a few months of enthusiastic
endeavour, and the production of prints which convey
something of the author's ideas then becomes a fascinating
pastime. This was my own approach to serious photo¬
graphy, although I had the good luck to have at my dis¬
posal the elements of photographic technique acquired
many years ago, when the serious urge descended on me.

Most of my work is done with a quarter-plate T.-P.
reflex, fitted with a Cooke f 4.5 lens in a sunk lens-box. I
also use a 3½ × 2½ folding plate camera for work on business
trips. I use exclusively Agfa Isochrom film packs with
both cameras out of doors, with occasionally Ilford Hyper¬
sensitive pan. plates for indoor work.

Negatives are developed by time and temperature
with visual inspection, usually six at a time in Azol. Con¬
trast is kept at a medium stage, not so flat as is usually
recommended for subsequent bromoil. All my prints
are in the bromoil transfer process. The bromides are made
on Kodak bromoil paper, developed in Azol to a factor of
five. Fixing is in 10 per cent plain hypo, followed by an
hour's wash in running water. Bleaching follows im¬
mediately by the B.J. copper chloride formula. A thorough
wash, followed by fixing in 10 per cent hypo, and 15
minutes' final wash completes processing.

Pigmenting takes place after 20 minutes' soaking at about 85 degrees Fahr., and prints
are mostly inked with Sinclair's Encre Machine
and Encre Taille Douce. Sometimes Drem
inks, which are available in many attractive
colours, are used. The final stage in the process
is transfer on to a suitable etching or drawing
paper, by means of two or more pulls through
a press.

The subjects which appeal most to me are
those which give, in conjunction with some
atmospheric effect, an agreeable pattern of
lights and darks. This means that sunlit
street scenes in our beautiful English country
towns form a large part of my output. I
occasionally venture into portraiture and
still-life in search of a more controlled chiaro¬
scuro than is usually possible in landscape.

I adopt the transfer process because it
gives prints devoid of the (to me) obnoxious
gelatine layer necessary on a silver print. It
also permits the use of the many beautiful
papers available for etching, and couples with
their charm of surface the beautiful ink quality
obtainable from bromoil. I do not find
transfer is amenable to the control which it is
often supposed to afford, and all my best
prints embody only slight, though perhaps
significant, variations from the negative. I
like to have some areas of deep, luscious ink
and some of pure paper base in the important
portions of my prints.

For the man who looks to his photography
as a means of self-expression, nothing can
possibly equal the bromoil transfer process in
appeal and possibilities.
THE CURIO SHOP.

(See article, "How I make my Exhibition Pictures," on the opposite page.)

By Leonard G. Gabriel.
WINTER IN THE BAVARIAN ALPS.

By K. S. Stone.
THE SKI-JUMPER.
By K. S. Stone.
1. "Winter."
   By G. F. Hartley.

2. "Bruges sous la Neige."
   By A. G. Stainforth.

3. "In Winter."
   By Hubert J. Garland.

   By George Hindle.

5. "Frozen."
   By C. Shaw.

6. "Across the River."
   By George Dawson.
Some Critical Comments on the Beginners’ prints reproduced on the opposite page.

It should not be thought that the presence of snow in a landscape, or any other class of subject in which it may make an appearance, is sufficient to endow that subject with an artistic appeal. Such is decidedly not the case; for, while it may be something of a rarity as far as this country is concerned, its infrequency does not overcome the fact that it is a material object, nor that the suggestion of an artistic emotion is a thing of the spirit rather than the presentation of objects, of whatever nature, in the concrete.

Snow and the Pictorial.
The point is one that is somewhat difficult to illustrate, having regard to the elementary character of the prints reproduced on the opposite page, which form the basis of this article. They do represent an advance on the initial efforts of the complete novice; but it must be remembered that they are drawn from the entries to our beginners’ competition, and that entrants in this class can scarcely have acquired the experience necessary either to recognise or express a pictorial idea.

Nevertheless, the germ can sometimes be discerned, and, if it be realised that what comments are made have the object of developing that germ towards fuller expression, but that it still remains but an indication, its visualisation may be of help in making our points and recommendations clear.

With this reservation in mind, No. 1, “Winter,” by G. F. Hartley, can be commended for the effect of sunlight and shadow which the foreground displays. That effect is not a material or concrete thing, but an immaterial one, inasmuch as it is a manifestation of the influence of light. Its expression gives rise to an aesthetic emotion, and, in consequence, that portion of the picture might be rightly regarded as possessing pictorial attributes.

Fact and Effect.
Insomuch, it is undoubtedly good. The effect may not be expressed quite in the way that it would be by a more experienced worker, but, for all that, it does afford an illustration of the pictorial idea.

To be perfectly frank, however, and judging by the remainder, it is exceedingly doubtful if the presence of that effect was responsible for the making of the picture. At most, it could only have been included, in a more or less haphazard way, as an embellishment for the foreground; for anyone who intended to make a picture of the effect would confine his efforts to the area in which it was manifested, and rigorously exclude everything beyond that necessary for its adequate expression.

There is nothing above the lower half of the print which contributes in the slightest degree to the value of the effect. The fact may easily be seen if the top half be covered up, and the same expedient also discloses how much better the part is than the whole. Moreover, it also confirms the more or less accidental nature of the inclusion of the sunlight and shadow, for it is scarcely conceivable that anyone who could appreciate the beauty of the foreground would fail to see the very obvious drawback of including the upper portion.

The Part and the Whole.
That criss-cross of branches at any idea of a well-ordered arrangement, and the darks of the trees below make an exceedingly violent contrast with the snow in the foreground; so much so that, until they are covered up, it is impossible to concentrate upon its attraction. As a whole, it is incoherent, but the part that has been indicated has the elements of the pictorial in it.

No. 4, “The Sun Breaks Through,” by George Hindle, has something of a similar effect, but, in view of the fact that the snow has not the same depth, permits bits of herbage to show through, it is scarcely possible to isolate the foreground or retain what effect there is in doing.

The sunlight is there, but there are not the same cast shadows to make it evident, and it is not feasible to divide the print into essentials and non-essentials as was the case with the other. If the snow were deeper, and the lighting remained the same, it is conceivable that something might be done with the subject. Most of the upper portion would have to be dispensed with, and care would have to be taken to avoid so contrasty a rendering.

Mood and Sunlight.
With a subject like No. 2, “Bruges sous la Neige,” by A. C. Stainforth, which can be commended for its arrangement, there is so little of the picture that affords evidence of snow that it does not seem to rely on it so much.

Even so, it would be better, as a winter subject, if sunshine were present, and suitably brought forward as the pictorial motive. As the print stands, it seems objectless and without point; but, with a real expression of sunlight incorporated, it might be made into quite a good thing. A like feeling for good form is shown by the employment of the curve of the edge of the pond in “Frozen” (No. 5), by C. Shaw, although a lower viewpoint might have shown the curve in question to greater advantage.

But, here again, there is nothing of sunshine nor any effect or mood of nature to take its place. If an impression of either of these were added, something might be done with the material; but more tone would have to be shown by the sky, which is notably lacking in gradation.

Intractable Subjects.
A subject like No. 3, “In Winter,” by Hubert J. Garland, with every twig covered with snow and accompanied by an adjacent heavy shadow, is hopelessly intractable, and, though it may be pretty to look at, is the sort of thing that is practically impossible to deal with. No amount of after-treatment, nor any manner of dealing with it technically, will alter its fundamental character, and in such circumstances it is better to restrict exposures to subjects that are more amenable.

An open landscape of the type illustrated in No. 6, “Across the River,” by George Dawson, is scarcely any more promising, for unless the snow is very deep indeed, and there is an entire absence of such darks as trees or rivers, it is practically hopeless to try to do anything with it.
Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.


An impression of speed and movement is extraordinarily well conveyed in this rendering of one of the most absorbing of the pastimes of this season. It shows a skier just at the instant of taking off, and just as the swift downward swoop commences, and, though his speed may not actually be so great as a moment or so later, the pictorial impression remains no less impressive.

Speed and Movement.

It relies for its expression on the position of the figure in the picture space, and the pose in which he has been caught. With the figure so high, and so much more space below than above, the natural inference is that there is a long way to fall, and, as the base of the picture shows an absence of anything solid, the impression created by that inference is heightened.

The suggestion is still further stressed by the crouching pose in which the figure is seen. The feeling of movement in a forward direction arises from it, and speed is suggested by the tilt of the skis and ski-ing irons, while the supreme effort of the take-off is suggested by the cloud of uprising and flying snow from the top of the ridge. Each and all of these things combine to convey a strong and vital impression of speed and movement, and that the impression is so well suggested is a tribute to the power and capacity of the author.

It should not, however, be imagined that the picture, as seen in the reproduction, represents exactly what is included in the negative. The probability is that it covers a much greater field, and that the portion selected is but a fraction. To get a figure in a subject of this type exactly where it is wanted is a practical impossibility, and the only feasible method of working is to choose a viewpoint sufficiently distant to make reasonably certain of his inclusion.

With practice and experience, it will be found that the times when an approximation of the required position is obtained become considerably more frequent; but, in the first few attempts, it need occasion no surprise if, on development, the figure is found to be missing altogether.

In circumstances such as these, the wisdom of selecting a distant viewpoint will be apparent, for, not only will it provide a greater chance of securing a figure, but, if everything else is satisfactory, it will be possible to play about with the available margin in order that that figure may be properly placed in the picture space. The idea should be to get the figure at the time of exposure, reserving all effort to this end, and leave the question of the arrangement of the composition to be dealt with at a later stage.

Some people are fortunate in being able to size up what will make a good arrangement from the negative, and can proceed to make an enlargement straight away; but this, again, needs experience, as well as a certain knack, so that, in the majority of cases, it will be found advisable to make a proof print from the whole of the negative. With this in hand, it is possible, by means of two L-shaped pieces of card, to determine what the final arrangement shall be. If these are laid on the proof print so as to just enclose the figure, and then moved away in various directions, it is a comparatively simple matter to decide upon the most favourable composition.

In most cases of this character it only amounts to choosing the best possible position for the figure. The setting, of course, will depend upon the viewpoint and the relationship of the figure to it, and, except for minor adjustments such as subduing a too-violent high-light or similar small alterations, will have to be taken as it happens to fall.

Choice of Position.

The position that is selected will depend, to some extent, on what the figure is doing and the impression it is desired to convey. In this case, the figure (1) is in the act of jumping, and a high position seems indicated, for it only amounts to enclosing the figure, and, except for minor adjustments such as subduing a too-violent high-light or similar small alterations, will have to be taken as it happens to fall.

There are four positions in a picture that offer the attribute of strength, and these are formed by dividing the picture into thirds, latitudinally and vertically, the points so formed where the dividing lines intersect affording these positions. In view of the act in which the figure is engaged, the lower two are inadmissible, and, in view of the disposition of the foreground and the presence of the cloud of snow, the one on the left seems preferable. "MENTOR."
GLAZING PRINTS.

Sir,—In reading through the inquiries and correspondence section of your magazine I have constantly noticed readers complaining of difficulties in glazing prints. My experience may interest these correspondents.

Since taking up photography a few years ago, to produce glossy prints I have always used a ferrotype plate, which I first polish with a piece of tissue paper. After washing, and before rolling up with a squeegee, I soak the prints for a moment in Kodak Stripping and Glazing Solution, following the makers' instructions exactly. I constantly place prints edge to edge, almost touching, or with only one-sixteenth of an inch between them, and never yet, in several years' experience, have I had a print fail to come off when left over-night. I have also, when in a hurry, heated the back of the plate (holding it about six inches above a low gas flame), and got prints off in about fifteen minutes. Hoping this information may be of value,—Yours, etc.,

E. N. B.

THE LURE OF BROMOIL.

Sir,—After reading the report in “The A.P.” for December 19, I have constantly noticed readers expressing a dislike to the bromoil process. I was reminded of disparaging remarks which I have certain not attempt control until I can put back the image alone that the bromoil can certainly cover up mistakes and technique ! One photographic artist, who has already the brush gives me the feeling that tied is not to technique, should I say, when one has mastered it ?—Yours, etc.,

C. S. GRANT.

SUPPLEMENTARY LENSES FOR CAMERAS.

Sir,—In connection with the above subject may I utilise a little space to describe a gadget I have in use for the same purpose, and which may possibly have additional advantages. The supplementary lenses used are three in number, a plus 0.00, a plus 2.00, and a plus 4.00. The camera is a Zeiss Ikon Unna 520. These lenses are mounted into a rectangular cut out of three-ply wood, in such a way that any of them may be fitted out quite easily and replaced by another. Immediately behind this filter is another of similar appearance, holding a pale filter, the latter having been unscrewed from its usual clip-on mount. Behind both, the camera is mounted in such a way that any of the lenses may be placed at the correct line across a long baseboard which supports the camera and focussed sharply on a card with some clearly marked lines on our baseboard indicating positions of sharp focus, and with the easel immediately behind, arranged as desired. The easel may now be removed, and a suitable background substituted, or the background may be pinned on the easel. The exposure is then made.

In using the supplementary lenses, I find this gadget quick in use, giving the certainty of sharply-focused negatives and correctly-mounted prints. There is no subsequent trimming of the print or enlargement, a consideration with small negatives.

I have purposely omitted details as I fear I have already used too much space, but if necessary I should be pleased to forward full details and drawings.

With best wishes for the paper from which I have derived so much assistance.—Yours, etc.,

W. H. LEWIS.

EXPOSURE METERS.

Sir,—With regard to Mr. Douglas Timins' letter on whether the light falling on the object, or the light reflected by it, should be measured to determine the exposure, experience has shown that each is capable of giving an estimate of the exposure with sufficient accuracy for the purpose in view. Admittedly it is the light given by the object that is used for making the exposure on the plate, but in practically all cases, changes in the intensity of the light falling on the object will not affect materially the proportion of the light that is reflected, and it is the value of this proportion which determines the depth of tone in the object as seen by the eye or by the camera.

In other words, a black, white and grey object will always appear black, white and grey, whether viewed in strong sunlight or in weak artificial light (though this will not necessarily be true with coloured objects in coloured lights), and since the same exposure has to record the three tones correctly in any one intensity of lighting, it follows that it is immaterial whether the light falling on, or that reflected by, the subject is measured, provided the exposure meter in use is correctly adjusted to indicate the required exposure from the particular measure of the light that is taken.—Yours, etc.,

J. KEMESLEY.

MINIATURE CAMERA WORK.

Sir,—May I be allowed a small space to answer Mr. Clarence Ponting’s letter in a recent “A.P.”?

First re his remark in relation to miniature cameras: “If this form of laziness spreads.” Does he realise that it is not laziness that has brought these small cameras to the fore, but certain fixed optical laws that enable these cameras to do what a larger camera cannot do, i.e., work at a large aperture without sacrificing depth of focus.

As a professional photographer of thirty-six years’ standing, I have now, for over two years, used a Leica for all my photography of children and animals, and won a Diploma of Honour at the recent International Exhibition for Professionals held in Rome with three pictures, of which two were Leica pictures enlarged to 15 x 12 in.

Can Mr. Ponting, after careful study of the latest Leica booklets, find any other hand camera that can do quite so much variety of work with such excellent precision? I have the greatest admiration for Mr. Ponting’s work, but think he must be like so many of the “miniature camera” critics, a non-user who has had no experience of them.

Re the sizes of mounts for exhibition, I don’t think Mr. Ponting would like “miniature cameras” of any size where there was no standard of size, as it would look such a heterogeneous collection without any uniformity that it would entirely detract from the value of the pictorial exhibits. I agree with the 15 x 12 size being retained, but there must be uniformity in size and colour of mounts.—Yours, etc.,

HERBERT L. KETTLE.
Passe-Partout is a really useful adjunct to photography in that it provides an inexpensive yet very effective method of framing your favourite photographs.

The materials required for passe-partout framing are few: glass, stiff cardboard, a few hangers and a roll of passe-partout binding almost completing the outfit. These can be obtained from any large stationers and from many photographic dealers.

The glass and the cardboard backing should both be exactly the same size as the picture to be framed, or if the picture is to be mounted on a white background then the picture should be cut to size. If you have any glass about the house and prefer to cut the pieces yourself, a good "wheel" glass-cutter can be bought for a shilling or so. If you have your glass cut for you be careful to specify "picture glass."

The binding tape is sold in a large variety of colours, so that pictures can be framed according to your own tastes, to suit the colour schemes of your rooms. It is so inexpensive, too, that if you tire of one colour it can easily be changed for another.

The first thing to do is to insert two metal cardboard strips, one to the backing board, about two-thirds up, and several inches apart. A piece of thick brown paper is pasted over the flattened prongs to prevent them damaging the picture. The glass, picture, and backing board are then put together, the edges squared up and a strong paper clip gripped at each end to hold them in position. Four pieces of the binding tape are cut off, one for each side of the picture, and each about half an inch longer than the sides. It will be found that the best method of attaching the strips is to lay a foundation of binding tape on the glass and glue the covered cardboard strips to the tape. To give an even better effect a narrow gold edging could be added to these imitation wood frames.

For the other two sides of the frame the strips are cut off, none being left to turn up over the edges. All the surplus tape, however, is trimmed off, being mitred to fit those already done. Overlapping corners are then carefully mitred and the strips fixed to the front edges of the glass to make the frame. As glue does not hold on to glass very well it will be found that the best method of attaching the strips is to fit a foundation of binding tape on the glass and glue the covered cardboard strips to the tape. To give an even better effect a narrow gold edging could be added to these imitation wood frames.

Care should be taken to see that the binding is parallel and of an equal width on all four sides. After an hour or so, when thoroughly set, a soft rag dipped in methylated spirits could be used to clean up and polish the picture.

For small, light pictures adhesive hangers can be used instead of metal ones, and these are attached after the framing is completed. If it is desired to stand the pictures on a table, cardboard struts can be bought for the purpose.

After a little experience in passe-partout framing, many readers may like to put ideas and variation schemes of their own into practice, and very attractive results can thus be obtained.

Frames of multiple colours can be made, for instance, by using two or more differently coloured bindings, one over the other, and allowing a little of each to show.

Thin imitation wood frames also lack very effective. These are made by covering strips of cardboard of a suitable width and thickness with black, white or brown passe-partout binding. The corners are then carefully mitred and the strips fixed to the front edges of the glass to make the frame. As glue does not hold on to glass very well it will be found that the best method of attaching the strips is to fit a foundation of binding tape on the glass and glue the covered cardboard strips to the tape. To give an even better effect a narrow gold edging could be added to these imitation wood frames.

A change of secretary is announced at the Barnsley Photographic Society, this position now being occupied by Mr. G. Fred Kaye, of Broomroyd, Kew Road, Smithies, Nr. Barnsley, to whom all communications should be addressed.

Price Reduction. We are asked by Messrs. Agfa, Ltd., to announce that the price of their "Speedex O" camera, with f/3.9 Solinar anastigmat, has been reduced to £5 5s. The f/5.6 model, originally priced at £5 5s., has been discontinued.
It is quite possible these days to be a sub-standard film enthusiast without possessing any cine equipment. Cine enthusiasts to-day can be roughly divided into three classes; those who own cine cameras and projectors and make their own films; those who possess projectors only and are keen projectionists; and those who, by means of the new Road Show Services, hire sound, as well as silent films, with equipment and operator all into the evening’s bargain, at a moderate charge.

As an example of the latter type of thing, I, with members of a provincial club, enjoyed seeing and hearing, by means of Western Electric Road Show Service, a sub-standard (16-mm.) film, entitled “Livingstone.”

The thousands of people who own projectors have found their hobby limited in the past by a lack of films of the type they appreciate. But film companies are at last awakening to the potentialities of a market which is the off-shoot of the professional cinema. Gaumont-British Instructional, Ltd., are compiling a 16-mm. library which includes full-length entertainment pictures such as “Sunshine Susie,” “Jack’s the Boy,” “Love on Wheels” and “Rome Express.” Western Electric, Ltd., are also building up a sub-standard film library. And the Kodak and Pathé libraries are getting more comprehensive and go-ahead every day.

Club Activities.

There are increasing numbers of amateur ciné clubs coming into existence for the encouragement of individual amateur cinematographers instead of the making of films. A ciné club of this description has been formed at Eastbourne. At a preliminary meeting, held in the Saffrons Rooms, the president, Dr. J. Bodkin Adams, explained that the object of the club was to help members to improve their own productions. It was definitely not intended to produce films.

The committee are arranging for the showing of a monthly news film. All information regarding rules, membership, etc., may be obtained from Mr. G. E. Inskipe, 154, Terminus Road, or from Dr. J. Bodkin Adams, Kent Lodge, Seaside Road.

The work of fitting up the new headquarters of the Brondesbury Cine Society, Kensal Rise, N.W.10, is now completed with the exception of equipping the dark-room. Shooting on “B” has been resumed, and this necessitated a Sunday on location at Stanmore Common. The film will reach the editing bench this month.

A further production is being put in hand. From five scenarios submitted the Council selected a dramatic comedy entitled “Two Candles,” by A. B. C. Denham, who also wrote and directed this Society’s first production, “All is Not Gold.”

As a relief from manual work undertaken by members during the last two months, numerous fixtures were arranged, including an evening visit to the Daily Herald. Projection programmes have included “The Slayer” and “The Naturalist,” by Rhos-on-Sea Amateur Productions. The star projection evening was provided by Mr. J. May of the Planters’ Direct Supply Syndicate, depicting life on a jute and tea plantation, big game hunting in Assam, and a journey up through the Himalayas to Bhutan and Tibet.

Worth Noting.

The Independent Film Makers’ Association have already put a number of amateurs in touch with one another so that they can work together as groups on films of common interest. One group is planning to make a film, a documentary of a tug, while another member is to form a group to make films suitable for religious purposes.

Mr. Bruce Woolfe and his unit, long identified with educational and industrial subjects, including the famous “Secrets of Nature” series,

Ski-runners. Every visitor to a winter sports centre at this time of year should take a ciné in addition to a still camera. Fine action subjects abound, as the article on another page indicates.
have embarked on an entirely new and super series of interesting subjects. These new films, in which original treatment is promised, are to be "pictorial textbooks" in fifty schools.

Great Britain is one of thirty-eight signatories to a new convention for facilitating the international circulation of educational films drawn up at a conference convened by the League of Nations.

A new 0.5-mm. Film Society has been organised in Bristol. It is hoped to have a full-length production under way shortly. Mr. W. Fleet, r8, Hampton Park Road, Redland, Bristol, is the secretary.

At Christ Church, Marylebone, on Sunday evening, December 10th, a film entitled "The Parables of Jesus" took the place of the sermon.


The Home Cinema

ANY cinematographers at present indulging in the hobby derive considerable satisfaction from a knowledge that members of the family—and especially the children—so much appreciate their home shows. Thus is an intelligent interest in cinema technique combined with all the joys of domestic communion.

However, home shows will continue to satisfy the family gathering only so long as projection is efficiently carried out, and the programmes selected for their entertainment are suitable in tone and standard.

By this, I do not imply that it is imperative for you to possess a projector far beyond the limit of your expenditure; by all means get the finest instrument you can afford, but do not be put off if this be no more than a "midget." What you should guard against is frequent delay or interruption due to fumbling about with insignificant lengths of film (which might, with a little forethought, have been spliced together upon a super-reel or spool of the largest size negotiable by the projector).

Other causes of trouble are failure to arrange everything properly beforehand, and carelessness in operating after everything has been so arranged.

Instruments.

It might be argued that most of these things are easily avoided with an expensive projector, but are difficult to overcome with a cheap one. That is very true; and it is an indication to the man whose outlay must be modest that what he saves in initial expenditure must be compensated in later days by the exercise of greater care in conducting the various operations concerned.

Even the most efficient projectors are, however, no longer so expensive as they were. Nine-millimetre projectors have fallen in price, or have been considerably improved in efficiency, whilst there is now a projector of subsidiary features to provide the "novelty" attraction.

By S. E. L. M.

These subsidiary films can, of course, be selected from the libraries, and there may be any kind of feature that is popular with the family circle. Reduction copies of professional films are not generally to be recommended for this type of show, for they can be seen in fuller and more comprehensive version at the cinema theatres. Moreover, despite the repetition of much glib jargon by certain writers in the daily Press, professional films do not seem to be improving in the aesthetic sense, and for our best subjects we must still look to travelogues, abstract documentaries, interest films and the like.

These, together with some of Chaplin's earlier comedies, will set a moral tone to the home show—a tone not lacking in dignity yet being satisfying and amusing enough for all.

Other Details.

Family shows may with advantage be somewhat longer in duration than those of the invitation or guest night. For one thing, the home circle soon begins to take a reasonably serious interest in its own film show; and for another, the guest-night flow of conflicting small-talk is very conspicuous by its absence. Often enough the extra time can best be filled by giving a second showing to a film of particular interest or appeal.

Through the medium of family displays, too, the advice of all members can frequently be sought on matters connected with editing, the suitability of dress, and other special points.

Finally, do not hesitate to "try out" your "unusual" and advanced films on the family gathering. With their familiar candour, they will make use of the slightest provocation to laugh at your most serious efforts; but they will not withhold their applause when they think you have earned it.

January 10th, 1934

"King Log" concerns one of Canada's greatest industries—the harvest of the forest. We see great tracks of forest surrounded by the "flying-boat" squad; the lonely camps of lumberjacks who fell the giant trees; the strange work of the white watermen whose job it is to shift the great logs along the waterways. Salmon provides a different kind of water industry in "Upstream." In "The Other Half of the World," we see what happens in India while London is asleep.
Wednesday, January 10th.

Acrelington C.C., L., and C.P.U., Slides.
Borough Polv. P.S., "Holidays in Germany and Austria," P. B. Dannatt.
Cambewell C.C., "Photographic Fantasies.
Carlisle and County A.P.S., "Table-Top Photography," W. N. McConnell.
Coventry P.S., "In and about the Coventries," J. S. Lancaster.
Hanworth P.S., "Black finish. No. 103795, fitted with Elmar lens No. C."
South Suburban and C.P.S., Cine Evening.
Stockport P.S., Ladies' Print Competition.

Thursday, January 11th.

Aston P.S., M.C.P., Federation Portfolio and Slides.
Cardiff C.C., Sale and Exchange Night.
Coatbridge C.C., Business Meeting.
Dennistoun A.P.A., Whist.
Greenock C.C., "Stained Glass," Mr. M. L. Forsyth.

Friday, January 12th.

Colne C.C., Inter-Club P.A., Competition Prints.
Dover L.P.S., Members' Print Criticism, S. Bridgen.
Hinckley and D.P.S., Close of Exhibition.
Leicester and L.P.S., Annual General Meeting.
Southport and Sea and D.P.S., Annual General Meeting.
Wimbledon Cine C.C., "Film Production," Sinclair Hill.

Saturday, January 13th.

Downfernline P.A., Close of Exhibition.
Huckley P.S., Competition, "To Highams Park.
Hammersmith H.I.P.S., Annual Social.
Oldham P.S., Social.

Sunday, January 14th.

Todmorden P.S., "Birds and Their Songs," J. Bentley.

Monday, January 15th.

Acrelington C.C., Beginners' Night (Enlarging), T. Hadfield.
Aston C.C., "Artificial Light Photography.
C. London and C.P.S., Criticism of Members' Prints, B. C. Wickison.
Deesbury P.S., "Zermatt to Venice," R. Nicholls.

Stolen Leica Cameras.—Messrs. E. Leitz, of 20, Mortimer Street, W.1, advise us that two new Leica cameras have been stolen in London. There will be offered to dealers or advertisers. Should one or both come into the hands of any reader who will communicate at once with Messrs. Leitz or with the nearest police station, so that the necessary steps can be taken. The following is a description of the cameras: Leica Camera Model I, chromium plated, No. 112920, fitted with Elmar lens No. 161932; Standard Leica, black finish, No. 103795, fitted with Elmar lens No. 150722.

Two attractively produced pamphlets dealing with the Rolleiflex camera are now ready for distribution by Messrs. R. F. Hunter, Ltd., of Celfix House, Gray's Inn Road, London, W.C.1. The outstanding qualities of this popular miniature reflex and the fine work of which it is capable are fully described, and the pages are illustrated with some reproduced photographs taken with the instrument. These cover a great range of subjects, widely different in character, and demonstrate the possibilities of the camera under all conditions. Every reader should write to the above address for samples, which will be sent free on mentioning the Amateur Photographer.

Tuesday, January 16th.

Birmingham P.S., Midland Counties P.F., Portfolio and Slides.
Manchester, Heysham, and D.P.S., Members' Print and Slides.
Nottingham and Notts P.S., Annual Social.

Wednesday, January 17th.

Acrelington C.C., "Wayfarers in Austria," Miss Missou.
Croydon C.C., "Cover Conversations," Reverend W. V. Woodcock.
Dennistoun A.P.A., Visit to Partick C.C.
Handsworth P.S., "Inter-Debate with Aston P.S. at Handsworth.
Ilford P.S., Visit to Central Association Exhibition.
Readers' Questions ANSWERED

Mildew on Negatives.
A number of old film negatives have become unmanageable as samples. Is there any way of cleaning them without damage to the film?

H. W. (Wiltlow).
We have pointed out in our pages more than once that such marks on negatives can be removed by quickly polishing them with Alabaster or other powder, but in many cases, the process is not possible, and in such cases, the use of a moist cloth may be the only remedy.

Focal Length.
I have a 5 in. lens in front of which I have fitted a 3 in. lens. The focus is now shorter, and more subjects can be included. How can I find the new focal length?

The matter to which you refer is rather more complicated than you may suppose, and you cannot arrive by any simple method of measurement at the exact focal length of the modified lens. One method of finding out what you require is to take a photograph of, say, a strip of paper with the 3 in. lens, and then photograph it again from the same position with the other lens. The relative sizes of the resulting images of the strips of paper will be proportionate to the focal lengths, and as you already know one focal length you can find the other by means of a simple proportion sum.

Abraded Prints.
I find that bromoil prints mounted in albums deteriorate owing to the surface being rubbed. Is there any sort of backing to prevent this?

E. R. C. (Bishopton). We regret that we do not know of any reliable way of avoiding the abrasion. The surface of bromoils mounted in albums. The only precaution of which we are aware is to mount bromoil prints in thick, cut-out mounts, but this is practically out of the question in the case of albums. A single lens is least likely to cause the same trouble, but even in that case the matter is always doubtful. Sometimes there is no flare image at all, but will merely shut out those rays of light which would not help to form the image but would fall upon the interior of the camera. Can there be any reason why the hood is not too long, and it must be remembered also that even when a hood does not cut off part of the image with the lens central to the plate, it may cause the rising front to be brought into operation.

Focal-plane Distortion.
I am not sure that I have understood your question. Are you inquiring about the action of a focal-plane shutter? The distortion which you expect to arise in certain circumstances is due to the action of the shutter. The distortion which you may be referring to is the distortion of a rapidly-moving object. Can you put me right?

R. J. K. (Buenos Aires).
The negative you describe shows very strongly marked examples of flare. When you photograph bright lights directly, as in this case, these phenomena are inevitable with many compound lenses, and there is no way of avoiding them. It is likely to cause the same trouble, but even in that case the matter is always doubtful. Sometimes there is no flare image at all, but it falls outside the picture space, and therefore does not appear in the result.
WRATTEN LIGHT FILTERS

As the result of extensive study of sensitizing dyes carried out in the Kodak Research Laboratories, both the speed and colour sensitivity of Eastman Panchromatic Films have been greatly increased. The new standards attained necessitated revision of the series of Wratten Orthochromatic Filters.

The two "K" filters are the same as those previously supplied under these names. The K3 is now obsolete, the improvements in sensitizing having made it unnecessary.

K1. A pale yellow filter which should be used when only a slight colour correction is needed, or when exposure must of necessity be short. May be used with any of the Eastman Panchromatic Films.

K2. A yellow filter giving full colour correction. For use with Eastman Commercial Panchromatic Film, Eastman Panchromatic Process Film and Eastman Portrait Panchromatic Film.

The two new filters are:

X1. A pale green filter for use with Eastman Portrait Panchromatic Film by half-watt light or for Eastman Super-sensitive Panchromatic Film by daylight or arc lamp.

X2. A deeper green filter for use with Eastman Super-sensitive Panchromatic Film by half-watt light.

These filters are not intended for use with a 16 mm. cine-camera for which special filters are supplied.

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A PICTURE?

Critics may argue over the relative importance of composition, subject-interest, lighting, viewpoint—but they agree on the rich quality and sparkling realism given by

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WRITE for illustrated folder O.S.6530, which gives full particulars of SASHALITE Bulbs and the uses to which they can be put.

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**January 17, 1934**

**THE AMATEUR PHOTOGRAPHER ADVERTISEMENTS**

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ACT I  Place a negative in a printing frame with a sheet of SELO paper.

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Made in England by ILFORD LIMITED, ILFORD LONDON
THE high standard of excellence that has been reached in the Advanced Workers’ Section of our monthly competitions is a matter upon which that large body of readers who compete are to be congratulated. We have decided in future, in view of the Annual Exhibition of Prize Prints held in July at the Royal Photographic Society’s House, 35, Russell Square, to retain for display at that show a selection of the prints that are awarded Honourable Mention, in addition to the prize-winners. These generally run the prize prints very close, and are frequently of exhibition standard. Their authors have often expressed the wish to be included in this popular event, and we are pleased to make this arrangement. Criticisms of the prints will be sent as usual, and they will be returned after the exhibition. Should any competitor, however, desire the return of a print awarded Honourable Mention before the show is opened he may have it on application. An important announcement concerning the monthly competitions will be made in our next issue.

An Unspoiled Village.
We heard the other evening of the least spoiled village in England—at least, in the opinion of the gentleman who spoke about it, and showed us photographs of it. It is the village of Castle Combe, in Wiltshire. Here, he said, there is nothing to offend the eye. There are no petrol pumps, no vulgar advertisements, no crude mingling of modern with ancient. Everything is as it should be. Every prospect pleases, and not even man is vile. Then he was interrupted by one of his auditors—one of those people who love to spoil illusions—who asked when his pictures were taken. The lecturer replied that they were taken as recently as two years ago. Two years, of course, is plenty of time for a good deal of spoliation to occur, but the interrupter said that it had already occurred, for he happened to visit the place last summer with the Photographic Convention, and found it full of disfigurements. Chagrin and consternation on every countenance! But it appeared, on a little questioning, that the disfigurements were of quite a temporary nature, and consisted of some sixty enthusiasts like himself who had all descended at the same time with cameras upon the village street. When this cloud of witnesses had passed away, the West Country village resumed its virginity. There are some places in England, ordinarily the most beautiful and promising for pictorial work, which take on an absolutely sinister aspect when other photographers than ourselves—not to speak of sixty of them—are in the vicinity.

Stereoscopic Cameras for Press Work.
We are told that in Paris the Press photographers are using a stereoscopic camera for general work at race meetings and fashionable gatherings. It is not at all that they are out to take stereoscopic pictures, which would be of no advantage from the point of view of newspaper reproduction, but, using film packs, they find that if the camera is built, for example, to take twelve, they can with the stereoscopic instrument get twenty-four pictures out of it by the simple expedient of capping one of the lenses. The idea is one worthy of consideration in these days of economy.
Getting it a Second Time.
Among a lot of excellent lantern slides shown during a recent Society lecture were some the toning of which led a critic to remark afterwards that the lantern-slide maker had sought to get warm tones, and had got them red-hot. Some processes do seem to tempt a worker to extremes. Thiocarbamide in particular seems to ask the beginner to generally begin by getting violent results. Only work from negatives of several sizes, from factory results. L. A. (Hampstead.)

Readers' Problems

Conjugate Foci.
I use a horizontal quarter-plate enlarger, and get very satisfactory results. I work from negatives of several sizes, from quarter-plate to vest-pocket, and often from part of the negative only. This is where my only trouble arises. It sometimes causes considerable delay in getting the distances right before I arrive at a sharp image just the right size. Can you advise me on this point? I believe there is a formula which solves all such problems.

L. A. (Hampstead.)

When enlarging there is a certain definite relation between what are known as the conjugate foci of the lens—the distances (a) from lens to negative, and (b) from lens to paper. As the distance (a) decreases the distance (b) increases; and the reverse. When the two distances for any particular case are found by trial and error the process may be a long and irritating one. When the image is sharp it may be the wrong size; and when the projected image is the right size it may be out of focus. There is certainly a formula which facilitates the task up to a certain point. Two factors must be known: first, the focal length of the lens; and secondly, the degree of enlargement. The latter is calculated by linear measurement. Thus, enlarging from quarter-plate (4½ x 3½) to whole-plate (8 x 10) is said to be enlarging two diameters, because 8 is twice 4½. The area is four times as great.

If we call the focal length of the lens F, and the number of diameters of enlargement D, the formula that decides distance from lens to paper is

\[ F \times (D + 1) \]

When this distance is found it is divided by D to give the distance from lens to negative.

For example: the lens is of 6-in. focus, and we wish to make an enlargement of three diameters. Then 6 x (3 + 1) = 24 in. (lens to paper); and 24 ÷ 3 = 8 in. (lens to plate).

The trouble with this formula is that we seldom require to enlarge an exact number of diameters, 2, 3, 4, etc., and then the calculations are more awkward.

Here is an ingenious and accurate method of solving all such problems. It involves only the careful drawing of a single diagram as shown here on a small scale. Two lines are drawn exactly at right angles, AX and AY. The square ABCD has its sides equal to the focal length of the lens. This is the whole of the diagram, except that graduations in inches and subdivisions of inches, or in centimetres and millimetres are set out from A along AX and AY. The whole thing may be done full size on a large sheet of paper or card, or drawn to a smaller scale. Two strips of thin wood or of stout card, with straight edges, are also required.

A measurement is first made on the negative—the length of a side, or of any selected part of the image, and this length, say AE, is noted on AX. It is then decided how large this particular length shall be made, and this distance, say AF, is noted on AY. One strip is now laid on the graph so that it passes through the points E and F. The other strip (shown by the dotted line) is laid so that it touches the corner C of the square, and is exactly parallel to the first strip.

Then AG is the distance from lens to plate and AH is the distance from lens to paper. Correction for definition will be so slight as not to affect size of image materially.
PHOTOGRAPHY need not BE EXPENSIVE

The following article deals with the oft-repeated statement that photography is an expensive hobby. By attention to the points set forth below it is possible to practise the hobby very successfully at a small outlay.

PHOTOGRAPHY has the reputation, quite undeserved, of being an expensive hobby. It may be said, on the other hand, that the most successful photographers are those who spend very little, and it is equally true that photography can be very costly, especially when we consider the comparatively small number of successful results secured by some workers, in proportion to the amount expended.

Waste must be Eliminated.

It is a fact that those who are loudest in their complaints as to the expense of photography are those who waste a very large proportion of their materials. Waste, while adding to the cost of photography, is also caused by slipshod methods of working which cannot be productive of the best results.

It should be kept in mind that every plate, film, or sheet of paper sent out by the leading manufacturers is of such high quality as to allow of the production of a perfect negative, or a fine print, as the case may be. With the exception of the specialised subject, where it may be necessary to expose many plates or films before a satisfactory result is obtained, through circumstances beyond the photographer’s control, there need be no waste.

Correct exposure, proper methods of development, the choice of a suitable printing paper, and a knowledge of its use ensure perfect results. It is the waste which often makes the hobby expensive. When this is eliminated the amateur’s expenses will become noticeably smaller.

The subject selected also needs some consideration. The photographer should first ask himself whether it is one which is worth an exposure, or whether he wants it. This is especially the case when on holiday, when much material is wasted upon subjects of limited value.

Sizes.

It is the custom in these days to use small cameras with a view to economy in negative materials. Apart from other considerations, the small camera user is often very liberal in the use of film, comforting himself with the thought that in the small sizes film is cheap. This may be the case as far as individual exposures are concerned, but when a very large number are made in the hope that one or two will turn out well, the cost of the negatives may be higher than would be the case with larger sizes.

The latter seem to give a greater certainty in working, and the higher cost of material tends to make the photographer more careful, both as to the choice of subject, and in ensuring that a good negative will result. In the case of the skilled photographer, the smaller sizes can be very economical.

D. & P.

If the photographer has the time and the inclination it may be pointed out that it is more economical to develop and print exposures at home; there is more satisfaction to be obtained; greater knowledge of the processes is obtained, and as a result a higher percentage of good photographs is secured.

True and False Economy.

If the photographer is under the necessity of reducing the cost of his hobby it is well to discern between true and false economy. It is true economy to purchase only the best materials of first-class manufacture, or those which are marketed under the name, or trade mark, of a house of standing. “Cheap” materials may prove dear in the long run, and the saving in price represented between good and indifferent materials is very small.

While it is economy to make up developers, etc., this only applies if the solutions will be used while fresh. It is more economical to purchase ready-prepared developers which will remain in good condition for a long time, even if more expensive in the first instance.

The solutions should not be stinted in quantity. It is unwise to use the same developer for more than one or two plates or films, in spite of the fact that it may appear to work well. Any small saving that may be indicated may be swamped in the greater loss of sensitive material. We have known of cases where the use of an exhausted hypo bath involved the spoiling of a batch of prints costing many times the price of the hypo saved.

In General.

Sensitive materials should be purchased in small quantities, as required. Modern materials keep well, but the photographer may decide upon a change of brand, or to use a different size, with the result that the materials in stock are not used while fresh. The careful worker should, in any case, store plates, films and papers so that they are kept in good condition, and are not wasted by getting damp or fogged from other causes.

We need hardly stress the importance of the use of an exposure meter. Such, properly used, will save its cost in plates or films in a very short time, and especially as there should be no need to duplicate exposures. The sacrifice of one sheet of bromide or gaslight paper for use in making test exposures is also a wise economy.
Photographing GLASS
An Indoor Winter Subject.

By E. RONALD SLEEP.

Many amateurs try their hand at still-life photography in one form or another, often utilising various common articles to be found in most households. But few seem to realise the beautiful effects that can be got by photographing glass articles such as nearly everyone is sure to possess.

It must not be thought that only real cut-glass is suitable, for the most inexpensive glassware is capable of giving strikingly beautiful effects. Any camera capable of giving a time exposure and focussing to within five or six feet can be used, but one with a focussing screen is decidedly an advantage, as the effect of the lighting can be studied and arranged to the best advantage.

The whole secret of success is the arrangement of the lighting and the use of a dark background, so that the sparkle of the light on the numerous facets of the glass can be brought out. Daylight or artificial light may be used.

In daylight the glass is arranged on a table covered with a dark cloth, placed directly in front of the window, and about three feet from it. An opaque cloth or screen to form the background is placed so that it completely covers the bottom half of the window. Thus the light which illuminates the glass will strike through it from above at an angle of 45 degrees.

The lens should be stopped down sufficiently for the whole of the subject to be in perfect focus, and the lens must be shaded so that no direct light from the window strikes it to cause fogging. The correct exposure can only be found by trial, but it must not be excessive or the brilliant, sparkling effect will be lost.

Artificial light is equally successful as the source of illumination. The photographs herewith were taken by the light of two incandescent gas burners. One was the ordinary overhead room-light, and the other a small burner on a stand with a length of rubber tubing so that it could be moved about. With electric light and a couple of opal bulbs, and a length or two of flex, the arrangement of the lighting is even more simple. The second light is advisable owing to the small area of the source of the first light. About four or five feet from the subject is a good average distance for the top light, and a little more for the second light.

Fast orthochromatic backed plates, or the new fast films are best to use with artificial light, or panchromatic material can be used if preferred. Development should not be carried too far, and a bright sparkling negative with clear shadows should be aimed at.

Unusual and striking effects can be obtained if the small burner only is used, and placed central directly behind the group of glass, care being taken that it is completely hidden from the camera by one of the glass articles. It may be necessary to place a small screen close behind the light to prevent too much illumination of the background.

The photography of glass should appeal both to beginners and advanced workers. The former will find it excellent practice in technique, and the latter will find plenty of scope for composition and original arrangements of the glass articles. The fact that various sources of illumination are equally suitable should be an added attraction to this interesting branch of indoor photography.
In these days when there are so many cameras taking double the usual number of exposures on roll films, it is perhaps excusable to describe a method for applying the same form of economy to film packs. No alteration to either pack or adapter is necessary; and after two half-size pictures are taken, the full size can be used again if desired.

Since film packs are relatively expensive compared with roll films (especially in the panchromatic varieties), many users have abandoned them and fitted roll-holders to their cameras. For some models of camera, however, no roll-holder is available, and to owners of these the "two-on-one" method of reducing costs will appeal. It cannot be used with every subject, as some will occupy most of a full-size negative; but where the desired portion of the subject fills only a small area, there is no reason why it should not be placed on half instead of a whole film.

Take the empty film-pack adapter, and pull out the draw-slide until the bottom edge has uncovered exactly half of the front opening. Now push it in one-eighth of an inch, and draw a firm pencil-line along the bottom of the protruding portion. This guide-line will enable you to pull it out the same distance every time.

It is obvious that if an exposure is made in the camera with the draw-slide pulled out only as far as the guide-line, only the bottom half of the film will receive any picture. If the paper tab attached to the film is now pulled, and pulled only far enough to remove the exposed half, the unexposed portion will then be in position for a second picture.

How shall we know how far to pull the paper tab? If we do not pull it far enough, parts of the two exposures will overlap. And if we pull it a little too far, this will allow a band of light to leak through on to the next film in the pack. This would not matter if another "two-on-one" were made on the under film, as the band of light would fall on the space between the two pictures. But if we wished to revert to a full-size picture it would be spoiled, as in the illustration herewith.

My own method is quite simple and effective. I carry with me an old spoiled half-film negative. When I am about to pull the tab I first bend it forward and make a crease. I pull the tab about half an inch, and then place the edge of my old negative against the crease. Gripping both this film and the paper tab between thumb and forefinger, I now pull the tab until the bottom edge of the half film reaches the top edge of the adapter. The second negative can now safely be made.

After the second half has been exposed, the half-drawn tab is drawn to its full extent, and the next film is then uncovered, ready for two half negatives or one whole one as desired.

How shall we ensure that the subject is focussed on to the correct half when using half the film? The focussing screen has a pencil line drawn upon it to divide it into two halves: the picture is arranged upon the bottom half—the left half when the camera is on its side. A spot of enamel will mark the halves of a frame finder, and a fine line can be drawn across the glass of a brilliant finder with Indian ink. When the finders are used, the picture is placed in the top half.

The accompanying print from a "two-on-one" negative shows how the pictures will be placed side by side on the negative. Note that one edge of each picture is slightly curved—this is because the bottom edge of the draw-slide is curved.
On the whole, however, the slight extra cost for backing is well worth while, and it gives complete freedom in the choice of subject matter.

Results depend a great deal on the kind of night on which the photographs are taken. Bright, clear nights are not always conducive to the best pictorial effects; misty nights are generally better, as the atmosphere then gives a pleasing softness and sometimes a touch of mystery.

Damp or wet nights are also good, the reflections and reflected light being aids to picture-making; but care should be taken with glittering reflections, and also too numerous lights, as both are likely to tend towards fussiness and lack of concentration. Calm evenings are helpful—in fact,
MAKING
City & Suburb

essential—if foliage is being included in a time exposure; e.g., leaves veiling a light would be very blurred if taken when windy.

Moonlight also helps, especially in showing up the skyline of buildings, etc., though this effect is most easily obtained by taking photographs at twilight time; and the combination of the fading daylight with artificial illuminations often gives rise to interesting and unusual compositions.

With hypersensitive material and a large-aperture lens (f/4.5 or larger) the moon herself may be included in the picture. About five seconds is the maximum exposure which will not reveal movement of the moon, but unless the foreground is well lighted, a longer exposure may be called for. I have quite successfully given as long as twelve seconds, and if the result shows a slightly ovate moon it is quite simple to restore the correct shape with a stroke or two of pencil on the print or negative.

Boldness and simplicity of subject matter are great aids to picture-making at all times. Especially is this true of night pictures.

Boldness can often be achieved by not including too many strong lights, or, again, by the exclusion of the main source of light.

An effective method of securing
**BINDING "THE A.P."**

The storing of weekly periodicals containing articles and information which one desires to keep for reference purposes is a problem that generally worries everybody at some time or other, and for those who regularly subscribe to *The Amateur Photographer* the following simple method of binding should prove of interest. All that is required is a small drill, a pair of pliers, Seccotine, brown paper, and half an hour once per month.

First of all the weekly issues are kept in their published form until the set for a month has been received. The four or five numbers are then stripped of the cover and advertisement pages, and laid on a table in their correct sequence. The wire pins holding the pages in book form should not be removed, and the parts can be temporarily clamped together with two or three ordinary bulldog letter-clips.

Next secure a couple of U-shaped wire pins such as are generally used for binding periodicals; drill \( \frac{1}{16} \)-in. holes for their reception about \( \frac{1}{2} \) in. from the back edges, and adjacent to the original clips, and bind the copies together, using the pliers to make a tight job.

Obtain some medium-weight brown paper, preferably of a dark colour; cut a piece large enough to form a complete cover, and fold so as to give about \( \frac{1}{4} \) in. flat back where the copies are bound.

Run a ribbon of Seccotine down the back section of the pages and also down the folded centre of the cover paper; place one within the other and leave to dry under a suitable weight. The cover is then trimmed to the correct size and finished off by pasting a month and year slip—taken from the torn-off page of a small calendar—on the back edge. The completed book will be found compact, flexible and durable enough for all ordinary purposes, and if the index is slipped into the first part of every volume the photographer will have a first-class reference library constantly at hand.

W. Sheffield.

**A FIELD TO EXPLORE in the WINTER**

How often you have heard the hackneyed phrase, "Now that the long winter evenings are here..." Those words conjure up visions of evening classes, or rug-making, reading by the fire, or doing crossword puzzles, or one of the many other occupations that other winter evenings have found you doing before.

But if the beautiful summer of 1933, with its abnormally long spells of sunny days, made you a keener amateur photographer than you ever were previously why not spend some of the winter evenings cultivating a flair for advertisement illustrations?

Go through the snaps you took in the sunny days and sort out all those that are sharp in definition. Choose from them any that can at all claim to be arresting attractive. Then "play" with them a little. Make mock slogans for products you think they might adequately illustrate. If you have a good snapshot of a child, decide whether it could be used to advertise Somebody's Baby Food, Somebody's Knitting Wool, or Somebody's Nursery Soap.

If you have an outstandingly good study of a dog, it might illustrate "Thingummybob's Dog Biscuits," Kennels, or other doggy commodities.

A really arresting landscape view might advertise shoes, bicycles or motors, with some such words as the following:

"If you're tired of hiking, why not take to biking? So-and-so's bikes are good to ride, and take you round the countryside." Or:

"Whenever you go out, north, south, east or west, you'll find, without a doubt, So-and-So's shoes are best." When you have planned out a really good advertisement, obtain some clear, glossy prints, or glossy enlargements, and bombard the advertising agencies with your pièce de résistance.

Remember two great things: one is, that originality, well carried out, is the keynote of success; and the other is, that persistent effort is a good and necessary quality to cultivate.

My illustration shows the sort of photograph any amateur could take, which, with a little improvement, might readily be adapted to advertisement work.
January 17th, 1934

News and Reviews

Items of general interest from all quarters.

We learn from Messrs. J. H. Dallmeyer, Ltd. of 31, Mortimer Street, Oxford Street, W.1, whose works are situated at Willesden, N.W.10, that they are in a position to supply additional lenses for use on the Simplex Model C Pockelette Camera as follows: 1-in./f/3.5 Dallmeyer Anastigmat in micrometer focussing mount, for use on the Pockelette Camera, £10 10s.; 1-in./f/2.9 Dallmeyer Triple Anastigmat Lens, in micrometer focussing mount, £6. The addition of a Dallmeyer lens to this little camera makes a very attractive outfit.

This firm has also recently introduced a f/1.8 Dallmeyer Projection lens for use on the Cine Scope Eight. This Lens gives an increase of approximately 73 per cent in area of picture projected over the 1-in. lens fitted. In addition, the picture is extremely brilliant, and the definition critical to the corners. The price of £2 2s. has been placed on this lens.

Messrs. Dallmeyer have also stocks of a new deluxe rewinder, manufactured by the Craig Movie Supply Co., makers of the well-known Craig Splicer, Senior and Junior models, for which they are the sole agents. The Craig de Luxe Rewind is geared three to one, chromium plated, accommodates all makes of 100, 200 and 400 ft. reels, and mounted on a 32-in. oak board. The price is £3 3s.

The Ninth Annual Exhibition of the Civil Service Photographic Societies will be held at the Foyle Gallery, 61, Wych Street, W.C.4, between February 19th and March 3rd next. There are two interesting innovations on this occasion which will be of interest to all Service readers. The impending Exhibition will not be restricted to the work of members of the Federated organisations, all subscribers to the Federation Journal being eligible to submit entries. An additional class for cine workers has also been added to the categories of exhibits, and the Whitehall Ciné Society has assumed responsibility for the projection of all accepted films on certain of the evenings on which the Exhibition is open. Inquiries, accompanied by a stamped addressed envelope, should be forwarded to the Hon. Exhibition Secretary, Mr. A. F. Spooner, Ministry of Health, Whitehall, S.W.I.

At the last meeting of the Fellowship Committee of The Royal Photographic Society the following were elected Fellows: James E. W. Shuttleworth (London), Cecil T. C. Chandless (Hampshire), John M. Cleet (South Shields), Gilbert Cousland (London), Alfred A. DeLardi (Philadelphia, U.S.A.), Herbert J. Ethir (Croydon), Forman Hanna (Arizona, U.S.A.), George C. Hill (Cape Province, S. Africa), W. A. C. Page (Lancashire, U.S.A.), Samuel Logan (Slough, Bucks), Elizabeth Mallett (Bath), W. W. Nicholas (Yorkshire), Stephen Shore (London), Thomas Williamson (Johannesburg, S. Africa).

The following were elected Associates: Harold C. Amos (Philippine Islands), Joseph D. A. Boyd (Liverpool), Donald W. Brunt (Letchworth, Herts), Ralph T. Burton (London), Thomas Burton (Leicester), Archie L. Cranch (Cardiff), John P. J. Chapman (Bournemouth), Jose O. Echague (Spain), Norman R. Garrett (Arizona, U.S.A.), Donald S. Herbert (Dorset), Claude G. Hamilton (Cambridge), Ruth E. Hands (Birmingham), E. F. Chamber Hardman (Liverpool), Robert E. C. Hudson (London), Harry B. Hutchings (Winchester), S. J. Kharegat (Bombay, India), W. A. G. Lynde (Middlesex), K. G. MacDonald (Middlesex), W. R. Mansfield (London), Clarence B. Mitchell (London), Bernard Moiser (S. Rhodesia), Leslie C. Overton (Surrey), Ruston Pestonji (Bangkok, Siam), Rutty D. Petit (Bombay, India), J. C. A. Redhead (Surrey), Henry J. Rice (India), Cecil Roberts (London), Helene D. A. Sanders (New York, U.S.A.), Frank A. Sangster (Canada), Alfred Sanders (R.M.S.), Walter A. Servatus (Utica, U.S.A.), Samuel Shekelton (Sheffield), Albert E. Smith (Essex), Frank H. Smith (Sussex), Sydney A. Smith (London), Herbert T. B. Stanton (London), Hector M. Stone (Surrey), Whitfield Taylor (Surrey), C. J. Van Engen (London), Donald Wallace (Dayton, Ohio, U.S.A.), Henry A. Wallace (Derby), George W. Weir (Newcastle), Frank R. Winstone (Bristol), Hay Wrighton (London).

On January 11th, Ilford Ltd. opened a new depot in Manchester, the changed address being 22, Lloyd Street, Albert Square, Manchester. Mr. L. W. Fuller was in attendance; the manager of the depot is Mr. Holland.

One of the most complete and comprehensive catalogues of books on photography and ciné photography has just been issued by Messrs. Sands Hunter & Co., Ltd., of 37, Bedford Street, Strand, London. The catalogue matter is divided under sub-headings, which include Aerial Photography, Annuals—Art and Pictorial, Cameras, Camera Journal, Ciné Photography, Commercial Photography, Chemistry, Developing, Printing and Enlarging, Colour Photography, Optics, Portraitery, Stereoscopic, Telephotography, Photomicrography, Magazines and General. Each section not only gives title, author and price of all available publications in English, dealing with that particular subject, but a few words concerning the contents of each book are also included—an admirable idea. Moreover, all the books listed are in print. It is a most worthwhile catalogue for everyone interested in any phase of photography. Our readers may obtain a copy free by applying to the above address and mentioning The Amateur Photographer.

With the title of "Picture Taking at Night," Kodak, Ltd., have issued a most pleasingly illustrated and well-produced booklet dealing with many phases of night photography, both at home and out of doors. The booklet is very informative throughout, and the illustrations will undoubtedly convince every reader of the possibilities of the materials indicated. The booklet will be sent free on application to Kodak, Ltd., Kingsway, London, W.C.1, to any reader mentioning The Amateur Photographer.

The winter list published by R. F. Hunter, Ltd., of Celfix House, 51, Gray's Inn Road, London, W.C.1, should be secured by every reader of The Amateur Photographer. It deals with the well-known Celfix screens for projection purposes, both for ciné and lantern work. These are of different types, automatic, self-erecting or rigid, with a variety of surfaces, and are a specialty of this firm. The Trioflex three-purpose lantern, which can be used interchangeably for enlarging, projection, or as an epidiascope, will also appeal to everyone who is studying economy in apparatus for these purposes. A number of other attractive lines are illustrated in this list, and particulars of the Fotofixer and Fotocorners for mounting prints neatly in albums or on mounts should be asked for. These lists and particulars will be sent free on application to the above address.

The series of little booklets on "Home Photography," published by Messrs. Johnson & Sons, Ltd., Hendon Way, Hendon, N.W.4, now includes a third lesson, entitled "How to do Flashlight Photography," by Arthur C. Banfield, F.R.P.S. This is entirely practical and forms a useful addition to the two already published, which deal respectively with "Developing" and "How to Make Your Own Gaslight Prints." These useful little publications will be sent free to any reader of The Amateur Photographer who applies to the above address.

Three attractive lists of bargains have been issued by the Westminster Photographic Exchange, Ltd. They deal with (A) Roll-film Cameras, (B) Folding Plate, Film-pack and Stereoscopic Cameras, and (D) Stand, Cameras and Lenses. Each list contains about forty pages crammed full of descriptions of tempting bargains, some of which are illustrated. All are second-hand or shop-soiled. Readers should apply for these lists. They will be sent free on request to either Camera House, 119, Victoria Street, S.W.1, or to the branches of the Westminster Photographic Exchange at 24, Charing Cross Road, W.C.2; 62, Piccadilly, W.1, or 111, Oxford Street, W.1.
Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

TONING BROMIDE PRINTS.—II.

As time goes on it is inevitable that photographic methods should change. Anyone who looks through a volume of this paper of twenty years back would be astonished at its contents, unless he was himself familiar with photography as long ago as that. Some of the things explained and discussed have become obsolete, and perhaps forgotten; of many of the things familiar to present-day photographers there is no mention, for the sufficient reason that they were unknown.

It has often happened that the introduction of something new has led to the abandonment of something older. The new thing may be an improvement; it may make for better work, for speed and economy; it may open up new possibilities. Still, in my opinion, changes have not always been for the better.

Looking Back.

When I look back to my earlier photographic experiences I can see many things that have become old-fashioned, and yet are worthy of survival. To this day I can with negatives I fall back on a pyro-soda developer made to an old formula. Only last night (as I write), in a room containing an exhibition of magnificent bromoïl pictures, I was shown three platinotype prints which I first saw thirty years ago, and their beauty was beyond compare.

I remember when I first tried the method of sulphide toning which I described last week. It put into the background another method on which we had all hitherto relied. This is still in use, however, and I intend making certain experiments with it again myself. It works well with most bromide, chloro-bromide and gaslight papers, and with lantern slides.

Hypo-Alum.

This older method of toning depends on the application of a solution of which the chief, and often the only, contents are hypo and ordinary powdered alum. The process demands more trouble than the indirect method of sulphiding by first bleaching the image; but it is economical, reliable, and, above all, it gives a range of tones which are under control.

The results depend on various factors—the kind of paper used, the development of the prints, the composition and temperature of the toning-bath, and the stage to which the toning process is carried.

Preparing the Bath.

We are so accustomed in many photographic operations to the use of fresh solutions that it is rather curious that in this case a freshly-made bath will not work properly. It improves with ‘ripening’ and use; and we may therefore make up a considerable quantity at once.

Hypo.

oz.

Hypo..... 4 oz.

Alum..... 1 oz.

Formulae vary considerably, but here is a typical one: Hot water 40 oz. Hypo..... 8 oz. Alum..... 1 oz.

The hypo is dissolved first, and the alum stirred in little by little while the solution is still hot. The solution turns milky, and remains so, and in this condition it is used. It is best, next, to bring the solution to the boil for several minutes, and let it cool. A few waste bromide or gaslight prints should be put into the solution and left there.

The next day, or later, the prints should be removed, and the solution boiled up again, and a few more prints put in. If some such preliminaries are not carried out, the first prints toned in the solution will be considerably reduced; but once the bath has been got into working order the reduction is not noticeable. At the same time, weak, washed-out prints do not tone well by this (or any other) method.

How to Tone.

Although a cold solution prepared in this way will tone prints, the operation is slow; it may take several days. It is therefore usual to warm up the solution. As gelatine melts at a rather low temperature it is necessary to take certain precautions.

If the prints have been dried they may be put one by one into enough of the cold hypo-alum solution to cover them well. Or prints that have been properly fixed may be just rinsed, and transferred to the solution. In about a quarter of an hour the alum will have hardened the gelatine sufficiently to permit of its standing the heat to which it is to be submitted.

The temperature of the bath must now be slowly raised to 100 or 120 degrees Fahr. At first there is no change in the prints, which should be moved about in the solution from time to time. Then the black image becomes a purple brown, and fairly quickly changes to a more definite brown. The operation may be stopped at any stage, but even if it is carried as far as it will go there is no risk of ugly yellow or foxy tones.

Warming the Bath.

An enamelled steel dish is best for holding the toning bath, and the problem is how to raise the temperature. The little illustration shows a bath for the purpose put on the market years ago by Messrs. Illingworth. The enamelled dish fits down into an opening in the top of a copper tank filled with water which is heated by a gas-ring below. This is an ideal which many beginners may not be able to attain; but it is not difficult to heat up water in a large metal dish in which a smaller one is stood on a couple of metal bars. A thermometer must be used to guard against too high a temperature.
Hand-Made Mounting Papers for Photographs

By C. R. DENTON.

W hen some distinctive photographic work has to be mounted in a distinctive style one of the finest materials to employ for this purpose is the hand-made drawing-paper that is used by artists and draughtsmen for their work. This is the finest quality paper manufactured, and gives to a photograph an air of quality that cannot be surpassed.

This hand-made paper is made of unbleached linen fibre. It has a very even texture, absorbs a very moderate amount of moisture, and is very tough. Not only is the paper quite durable, and the finish almost perfect, but it is specially sized to resist the damp and heat of a moist climate.

There are many papers not altogether suitable for mounting photographs on account of the chemicals in the texture that have been used in the process of its manufacture. Unless the print is specially insulated from the paper in the process of mounting, this is liable to have its effect on the photograph, which in time may be affected with spots, stains, and fading of the gelatine image.

With unbleached hand-made paper no chlorine is used to produce the pure, pristine surface that is such a desirable quality in paper. This is the usual agent employed in cheaper papers. There are others also employed, and the effect of these on the photographic image is seldom open to doubt.

In these hand-made artists' papers only the finest and whitest fibre rags are used, and most of these are of linen, and no bleaching agent or other chemical is used in their manufacture. The beautiful soft white colour by which the paper is distinguished is obtained solely by the use of a plentiful supply of pure

Inland-Made Mounting Papers

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In these hand-made artists' papers only the finest and whitest fibre rags are used, and most of these are of linen, and no bleaching agent or other chemical is used in their manufacture. The beautiful soft white colour by which the paper is distinguished is obtained solely by the use of a plentiful supply of pure artesian well water, free from harmful chemical matter.

There are ample variety both in weight and surface of paper for the photographer to choose. There are three surfaces or textures. These are "Not," "Rough," and "Hot-pressed."

The "Rough" surface has a very coarse, canvas-like texture, and is very suitable for mounting large-sized enlargements of bold, broad subjects that have been made on one of the rough surfaced bromide papers. The strength of these papers is measured by weight, and not by thickness. For large mounts you can obtain a very heavy paper which is known as 280 lb., and this is as heavy as thin cardboard. The usual weights of all the surfaces are 44, 60, 88, 90, 140, 200 and 280 lb.

The "Hot-pressed" surface is very smooth, almost like ivory. It is usually used by artists for pen-and-ink work, and for fine water-colours and pencil sketches. It is an excellent surface for the photographer who wishes to mount small prints, or for prints of delicate subjects that show a lot of fine detail and need a smooth mount to carry out their characteristic appearance.

This surface is also excellent when the photographer wishes to execute lettering on the mount, either of a decorative or utilitarian character. It will take delicate pencil-work or light grey water-colour wash beautifully.

The "Not" surface is midway between the "Rough" and the "Hot-pressed," and forms an excellent mounting card for all general photographic work. It combines suitably with matt, rough, carbon, and such-like surfaces of printing paper, but it is not very suitable for those with a glossy surface. The "H.F." is better for these.

The lighter weights of these papers are admirable for plate-marking, because the paper is tough and durable, and does not break or tear unless extreme force is used.

A very simple and excellent method of plate-marking these papers is the following. The size of the plate-mark is determined, and this is cut out of a piece of firm, thin card with clean, sharp edges. Place this card in the required position on the mounting paper, and secure in position with a couple of dabs of shellac mountant and leave until set.

When this is set place the paper face down upon a flat drawing-board that has been covered with a sheet of clean paper. Now press the paper down over the edges of the card gently with a clean, soft cloth until the edges become fairly well defined. In this way you get an embossed effect. Next take a wooden rule, and gently emboss the paper still further, and continue the operation until you obtain a sharp, clean, embossed rectangle. If you now remove the card from the paper you will have a perfectly executed plate-sunk space in which to mount your print.

These papers can be obtained from most artists' material dealers, and range in price from a few pence a sheet, according to weight and size. The manufacturers usually issue a small book of samples showing the various weights and surfaces, and this is worth obtaining.

In addition to these hand-made papers there are others of similar weight and surface, which are not milled by hand, and which are slightly cheaper. They are high-quality papers, and have the advantage of being also made in a beautiful cream shade which is very attractive for mounting cream-toned bromides.

Other Tones.

There are methods of toning bromide and gaslight prints, blue, green or red. Of these I do not propose to write. If such tones are required occasionally it is best to use special toners available commercially. I hope before long to say something about the Carbro process, by which from a bromide print can be obtained one or more carbon prints, there being a long and varied range of colours available.

W. L. F. W.
My photographic life really began when I joined the Hampshire House P.S. A course in the beginners' class, and the help and friendly criticism which one always receives in such a society soon guided my wandering footsteps into the right path. I bought a quarter-plate reflex and settled down to serious work, and the production of prints for club competitions and exhibitions.

At first I found the majority of my subjects in the rambles in the Home Counties organised by the society, but later formed the habit of concentrating my outdoor work into my annual holidays. I now rarely expose plates during the whole of the year, but rely almost entirely on my holiday bag for a supply of negatives to work on during the winter months.

My chief hunting-ground for subjects is the Austrian Tyrol, and my love of the high mountains is reflected in my prints. I do not believe, however, in specialising too much in one type of subject. One must always guard against getting into a rut, and specialisation carried to excess leads to monotonous results in one's work. Consequently, I am always prepared for other types of subject when they present themselves. The picturesque villages and towns of the Tyrol are full of street scenes and figure subjects, and I always try to put in a day or two of my holiday in such places.

I have now discarded a reflex in favour of a light 2 1/4 x 3 1/2 folding camera. A reflex is too heavy and bulky for mountain walking and climbing, where the weight of one's pack must be kept down to the minimum. A camera of the 'Cameo' type can be used on a light tripod when a small stop or heavy screen calls for longer exposures, and will slip into the pocket ready for instant use when engaged on a serious climb.

In spite of their weight I still use plates, as I can never be sure of getting a good negative on film. I use Imperial B. panchromatics, which are quite fast enough for my purpose, and having learned how to handle them to get what I want I see no reason to change to the newer, faster emulsions. I have three filters, but use the 'Gamma' most for mountain work. I carry a couple of Agfa Isochrom film packs for record work, and as a reserve in case I run out of plates early in the day.

I develop with B.J. pyro by a sort of time- and-temperature- cum- inspection method, and aim at getting a negative not too thin and with fair contrast. I print usually on Ilford normal bromide, and have recently been experimenting with chloro-bromide papers. I think I shall use the latter a good deal more in the future, as apart from the greater choice of colour, chloro-bromide does seem to get the best out of the negatives. Apart from occasional local shading and stumping I do no faking, as I do not think it worth the trouble.

I have dabbled in bromoil, but consider that, although it is a very beautiful process for some subjects, only bromide and chloro-bromide can reproduce the subtle gradations of clouds, distant peaks, and the gentle undulations of snow-covered glaciers.

I cannot over-emphasise the value of photographic club life. The opportunities for mutual help and criticism, and the advantage of seeing one's prints on the wall in the competitions are of the greatest assistance to every worker.
REFLECTIONS—CHIOGGIA.

BY

P. B. JENKINS.

(See article, "How I make my Exhibition Pictures," on the opposite page.)
UNDERGROUND.

(From the London Salon of Photography.)
PREPARING FOR THE PARTY.

By P. Ress.
1.—"Carefree."
By W. F. Beer.
2.—"Winter."
By Ronald Hunter.
3.—"Pett-Tor Beach."
By A. H. Clark.
4.—"Old Scarborough."
By F. M. Waterfield.
5.—"A Glimpse through the Trees, Glen Moriston."
(No author’s name given.)
6.—"Crooked Steps."
By T. Sargent.
7.—"Glen Rosa, Arran."
By Dorothy Summerton.
8.—"Barnard Castle."
By J. H. Hardy.
Some Critical Comments

There is quite a considerable difference in the range of tone and in the relationship between the brightest lights and deepest darks—in the same subject according to the prevailing lighting or the time of the year. A subject that may be of moderate contrast in a dull light often attains a considerably greater range in sunshine.

**Subject and Treatment.**

In Nos. 1 and 2 of the prints reproduced on the opposite page—"Carefree," by W. F. Beer, and "Winter," by Ronald Hunter—the difference between the seasons is manifest, the first being typical of summertime and the second of winter.

Both are of somewhat similar type in that they are of a woodland nature, and in each there is evidence that the sun was shining at the time of exposure. To a considerable extent, as is proper and right, the difference in their ranges of contrast is apparent in the prints; No. 1 is of a more extreme character than No. 2.

Differences in the contrasts of subjects call for differences in after-treatment. A subject of high contrast, such as No. 1, will require less development of the negative than one of medium contrast like No. 2—that is, if they are both designed to be printed on the same kind of printing paper—for, other things being equal, the contrast range of the negative depends, first, on the range of the subject, and, secondly, on the degree of development.

If the subjects are the same or of equal range, a short time of development of the negative will produce a result of low contrast, and a long time a high. The contrast increases as the time is prolonged, assuming, of course, that the exposure is adequate, and that the composition of the developing mixture, its concentration, and temperature are the same in both cases.

The **Factor and Contrast.**

A printing paper is capable of dealing with a limited range of tone according to its grade and type, and if the range of the negative is too great for the capacity of the paper there will be some loss of gradation at either or both ends of the scale. Either the darks will be choked up and rendered as a dense black, or the lights will be too bright and some of their distinction missing, or, in an extreme case, both defects will be present at the same time.

If the contrast of the negative is insufficient the print will be flat, and if the darks are shown in their proper depth the lights will be overprinted, while if the tone of the lights is correctly rendered the darks will fail to show an adequate depth of tone.

Now, in the two examples under discussion, there has evidently been some adjustment in the treatment allotted to the respective subjects. It may have been either fortuitous or intentional, but the greater contrasts of No. 1 are adequately rendered in the print, both high-lights and shadows being sufficiently modulated; and, in No. 2, even the lightest parts have a distinct tone, and none of the darks attain the maximum.

The **Negative and Print.**

The inference is that, if the printing paper is of the same range, the negative of No. 1 has had a shorter time of development than No. 2. On the other hand, if the time of development were the same, No. 2 is printed on a paper of longer range than the other; from which it will appear that, if there were the same, No. 2, even the lightest parts have a distinct tone, and none of the darks attain the maximum.

A Method of Adjustment.

Now that the negatives are made, the most convenient method of making the necessary adjustment is by the substitution of a softer grade or type of paper for that employed.

If the prints have been made upon a vigorous gaslight paper the normal grade might be sufficient to provide a harmonious rendering in the cases of Nos. 5 and 6, but with No. 8 the softest variety would be required, at least; and if that proved insufficient, it might be necessary to make use of a paper of longer range still.

In both 5 and 6, it is the presence of near darks in the foreground that increases the range of the subject beyond the normal, and the same applies to No. 4, "Old Scarborough," by F. M. Waterfield; but in this case the needful adjustment has been made.

**Tonal Influence.**

The reason is that, to be tolerable to the eye, an impression of a subject, as recorded in a print, must attain a certain measure of contrast, or it seems too flat or lacking in vigour and, if contrast is deficient in the subject itself, an adjustment must be made to provide it.

Naturally, there is a reasonable latitude, and in neither No. 3 nor No. 7 does it appear to have been exceeded in either direction. In the case of No. 8, "Barnard Castle," by J. H. Hardy, however, the darks seem too intense, and the lights only show about the minimum of tone. Here, although the subject would possess but little greater contrast than either of the two preceding examples, the rendering is decidedly too vigorous, an inevitable consequence if development of the negative is unduly prolonged.

No. 5, "A Glimpse through the Trees," the author of which has omitted to give his name, and No. 6, "Crooked Steps," by T. Sargent, are inclined in the same direction, though the contrasts are not quite so excessive, and the cause is the same.

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Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

“UNDERGROUND,” by Hugo van Wadenoyen.

Apropos of the discussion on the preceding page in connection with the contrast range of subjects, this example provides an instance of an extreme that is but seldom met with in the ordinary run of photographic subjects. If, as has been computed, the range of light intensities of an ordinary landscape are in the ratio of thirty to one, the relationship between the dark at the top and the sky immediately below may be estimated at something like one to two hundred or more.

Light Intensities.

With so great a disparity between the two extremes of the scale, the capabilities of the negative emulsion are very severely taxed; but that it is possible to deal with even so greatly differing light intensities is shown in this example, for not only is there a visible tint in the tone of the sky, but there is also modulation to be discerned even in the deepest of the shadows.

To secure such a rendering is in the nature of a photographic achievement. The latitude in exposure that the plate or film would possess when called upon to render an ordinary subject no longer exists when the range is practically equivalent in both subject and sensitive material, so that, besides the equivalent in both subject and sensitiveness, there is in the nature of a photographic achievement. The necessity for special treatment in development, it is also essential for the exposure to be most exactly calculated. The choice of the printing paper, too, is one of considerable moment, and it will be obvious that everything that can be done towards bringing the subject range within its capacity must be done, or some defect, at one end of the scale or the other, will make its presence felt.

It is possible that the hypercritical might find something to cavil at in the rendering of the lights and darks in this instance. It must be admitted that they scarcely show all the modulation that could be wished; but, having regard to the character of the subject, it is exceedingly doubtful if, with the material available at the present time, it would be a practical possibility to obtain a better representation.

Effect and Design.

In addition, however, to its remarkable technique, the work is also notable for its fine impression of an effect of sunshine, and, again, for the interesting way in which the lines of the subject have been utilised for forming a design of a decorative nature.

The first, which forms the pictorial content, is to be seen in its influence upon the hat of the principal figure (1), on which it confers a striking impression of transparency, and also in the light note of the headdress of the second figure (2). It is also manifested on the wall on the left-hand side. The design is composed of a variety of straight and curved lines arranged in harmonious combination, and, having regard to the character of the subject, it is somewhat remarkable how well they fall together.

It is pretty obvious that the subject was a momentary inspiration, quickly seen and rapidly secured. The stairway to an underground station is scarcely the place where the pictorial would usually be sought, and it may have happened that a chance glance in the finder, when on the way to the street above, revealed something of the possibilities of this subject. A little waiting, perhaps, for figures to turn up and assume reasonably good positions, and the exposure was made. That the design was incorporated in such circumstances was probably more or less fortuitous, though it is quite likely that it was instinctively appreciated and its value appraised.

The downward sweep of the line of the balustrading on the left, and the upward tendency of the handrail on the same side do much to direct the attention to the chief figure. Besides this, their curves make a fine line, which is balanced, on the other side, by their corresponding prototypes. The line of shadow at the top establishes a connection between the two, and a similar junction is effected at the base by the heavy shadow stretching right across.

Connection and Unity.

Further internal connections are furnished by the sign and its standard, and by the hint of light on the edges of the steps. These connections not only have the effect of making the sense of design coherent, but also establish the quality of unity.

Insomuch, it is undoubtedly good; the effect is strikingly caught and rendered; and the employment of pattern as a compositional aid is decidedly intriguing. In one respect, however, it betrays something of an impression of the eccentric in the pronounced slope of lines that we know should be truly vertical. This is an inevitable consequence of tilting the camera, and might have been corrected later. “Mentor.”
Letters to the Editor

DISTANT CONTROL OF FLASHLIGHT.

Sir.—May I refer to the article by Mr. Rawles in your issue dated January 3rd, "Distant Control of Flashlight," page 9 ?

The method of igniting flashpowder by short-circuiting the domestic supply mains through a piece of thin wire and an ordinary bell-push should not be put in the hands of the general public.

Your correspondent refers to "one-ampere fuse wire." It is not perhaps realised that the fusing current of so-called one-ampere wire varies between wide limits under steady load depending upon the type of fuse-holder. Under the suggested conditions of short circuit the current will be many amperes, and is likely to become very dangerous to the person operating the bell-push; particularly so since the flashpowder greatly aggravates any arc between the wires.

Yours, etc.,

THOMAS MENSFORTH.

Sir,—The article under the above heading by W. F. H. Rawles, in the January 3rd, issue calls for criticism from an electrical point of view.

First and most important, the full supply voltage is on the two terminals all the time unless one is very careful which way the plug is inserted, as all lighting supplies on A.C. are connected to one phase and earth, and for D.C. supplies nine out of ten are earthed one side.

In plain English this means that it is very easy to get the line side of the supply on to the left-hand terminal of the diagram, as shown in the article, and that anyone touching this terminal is going to receive a shock which might prove fatal if he happened to be touching a fireplace, or any portion of the central-heating pipes.

Secondly, I very much doubt if you could obtain any fuse wire on demand which really fused at one amp. That commercial sold as one-amp. fuse wire is 40 S.W.G., which fuses about loose in the pocket.

Sir.—I am very sorry to have to so criticise Mr. Rawles' article, but I am very sure that it would have been quite impossible had I used 36 S.W.G. copper wire about two inches or less in length, and puts a lead of powder from the heap to the wire instead of using it in a heap over the fuse a two-volt accumulator will work it very well indeed; I've had one like it for two years.—Yours, etc.,

J. R. HARDY.

MINIATURE CAMERAS.

Sir,—Mr. John W. E. Wills is right; his faith in a Baby Ikonta is justified. Notwithstanding my experience with 9.5-mm. motion pictures, I was sceptical in regard to the possibilities of miniature "still" photography; for, of course, there is a great difference between a motion picture viewed on the screen and a "still" enlargement from a tiny negative viewed at leisure in the hand.

Being unwilling to speculate a large sum of money on what I regarded as a doubtful adventure, I had a cheap Baby Ikonta (the £4 model) on approval, and fired off sixteen shots at 1/25th sec., at varying stops, and some under very poor conditions of light and subject. There was no time for me to do my own D. & P., so I handed my spool to a first-class firm to develop and print a half-plate enlargement from the best negative. I was amazed at the results. The photographic quality of the negatives was perfect, and the enlargement was absolutely indistinguishable from a half-plate contact negative.

But—for there is a "but"—I was fortunate in having perfect developing and enlarging with my first film. My second spool was a film of identical make, and I developed myself in a tank with normal tank powders; result: a pronounced grain which rendered even moderate enlargements unsatisfactory. Enquiry of the D. & P. firm revealed that the first spool had been developed with Kodak developer D-75, as supplied for professional D. & P. work. However, I tried a different make of film and was fortunate in striking one that was practically grainless no matter what developer was used.

Yours, etc.,

PEELING & VAN NECK, LTD.

PRESS CAMERAS.

Sir,—It is with surprise that I read in the current issue of The Amateur Photographer the letter from your correspondent "Common Sense." It is obvious that he has not seen the "British-made V.N. Press Camera," of which we are proud to be the manufacturers. This camera has been designed entirely from a press-man's point of view, and meets the objections raised by him.

Fortunately, however, I had indisputable evidence of the perfection possible with this tiny camera, and I use it now with the same confidence and same "seriousness" as I would use a quarter- or even a half-plate camera.

If any of your readers are still sceptical about miniature press cameras, I suggest that they try a miniature camera, and let their first results be finished by a first-class D. & P. firm. Many enlargements and "super prints" turned out by second-class firms are simply appalling and cannot be used as a basis on which to judge the merits of miniature photography.—Yours, etc.,

HAROLD B. ABBOTT.

The Editor is not responsible for the views of his correspondents.
Photographic Stains on Fingers

By C. H. J. BISHOP

Most amateurs who do their own developing and printing have been troubled at some time with unsightly stains on their fingers, especially the finger-nails.

These stains are due in most cases to one of two causes: (a) Oxidation of developers; (b) direct dyeing action by such agents as phenosafranine.

The stain caused by the oxidation of developers is at times by no means easy to remove, amidol being especially obstinate. Many things are tried and many recommended, but unfortunately most fail in their object. There is only one method which can remove amidol stains, and that is by rubbing the fingers with pumice and carefully scraping the nails with a razor-blade. Peroxide of hydrogen, often recommended for this purpose, is seldom satisfactory.

Another frequent cause of staining is that of pyro, and this can be easily removed by dipping the fingers in the following:

Potassium permanganate, saturated solution of hydrochloric acid (strong), a few drops.

Sufficient should be made to fill a breakfast-cup, and not more than about one drachm of hydrochloric acid should be added to this quantity. The fingers should be first thoroughly washed to remove grease, dipped in the acid-permanganate solution and well rubbed with a piece of rag, after which they should be briefly rinsed and bleached in a solution of potassium metabisulphite. The repeated application of these two solutions, alternated with careful washing, will remove all trace of pyro in a short time.

This will also be found effective in the case of hydroquinone, metol, or, for that matter, almost any developer except amidol.

Perhaps it would not be out of place to mention here that metol, when prepared by old-fashioned methods of manufacture, or when of a poor quality, may give rise to painful sores. Modern methods of manufacture have eliminated the inclusion of a high percentage of extra benzene which has been responsible in the past for many cases of metol poisoning, and it behoves those with sensitive skins to make certain of purchasing the best possible quality obtainable. Even so, in rare cases, symptoms of poisoning have been known to appear, and in such cases metol should be avoided.

The ever-increasing use of desensitisers has created a new problem with regard to the staining of fingers, especially pheno-safranine, which imparts an objectionable rose-red stain. If steps are not taken to remove this immediately, it is almost as refractory as amidol. The treatment is as follows: the fingers should be well washed with soap and water and then dried, when a certain amount of the stain will come off; they should then be dipped in methylated spirit and scrubbed with a nail-brush soaked in the same liquid. If this fails, an acid-alum solution should be tried; incidentally this acid alum solution is a factor for removing the stains from platinum and films. The success of the treatment depends entirely on not allowing the dye to dry in.

Although it is claimed that pina-cryptol green will not stain, this is not always borne out in practice, as a dirty greenish appearance may be imparted to the fingers when using this dye. The treatment for pheno-safranine is generally effective in this case.

In conclusion, a few hints on the avoidance of stains—which, after all, is better than any cure—may be of assistance.

Rubber gloves and finger-stalls are rapidly destroyed by most developers, and are therefore not only uneconomical, but definitely unhygienic, as they do not allow adequate ventilation for the hands.

Amidol, always use print-forceps; never immerse the fingers in the developer. This obvious precaution is often sufficient to impart a yellow tinge, which seems to build up in layers as repeated applications are made. It is impracticable to use forceps for plates, but if the developer is poured on from a jug and poured off after use, the rinsing-water may be applied in the same way and the plate rendered free from developer before it is handled.

Exhibitions and Competitions

The Amateur Photographer Monthly Competitions for Beginners, Intermediate, and Advanced Workers.


Edinburgh P.S. Open Exhibition. Entries, January 22; open, February 3-17. Secretary, G. J. Kennedy, 16, Royal Terrace, Edinburgh.

South London P.S. Annual Exhibition. Entries due, January 22; open for one month, commencing February 17; details and entry forms from Hon. Exhibition Secretary, D. E. M. Wright, 12, Marmora Road, London, S.E.22.

Bolton C.C. International Exhibition. Entries, January 25; open, February 8 and 9. Particulars from S. Smith, Hon. Exhibition Secretary, 185, Willow Avenue, Edgbaston, Birmingham.


Pittsburgh Camera Club. Entries due, February 3; open, March 6-16. Exhibits due, March 21-25. Particulars and entry forms from Hon. Committee, 104 Main Street, Pittsburgh, Pa., U.S.A.

San Diego, California, U.S.A. Camera Enthusiasts of San Diego. International Salon. Entries due, March 27. Secretary, South African Salon, P.O. Box 7024, Johannesburg, South Africa.

National Salon, April 7-28.—Entries close (Overseas), February 24; (Great Britain), March 9. Further particulars from Salon Committee, Syracuse Camera Club, 340, Montgomerie Street, Syracuse, N.Y., U.S.A.


Scottish Photographic Federation. Twenty-sixth National Salon, April 22-28.—Entries close (Overseas), February 24; (Great Britain), March 9. Further particulars from the Hon. Salon Secretary, H. Carille, 56, Leondale Drive, Paisley, Scotland.


Salon Committee, Syracuse Camera Club. The Amateur Photographer Monthly Competition for prints from international photographers. Entries due, February 24; open, March 26-March 3. Secretary, South African Salon, P.O. Box 7024, Johannesburg, South Africa.


Granville Gillman Competition for prints from Granville paper negatives.—£250 in cash prizes. Full particulars from Granville Gillman & Co., Ltd., Leamington Spa.
Filming in Wintry Weather  

**By SIGURD MOIR.**

Spells of cold and inclement weather are not without their effects upon the person and equipment of the amateur cinematographer. How to overcome these effects without in any way sacrificing the shots is told in the topical article which follows.

**THANKS** to the designing skill of modern engineers, amateur cinematography is in all probability reduced to the simplest possible proportions. A new-comer to the hobby could load his camera with a spool of excellent film, and—provided he took the trouble to follow a few simple directions—proceed to enrich himself with a 100-ft. reel of sparkling "movie" episodes.

Whether or not such details as scene-length, viewpoints, angles and action-composition will be perfect is admittedly an entirely different proposition; but in every hobby a commencement has to be made—a remark which applies with equal force to the painstaking expert and to his opposite number, the incorrigible dilettante.

So simple is this operation of exposing film that only infrequently do the effects of existing weather conditions impress themselves upon the contented operator. When they do, it is mainly because the weather is behaving unpleasently, as in a heat-wave or a heavy shower or a bitingly cold wind. Winter in the temperate zone holds no threat of heat-waves; but it can be extremely unpleasant in a host of other directions.

Nor are the discomforts imposed by wintry weather confined to bodily affairs alone. They can affect the camera and other instruments used in the hobby, and they can exert a degrading influence upon the very subject matter which has so succeeded in arousing cinematic interest.

**Saving the Shots.**

Some workers would have it that the amateur's first duty is to protect his instruments from lashings of rain and similar forms of exposure. Many, again, are likely to imagine that bodily comfort is the most important thing to safeguard. By far the majority will, however, agree that the shots in hand should come first in order of importance.

Other inconveniences are but temporary, in any case; nor can any good film be made by compromising the main purpose, for strong, virile scenes must of necessity lose their character when shot from the weaker position of a sheltered viewpoint.

Although the above holds good in all circumstances, the task of saving the shots frequently demands that certain parts of the camera must receive adequate protection during the filming.

The lens, for example, must be well screened from flakes of snow and driving raindrops; and the viewfinder must be kept bright and clear throughout the filming. One tiny snowflake upon the camera lens is sufficient to throw the major portion of the scene into a misty confusion, whilst if the image be at all unviewable through the finder there may be reason to doubt whether the whole of the "set" is actually in register upon the frame.

Especially in wintry weather are the effects of moisture condensation to be guarded against. It is such a simple matter to breath upon the camera lens whilst making exposure and distance adjustments; and no amount of light can get a crisp picture through a mist-covered anastigmat.

The universal adoption of tubular lens-hoods (another compromise between convenience and efficiency) only accentuates this trouble, for the tubular attachment both retards dispersion and hides the condensed moisture from casual observation. Nor is it necessary to breath upon the lens in order to encourage condensation. The warm hand—especially following its recent removal from a skin glove—can dim the lens.

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*At the Brondesbury Cine Society. A Lyons Tea Shop scene in which Messrs. J. Lyons and Co. co-operated by supplying the necessary furniture, crockery, etc., and two waitresses. A Pathéscope Luxe Motocamera with f/1.5 lens is being used. The light is a multiple arc giving about 9,000 watt.*
surface just as effectively as an unheeded expiration. Care should be taken, then, to make both iris and distance adjustments with the points of two fingers only and to hold the breath for the second or two required for the completion of these operations.

Provided the most effective shot is secured, attention can be directed Upon the important matter of protecting the camera. Being of crystal-line-enamelled or plated metal, the instrument is likely to encounter only superficial harm as a result of severe exposure; but, even so, steps must be taken to remove moisture—and especially salt water—lest continued effects produce any stiffness in the milled rings controlling lens and other adjustments.

Unprotected aluminium is perhaps the most susceptible of all metal parts on the camera. Flanges and the mounts of telephoto and other lenses make use of this material, and—as a consequence—exposed parts are not infrequently seen covered with a fine adhering powder. This represents a complex salt or salts of the metal itself and is easily removable by gentle action with a small brush. A final polish may be imparted with cellulose "Karpol," or with a rather unpleasant mixture consisting of water (two-thirds), methylated spirits, and fluid ammonia (one-sixth each). Such polishing treatment will be found to keep the parts in good order for a fair period, but obviously the best form of treatment is to re-enamal the metal where friction or other cause has led to its exposure.

Workers who make frequent essays in bad weather or under exposed conditions are advised to utilise a form of protection which is not only adequate but which also allows adjustments to be made and images to be correctly viewed. My own preference is for a light, oilskin cover, fitted with the new zip fastener. This should permit the camera to be wound, controlled and sighted without necessitating its removal. Loading and unloading will, of course, require the cover to be detached. Designs and models necessarily take a little time to prepare, but—the popular makes of cameras being but few in number—these can readily be passed on from one amateur colleague to another.

The greatest essential to comfort under all wintry conditions is to be adequately shod. Cold hands we can tolerate—and even cold noses—but to feel cold in the lower extremities is to get cold feet in more senses than one; and nothing can tend more to failure than a lack of enthusiasm.

It is advisable, however, to keep other parts of dress down to normal. Any surplus of clothing is likely to hamper the movements of the cinematographer, and, these, in many wintry subjects, are likely to prove sufficiently active to compensate for even a scarcity of clothing.

Notes from the Cine Societies

By M. A. LOVELL-BURGESS.

"I THINK there is a great future for sub-standard films in educational circles," writes Mr. Donovan E. H. Box, of Guildford; "yet I am not aware of any films, other than those of the Empire Marketing Board, and purely publicity films, that exactly meet the case."

Mr. Box, who is the possessor of a Motocamera B and a Pathéscope 200B, is one of many who would be prepared to work along educational lines.

Incidentally, the decision of the newly-formed Religious Film Society —4, Bouverie Street, E.C.—to concentrate entirely on 16-mm. stock, to the complete exclusion of Pathéscope is sad news for many earnest workers who have equipped themselves with 9.5 apparatus. The reason given for the Society's decision is that 16-mm. film is more practicable for showing in halls, schools, etc. Yet many teachers and clergy have written to tell me that with a Pathéscope 200B they can give satisfactory shows. And from my own personal experience I know this to be a fact.

In the Pump Room, Tunbridge Wells, for instance, cinema shows sponsored by Sonodisc Film Productions, the well-known amateur film society, are given on the last Sunday of each month, Mr. W. G. Bennett and Mr. F. P. Barnitt using Pathéscope projectors. They achieve a satisfactory screen picture of six feet for about 400 young people. Back projection is used with a special transparent screen. The screen is draped with black cloth to make the picture area more brilliant by contrast.

One great advantage of 9.5 film is that it is economical to use. The Wimbledon Cine Club and the Eastern Amateur Cine Society are doing good work on 9.5 stock. The now extinct Sub-Standard Film Society was the predecessor of the 9-mm. Film Society—its official title—which has no official subscription. Not even a committee. The cost of all films made is being borne by those participating. Whether this will be a permanent arrangement remains to be seen. Those interested should write to Mr. J. F. Trotman, 86, Copse Hill, London, S.W.20.

A film made on 9.5-mm. stock by the Peterborough Amateur Cine Club is now ready for release. The club would like further members, and letters may be sent to Mr. H. T. Franks, 124, Park Road, Peterborough.

The Brondesbury Cine Society had a projection evening on January 2nd, the films shown including "The Lost Scare," by Teddington Amateur Film Productions, and a scenic of Cornwall produced by one of their own members last summer. On January 9th a lecture was given by Mr. George H. Sewell, F.A.C.I., one of the genuine pioneers of the amateur ciné movement, comparing the outstanding amateur productions of a few years ago with those of to-day.

The Society’s premises are centrally heated, cover about 1,400 square feet, and include a projection hall capable of seating an audience of nearly 100 persons. Lighting, arc and incandescent, now totals nearly 25 kw., and, as sound equipment, an amplifier with an output of 10 watts is in course of construction. A wide choice of cameras, projectors, scenery and props is available, and, for exhausted members, a comfortably furnished rest-room. "Restoratives," remarks the hon. sec., "are not provided."

Readers who wish to know what else this Society can offer should call any Tuesday or Friday evening after 8 o'clock at the Studios, which are situated adjacent to Kensal Rise Station, at the rear of 100, Chamberlayne Road, the entrance being in Cliford Gardens. Any genuine amateur ciné enthusiast is assured of a hearty welcome, particularly members of the B.A.C., I.A.C., and A.C.L. lone workers are invited to show their films (9.5 or 16 mm.) at the projection evenings, held at least monthly.

Applications for guest tickets, etc., in connection with the Brondesbury Cine Society, should be made to the hon. sec., Mr. L. A. Elliott, 40, Peter Avenue, London, N.W.10.
The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, January 17th.

Accrington C.C. "Wayfarers in Austria." Miss Mercer.
Bradford P.S. Cinematography Section Evening.
Brighton and Hove C.C. "Switzerland." Slides by S. Spencer-Walker.
Bristol P.S. Social Evening (Princes Restaurant).
Chester P.S. "Some Lancashire Birds." T. Dobson.
Coventry P.C. Members' Evening.
Croydon C.C. Conversazione.
Handsworth P.S. Inter-Debate with Aston P.S. at Handsworth.
Hiford P.S. Visit to Central Association Exhibition.
Leicester and L.P.S. Whist Drive.

Thursday, January 18th.

Bury P.S. "Bromol for Beginners." T. Egan.
Cardiff C.C. Monthly Commonwealth Evening.
Coastbridge Op-op. C.C. Visit to "Daily Express" Office.
Greenock C.C. "Some Etchings and Engravings." H. J. Wright.
Hammermill H.H.P.S. Discussion on One-man Show (Dr. Jan Lausemann).
Kirkley and D.P.A. Photographic Lectures by Members.
Liverpool A.P.A. Annual General Meeting.
Oldham P.S. "Carbonizing and Cartography." S. Bridgen.
Richmond C.C. "Some Etchings and Engravings." H. J. Wright.
Ringwood P.S. "Photographic Lenses." Mr. Bailey.
Woodford P.S. "Whipsnade Zoo." Miss M. Oliver.

Friday, January 19th.

Colne C.C. Inter-Club P.A. Competition Slides.
Hinckley P.S. Slide Competition Evening.
Hinckley and D.P.S. Annual Meeting.
King's Heath P.S. "Photographic Lenses." Mr. Bailey.
Leytonstone and Wanstead C.C. Members' Evening.
Leighburgh P.S. "Intensifying and Reducing Negatives." Miss F. Fleming.
Photographic Society Members' Evening.
Wimbledon Cine Club. Programme of Films from Beckenham Cine Club.

Saturday, January 20th.


Monday, January 22nd.

Brackenheath P.A. Members' Lecturesette.
Blackburn and D.C.C. "Finishing the Exhibition Print." Mrs. Satterthwaite.
Blackpool and Ryde P.S. "Colour Filters." Hiford, Ltd.
Bradford P.S. Print Night.
Derby P.S. Lecturesette.
Ealington and D.P.A. "Finishing the Print." H. J. Treman.
Hanley P.S. "The Amateur Photographer" Prize Slides.
Ipswich and D.P.S. Cinema Show. R. A. Fisk.
Kildonan and D.P.S. Annual Exhibition.
Leeds C.C. Work Night.
London County Council Staff C.C. Criticism Evening.
Sheffield and H.P.S. Mounting Demonstration.
Southampton C.C. Members' Night.
Southport P.S. "Importance of Pictorial Expression." J. White.
Staines P.S. Members' Night and Lantern Lecture.
Walthamstow and D.P.S. "Snow Photography." J. A. McCullough.

Tuesday, January 23rd.

Barbary P.S. Members' Lantern Slides.
Bath and County C.C. Enlarging. F. J. Luckman.
Birstall P.S. Exhibition Work.
Blackpool and Ryde P.S. "Some Branches of Photographic Art." Mrs. W. Madeley.
Bridgnorth and D.P.S. "Farms and Subjects." G. J. Hughes.
Dunfermline P.A. "Pictorial Composition." J. Roberts.
Exeter C.C. Annual General Meeting.
Hartlepool P.S. "Chloro-bromide." H. A. Hill.
Kilburn and Willesden P.A. Visit to Central Association Exhibition.
Leeds P.S. Work Night.
Lincoln C.C. "Panachromat." Hiford, Ltd.
Morecambe, Heysham and D.P.S. Cartaro.
Norwich C.C. Annual Exhibition.
Northfleet and Ryde P.S. "Finlay Colour Work." H. Rutherford.
Norwich and D.P.S. "The Production of a Negative for an Exhibition Picture." J. R. H. Dodman.
Nottingham and Notts P.S. "Rambles in Derbyshire." E. J. Kent.
Peterborough P.S. Enlarging. F. Dobbs and A. Stevenson.
Rotterdam of Y.P.U. Slides.
St. Iria's P.S. Portfolio Criticisms.
South Shields P.S. Members' Slide Competition.
Stafford P.S. "Cornwall and the Lynneesus." F. W. Pitchett.
Todmorden P.S. "Off the beaten Track in Southern France." W. E. Gundill.
Warren P.S. "Infra-red Photography." O. Harris.
York P.S. Alliance Slides.

Wednesday, January 24th.

Brighton and Hove C.C. "Through Sussex with my Camera." Horace Hodde.
Camberwell P.S. Monthly Print and Slide Competition.
Carlton and County A.P.S. "Rambling in N. Ireland." W. F. Taylor.
Chester P.S. "Correct Development by the Aro Method." T. H. Hawkins.
Coventry P.S. "Control with Prism and Knife." B. Simkinson.
Croydon C.C. "How I make my Exhibition Pictures." J. D. Trimmell.
Dinantiau A.P.S. Perfect Print Making.
Hiford P.S. Chloro-bromide Papers. Miss E. F. Gadd.
Kodak Works P.S. Cine Evening.
Leicester and L.P.S. "Infra-red Photography." Hiford, Ltd.
Partick C.C. "The Amateur Photographer" Prize Slides.
Snodwick and D.P.S. Criticism Evening.
South Essex C.C. Discussion: Panachromatist Filters, Plates.
South Suburban and C.P.S. Visit to Central Association Exhibition.
Stockport P.S. Visit to the College of Technology.

At the exhibition of the Leeds Photographic Society (January 6, 8 and 9), the premier award (Club Medal) was won by Mr. C. Braithwaite, for a fine rendering of sunshine on white wash. Last year the same worker gained the Beginners’ Award (prints).
Readers' Questions Answered

General.—All communications for the Editor should be addressed: "The Editor, The Amateur Photographer and Cinematographer, Dorset House, Stamford Street, London, S.E.1." and in every case, without exception, must give the name and address of the writer.

Contributions.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten in double-line handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, e.g., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

Enquiries and Criticisms.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above.
(2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned.
(3) Neither enquires nor prints for criticism must be enclosed with competition prints.
(4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue.
(5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I improve " etc., are too general to be dealt with in this section.
(6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be, and the criticism coupon from the current issue is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Fine Grain.

For miniature film development I use the given formula which I quote. Would you advise me to try another formula to get a fine-grain image ?—O. B. (Charleroi).

We doubt very much whether you can find a better developer for the purpose than the one you quote. In the opinion of experts a fine-grain image is dependent rather upon the emulsion, and correct exposure and development, than on any magic developing formula. Some photographers use a borax developer, such as we have often given a formula for; others use pyro and other developers, and get just as fine an image.

Drying Negatives.

Can you tell me of a reliable method of drying films and plates quickly after development ?—E. B. (Charlestown).

I have tried immersing them in methylated spirit, but they have become streaky.

J. E. H. (Wanstead).

You have certainly been running a risk if you have put films into methylated spirit, for I do not recommend this treatment for plates either, considering the quality of commercial methylated spirit nowadays. Except in experienced hands it is always risky to expeditiously the drying of negatives. Probably the safest method is to give them three or four minutes in a ten per cent solution of formalin, then surface dry them and stand them in a warm place to dry.

Paper Negatives.

How can a paper negative be made ? Is there a book on the subject ?—G. S. (Feltham).

Paper negatives are made simply by exposing a rapid hard bromide paper instead of a plate or film. Such paper can be obtained from all the principal photographic paper makers. There is no book on the subject, as the matter requires no further explanation than is found in the directions for using the paper.

Exhibitions.

When you give announcements of exhibitions do they apply to the amateur who is not a member of the society ? Is an entrance fee charged ? Should enlargements be on standard-size prints ?—A. T. T. (Hull).

When a society holds an open exhibition you can always obtain an entry form from the secretary, whose name is given in our announcements. Conditions vary, so that we cannot lay down any general rules as to mounting, or any other points in connection with exhibiting.

Colour Photography.

If I get a combination film and plate camera will it be satisfactory for colour photography ?—A. E. (Bath).

There is no reason why a combination plate and film camera should not answer for colour work, provided the dark slides are suitable. Unfortunately you do not say which form of colour photography you propose to use, but if it is one of those which necessitates a taking screen as well as the plate in the dark slide you will have to consider, as we have suggested, whether the slides with a particular camera will permit of this.

Colour Filter.

I have been using a 7x filter with Verichrome film. Is this filter any use for panchromatic film ? Does it alter the speed of the filter as compared with Verichrome ?—C. G. G. (Loughborough).

We have frequently pointed out that, strictly speaking, there is no such thing as a seven-times filter, because the factor of all filters varies according to the emulsion with which they are used. If you normal exposure on Verichrome film, we should consider it much too deep for ordinary work. Whatever panchromatic material you use it with, it will certainly have an effect on the colour values, but what increase of exposure is required can be found only by experiment.

January 17th, 1934

Paper Negative.

I recently bought a new type of film, and did not observe till I was half-way through the developing that there was a paper backing on the film. I tried to get it off, but failed, and sent a sample. Can you tell me how to get the paper off ?—T. R. (Pembury).

The negative you send is not in the ordinary sense a film at all, but a negative on bromide paper. The only way to get a print from it is to set it up in a good light and copy it on bromide paper. Unless you are familiar with this sort of work you will find it no easy matter to get a good result.

Infra-red Photography.

I am collecting information for a lecture on infra-red photography. Have there been any articles on the subject ?—B. J. W. (Yelverton).

We have had several articles from time to time dealing with infra-red photography, and articles have appeared in the Journal of the Royal Photographic Society and elsewhere. You can also get a good deal of information from Messrs. Hford, Ltd., of Hford, London, E. 17. We are trying to think how you would do best to get a copy of a book which we reviewed in our issue of August 16th. This is "Infra-Red Photography," by S. O. Rawling, published by Blackie & Son, at £3 10s. net. It will give you in compact form all the information you are likely to require.

Carbon Prints.

Is the carbon process still in use ? If so, is it expensive or difficult ? I know it was once very popular, so there must be some reason why it has disappeared.—J. B. (Camden Town).

When the carbon process was widely used it was the usual thing to produce glass negatives in many sizes of which the smallest was generally quarter-plate. Prints were made by contact in daylight. While the increasing tendency towards very small negatives enlargements are necessary, so that bromide papers have become the most popular medium. The Carbro process enables us to make carbon prints from bromide prints. Prints produced in this way can be obtained from the Autotype Co., 59, New Oxford Street, London, W.C.1.

Print from Slide.

I have a lantern slide from which I should like to make some enlargements; can I reverse the slide into a negative for this purpose ?—C. D. (Esher).

You cannot do so. Your plan will be to unbind the slide, and make a negative by contact, much as you would make a gaslight print. Instead of paper, however, you use a plate. Probably one of a speed of about 100 H. & D. will be suitable. You should guard against harsh contrasts or you will not get satisfactory enlargements.

Competitions.

Of the many photographic competitions which have been held which was on the biggest scale ? Is it a fact that several hundreds of pounds have been offered in a single competition ?—C. I. (Newport).

As far as we know the record is held by Messrs. Kodak, who during 1931 organised an international competition with £20,000 as prize money. This answers your second question also.
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<td>£1 7 6</td>
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<td>Coronet Roll Film, f/7.7, 3-speed. New.</td>
<td>£1 7 6</td>
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<td>V.P. Kodak Model B. As new</td>
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<td>1x F.P. Kodak, f/7.9, speeded shutter. As new</td>
<td>£1 12 6</td>
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<td>Cinecotette, f/6.3, 3 speeds.</td>
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<td><strong>16-mm. Ensign Auto-Kinecam, f/3.5 Ciner anastigmat lens, focusing mount, leather case.</strong> Good order and condition.</td>
<td>£15 15 0</td>
</tr>
<tr>
<td><strong>10-mm. Bell-Howell Filmo 70a, f/3.5 Cooke anastigmat.</strong> Condition as new.</td>
<td>£22 10 0</td>
</tr>
<tr>
<td><strong>9.5-mm. Cine-Slim, f/2.8 Meyer Trioplan anastigmat.</strong> New condition.</td>
<td>£27 10 0</td>
</tr>
<tr>
<td><strong>16-mm. 100 Silent Sixteen, f/3.5 Cooke lens. Excellent condition and order.</strong></td>
<td>£4 17 6</td>
</tr>
<tr>
<td><strong>16-mm. Bolex, f/1.9 Dallmeyer Speed, leather case.</strong></td>
<td>£45 0 0</td>
</tr>
<tr>
<td><strong>35-mm. S10 Ica Kinamo, f/2.7 Zeiss Tessar, carries 33-ft. reel of film, smallest 16-mm. Cine-Kodak B, f/6.3 Kodak anastigmat lens, leather case. Excellent condition.</strong></td>
<td>£18 17 6</td>
</tr>
<tr>
<td><strong>16-mm. Ensign Auto-Kinecam, f/2.6 Cinar anastigmat, carries 100 or 50 ft. reels in leather case, good condition.</strong></td>
<td>£18 17 6</td>
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<td>£22 10 0</td>
</tr>
<tr>
<td><strong>16-mm. Cine-Kodak B, f/2.7 Zeiss Tessar, and f/6.3 Tele Tessar, both in focusing mounts, standard model, clockwork motor drive, automatic release with 30 sec. delayed action, in case.</strong> Condition as new.</td>
<td>£25 10 0</td>
</tr>
<tr>
<td><strong>10-mm. Rolls, f/3.5 Hermesg anastigmat lens, carries 50- or 100-ft. reels of film.</strong></td>
<td>£7 10 0</td>
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### Hire-Purchase Terms:

**NINE EQUAL MONTHLY PAYMENTS**

<table>
<thead>
<tr>
<th>Product</th>
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<tbody>
<tr>
<td>31-in. Taylor-Hobson f/3.5 Tele Lens</td>
<td>£5 10 0</td>
</tr>
<tr>
<td>16-mm. Victor Tele-Rex, with f/3.5 Dallmeyer anastigmat lens, variable speed.</td>
<td>£7 10 0</td>
</tr>
<tr>
<td>16-mm. Bolex, f/2.5 Cooke lens, Excellent condition and order, 10 to 24 pictures per second.</td>
<td>£9 5 0</td>
</tr>
<tr>
<td>16-mm. Ensign Auto-Kinecam, f/2.7 Zeiss Tessar, and f/6.3 Tele Tessar, both in focusing mounts, standard model, clockwork motor drive, automatic release with 30 sec. delayed action, in case.</td>
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The lady in the picture might have been hardly presentable; she might have nearly lost her head, but she was photographed with a Rolleiflex and that made all the difference! Rolleiflex Parallax Compensation gives dead accuracy every time! What you see on the ground-glass screen you get in perfect detail—no chopping the tops off your best negatives. The Rolleiflex is all-automatic; speed adjustments, film wind and stops are under immediate control.

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Readers who regularly enter their work in "The A.P." competitions will be pleased to know that we have decided to create an "A.P." Championship Award. This will be given every year for the best print entered in "The A.P." Monthly Competitions, and the award will be made at the annual exhibition held in July at the Royal Photographic Society's House, 35, Russell Square, W.C.1. The prints eligible for the award will be those entered in the competitions for the twelve months preceding the exhibition. Further particulars will be published later.

Dissolving Views.
In spite of the popularity of home cinematographs the old form of magic lantern still remains a favourite for lecture purposes. Lecture evenings figure prominently in society fixtures, and there is a demand for Mr. W. L. F. Wastell's circulating lecture on "The Evolution of the Lantern Slides." A correspondent tells us that he recently came across a copy of "The Penny Magazine," dated January, 1843, in which there appears a note on the magic lantern. The note states that dissolving views were perfected "about three years ago," and that such views "were first suggested by one Philipsthal, a German, about sixty years ago," he using two lanterns and raising and lowering the flames of the lamps to secure the dissolving effect. Our correspondent, however, is unable to obtain further evidence of this early worker's efforts.

Spoiling England.
The Council for the Preservation of Rural England is accumulating a collection of photographs of monstrosities and defilements, such things as singularly ugly petrol-filling stations pitched close to places beautiful in themselves or interesting for their antiquity, ghastly hoardings overlooking lovely country, incongruities of all kinds, and examples of bad taste on the public way. We are bidden to look on this picture and on that, both taken from exactly the same spot, and to learn how winding lanes and parklands have been sacrificed to arterial roads. They have also got together some grotesque examples of modern domestic architecture, not merely the bungalow type of residence, but often buildings more ambitious. The electricity pylons, which stride the country like giant grasshoppers, are perhaps a minor infliction, and, anyway, an improvement on the telegraph poles of the last generation. One traveller told us the other day that he was curious enough to count the number of times he was reminded, on a journey from Dover to Charing Cross, of his liver or his stomach on looking out of the railway carriage window; the total was 94. That there can be good poster advertising as well as bad, the railways themselves, especially the Underground, show us, and we saw the same thing in the placards of the old Empire Marketing Board.

Photographic Forerunners.
One of those painstaking investigators which Germany, even in these days of political upheaval, still produces has brought out a little book of thirty-five pages on the origins of photography. It has a bibliography of hundreds of references, almost bigger than the text of the book itself. Some of us thought that the camera obscura dated from Battista della Porta, in
the sixteenth century, but this author traces it much farther back, to the early part of the sixteenth century, and to Arabian philosophy and mathematics. Indeed, the Neapolitan physicist's name comes only eleventh on the list of the great pioneers who paved the way for photography on its optical side. There are fourteen of these forerunners altogether, among whom Roger Bacon is the only English example. This country, in the German's view, has been a little more prominent in laying the foundations of photographic chemistry, for here, among thirteen forerunners whom he lists, we can boast of two, namely: Thomas Wedgwood and Humphry Davy. But who, after all, shall say when things begin? A very good case could be made out for dating the origin of photography from Euclid.

Photographing Lions.

How "close-up" pictures of lions could be made with a baby cinematograph was described by Mr. E. C. Haddon at a meeting in Cambridge a few days ago. Mr. Haddon, who showed several photographs he had taken of big game in East Africa, said when lions are located a buck is killed, and after being secured to a rope, thrown out of a car and dragged near the lions. When the lions rush out and claw the buck they can be photographed from the car at a distance of ten or twelve feet. The work is not the least bit dangerous, said Mr. Haddon. The lions believed the car to be another animal, and if the photographer got out of the car the lions ran away.

Photographs of Furniture.

A lecturer on old furniture the other evening complained of his difficulty in getting good photographs of the pieces he wanted, and certainly some of the photographs he showed were not very satisfactory, chiefly owing to ineffective treatment of the shadows, though others were excellent. This gentleman, a well-known connoisseur, takes a photographer with him when he goes to inspect a valuable piece of furniture in some country mansion, and not a few pieces have been sold at big figures—or at least the negotiations for the sale have been opened up—on the evidence of the photograph.

Readers' Problems

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Film Carrier.

My enlarger takes negatives of any size up to quarter-plate, and I generally use it for film negatives either 3½ x 2½ or V.P. size. These negatives I sandwich between two pieces of plain glass, but I get a tremendous glare of light all round through the glass. I shall appreciate any hints on a simple way of getting over the trouble.

M. D. F. (Swansea.)

It is certainly advisable to eliminate all light that is not or ming the image, and this can be done very simply by pending half an hour on preparing a simple gadget. The sketch of it is almost self-explanatory, but a few words are necessary to explain its construction and use. You require two pieces of glass, in your case 4½ x 3½, to fit the carrier of the enlarger. Waste negatives with the film removed answer admirably. Cut a strip of tough black paper, or fabric, the same width as the glasses, and about an inch longer than they are. Centrally in the paper cut out a rectangle just large enough to show the image area, of the negative, while the margins are masked. Turn the ends of the paper over opposite ends of the glasses, as shown, and stick down firmly. The complete article suggests the letter Z. Lay the negative on the lower glass (in sketch), and adjust it under the mask, which is brought down on to it while the upper glass is held vertically or turned towards the right. Finally, turn the top glass down on to the mask, and put the complete "sandwich" in the carrier. You should make one of these fittings for each size of negative you use, and you will have no further trouble with extraneous light.

All-round Developer.

I have used several of the "universal" single-solution developers on the market, and find them not only convenient, but very efficient. It would, however, be an advantage if I could at times prepare such a developer myself. Is this possible? If so, can you suggest a formula?

L. F. (Bradford).

In the case of certain highly-concentrated developers the preparation is decidedly "tricky," and demands experience and great accuracy in procedure. You should have no difficulty with the following, which is not as "strong" as the usual proprietary articles.

<table>
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<tr>
<th>Ingredient</th>
<th>Quantity</th>
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<tr>
<td>Metol</td>
<td>30 grs.</td>
</tr>
<tr>
<td>Adulor</td>
<td>120 grs.</td>
</tr>
<tr>
<td>Sodium sulphite</td>
<td>750 grs.</td>
</tr>
<tr>
<td>Potassium carbonate</td>
<td>2 oz.</td>
</tr>
<tr>
<td>Water</td>
<td>10 oz.</td>
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The substitution of adulor for hydroquinone is an advantage, but the latter may be used if preferred.

Dilution may be to the extent of four to six volumes of water to one of stock solution for negatives and gaslight papers, and seven or eight volumes for bromide papers.

Potassium bromide is best added as required from a 10 per cent. solution. The addition of suitable amounts of water and of bromide permits the production of warm tones on lantern plates and chloro-bromide papers.
Photography in Schools

The importance of photography as a useful subject to be taught in schools cannot be overrated. Apart from its hobby aspect it presents distinct educational advantages that are becoming recognised in many quarters.

The following article deals with this subject and quotes an example.

MANY advanced photographers, including great pictorialists, acknowledge gratefully their indebtedness to photographic societies. Their advice to the serious-minded beginner is "join your local society." He does so, and at once realises that his training has begun.

Every photographic society is a school of photography, which may produce the masters of the future. These benefits, however, are mostly enjoyed by adults, and the young are not catered for as much as could be desired.

This is where our schools have a great opportunity, especially the public and secondary schools, where older pupils are taught. In many such institutions, at least one member of the teaching staff may have enough enthusiasm to train his pupils to use their cameras with thought and keenness.

The Appeal of the Camera.

Boys and girls love a camera, but too often they are excellent customers of the D. & P. man, doing nothing themselves except pressing the trigger and trusting blindly to luck for results. With a little teaching, a little guidance and encouragement, such casual young snaphotters become thoughtful photographers, capable of taking and producing photographs entirely their own work and at low cost.

It is not at all difficult to teach much of the technique of photography, and even the elements of picture-making, to youngsters from fourteen to eighteen years of age. This, the foundation of a lifelong, joy-giving hobby, is the work of a school photographic society, a real photographic nursery. Many do exist already, but there is ample room for more. They do their work in a quiet, unobtrusive way, making photographers who may be the leaders of the future.

We have recently heard from the principal of a school in a cathedral city, who gives some interesting facts on this matter. In this school, the photographic society has just completed its first year's work by a small exhibition of prints, both contacts and enlargements to whole-plate size, numbering about forty in all.

This exhibition has aroused keen interest among the boys of the school, and will undoubtedly make new members.

Demonstrations.

During the past year the school syllabus has included demonstrations of developing and printing, lectures on photographic chemicals and their uses, the construction and use of enlarging apparatus, sub-standard cinematography (the demonstrations were a great success), periodic competitions, and a demonstration of modern X-ray photography. It has been the aim to learn something of the chief technical processes, enlarging included. In the ensuing year it is hoped to make some progress in picture-making.

In the latter respect it has been pleasing to see from the exhibition how some boys are already developing some sense of composition and appreciation of beauty. A little judicious teaching and examination of prints which appear in The Amateur Photographer will do a lot to bring out much that is now latent. The circulation of this periodical is an important part of the work of this school. It is the chief textbook, though "Photography Made Easy," the "Ilford Manual," and other books are studied carefully.

Apparatus.

Most of the members of this school society own very simple cameras, box Brownies and the like, but their work includes landscape, architecture, animal studies, and even nature photographs.

The last-named were taken with the aid of supplementary lenses made from spectacle lenses bought from Woolworth's for a few coppers.

In school societies it is most necessary to cut down expenses. The enlarging apparatus in this case was made in the school workshop, and consists of a wooden lamphouse with a diffuser, to be used with the principal's 5x4 Sanderson. With it enlargements from 5x4 negatives can be made, with little sign of uneven lighting; using smaller negatives the results are excellent. It has cost only a few shillings, mostly for lamp-fittings, and such apparatus will suffice until some benefactor presents something better.

A dark-room has, so far, been unnecessary, as meetings are held at night in the autumn and spring terms, and black curtains make rooms reasonably lightproof.

A Successful Experiment.

The past year's work in the school referred to has been in the nature of an experiment, but it has led to several conclusions. The first is that there is ample scope for teaching photography to the young. Secondly, there is hidden talent in our boys and girls, which would get no outlet in any other way. Thirdly, by teaching the fundamentals now, the pupils will later be able to undertake seriously the more difficult art of picture-making without having unduly to consider technical factors, which will have become habitual.

The educational value of photography as a method of teaching youngsters to use their eyes to the greatest advantage, and to see and appreciate the beauties of nature, are points that cannot be overlooked. The question of expense is likely to be the most serious problem, but it is not unreasonable to suppose that gifts of a photographic character will be forthcoming when the need of them is made clear.

Such work, as emphasised previously, is eminently suitable for our higher schools, but is almost impossible in elementary schools, where the oldest pupils are too immature for such studies; but they get older, and it is saddening to think of the delights they miss, and the talent wasted through lack of opportunity.
Instantaneous Flashlight

By Bernard Alferi, Jun.

Many interior subjects that may be successfully photographed with a synchronised flash are difficult to secure by the usual method where the camera shutter is opened, a flash fired by hand and the shutter closed again.

The lucky amateur who is the proud possessor of a focal-plane shutter correctly synchronised for exposing with flash-bulbs can obtain pictures that are impossible in the ordinary way with a camera fitted with a lens shutter.

Except from the point of view of neatness and portability, the following device can yield equally good pictures, and will open up a new field for the enthusiast during winter evenings.

To be successful a flash-bulb must be fired exactly in step with the shutter; the smallest error in the timing will tend to miss the instant of brightest light. It is therefore impossible to try and attach a fitting to the trigger of a lens shutter with any hope of consistent results, and unless some moving part is accessible, such as the winding-knob of a focal-plane blind, it is necessary to provide an independent shutter.

In the method I am describing it takes the form of a piece of black card, adapted to drop in front of the camera lens. In the centre of the card a hole is provided which, when passing across the lens, will uncover it for a fraction of a second, and at the same time provide the means of firing the flash.

The device is illustrated in the accompanying photographs, which show a simple arrangement that can be constructed from odds and ends. The camera is held by a tripod screw to one side of a board, A, on the other side of which the photo flash-bulb is mounted by screwing it into a small lamp socket that can be purchased from any electrical dealer for about a penny.

On the edge of the board a wire arm is pivoted, carrying on one end the cardboard shutter, and the other end makes contact with a light spring strip at S when the shutter arm falls. A pocket-lamp battery, B, is fastened in any convenient place on the board, and wires connect one pole of the battery to the spring strip. A wire joins the shutter arm to one connection of the lamp socket, and the circuit is completed by joining the other connection of the lamp socket to the battery.

In this way, as soon as the shutter arm makes contact with the spring strip, the circuit is complete and the flash-bulb is fired. A piece of white paper is fastened to the board behind the bulb—as shown in the illustration—to act as a reflector.

A simple wire bolt, R, holds the shutter arm in a set position, a bulb is placed in the socket, and the camera shutter set on time, and opened. (Care must be taken at this stage not to allow any direct light to reflect on the back of the improvised shutter card, or it will fog the film.)

To make the exposure, it is only necessary to withdraw the wire bolt, or catch, freeing the arm to drop, after which the camera shutter is closed and the film wound on to the next exposure.

The size of the hole in the shutter card, and the speed that it drops, will determine the actual length of the exposure; but if the arm drops freely by its own
weight, and the hole is about half as big again as the actual diameter of the camera lens, it will be found that the exposure will be somewhere about 1/10th of a second, which is ideal for taking interior snapshots by this method up to five yards at f/8.

Synchronising the shutter and flash is a matter of trial and error, as a certain space of time elapses between the moment when electrical contact is made and the brightest part of the flash takes place.

The capacity and strength of the battery will also affect matters, as a strong current will ignite the bulb sooner than a weak one; but as a rough guide, if a 4-volt pocket-lamp battery is employed, contact should be made when the shutter card is just about to uncover the lens—that is, the bulb should be timed to fire just in advance of the shutter.

For those who find the device satisfactory, and care to make a presentable model, the rough wooden board shown in the photograph can be replaced with a polished mahogany stand or with a piece of ebonite, and an aluminium saucepan-lid will act as an excellent alternative to the paper reflector shown in the illustration. The most important part of the apparatus is the contact arm, which should be free enough not to impede the shutter arm, and yet be strong enough to make good and positive contact. This part can be encased for neatness when the correct point has been found for contact, and the catch holding the shutter arm can be freed by an antinous release.

Needless to say, a pocket-lamp bulb should be used to make all tests, and the photo-bulb only screwed into position when a practical trial is to be made.

With a little practice it will be found possible to hold the camera in the hand, and real instantaneous photographs may be attempted by flashlight.

**Factorial Development for Chloro-Bromide Papers**

By CHAS. MORRIS.

The first time chloro-bromide paper is tried the worker is usually somewhat confused and puzzled about the correct exposure to give in order to make a perfect print.

For the reason that chloro-bromide papers are rarely developed as far as they will go, as is usually the case with ordinary bromide paper, it is quite futile to make test exposures in a series of strips upon one piece of paper. The only result arrived at by this method will be the best exposure to suit one particular time of development. This is only half of what we have to discover, the other half being the correct development time.

When it is realised that the exposure given to a chloro-bromide paper governs the tone range and the colour of the print, and that development governs the depth, the whole question becomes very much clearer. Those who have mastered bromide technique may find this difficult to grasp because it is quite opposite to all the ideas they have acquired.

On the other hand they may have found that the factorial method of development is the method by which quality prints on bromide paper are most surely obtained, and they will find little difficulty in adapting this method to the other medium.

The use of the factorial system of development will solve the question of development time, bearing in mind that the calculated time is that at which development must finish.

If we decide to develop factorially, we have now only to decide the question of exposure, and since an image will appear on development the more quickly with longer exposure, each test exposure will of necessity be developed for a different time. The strip method is therefore unsuitable.

Small pieces of paper are exposed under the negative or through the enlarger, on such a part, if possible, that contains both high-light and shadow. Each small piece receives a different exposure from the others, and each is developed to the same factor.

It will then be found that the test pieces vary in contrast rather than depth. The test piece which received the shortest exposure will take a longer time to develop, and will show deeper blacks and brighter high-lights, while those pieces which received longer exposures will be of less contrast—that is, more detail in the light parts, and not so much density in the dark parts. Those pieces which have the greater exposures will be warmer in colour, but this is incidental, and it is not possible to obtain two prints different in colour and each of the best quality from one negative.

It will thus be seen that the real object of making test exposures on chloro-bromide papers is to match exposure and development to the contrast requirements of the negative.

In the interests of quality, it is always desirable to use the developer as strong as possible, consistent with a convenient length of development time, and developer used at double the normal strength will often be found the best, particularly in the case of a comparatively thin negative.

Generally speaking, a Watkins factor of 3 will be found to give a satisfactory printing depth, when using a normal M.Q. chloro-bromide developer, but it may be necessary to modify this figure for different makes of paper or for other developers.

January 24th, 1934
We all admire trees in the glory of their summer apparel—"The full-foliaged elms"; "Those green-robed senators of mighty woods, tall oaks"... but the seasons of colour have flown; the seasons when our trees carried their beautiful crowns of a myriad greens, browns and yellows; yet the trees are still lovely. They have now revealed their wondrous forms of twig, branch and trunk, which, can the photographer but learn to see, provide a series of subjects worthy of all the art and technique which he can command.

Go into the woods and walk along the silent glades. "Bare, ruined choirs, where late the sweet birds sang." The pale, winter sunlight makes a chequer-work of gleam and shade on the carpet of dead leaves, and throws patterns on the great, solemn trunks of the slumbering giants.

Each tree has its own individuality at all seasons; but it is in winter that its full character stands revealed and can be best appreciated. The tall and stately elms contrast with the sturdy oaks, and the gaunt, almost twigless ash with the beeches, whose strong, smooth trunks carry a dense mass of branches and twigs which form an intricate network against the winter sky.

But most of all to be admired and photographed are the individual trees as they stand, gracious and dignified presences, spaced along our roadside hedges, or grouped, with Nature's art, in park or meadow. Their poise, perfect proportions and graceful symmetry, are delightful and satisfying to the eye. Their design and tracery are far more intricate and lovely than that of the most ornate Gothic window or vault.

The birch, the lady among the trees, might almost be posing in conscious, feminine beauty, so exquisite is its form and pattern, whether seen in brightest sunshine or against the rising moon. How beautifully the wych-elm shows the diminuendo of gradation from massive bole, through lessening branch, to utmost slenderness of tapering twig and feathery filament! Poplars stand marshalled in stately rank along the margin of a placid stream;
in Winter-time

an isolated tree may suggest a gigantic witch's broom held erect. A solitary oak will dominate a hillside with its personality, and in its dying years seem to toss wild arms against the sky, as though in defiance of slow-conquering time and weather.

Tree trunks alone are worthy of particular attention now that they are no longer shrouded by the leaves. This is the period of the year when trunks have their full beauty gilded by sunshine which comes directly upon them, instead of filtering through the heavy foliage above, so forming a fantastic pattern, which usually happens in the summer months. A really fine trunk of any species well lighted by the slanting rays of the morning or afternoon sun, makes a splendid study. The lighting should be to one side, but take care that it is not half and half; manoeuvre so that approximately two-thirds of the trunk are in sunshine and one-third in shadow, or vice versa. If there are a number of trees around, try and "detach" the required subject by means of careful position-
AS it appears highly probable that the coming photographic season will be an open one for monsters, it may not be out of place to tender a few suggestions as to the best methods of succeeding in this novel departure from the more orthodox subjects of photographic art.

In the first place let us say that no one need despair of opportunities in this connection. It is true that the most famous of the monsters seems to have a preference for Loch Ness in Scotland, but members of the same or similar species have also been reported from such diverse localities as the coasts of Alaska, the Indian Ocean, the North Sea, and the Firth of Tay, while their young have been seen ascending more than one of our rivers.

We should, therefore, be always ready to take advantage of any opportunity which offers.

The first question which naturally presents itself to the experienced photographer is whether to use a plate or roll-film camera, and before this can be decided it would be as well to weigh the relative pros and cons.

Roll films certainly offer one very great advantage, as, owing to the size in monsters in general, there would certainly be difficulty in a “close-up” in recording his full length on any of the standard sizes of plates. But with a roll-film camera it should be quite possible to wind gradually the film as the beast crosses the field of view, and thereby obtain a sort of panoramic effect. A little previous practice in this method with trams, cars, or, as an easy subject, one of those girls’ school processions popularly known as “crocodiles,” would be useful, while the inventive photographer should not find it difficult to arrange for a transparent gelatine screen to be moved across the direct vision view-finder at the same rate as the film in the camera.

This would enable him to prevent any movement from showing in the result. The only possible difficulty here would be that the monster might be moving in the wrong direction, but in that case the camera could be used upside-down.

There are, of course, the usual advantages in the use of roll film, but one serious disadvantage may be overlooked if not called to the reader’s attention at this point. In the natural moment it is quite possible that the photographer may misjudge his distance. With the miniature cameras which are so popular nowadays this should not seriously affect the focus, but it might result, in the case of a hungry monster, in the latter being swallowed most of all.

Now a film, whether roll or flat, is a delicate thing, and would be certain to be irretrievably ruined by such treatment.

But if a plate camera is used, more especially one with metal slides, the plate would have a fair chance of escaping injury, provided always that the photographer had the presence of mind quickly to close the metal sheath as soon as he realised that such a contrectemp was likely to occur. The plate then would almost certainly be preserved, and would act as irrefutable positive evidence should any angler claim to have captured the creature.

We must leave it, then, to the photographer to decide on the relative merits of plate or film, but before closing we must utter one serious warning, though not strictly of a photographic nature. It has been suggested that the Loch Ness monster is nothing but a bottle-nosed whale. We do not know on what evidence this statement is based, but we believe it to be highly improbable, and we would strongly advise our readers not to give voice to any such suspicion in the presence of one of these creatures. If overheard, the monster might not stop at swallowing the camera; while in many cases to our personal knowledge it could effectually turn the tables with a telling “Tu quoque!”

MONSTERS

BY TONATIUH.

Exhibitions and Competitions

CURRENT AND FUTURE

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.


Hammersmith Hampstead House P.C. Annual Exhibition.—Entries, February 19; open, April 12-22. Particulars and entry forms from Hon. Exhibition Secretary, J. Ainger Hall, 10, Kirtson Road, London, S.W.1.

Nottingham and Notts P.S. Open Exhibition (British Isles only).—Entry forms due, March 29; exhibits, April 4. Hon. Exhibition Secretary, F. F. Benton, 47, Danethorpe Vale, Beeston, Nottingham.

Brussels International Salon.—Entries, April 1; open, May 28-June 19. Secretary, Ernest Hofmann, 51, Rue Beogrard, Brussels.

The Western Salon of Photography.—Closing date for prints and entry forms, April 27; exhibits, May 26 to Saturday, June 9th, inclusive. Particulars and entry forms can be obtained from Mr. N. J. Foster, 161, Muller Road, Horfield, Bristol.

The Amateur Photographer
An instructor in photography has been appointed to the Bournemouth Municipal College in the person of Mr. S. J. Beckett. Mr. Beckett is a well-known pictorial worker, and has scored on several occasions in The Amateur Photographer Competitions. He was the winner of the championship award in The A.P. Annual Lantern-Slide Competition recently. His classes in photography have just started and are open to all at a very small fee. Readers of The Amateur Photographer in the Bournemouth neighbourhood should apply to the Municipal College for further particulars.

A "fine-grain" developer specially for the development of miniature camera films has been put on the market by Messrs. Johnson & Sons, of Hendon Way, Hendon, N.W.4. The developer is supplied in handy powder form ready for dissolving in water for immediate use. It is the result of careful experiment with a view to producing negatives of the finest grain. It has the approval of the leading makers. The price is one shilling for sufficient to make 20 oz.

One of the best guides to the bromoil process and transfer is undoubtedly Mr. G. L. Hawkins' book entitled Pigment Printing, published by Henry Greenwood & Co., Ltd., 24, Wellington Street, Strand, W.C.2. This volume has many points that will appeal to the practical worker, the most important of which is that Mr. Hawkins himself is a producer of remarkably fine pictures by the process he describes. This inspires confidence. Secondly, the contents are presented in a way that will appeal to every worker, and even the beginner will, by following the instructions, hardly fail to produce good results. The worker is taken step by step through the whole process. First the negative, then the bromide print and its preparation for pig-menting; then informative chapters on pigmenting, transfer, multiple transfer, and further chapters on composite prints, colour work, and finishing touches. All Mr. Hawkins' experience is here at the disposal of other bromoil workers, and he is to be congratulated on having described them so clearly and illustrated them so well, as not the least part of this attractive volume are the illustrations. These show the process in various phases, and in particular include a large number of the author's fine exhibition prints. We can recommend this book to everyone interested in these processes for picture-making. The price is 21s. net.

With the title of "The Connoisseur and the Contax," Messrs. Zeiss Ikon have issued a most attractive booklet which deals in a very exhaustive manner with the special points applicable to miniature photography in general and the Contax camera in particular. It is well illustrated and contains sixty-four pages of useful matter. A copy will be sent to any reader of The Amateur Photographer who applies to Messrs. Zeiss Ikon Ltd., Mortimer House, 37-41, Mortimer Street, London, W.1.

By the death of the Rev. C. F. Lowry-Barnwell, the Argovy Postal Camera Club loses its Hon. Secretary. Mr. Barnwell filled this post for over forty years, and was eighty years of age when he died. Mr. Percy Cox, of 79, Westbourne Grove, Withington, Manchester, has been appointed Secretary of the club in his place. There are one or two vacancies for advanced workers, and application should be made to Mr. Cox at the address given.

The Bulow Metal Tripods which Messrs. Peeling & Van Neck (4-6, Holborn Circus, E.C.) are now distributing in Great Britain provide a selection from which any hand-camera user should have no trouble in finding one to suit his needs, at prices ranging from 8s. 6d. to 22s. 6d.

Taking a selection at random there is the B.F., with a reversible head (so that at will it can take either the British thread or the Continental thread), made with an attractive dull nickel finish and with seven sections, opening out to 50 in., and folding flat for carriage. This costs 10s. 6d.

Then there is the Grade B tripod of five sections, with round top and reversible head, for British or Continental threads, extending to 32 inches, at 10s. 6d.; and another model of four sections (48 in.) at 8s. 6d.

The dull nickel finish of these tripods will not help to make the photographs better, but it may help to persuade a reluctant photographer that a tripod is worth carrying, especially in these days when snapshotters want to take advantage of the opportunities for self-portraiture that the delayed-action shutters, so popular nowadays, give to them.

Two practical handbooks, "A Guide to Successful Portraiture," and "Modern Photography with Modern Miniature Cameras," price 15s. and 3s. 6d. respectively, have been published by the Fountain Press, 19, Cursitor Street, London, E.C.4. They are well written and full of practical information. They should be secured by every reader of The Amateur Photographer who is interested in these subjects.

The first All-India Salon of Photography was opened recently in the Town Hall at Bombay by the Governor, Sir Frederick Sykes, in the presence of a large and distinguished gathering. The Salon was promoted by the Camera Pictorialists of Bombay, many of whom are regular competitors in The Amateur Photographer competitions, and have successfully shown their work at the London Salon of Photography. This All-India Salon was organised with the double purpose of showing the public the standard of work now achieved in India, and to give the serious workers an opportunity of comparing their work with others. The organisers of this exhibition are to be congratulated on its success, which will probably be the forerunner of many other exhibitions.

An improved model of the Metraphot Photo-Electric Exposure Meter has now been put on the market, and at the same time the price has been reduced from £5 8s. to £4, owing to the greater demand enabling an increased output. This meter is very sensitive and simple in use. A scale in red figures is set to correspond with the speed of the plate or film in use. Another pointer, set to the stop required, the hood withdraws to shield the sensitive element from unwanted light, and the ground-glass window pointed at the object to be photographed. On the reverse side of the meter, e.g., that which is facing the photographer, a movable hand indicates the exact exposure required, and it is almost unnecessary to see the variations of the needle as the sun passes behind clouds of greater or less density. The dial records exposures from 1/200th sec. to 8 sec. An outer ring shows variations, according to the stop employed, from 1/1,500th sec. to 2 minutes. A separate set of figures, distinct from others on the dial, records the exposures for normal cine work and for half-speed and slow-motion. An illustrated booklet will be sent post free to any reader mentioning The Amateur Photographer who applies to Stafford & Leslie, Armour House, St. Martin's-le-Grand, London, E.C.1.

The American Annual of Photography 1934 has now been published and is again an excellent volume containing a variety of articles on a number of practical subjects, many of which are fully illustrated. In addition, nearly one hundred pages of illustrations of contemporary pictorial art with the camera are a feature. The book also includes a "Who's Who" in pictorial photography and many pages of useful tables and formulae. It is edited by F. R. Fraprie, Editor of American Photography, and is obtainable in this country from Messrs. Sands Hunter & Co., Ltd., 37, Bedford Street, Strand, W.C.2, price 8s. 6d. paper bound, or 12s. 6d. cloth bound. Postage 9d. extra.
TWO USEFUL DODGES.

WHEN a friend was showing me some small prints of his he tried to indicate in one or two cases how he proposed to cut some of them down for enlarging purposes. He wanted to have my opinion on his selection of the essential part of the subject.

I say that he "tried to indicate" the exact part he proposed to use, because he did not do it any too quickly or successfully. His method was to mask the print by using the backs of four other prints, which is an awkward way of doing it. To my surprise he had never heard of the dodge of using two pieces of card for the purpose. It had been my own practice for so long that I had quite forgotten that there was a time when I did not know the trick myself.

It was an easy matter to cut out two L-shaped pieces of card with a pair of scissors, and then we got on with the job much more expeditiously and effectively. I have made an illustration with an old 12x10 print to show the idea.

The two pieces of card have been quickly shifted this way and that till they have formed a rectangle which encloses only part of the subject, which is complete in itself, and all the better for the exclusion of other details.

It would now be possible to make an enlargement showing this part of the negative only.

I suggest making at least two pairs of cards: a small pair for studying small negatives and contact prints from them; and a larger pair for deciding on the final trimming of enlargements. The latter, at any rate, should be cut out with extreme care, the right-angles being exact. Starting from the inner corner of the right-angle, equal distances should be set out along both arms of the card, and fine lines ruled across the surface at right-angles to the edges.

At regular intervals the lines should be rather thicker to facilitate counting the divisions, and as a further aid these may be numbered. Then when the two cards are arranged so that the arms cross each other at corresponding divisions the rectangle is true. A pencil dot in each corner, or short marks in two places on each side will indicate the correct trimming of the print. It will be admitted that even so simple an accessory as this, costing nothing but a little careful work, is exceedingly handy and helpful.

The question of deciding exactly where to place the cards must be considered another time.

My friend again surprised me by saying that "he was no good at formulae," and had not mastered the rule for calculating the distances from lens to negative, and from lens to paper, when making enlargements. He had to "fiddle about" till he got the thing right.

Well, there is always a certain amount of fiddling about to make exact final adjustments, but it is perfectly easy to make a mental calculation of the distances for a start, and any such formidable
word as "formula" may be forgotten. The one important thing to know is the focal length of the lens on the enlarger. In my friend's case his enlarger was for small negatives only, and the lens was clearly marked on the mount as a 4-in. Nothing could be easier.

So I had a little talk with him. I told him to take one of his negatives, measure the length, and decide what length he wanted that to be on the enlargement. Or he could measure the length of any object on the negative, and consider how long he wanted that object to be in the print.

After doing this sort of thing several times with various negatives, he found that he was constantly saying, "This must be about three times as large, four times as large," and so on. I then told him to lay hold of the number, whatever it was, and add one to it. If he decided that he must enlarge four times he was to add one and make it five. Having done this he was to multiply five by the number, and if he decided that four was the focal length of his lens.

Here is an example. I must enlarge this 5 times; 5 and 1 are 6; 6 times 4 makes 24. That 24 in. is the distance from lens to paper.

If this distance, whatever it may be, is divided by the exact number of times of enlargement, it gives the distance from lens to negative. In the particular example given it would be 24 ÷ 5 = 41/5 in.

The use of a "formula" is to state the case as it applies generally, and not only to one focal length of lens, and one degree of enlargement. Thus we can put the letter F to stand for the focal length of the lens, and we can let the letter D stand for a degree of enlargement—2 times, 3 times, etc. Then the rule I have been explaining can be written:

\[ F \times (D + 1) \]

This is a quick way of saying, "Multiply the focal length of the lens by the number of times of enlargement with the number one previously added to it."  

W. L. F. W.

### Making Diagram Slides

There are four ways in which a lantern slide of a diagram may be made: by copying on to a slow process plate and then printing a lantern slide from the negative obtained; by scratching the diagram on to the black surface of one of the "diagram plates" manufactured commercially; by oiling the diagram and, if its dimensions permit, printing it directly by transmitted light on to the lantern plate; and, lastly, by laying an "announcement plate" over the lantern slide or cover-glass against the prepared surface. It results in a white image on a black ground.

The second method is simpler and quicker, but gives a rather "scrappy" looking slide, even when a preliminary tracing has been made on to the prepared surface. It results in a white image on a black ground.

The third method can with suitable subjects be made to yield excellent slides; a little oil or vaseline is rubbed into the diagram (which must be plain and unprinted on the other side). After wiping off the surplus oil, the "paper negative," for such a slow-speed plate and develop for as much contrast as possible.

When dry, cut the negative to lantern-slide size, place a clean cover-glass over the emulsion side, and bind with passe-partout or lantern-slide binding-strips. The negative could, of course, have been printed so as to revert to the original black lines on a white ground, but with most diagrams this is not essential.

The method of the last method is probably the best, when one considers its simplicity, cheapness, and the fact that slides can be made ready for projection in a few minutes.

The "announcement" slides can either be purchased at the photographic dealer's, or else made beforehand by fixing a few old and unexposed lantern plates so as to get a clear gelatine surface on which to write.

This prepared glass plate is then placed over the diagram or sketch and the lines traced out in Indian ink with a fine pen.

In most of the above cases it is generally better to bind up the slide in contact with a cover-glass for protection.

G. J. J.

### Spotting and Retouching on Glossy Paper

Spotting and retouching on glossy paper, although not quite so simple as on matt paper, can be accomplished in two ways.

The exact tint required can be matched with water-colour paint, slightly moistened with retouching medium so that spots do not show up dull on the glossy surface, although it is not by any means easy to get the exact depth of colour, especially as water-colour does not dry exactly the same shade as it appears when wet.

The other method, which is easier, is to cover the portion of the surface to be spotted or darkened with retouching medium applied very thinly and smoothly, so that it does not show brighter or duller than the rest of the paper. It must be allowed to dry thoroughly. Then the work can be done with tiny pencil-marks similar to those used in retouching a negative. A magnifying glass is a help to get the work so smooth that it is not noticeable.

It is necessary to use at least three, or, still better, four pencils of varying grades of softness, from an HHH to the very light touches, to a BB for the dark ones, with an HB, and if possible an H, for the intermediate tones, as it is not possible to produce a very light and even tone with a dark pencil on a surface which has been treated with retouching medium, neither can very dark tones be given by extra pressure with a very hard pencil.

All gradations, of course, must first be sharpened to the finest possible points. Then with the very hard one, even on light parts of a print, such as the sky, spotting or darkening can be carried out successfully with care, but it must be done by extremely light and close touches of the pencil, which must be held loosely and only just allowed to touch the paper.

Slightly heavier touches placed farther apart give a coarse appearance, and no rubbing can be done to equalise the tone. For the very dark tones the pencil must be dark enough to reproduce them without heavy pressure, which would result in a slight but very visible depression of the paper, and the pencil marks would show up clearly.

Errors can be rectified by removing the work and retouching medium with denatured spirits, and then rubbing in fresh medium, exactly as with negatives.
Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"To me, the essence of picture-making is to seize upon some mood or effect in nature, to understand the significance of it, and to reproduce it sympathetically, as far as possible, by the means that I, as a photographer, have at my disposal. That is to say, I try to select my subject to express a sensation, or to record an impression which I undergo when my emotion is stirred sufficiently. I appreciate, for instance, a certain effect in nature which I happen to witness; my interest is immediately awakened, and I feel that there is something about that particular effect that is worth recording. My selection of subject is actuated by the desire to photograph objects in order to convey to the spectator an individual thought, not to photograph them for what they are; to make him a sharer of my own feelings, and to guide him to partake of my own enthusiasms.

"I am consequently attracted very strongly by effects of sunlight and mist; and, because mood is the pre-eminent factor, I usually make my exposures in the early morning or the evening. It should be remembered that the camera provides a means of recording light and shade, and from the first moment that anyone comes to make pictures by photography, this fact should never be forgotten. Light, shade, line and form, are the characteristics of monochrome art, and it behoves us to think of objects not only in terms of their form but in terms of their tones also.

"I think there is something irresistibly attractive in a picture portraying sunlight, and both the examples reproduced are sunlight effects. I invariably work against the light, as will be seen from 'In an old Village,' where the sunlight on the backs of the oxen, contrasted with the old houses in shadow, makes a strong appeal. Street scenes offer splendid opportunities for recording light and shade, as well as pattern. 'The sun aslant the wooded slopes' is another example of the play of sunlight and shade. Simple material used as a setting for a striking effect.

"Many objects which are hopeless under ordinary clear atmospheric conditions assume quite a pictorial aspect when enveloped in mist, instead of objects being depicted with microscopic detail, or with violent contrasts of light and shade, they are merely suggested with gentle comparison, and the imagination clothes the scene with the glamour of its own creations. Such conditions attract me, and I certainly advocate the making of pictures when there is atmosphere to simplify the tones and separate the planes.

"It may be a surprising confession to make, but I must say that for some time I have been using the most ordinary equipment—a 3½ x 2½ roll-film camera, with f/7.7 lens. I am, however, of the opinion that it matters little what camera is used, provided that one is perfectly familiar with it, and recognises its limitations. I use ordinary roll film with no screen, and I scarcely ever vary my exposure—preferring to get a negative of a particular quality by development. This results very often in a certain amount of under-exposure, but I do not object to that in the type of subject I portray.

"For my printing medium I always use Kodak Royal bromide paper, especially the cream variety, as this seems to give richness to the low tones; good strong shadows give life, colour and perspective to a picture, but heavy, black, opaque shadows take away all the pleasure that the picture might give. Most of my prints are straight—I much prefer to get what I want on the negative, and not have to resort to after-work to put right deficiencies of the subject, and I rarely do more than local shading during printing.

"In my opinion, fine landscape work is seldom done on a chance hunt for a subject; the photographer must know at what time of the day his subject will be best lighted. He must get the right amount of atmospheric, and, above all, he must concentrate his efforts towards expressing the message of the scene that attracts him."
IN AN OLD VILLAGE.

(See article, "How I make my Exhibition Pictures," on the opposite page.)

BY H. W. HENRY LEE.
THE SHAMISEN PLAYER.

(From the London Salon of Photography.)
LA TEMPÈTE ARRIVE.

By

LEONARD MISONNE.

(From the London Salon of Photography.)
1.—"Landscape."
By A. Martin.

2.—"Cheddar."
By H. O. J. Bedgood.

3.—"Bluebells in the Wood."
By W. C. Corse.

4.—"Epping Forest."
By Charles Rowbottom.

5.—"Peaceful Progress."
By E. Zoeller.

6.—"Sychnant Pass."
By Miss W. O. Phipps.
PICTURES of the WEEK

Some Critical Comments on the Beginners’ prints reproduced on the opposite page.

THERE may be something to be said for the idea of placing two trees, one at each of the vertical edges, as the basis of a form of composition, and there is no doubt but that such an arrangement does tend to keep the interest within the picture; but, on the other hand, the need for a much more prominent object to hold that interest seems to be emphasised.

The Predominant Factor.

If the trees are small and there is a larger one placed near one of the strong points of the picture, that would provide a satisfactory solution; or, as an alternative, a strong light, similarly placed, would serve the purpose equally well; but if, as in No. 1 of the prints reproduced on the opposite page—“Landscape,” by A. Martin—there is nothing to serve as the chief item of interest, it is doubtful if the arrangement can be regarded as acceptable.

As it happens, the tree on the right is rather large, and too imposing for the position it occupies. The one on the left is on a much more suitable scale for the sort of arrangement that is in mind, and, if one of somewhere near the same size were to be found on the right, it might be possible, with a prominent object placed as already indicated, to make a pleasing composition.

Assuming that there is nothing of an obtrusive nature to the right of the tree on that side, it does seem, however, as though a more agreeable arrangement could have been secured by making that tree the centre of interest by bringing it nearer the middle so that it occurred just about one-third of the picture space across—i.e., on one of a division of thirds.

If the tree in question were so placed, it would serve as the principal object, and, moreover, would enable the composition to display a coherence that it now lacks. It would offer decided advantages over the existing arrangement, and, as far as can be judged from the lie of the land, might have been obtained by choosing a viewpoint rather more to the left, and slightly farther off, the line of sight being directed more to the right than at present.

A simple alteration of the line of sight would, it is true, enable the tree to be correctly placed; but, without the other adjustments, would lose the bush on the left. This, in view of its value in retaining the interest within the picture, ought to be kept, and this is why the change in the point of view is suggested.

No. 6, “Sychnant Pass,” by Miss W. O. Phipps, is an arrangement on similar lines, where, although there are no trees of any importance near the edge, the retaining tendency is provided by the downward inclination of the nearer hillsides.

The Line of Sight.

Here, also, there is a pronounced lack of a sufficiently prominent object to provide a centre of attraction. Possibly the cottage in the hollow is intended to supply this attraction, but its scale is against it, and it is too near the centre to have much effect. What should be done to make it serve is to show it on a larger scale, and to place it nearer one of the points of intersection to which reference has previously been made.

If, at the same time, it could be rendered in a lighter tone, it would be preferable, but this is a matter of lighting, and depends on the time of day at which the exposure is made.

The required increase in scale could be obtained either by the choice of a nearer viewpoint or by the use of a lens of longer focal length, and the alteration in position by changing the line of sight towards the left. Now that the negative is made, however, these expedients are not available, but something might be done towards improving the form of the composition by trimming about five-eighths of an inch from the right.

The position of the cottage is improved, but, short of retouching the negative, nothing can be done to make its tone brighter and more insistent.

Retouching is a somewhat tricky job, and, without some previous experience, is better left alone. It is possible, however, to bring up the tone of an item like this cottage by the application of a dye, such as neo-cocaine, but it is suggested that its employment should first be mastered by practice on unwanted negatives.

Concentration and Dispersal.

With a little, say three-eighths of an inch, removed from the left-hand side to avoid centrality of placing, No. 2, “Cheddar,” by H. O. J. Bedgood, illustrates the concentration that is afforded by a prominent principal item, for the light tone of the cottage draws and holds the attention in an eminently satisfactory way.

It pulls the whole composition together, and, in comparison with No. 4, “Peaceful Progress,” by E. Zoeller, instances the advances of concentration in contra-distinction to dispersal; for, by the inclusion of that patch of sky in the top left-hand corner—the only light of any importance—the interest, instead of being attracted by the barge, is drawn away from it to an entirely minor feature.

Bits of sky showing through foliage nearly always have a similar deleterious effect, which scarcely obtains where the sky runs right across, the reason being that it then can definitely be regarded as forming part of the setting, whereas when bits alone can be seen they seem to force themselves on the attention on account of the contrast between them and the adjoining portions.

Woodland Subjects.

The effect is generally unavoidable in dealing with woodland subjects like Nos. 3 and 5, “Epping Forest,” by Charles Rowbottom, and “Bluebells in the Wood,” by W. C. Corrie.

The trimming of one inch from the top of the former removes the greater part of the disability, and the remainder does not make up at all badly; but, in the latter, the points of light showing through are so numerous that the expedient cannot be adopted. The only course, in a case like this, is to touch them out on the print so that the setting appears to consist of foliage alone.

This might well be tried, for, as far as the lines are concerned, the composition is very nicely managed.

“Mentor.”
Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"LA TEMPÊTE ARRIVE," by Leonard Misonne.

The point concerning concentration of interest mentioned overleaf is strikingly demonstrated in this powerful study of storm and tempest, where the subjugation of all the lights to the one in chief, and its proximity to a powerful dark, initiate such an attraction that not only is the arrangement rendered in exceptionally pleasing form, but the mood of the picture and its author's intentions are clearly to be seen.

Attraction of Contrast.

That the mood shall be easily apparent is the main function of arrangement. There may be a certain attraction in the form a composition assumes, and quite an appreciable interest to be derived from tracing the method that has been adopted, but in a subject of this nature, it must not be allowed to usurp the place of the motive, but to remain a subsidiary factor to it.

The motive, in this instance, is the expression of the mood of storm, and that it is so well conveyed is attributable to the arrangement of the composition. The latter term embraces the form which the subject material is made to assume, its inter-relationship, the position and placing of the various elements, the arrangement of the light and shade, and the establishment of a connection between each and every part. The dominating factors, here, are the placing of the strongest light in relation to the remaining area of the picture, and its emphasis by the power of contrast.

Reference to the sketch discloses the position of the principal light (1). It will be observed that it occurs on one of the intersections of thirds referred to on so many occasions, and the force acquired by such a placing will, no doubt, be obvious from an inspection.

Mood and Motive.

But this power of placing is immensely stressed by the strong concentration of interest afforded by the juxtaposition of light and dark. Extremes of tone, whether light or dark, naturally excite the attention, and, when they occur in conjunction, their attraction is not only combined but mutually augmented, so that both by force of placing and the arrangement of the light and shade, the point (1) is unquestionably supreme.

It is at this point that the effect of storm is at its maximum. The impression of its violence is highest just at that spot, and it forms the culminating point. The effect constitutes the mood and the mood the motive. It therefore follows that because the attention is focussed there by reason of the arrangement of the composition, the latter has served its purpose in making the motive, or message, of the picture clear.

A further element of some little significance is the arrangement of line. The lines of the sketch have been designedly restricted to leading lines only in order that it may be discernible how they both lead up to and emphasise the principal point of attraction, and also establish a connection with the remaining portions of the picture. The directional tendency of the lines in question is indicated by arrow-heads in order that the way in which they lead the eye to the point (1) may be evident, and, starting with the line (a) forming the underside of the mass of cloud, it will be observed that commencing near the right-hand edge, it leads directly up to the aforesaid point. From the same side the line of the tops of the clouds arrives at the same point, but, perhaps not so directly, and, coming from the top, there is the line (b) formed by the rearmost mass of cloud.

Directional Tendencies.

From the left-hand side there is the downward tendency of the ray of light which combines with the direction in which the small offshoots of the main cloud lie (c). Lower down, the line of the upper portion of the main mass of cloud (d), and that of its underside (e), lead indirectly to the point (1) through the first line (a), while the reflections in the water seem to provide a like indication.

The commencing point of practically all these lines lies towards the edges of the picture, and, as they embrace its whole area, a connection is established between the point (1) and every other section. By this means, unity is created and the picture appeals as a self-contained whole.

"Mentor."
Letters to the Editor

AN APPEAL.

Sir,—Would you kindly allow us to appeal through your columns for any spare utensils or gear your readers might have, to help us equip a dark-room at our Willington Quay and Howdon Unemployment Centre.

We have a keen group of men, all anxious to make a start, with the serious aim of a thorough study of the art side of photography.

We might add that any help so given will be greatly appreciated, both by ourselves and the many others, who already are interested.

JOHN H. SHILLING.

(ST.P, Tyneside Council of Social Service, 3, Telford Street, East Howdon-on-Tyne.)

STAINED FINGERS.

Sir,—With deference to the enquiry in a recent issue of The Amateur Photographer regarding amiod and pyro stained fingers, perhaps the under-noted simple remedy may prove of value to your readers.

The remedy is so simple as to sound childish, but some five years of experience has proved it more than effective. Briefly, paint the finger-nails with one of the liquid varnishes now upon the market for (feminine) finger-nails, care being exercised to paint all nooks and corners before and behind each nail. Needless to say, the remover also supplied restores the fingers to normality after work.

Some of the cheaper (Messrs. Woolworth's) varnishes have been tried, as has also a celluloid-acetate solution, but with the latter I found " dipping " the fingers an improvement upon " painting," shaking well before allowing the solution to dry.—Yours, etc.,

HUGH SCOTT.

A USEFUL LIGHT FOR PORTRAITS.

Sir,—In the various interesting articles you have published on indoor portraiture and indoor photography generally, I have not observed any writer mention one form of illumination that I have found very useful and effective.

I am the fortunate owner of a Zeiss Miraphot Enlarger, and have often made good use of the top section of the lamphouse, for in it I have a strong, well-reflected and beautifully soft light, and that is easily portable and easy of adjustment.

Yours, etc.,

G. D. GARDEN.

" SPOOKS."

Sir,—Photographic experts who devote most of their time to this branch of science, and professors who specialise in some research work, usually find little time to experiment with phenomena outside their routine, but some of them are always ready to pass opinions or criticise results obtained by other researchers, and to the surprise of myself and another regular reader of The Amateur Photographer (one to whom you gave a first prize in one of your recent competitions) the Editor of The Amateur Photographer is no exception.

I refer to the paragraph " Spooks," in " The A.P." for December 27th, and as I do not feel inclined to support such biased articles, I shall discontinue reading your paper, and also suggest this course to the other reader mentioned.

I have experimented in psychic photography for a considerable time, and possess the signatures of well-known Manchester business men, two of whom are directors of a well-known Manchester company, and have also obtained the opinion of an expert on the Manchester College of Technology. Quite recently I have obtained an exposure in an unopened packet of six Imperial plates (on the fifth plate from the top) of ancient Chinese writing which has been recognised by the Chinese Vice-Consul in Manchester. A previous result has been fixed by the School of Oriental Work (University of London), and if the Editor of The Amateur Photographer should ever conduct an unbiased investigation of such phenomena, I shall be glad to contribute to the extent of my experience.

The professor, who has been investigating psychical matters all his life, may be able to show a trick or two, but I challenge him to produce effects similar to the ones I obtain under the same conditions. The photographic experts on the Manchester College of Technology are at least honest and testify that there is not the slightest doubt that the plates had not been exposed in any camera or by any method known to them! They do not dispose of results which are not readily understood as " tricks."

I feel sure that a journal like yours could gather very useful matter by conducting an impartial investigation of psychic photography, and some of the results obtained may find interesting explanations, whereas others might open a new field in the science of photography. Instead of this you prefer to sneer.

—Yours, etc.,

E. J. ESHBORN.

[If our correspondent had read the paragraph in question with greater care, particularly the concluding sentences, he would have realised that it was an impartial report of a meeting which had our entire sympathy.—Ed.]

AVOIDING STAINS.

Sir,—How very careful we all ought to be in writing in the correspondence page of a paper. Mr. Telfer wishes to give me advice on avoiding stains; but I have not been troubled with stains for years past! I only joined in the correspondence as I wished to pass advice on to others, and that advice was that prints should be fixed face downwards.

Already a personal friend, on seeing Mr. Telfer's letter, has written to me with further advice, which really I do not need. Perhaps, therefore, you could give prominence to this letter, in case more of my photographic acquaintances write me advice, when my letter was written to help someone, but who that person was we do not now seem to know, as the correspondence has been going on for some time. Thanking you,

—Yours, etc.,

H. WARWICK NEVILL.

SUMMER SNAPS.

Sir,—May I heartily endorse Mr. Baskett's remarks as to the unpopularity of an eight-exposure film at an increased price? This is my experience also, and I can only attribute the present position to powerful combines being able to inflict their policy on a lethargic consuming public. The growth of the old six-exposure spool to eight, and the recent introduction of the sixteen-exposure " economy " (?) is reminiscent of the old days when one heard the proud boast of the gentleman whose camera held sixty or eighty exposures without reloading. Who wants eighty exposures before developing, or eight for that matter? I would remind our big manufacturers that their most powerful competitor recently was the universal six-exposure four-exposure spools for 6d.

Whilst on the subject of popularity and the snapshotter (horrible word), may I also support the views of earlier correspondents who advocated a revival of the 3 x 2 size? This is the largest picture obtainable with a genuine pocket camera, as no one can carry a 3 1/2 x 2 1/4 instrument, weighing 1 lb. or more, in the jacket pocket on a summer holiday without experiencing several of the disadvantages attendant upon it. I look in vain for a British instrument which is the counterpart of the famous No. 2 Ensignette with a good lens and shutter equipment. Surely such a camera with the up-to-date fittings of the Continental vest-pocket instrument would sell in large quantities?—Yours, etc.,

G. B. BURR.

DISTANT CONTROL OF FLASHLIGHT.

Sir,—From time to time descriptions are published of controls for electric lights and other appliances for photographic purposes. May I draw your attention to the very real danger that amateur electricians incur when they meddle with this kind of electric light mains? These devices can be made to work so easily that people do not think they are safe. The people that the ordinary domestic voltages are quite sufficient to provide a fatal shock, particularly in the damp situations in which many photographic operations are carried on. In addition, of course, there is the risk of fire.—Yours, etc.,

"CHARTERED ELECTRICAL ENGINEER."
New Cameras for the Amateur

The "Super" Ikonta.

The Ikonta family of self-opening cameras for roll films have been such a success in the popular-priced models that the coming of the "Super" Ikonta was inevitable. Now that it has come, all who appreciate a first-class piece of apparatus, designed to make good negative-making easy, will like it, unless they are the diminishing few who dislike roll films.

It is characteristic Zeiss Ikon work—well made, pleasant to handle and efficient. With a metal body, leather covered, and well finished, it is compact and handy.

At first it was designed for $2 \times 3\frac{1}{4}$ size (eight exposures) but the models now coming forward are all made to take not only that size, but, in addition, they can be converted at will (by the insertion of a metal mask in the interior) into a 16-exposure V.P. camera. There are no tricky gadgets to deal with in making this transformation, and the camera works equally well as a V.P. or a $2 \times 3\frac{1}{4}$ camera.

It has the tried and trusted self-erecting mechanism of the Ikonta family which when erected is as rigid as a box. But its chief claim to novelty is the optical range-finder and focussing device, which is coupled up to the front cell of the Tessar f/4.5 lens. As you focus in the range-finder and focussing device, which is coupled up to the front cell of the Tessar f/4.5 lens.

The focal-plane shutter has a delayed-action movement which you can bring into play when you wish to take a self-portrait. The taking lens and the viewing lens are both Foth anastigmats of f/3.5 aperture and 75-mm. focal length. The full-size finder has a magnifier fitted permanently in position to assist exact focussing.

As there are occasions when the eye-level standpoint for the camera is advantageous, the "Flex" has a scale of distances marked on its focussing knob, and it has (included in the price of the outfit) a neat tubular view-finder, which you just clip on to the body of the camera when needed.

The camera is six inches high, 3\frac{1}{2} in. deep and 3\frac{1}{4} in. wide—by no means a clumsy instrument. And at £10 7s. 6d. it is certainly not dear. The Foth "Flex." Camera.

A delightful little camera of a shape that is familiar nowadays but with resources not usual in instruments of this type, is the Foth "Flex" Twin-Lens Camera for pictures $2 \times 2$ in. square on roll films. This instrument is placed on the British market by Messrs. Peeling & Van Neck (4-6, Holborn Circus, E.C.1), who have just taken up the distribution in Britain of the Foth cameras, the Bulow tripods and the Welta cameras.

There are several modern cameras which take either six $2 \times 2$ negatives on a 24-in. strip of film, or a dozen negatives of the same size on a $2 \times 3\frac{1}{4}$ spool, but these all have diaphragm shutters. The Foth "Flex" has a self-capping focal-plane shutter, with no increase in bulk over its competitors—and a shutter with a particularly sweet release. That shutter has speeds marked 1/25th, 1/50th, 1/75th, 1/100th, 1/200th, 1/500th sec. and bulb.

In loading it you set the film with its No. 1 mark against the little red window, but all subsequent exposures are registered on a dial at the side of the camera, and you wind the film till this dial shows that No. 2 frame is in position, and so on, whether you are using a six-exposure $2 \times 3\frac{1}{4}$ square film or a spool of $2 \times 3\frac{1}{4}$ film for your twelve exposures.

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Filming the Elements

SIGURD MOIR.

Weather conditions are numerous and extremely varied, yet always they may be depended upon to contain a wealth of material suitable for amateur filming. The following article is intended to assist the sub-standard worker in recording some of the many aspects which are to be observed at this season of the year.

The present time of the year is unique in one particular—it can involve us in all kinds of weather conditions except the very few that go to comprise a heat-wave. Storm, sleet, hail, cloud, rain, snow, mist and fog—to say nothing of bright sunshine, and even wind—are only some of the conditions likely to be encountered; and all of these contain in themselves a great abundance of material, especially suitable for attention in amateur filming circles.

The idea of filming the weather is not by any means a new one. Two unusually fine films called “Rain”—different, though bearing the same title—have been shown in this country; a serious worker in the southern counties is engaged upon a comprehensive film of all the elements, whilst the Dutch amateurs (an exceedingly able body, let it be said) have completed an abstract of “Flood.” But this is not to say that the idea has been fully developed. There is room, and ample room, for very many more films embracing one or more of all the phases referred to. The material is by nature dignified, and should therefore appeal to the worker who does not wish to expend film on the puerile rubbish unfortunately still favoured in certain circles.

Treatment.

Obviously, a collection of odd shots depicting any condition of the weather will not make up into a good film. Such shots have not the advantage of correlation which automatically accompanies the shooting of a dramatic narrative, hence their nature, and especially their arrangement, must in themselves provide perfect continuity. This is not nearly so difficult to obtain as is popularly imagined, for any number of films can be planned on the simple lines of the example which is appended below.

The plain documentary will give us a weather record of a different—and rather elementary—kind. Such treatment will savour of mere snapshotting, which is excellent in its place, though anathema when applied to cinematography. That is why the serious worker will decide in favour of some form of abstract treatment, from which the full, satisfying beauty of cinematography is to be obtained.

He might, for example, be making yet another film of rain. To introduce and preserve his continuity, then, he might make use of a few characters, or even of a single character. The main purpose of this character being what it is, he must be kept in the background and must not be allowed to dominate the film. He may be introduced in the open—where he is suddenly caught in a downpour, with no protection other than that afforded by the ordinary garb he is wearing. Here the producer will find many opportunities to bring in and to correlate the many features of a sudden rainfall.

First may come the rapidly-changing sky-patterns, then the few first spots on the character's dry clothing. His belated rush for shelter on the leeward side of a large, branching tree—and close-ups of some of the many puddles, with raindrops falling to create a continuous disturbance of the surface, might come next. Most of the shots, indeed, would appear in the form of close-ups; and the sequence would conclude with a number of further effective shots showing the rain dropping from branch-ends and twigs, forcing its torrential way through gulleys and conduits, and—a popular

Getting ready for March 17th. The University crews at practice afford excellent action subjects for the amateur cinematographer at the present time. The above is the Oxford crew on the Isis.
O
nce upon a time a man was judged by his handwriting. To-day, fortunately, we are more broad-minded, and, providing his typewriter is in good order, criticise only the dexterity with which he manipulates the English language. "Show me his letter and I will tell you what he is like" may indicate a pedantic bias, but is certainly the way in which we look at things. Still, with the same thought in mind most of us will agree that a good film can be given those last artistic touches by a discriminating use of the title and sub-title.

Unfortunately, the reverse is equally true, and slovenly or inapt phrasing may cause the finger of ridicule to be pointed at excellent camera work. Of course, there are a hundred and one ways of tackling the mechanical side of title-making, but these are not our present consideration. We must assume the artistic ability to choose the type of lettering and background most suitable, and also the technical patience to transfer it to celluloid. Before making your title you must first catch the words, hence the following.

Delving once more into the past—though not so far this time—we remember novels with titles like "Rebecca's Revenge," "Triumphant Virtue," "Esmeralda's Romance," and so on and on. There was an intermediate stage, too, in which authors were pleased to label their wares by the curious Christian and surnames of their particular heroes or heroines. In 1934 things are different, and the accepted virtue of a title seems to lie in its sounding perfectly crazy, and having no apparent relationship to the subject itself, objects such as windmills and wind-pumps may be used in this contingency, care being taken that movement of the wings or vanes does not conflict with the cloud motion. Other effects of the wind are to damage and disrupt (which has led one amateur to adopt the title "Havoc" for a wind-film), and brazen advantage must be taken of any humorous episodes that present themselves.

In all foul-weather filming, especial attention must be paid to the equipment. The lens must be watched for "steaming," and (in storm work) for possible drenchings. During long breaks, the safest plan is to return the equipment to its case, and always after an excursion care should be taken to overhaul at least the outer parts of the camera.

Belittled Titles

By

BERNARD BROWN.

To condemn the use of a cliché is perhaps to use one, but we must risk that. Do not entitle a film "Bonny Scotland," or "The Emerald Isle," unless you are trading in comedy and wish to be funny. There are a lot more of them similar, but not so obvious. "Britain's Bulwarks" is pretty bad, so is "Land of the Heather," but "The Open Road" is so commonly used as to become insidious.

What we have said above on titles applies equally well to sub-titles. Particularly avoid temptations to insert "Came the Dawn," "The Years Rolled By," "A Slight Rang Out Again." All this sort of thing can be side-tracked by a little thought, or, better still, by ingenuity, can be expressed by photography.

In sub-titles the best effect can be obtained by being specific rather than general, and, if possible, humorous. If on a motor-trip you make a shot of a minor, though extremely irritating, accident, don't sub-title it "A Slight Delay" or "The Charms of Motorising," but run a few feet of white on black as "Merely a Sparking Plug," and you will get a laugh, providing your camera work is good.

In the choice of words and phrases it is doubtless a good plan to talk of artistic sense and good taste, but more often than not results are produced by more head-scratching and use of a book of synonyms and antonyms. Beware, however, of relying too implicitly on the latter, which presents such a delightfully bewildering array of words you scarcely knew existed that you are sadly tempted to work them to death.
**The Week's Meetings**

The Nineteenth Annual Exhibition of the Hammersmith Hampshire House Photographic Society will be held from 13th to 22nd April next, the last date for receiving entries being 13th April. The exhibition will be run on similar lines to those adopted in recent years; no entry fees will be charged and no awards made, while the organisers guarantee to return all work within three days of the close of the show. The selection committee for prints consists of Mr. Bertram Cox, Eng., Cap., Mr. H. G. Wadewen, and Mr. Cec. H. Smith. Most of the best-known workers in bromoil and transfer work are represented, and the pictures on view are all of a high standard of pictorial and technical excellence. The exhibition remains open daily until the end of the month. Admission is free. The Bromoil Circle is a postal camera club which deals with bromoil and transfer work. It has a limited but select membership. The Hon. Secretary is Mr. Leonard G. Gabriel, 33, Broughton Avenue, Finchley, N.3, and the Hon. Exhibition Secretary is Mr. G. L. Hawkins, of 49, Commarket Street, Oxford.
Dyeing Plates.

I understand that plates can be dyed so that a filter on the lens is not necessary. If this is so, can the operation be carried out successfully at home ? J. E. (Northampton.)

An ordinary orthochromatic plate can be converted into a "self-screen" or "non-filter" plate by immersing it in the dye for a minute or so, and drying it in a horizontal position in perfect darkness. A suitable solution is:

- Filter yellow K
- Gum arabic
- Water

Even if you have the necessary facilities and skill for doing this work there is nothing to be gained, as plates of this type are available at ordinary prices.

Chloro-bromide Developer.

Can you give me a good all-round developer for chloro-bromide papers ? D. B. L. (Margate.)

The following is reliable:
- Glycin
- Hydroquinone
- Sodium sulphite
- Sodium carbonate
- Potassium bromide
- Water

In many cases the best results with a given paper can be obtained only by following the procedure described by its makers.

Size of Lantern Pictures.

When making lantern slides from very small negatives why is it necessary to enlarge them ? D. R. F. (London.)

There is nothing to prevent correct slides being made. The reason why they are not satisfactory is this. Lantern arrangements have to permit of a picture as large as 3 x 2 in. being projected upon the screen. The result is that a much smaller picture area on the slide gives an insignificant image on the screen.

Slides from Postcards.

I am thinking of compiling a lantern lecture, many of the slides for which would be copies of postcards I have collected from time to time. Is there any objection to my using the cards for this purpose ? L. C. (Leeds.)

You will be infringing copyright by making copies of any kind. If you communicate with the publishers of the cards and explain your purpose, you would probably get permission in most cases, but this would include the stipulation that you state the authors or publishers of the cards when giving the lecture.

Thermometer.

It seems that a thermometer is a useful accessory in photography, and for some operations appears indispensable. What is the best type to get ? F. T. M. (London.)

There are several thermometers suitable for photographic work, and you can obtain one from any good dealer. They are quite cheap, from about two shillings upwards. Messrs. Ilford Ltd. provide one specially adapted for darkroom work, being filled with a black liquid which shows up well, and having the figures inside the tube so that the markings are not affected by any solutions. The Watkins thermometer also has special advantages, but is rather more expensive.

Cleaning Bottles.

What is the best way of cleaning bottles before using them for retouching different negatives after what they have previously contained ? N. C. (Dover.)

There is no universal way, as the method to be adopted depends on the previous contents of the bottles. If there is any trace of oil or grease a warm solution of soda will answer; for alkaline contents, a strong solution of hydrochloric acid; for soluble substances water alone will serve. Bottles are so cheap that except in special cases there should be no necessity for running the risk of possible contamination.

Per Cent Hypo.

How can I prepare a 10 per cent solution of hypo ? J. F. (Southampton.)

Dissolve 1 oz. of hypo in a few ounces of water, and make up the volume to 10 oz. by adding more water. These are the proportions whatever quantity you may require.

Hypo Toning.

Is it a fact that bromide prints can be toned in hypo only ? If so, how is it done ?

Plain hypo solution does not alter the colour of the print, but will reduce it in time. The nearest approach to what you suggest is to place the fixed and rinsed print in a 20 per cent solution of plain hypo for a minute or so, and transfer it direct to a 1 per cent solution of hydrochloric acid for at least half an hour. The toning action continues during the washing, which should be for about two hours. We do not recommend this method.

Thickness of Plates.

What is the thinnest glass on which photographic emulsions are coated for negative work ? F. A. (Woolwich.)

We cannot say definitely, but we should estimate the measurement of the thinnest plates we have used at about four-hundredths of an inch. There is no difficulty in obtaining plates of about five-hundredths of an inch, and even less than this in small sizes.

Book on Chemistry.

Can you suggest a book dealing with chemistry only as it applies to photographic work ? B. L. O. (Dublin.)

You probably cannot do better than get a copy of "Elementary Photographic Chemistry," published at a shilling by Messrs. Kodak.

Getting Contrast.

What is a good developer for getting very strong contrasts in both negative and positive work ? M. S. (Battersea.)

Take 1 part A, 1 part B, and 2 parts water, using the following stock solutions:

- A. Hydroquinone
- B. Caustic soda

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Protecting Fingers.

I have a faint reckoning that you once recommended painting the finger-tips with retouching solution to protect them against developer stains. Am I right ? C. H. B. (Hampstead.)

The suggestion was made some years ago, and was not seriously intended. The retouching solution contains a solvent for the emulsion, and will not protect the finger-tips against the action of developer.
Said Mr. A. to Mr. B.

A. "I say, I have just bought an Aldis F/4.5 outfit and the results are fine! I do think I have been lucky to pick one with such a good lens."

B. "Not at all, my dear fellow—it is just an Aldis F/4.5, that's all; they are all like that, there are no bad ones."

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DALLMEYER Speed, 4½ x 6, f/3.9 lens, £5 13/6. 3 slides, Dallion 1½ x 6 Telephoto, interchangeable, £7 17/6. Three Dallion camera cases, £2 each. £10 Dallmeyer’s to-day’s price without Telephoto, £7 17/6. —Below.

V.P. Goerz Roll Film Tetnax, f/4.5 Dormar, Compur, case, £3. —Parkinson, Sapling Rd., Swanley, Kent, W.C.1.

NEW Zeiss Ikon Istant, 3½ x 2½, f/4.5 Tessar, D.A. Compur, £7—Blake, 23, Goodge St., W.1.

FOCAL-PLANE 31 x 21 Contessa Nettel, Zeiss Tessar f/4.5, speed to 1/1,000th, 3 D.D. slides, all interchange, £10. —Dallmeyer’s to-day’s price without Telephoto, £7 17/6. —Below.

17 x 21 Istant, 4 x 5 Telephoto, Student, £1 5/6. —Cassidy, 21, Little Newport Rd., S.W.19.

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PATHESCOPE Projector, double-cab, C motor, super attachment, motor rewind, ammeter resist, R. F. and C. F. protection, £7 10s.; Heald Screen, £1; Ensign Projector, 100-watt, motor, resistance, case, perfect £10.—The Moorsins, Broadwalk, Winchmore Hill. [1934]

ENSIGN Silent Sixteen, 80-watt Projector, snare lamp; in case, bargain, £13 10s. — deposit—83, North St., Wellington, Somerset. [1930]

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CINEMATOGRAPH Films, Accessories; standard only; lists free; sample 1/.—Firmerly, 57, Lancaster Rd., Leytonstone, E.11. [1931]

BELL.—Cine-Nizo Model M, 3.5-mm., 50-ft. reel, £9 10s.; Filmo pattern, for Pathé size, bargain, £1 17s. 6d.—Newington Butts, S.E.11. [1938]

TITLES PRINTED (printer's type) on card for Ensign and similar titlers, 3d. each; postage extra; specimens gratis.—57, Lee Terrace, S.E.3. [1938]

EXCHANGE AND WANTED

WANTED.—Leica Camera, give date purchased, lowest price.—Aldwyn James, Ynyswew, Pontardawe. [1934]

1 x 2½ in. Six-20 Kodak, self-erecting, f/4.5, D.A.; £25.—Suitable.—D. B. Slides, 1½, 60 ft.; exchange Villains V.P. (or W.P. Carbine), and cash.—Burr, 52, Thanes Lodge, Leigh-on-Ouse, E.11. [1937]

WANTED.—Leica Model II or III; state bracket, £10.—W. J. Adrain, 27, Wrottesley Rd., London. [1929]

EXCHANGE.—Ensign All-distance Camera, £1 15s.—Pathe Krauss lens.—H. Redd, Linton Rd., Hasland, Chesterfield. [1931]

WANTED.—Pathe Films, 60 and 30 ft.; film titles and numbers; also 3 x 2½ Roll Film Rollex, special shutter.—Selby, Borough Rd., Burton-on-Trent. [1930]

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WANTED.—Pathescope, £5 10s., new.—J. Gallivan, Courtes's Rd., Killarney. [1931]

EXCHANGE.—1933 Rolleiflex 4 x 4, perfect, in case, for No. II Leica in similar condition and complete.—Southworth, 19, Hampton Rd., London. [1930]

CONTRACT Cassettes Wanted.—Filides, Chapel-enle-Frith. [1929]

WANTED.—Changing-Box for 12 plates size. Adams' Minex Camera, 1-pl. size; must be in sound condition; approval deposit.—Box 949, c/o "The Amateaur Photographer." [1930]

WANTED.—Table or Stand Stereoscope, 6 x 13 cm., price, description.—12, Wyatt Rd., Forest Gate. [1930]

TRADE.

Good Prices given for good film negatives up to 6 x 8 cm., or lanterns, and contact prints first.—Elsmore, 10, Rentfrew Court, Glasgow. [1934]

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£20 offered late model Box D Projector, must be in perfect, mechanical condition; approval deposit.—Griffiths, Moorlands, Park Avenue, Sale. [1930]

3 x 2½ Kodak series II, self-erecting, fixed focus, single lens; exchange offers invited.—Brier, Triangle, Clevendon. [1930]

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£17 10s.—14, Berkeley Gardens, Walthamstow, N.2. [1931]

ZEISS Prismaticoscope for objects and lantern slides; as new; £25.—Moorings, Broadwalk, Winchmore Hill. [1929]

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There is evidence in many quarters that the general spring reawakening of photographic activity among amateurs will not be long delayed. Already the days are lengthening, and although winter is still with us and we may yet have spells of frost and snow, there is more photography of all kinds being done than has been usual at this time in past years. Entries in "The A.P." competitions and the numbers of queries and prints for criticism sent to this office are sure indications of current interest. These have never been greater, and are steadily increasing. We foresee a record year for amateur photography in 1934.

British Photographic Fellowship.

There has been under discussion for some time the probability of a new photographic movement being formed, one which is to operate on somewhat different lines, and cater for that majority of amateurs hitherto without adequate facilities. The Amateur Photographer is now able to reveal something more definite about this scheme, and some of its aims. The chief object is to assist the great mass of buttonpressers to better photography, and to help them by means of meetings and outings to graduate to the more respected status of amateur photographers. The second object is to provide first-class facilities for excursions to exclusive districts in perfect comfort and at really reasonable costs; the organisation of photographic holidays comes under this heading, and six are already planned for this year. There are to be three in North Wales, and one each in the Peak District, the Bernese Oberland and the Austrian Tyrol. Thirdly, a "miniature" section is being formed exclusively for workers with miniature cameras, and an exhibition of miniature work is to be held in November this year in London. Fourthly, the movement exists to incite amateurs by a strong sense of real fellowship to strive for better photography. Photographic snobbishness will not be tolerated under any circumstances. The British Photographic Fellowship is under the direction and guidance of Mr. S. W. Kenyon, the founder and former organising president of the Central London Group, Kodak Fellowship. His modern methods are already well known amongst photographers, and his all-round experience will be of immense value to the new movement. New groups are to be formed in many areas, but all inquiries regarding the movement and the excellent holidays organised by it should be addressed to the British Photographic Fellowship, 45, Regent Square, London, W.C.1.

The Pinhole Again.

When Mr. H. E. Beckett, of the Building Research Station, gave a lecture at the Royal Photographic Society last week on a photographic method of determining daylight and sunlight in buildings, it was very interesting to find him using for the purpose a pinhole camera. In the first instance, in ascertaining what he called the daylight factor in buildings, he had used an ordinary lens camera mounted on a theodolite, but he soon found that the angular limitations of the lens made difficulties, and accordingly he resorted to a pinhole camera, whereupon some very interesting developments immediately became practicable. A cylindrical pinhole camera is mounted on a tripod and...
exposed to the sky, bromide paper being used inside the camera, and in that way one gets a true cylindrical projection of the sky as seen out of the window of the room under investigation. The main trouble has been to get a sufficiently small hole to give a sharp picture. A hole 0.4-mm. in diameter has been used at the Building Research Station. The pinhole camera has been designed to photograph as much as possible of the hemisphere of sky in one exposure, but to do this one has to use a relatively large pinhole, and the photographs are slightly fuzzy and spread. The ideal size of pinhole, according to Lord Rayleigh's formula, when the size of the camera is 4 cm, and, the wave-length of the light 4,000 Angstrom units, is 0.12 mm. In this work of testing illumination in buildings the cylindrical camera with bromide paper may presently be scrapped, and in its place a flat plate camera be used with an axis at 45 degrees.

Gymnastics.
In endeavouring to view a piece of modernistic photography the other day, and shifting from one position to another in order to get something like perspective, a friend of ours was told, quite seriously, that the proper way to look at the print was to fix it on the ceiling, and to lie on one's back. When that was done, the various planes, it was said, would leap into their right relation, and the thing would be seen for what it was, a masterpiece. One foresees an exhibition in which directions will be given with every picture as to the angle from which it is to be viewed, and this will give an opportunity to the eccentric producer to condemn those who would appreciate his work—and they will all want to do so—to adopt various unnatural attitudes, crouching, grovelling, and so on. We should dearly like to see the exhibition of the future as imagined by some humorous artist, when the private view would give an impression of a gymnasium which had gone crazy. Organisers of exhibitions who are in search of novelty should ponder the idea. Not enough in the way of contortion has as yet been exacted from visitors to photographic exhibitions.

National Costume.
On every side one learns of the disappearance of national costume. A correspondent who has been residing for some months in Switzerland says that only on one day—a feast day—did the Swiss costume make its appearance, and then only in a few individuals. In Holland you find the national costume only in the villages by the Zuyder Zee, and there it is put on only for the benefit of visitors. In this country it still remains true that the rural poor are the most picturesquely clad, but how seldom one sees the typical Welsh or Highland costume. Those who have the opportunity should get records of these various national costumes before they entirely disappear for ever.

Readers' Problems
Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Lantern-slide Masks.
For the comparatively few lantern slides I have made so far, it has been my practice to use four separate masking strips. As I now intend making a considerable number of slides it seems to me that it would be better to use cut-out masks. Can these be bought ready for use? If not, what is the best way of cutting them?
F. E. R. (Dunstable.)

Masks ready for use, and of a variety of sizes and proportions of openings, can be bought. The trouble is that you would have to buy a considerable assortment to enable you to meet all cases, as the exact masking of a slide demands finer adjustments than ready-made masks are likely to provide. We doubt whether you will save either time or trouble by using one-piece masks instead of the four-strip method, which, after all, is very simple and convenient. However, if you decide to cut the masks we recommend the same dodge as in the case of masking prints to decide trimming, namely: the use of two pieces of card, shaped and graduated as shown in the diagram.

With these you can ascertain in every case the appropriate rectangle, horizontal or vertical, first on the slide itself and then on the paper to be used for the mask. If the cards are correctly cut and graduated in the first instance they will not only show dimensions but will ensure the accuracy of the right angles. A very sharp knife with a good point must be used, cutting the paper on glass, and with a metal straight-edge as a guide. The cut edges must be perfectly clean. The only part of the operation that requires some skill is obtaining clean-cut corners.

Notan.
In reading an article on pictorialism I struck the word "Notan," which was used without comment or explanation, as though it were a familiar term. I cannot find it in either of my dictionaries, and as I am rather in the dark as to its precise meaning I wondered if you could enlighten me.
L. F. (Wanstead.)

The word is of Japanese origin, and evidently has not become sufficiently Anglicized to find its way yet into our dictionaries. Like yourself we have failed to find it in the dictionaries we have available, although they are quite up-to-date. The literal significance of the word is "an arrangement of light and shade," much as we might say "chiaroscuro." Rather than attempt a fuller definition we will quote an explanation given by Mr. Arthur Dow:

"To attain an appreciation of Notan, and the power to create it, the following fundamental fact must be understood, namely: that a placing together of masses of light and dark, synthetically related, conveys to the eye an impression of beauty entirely independent of meaning. For example, squares of dark porphyry against squares of white marble, checks in printed cloth, and the blotty ink sketches by the Venetians, the Dutch and the Japanese. When this occurs accidentally in nature, as in the case of a grove of dark trees against a light hillside, or a pile of dark buildings against a twilight sky we at once perceive its beauty. This is the kind of 'visual music' which the Japanese so love in the rough ink painting of their old masters where there is but a mere hint of facts."
CATALOGUES and PRICE LISTS

For the amateur photographer who takes a keen interest in his hobby new price lists and illustrated catalogues have an unending attraction. Some reasons are given in the following article why every reader of "The A.P." should apply for all new lists and catalogues that are offered in the advertisement pages of this paper.

But it is in the showing of all sorts of new accessories and gadgets that the new catalogue scores. The amateur can sit by his fireside and browse through one of the lists issued by the bigger firms, and find all sorts of things which he would like to add to his little store of gadgets. Of course, many amateurs cannot afford to spend their money on many of these things, but it often happens that the purchase of a new accessory is contemplated, and a thorough examination of one or two catalogues will often result in spending the available cash to more advantage. The expenditure of an extra shilling will often purchase an infinitely better article than was at first contemplated.

Gaining Knowledge.

Then the beginner can get valuable education from a well-illustrated list. He is able to become familiar with the kind of shutters, lenses, finders, etc., which are normally fitted to cameras. He realises, for instance, that most Press cameras are fitted with a focal-plane shutter. That certain kinds of camera are corrected for parallax is also evident from their specification, and thus the tyro learns that there is such a thing as parallax, of which he probably knew nothing before.

But perhaps the most useful part of a catalogue's work is the detailing of the second-hand bargains which are so prolific in these days. A little judicious study will often reveal real bargains, for which the present apparatus can be exchanged, to the amateur's great advantage. Reputation is the necessary cash to spare. The careful comparison of the different types will result in the expenditure of money to the best advantage. Also the sets most suitable for home lighting circuits may be selected.

The particulars with regard to ordering goods, and conditions of approval terms should be very carefully read, as quite a lot of unnecessary trouble is caused by people who fail to comply with firms' usually quite simple conditions.

Perhaps the amateur contemplates the fitting of a different lens, and here the list is a great help. The optical firms usually issue attractive descriptions of their wares, and the second-hand lenses about are very numerous. Usually the firms from which these lenses can be purchased are prepared to fit them for a small extra cost; if so, this is worth doing, since the vendors of the lenses may be relied upon to make the best of their wares.

Materials.

Plates, papers, films and other photographic materials are best purchased from the firms who specialise in these products, and a comparison of the various lists will indeed be a revelation to the man who has been in the habit of buying his papers in shilling packets. Here, again, reputable firms should be chosen, and requests should be sent to them to send new lists as they are issued, as fluctuations in price, and also in types of plates, films and paper often occur.

Most of these photographic catalogues and lists are quite free, or at the most, just a couple of coppers, and the trouble expended in sending for them will be amply repaid. The photographer can then keep these among his other photographic books, and they will be found a very valuable reference library.
With a Child at the ZOO

By ERIC J. HOSKING.

In our last issue we referred to Mr. Hosking's novel lantern lecture at the Royal Photographic Society, dealing with the adventures of his five-year-old niece at the Zoo. In the following note he describes how his pictures were made.

ANY delightful photographs can be obtained at the Zoo by combined animal and child studies.

All that is necessary for this type of photography is a child—preferably a girl—who is not normally afraid of animals, and is about five or six years old. Go to the Zoo fairly early in the day, before the crowds collect, as it is surprising how people will follow you round if they have seen you go into an enclosure. Then make friends with the keeper in charge, who will be only too pleased to help you.

You will find no end of delightful poses, and therefore you must be prepared to release your shutter at a moment's notice. Take, for instance, the illustration of the little girl kissing the sea-lion; the kiss was only a fraction of a second in length, and had I not been fully pre-

pared, would have missed one of the most delightful photographs of my collection. It is for this reason that I consider a reflex the ideal.

It will surprise you what a lot you can learn yourself besides obtaining some really good pictures. It is generally thought that a snake is a cold, damp, slimy creature to touch, and is therefore dreaded by most people; but just pick one up yourself before placing it round the neck of your model. You will find it has a lovely warm, smooth, silky skin.

It is advisable to take a friend with you for the purpose of looking after the child, as you will find all your time is taken up looking after your camera, and a child of five or six will very soon get tired walking round from one cage to another.

Most of the illustrations were taken on Verichrome film packs. Exposures should be on the long side, particularly with animals that have black skins or fur.

Whenever possible a sunny day should be chosen, and the subject photographed in sunlight. This not only enables a shorter exposure to be given, but in most cases adds sparkle to the resulting picture. With a reflex camera the exposures may vary from 1/10th second to 1/50th second, according to the light and the subject.

I always develop by tank and use the borax fine-grain developer, and have no difficulty in enlarging up to 15 x 12 in. without any trace of grain. If you give a full exposure and short development you will get a much better rendering of the fur. Use, if possible, a fairly large aperture, to throw the background out of focus. These photographs were taken at f/5.6.

With a little patience, and a child who is not afraid of animals, the Zoo will provide an enjoyable thrill both to the photographer and the child, and will furnish a batch of negatives that will afford everlasting pleasure.
PHYSICAL FACTORS in
Fine-Grain Development

Fine-grain development is not merely a matter of selecting suitable formulae. The manner in which materials and operations are handled is of even greater importance—a fact that should be recognised by all users of small-size film.

Miniature negatives have become popular mainly through their ease with which thirst-free enlargements can be obtained from them. Fine-grain emulsions have been perfected, milder developers have been evolved, and even a special type of enlarger has been designed—all with a view to the attainment of this end. How extremely well these introductions perform their task can be fully appreciated only by those who are familiar with samples of the finest miniature photography. But there are failures as well as successes in this branch of the hobby; hence, if the best work is to be done, it will become necessary to avoid them.

Since the manufacturers are careful to recommend only the most suitable materials for use in miniature-camera photography—and since we may assume that the majority of workers follow their recommendations, it may be said that failures are due not so much to the use of unsuitable materials as to the adoption of methods which favour the formation of coarse grain and which facilitate the introduction of certain blemishes.

Exposure.

The effects of exposure upon development do not appear to be sufficiently recognised by beginners and others who may be undertaking their own processing for the first time. Actually, however, under-expposure is productive of coarse-grain development; nor are errors on the other extreme without their influence.

The first essential to fine-grain development is, then, a correct exposure. Few meters, indeed, are able to give a correct indication outright; but by becoming familiar with one type of instrument the user will be enabled to make compensating adjustments and so to estimate the correct exposure in most cases.

Failing an indication that can be relied upon with confidence, the best policy that the fine-grain worker can adopt is to over-expose on all negatives. For this reason, the advice—so beloved of technical writers—to double the meter reading is well worth following in all cases where there is reason to doubt the accuracy of that reading.

Pictorial workers often deliberately under-expose in order to emphasise certain parts of the picture or to avoid stressing others. Fortunately, the majority of workers who employ this device have not yet changed over to miniature film; but for the guidance of amateurs who may be concerned with intentional under-exposure, it must be said that the device makes it practically impossible to secure small negatives that will not exhibit coarse granularity when ultimately printed through the enlarging lantern.

Development.

Development proper is frequently considered to be the most important stage, in miniature negative making, for it is here that the physical factors tend most to go astray; and it is here, in any case, that the results of flagrant errors make their first appearance.

Particularly important is it to decide in favour of a suitable developer and to use it at a temperature of about 65 degrees Fahr. Most authorities agree that a fine-grain developer is absolutely essential—though other workers believe that this point is not important, provided that the physical factors receive careful attention.

The following formula is recommended for two reasons: it represents one of the most effective developers obtainable and its simple constitution is an additional factor towards the reduction of granularity.

Paraphenylendiamine . . 10 gms.
Sodium sulphite (exsic) . . 60 gms.
Water . . . . 1,000 c.c.

Most developers containing borax are also intended for fine-grain work, and it is significant that these—together with the one recommended above—are widely used in amateur cinematography.

The method of developing in tanks is very popular at the present time, possibly because of its greater convenience and other advantages it possesses over the alternative form of dish development. Dilute solutions are, however, usually employed with the tanks; and dilute solutions are a known cause of granularity. On the other hand, strong or concentrated solutions must not be employed, nor must solutions be used over long periods.

Similarly, forcing of any kind is especially to be avoided, since this will do as much as anything else to emphasise the grain.

Other Notes.

Tiny film negatives are apt to pick up blemishes through immersion in stale hypo and other baths. Marks can also be acquired by permitting the film to coil round itself or to make close contacts with tank aprons, etc. Ordinarily, nothing can be done to remedy these blemishes, hence it is a good plan to use solutions once only, and to pay particular care when winding and handling the film.

Blemishes may also be picked up in the washing and drying stages. To avoid trouble in the former process, the method of washing by changes should be adopted; and a final rinse in a bath containing a few drops of lemon juice is especially recommended to remove the troublesome scum associated with hard water.

Film strips should be carefully wiped on the glossy side before being hung up to dry, and, needless to say, drying itself should be accomplished in a warm, muslin-screened closet free from dust and similar matter.

S. E. L. Moir.
January 31st, 1934

The MAGIC

Now is the Landscape Photographer's opportunity for Picture-making.

The castle gateway.

In the glow of summer suns with cloud-flecked skies and the riot of meadow flowers; but who would speak of revelry when the fogs of winter cling about the world? Yet the fogs have no small part to play in the charm of our changing scenery. Their unwelcome visits work miracles of high art in woods and lanes, along the course of streams, and even in the crowded city streets.

When the air is clear the details of all things lie open to the sight, harshly realistic and sharply defined; but when the mists hold sway hard lines and sharp angles are softened into graceful harmony. It is true the dense fog veils all things from the sharpest eye, but the light mists of dawn, or the winter haze, work with artistic touch upon the common things of the world. Then the picture seeker has his opportunity.

On such a day there is poetry in unlovely things; and wayside objects, trees or stacks or opened gates, become potential masterpieces. Crumbling walls, thatched cottages, trees fallen across a pond, fences broken by reedy streams, all these are transformed into pictures of delight. A magic hand has clothed with the wonder of a dream the lowest subjects.

Old gateways, darkly arched and forbidding in their pillared recesses, are transformed into archways of fairyland, giving access to enchanted castles; while along the streets cars and carts are invested with a new significance as they loom up mysteriously from the mist to fade away into the mist again.

Rare pictures will be found along the woodland glades, where leafless trees stretch their branches across the path or stand in arresting loneliness in the fog. Stately firs on the forest's edge, catching the gleam of the misty sunlight, make pictures of real splendour, and vessels moored to the quay or feeling their way cautiously along the stream, clamour for recognition and offer a reward to those who look for beauty in the fogscape.

From the technical point of view, a landscape shrouded in mist is a subject—if its pearly beauty is to be adequately rendered—for which the all-conquering panchromatic plate or film is unsuitable, and the infra-red plate is taboo.

To secure the best rendering of a mist that is not too dense the ordinary plate will prove adequate. For general use, however, when picture-making in misty or foggy weather, a rapid ortho plate or film, used without a filter, can be depended upon. A filter may be used with such
of the MIST
by CHRISTOPHER WENLOCK.

a plate when the mist or fog is a trifle too dense, and all beyond the immediate foreground is nearly blotted out.

The panchromatic plate or film used with a filter would tend to penetrate an ordinary mist and produce a bright and clear rendering of the distance at variance with the visual effect--thus destroying the very quality it is sought to secure.

Exposures should be on the full side, and an exposure meter will be a great help. The usual calculations and tables for exposures can only generalise with this subject, as on misty

or foggy days the light is very "tricky," and alters in actinic quality very rapidly, according to the density of the enveloping haze, and the way in which it often drifts about in patches.

The picture-maker will realise that the outstanding quality of mist or fog is the obliteration of detail, and the substitution of flat tones and broad masses in a high key.

When the worker is studying a landscape or street scene in mist he will also note that while distant objects may be almost invisible in the matters of tone the main outline of the mass remains sharp, an entirely different effect from that obtained by differential focussing. This merely puts the more distant planes out of focus without altering the tone values of the mass, which may remain as heavy as the foreground. The magic of the mist cannot be simulated by any ordinary mechanical means in photography.

The wizardry of the mist.

Struggling sunbeams.

The choice of the printing paper and the colour of the image are matters of importance. No universal rule can be laid down. But the most casual observer must have seen how mist and fog reduce subjects to practically grey colour schemes, with only the softest tints of colour. There is nothing vivid. This gives the clue to the print required; as a rule it will show cool greys on a smooth surface.

Mist clearing before the sun.
Another Idea for the LANTERNIST

By ROBERT ADIE.

THE usual "Next slide, please," or bang of the pointer on the floor, can become very annoying to an audience during a lecture, especially if a number of slides are being rapidly projected. The accompanying sketch illustrates a very simple and efficient gadget which attracts the attention of the lantern operator only.

A flashlamp operated by a pear switch held in the hand of the lecturer is used. The method of adapting the lamp consists of separating the long terminal of battery from the bottom contact of the bulb by a piece of card. A piece of flex is led into the upper part of the casing through a small piece of rubber tubing. One stripped terminal of the flex is twisted round the long terminal of the battery and the other is attached to a small disc of metal placed on top of the card. Both are secured with a touch of Seccotine. The arrangement is shown in the diagram, and it will be seen that no connection is made and the lamp will not light until the push is pressed. Ordinary No. 24 cotton-covered wire may be used to bridge the distance between lecturer and operator, but for de luxe models one might aspire to Woolworth's " penny a yard " flex.

The lecturer presses the switch, the lamp on the operator's table flashes, and provided that the wire is carefully hidden out of sight and the lamp suitably screened, this method of signalling adds the final touch to a good lantern lecture. Slides are changed at the exact moment, while to the uninitiated audience the whole operation is shrouded in mystery.

Testing the Register of Focussing Screens

SOONER or later in a photographer's experience there comes a time when it is necessary to test the register of a plate with the ground-glass focussing screen of the camera (or vice versa); in other words, to find if they (the plate and ground glass) are exactly the same distance from the lens when each, in its turn, is inserted in the camera.

The articles required to make the "tester" are very modest, being but a perfectly flat slat of wood, a little longer than the width of the slide, and a short screw (say, three-quarters of an inch long). The screw should be of small diameter and of that type which has a shallow pitch—i.e., one which has a large number of threads compared with its length. Such screws are used for fine cabinet work.

Bore a hole in the middle of the slat of wood, so that the screw may be inserted without splitting or warping, for it is essential that the wood shall remain flat.

When the register of a plate in a slide is to be tested, take the tester and lay it across the runners of the ground-glass frame (as shown) and gently turn the screw down until it just touches the surface of the glass. Great care should be taken in this part of the operation as you are probably working to very fine limits. The downward turning should continue till a sideways motion of the wood (right on the runners) produces from the screw point a very faint scratch on the glass.

Now, without altering the height of the screw, move the tester to a similar position on the dark slide—which has its shutter removed and contains an old plate. If the register is correct the screw point here will just touch the emulsion and will produce a faint scratch, if moved sideways. Should, however, the screw point not engage the surface, and upon inspection a slight gap be found between the two, then the plate is too low and will be behind the correct focal plane.

On the other hand, if the wood rocks upon the screw point (see Fig. B—greatly exaggerated) then the plate is too high and will be in front of the desired plane.

It will generally be found easier to adjust the ground glass in the frame of the focussing screen than to alter a number of dark slides, either by packing or rubbing down the rabbet.

H. A. ROBINSON.
The Eleventh Midland Salon of Photography will be held this year from August 18th to September 15th at the Castle Museum and Art Gallery, Nottingham. The open classes will comprise: Class A, Pictorial Prints, any subject or process; Class B, Scientific and Natural History subjects; Class C, Lantern Slides. Applications for entry forms (British Isles) should be sent to W. R. Anderson, 3, Meadow Road, Beeston, Notts, and from overseas readers to T. Finch, Herbert Road, Nottingham.

Change of Address. The London Camera Exchange, Ltd., have removed to 20, Bucklersbury, Queen Victoria Street, London, E.C.4, at which address they have very much larger and more convenient showrooms than at their old address at 2, Poultry, Cheapside, E.C.2.

Wallace Heaton's Sale. The annual sale of Messrs. Wallace Heaton, Ltd., is now in full swing. It is the policy of this firm to clear all old season's stock in order to prepare for new goods, and although the apparatus, etc., offered are second-hand, they are all in perfect working order, and in many cases indistinguishable from new. Readers who mention The Amateur Photographer may obtain the sale list post free upon application to Wallace Heaton, Ltd., 119, New Bond Street, London, W.1.

We hear from Chicago that following on the success of the Century of Progress Exposition last year, the entire show will be repeated in 1934. Most of the corporations and companies who had space in the 1933 exhibition have already booked for the second edition.

The fourth edition of the Dallmeyer booklet, "Why a Telephoto Lens?" should be secured by every reader interested in telephoto work. Messrs. Dallmeyer have done much to popularise the telephoto lens, and this little publication contains a mass of useful information on the subject with a number of striking illustrations. Applications for copies should be made to J. H. Dallmeyer, Ltd., 31, Mortimer Street, Oxford Street, London, W.1.

The British Journal Almanac for 1934, edited by George E. Brown, has just been published, and is again a mine of useful information for the photographer. The editorial article deals with "The Amateur of 1934," and sounds an entirely optimistic note for the coming year. Other articles are by Hazely ("Amateur Films of Travel"), Bernard Aliferi, Jun. ("Miniature Cameras and Big Pictures"), David Charles ("Enlargements from Cine Films"), and H. W. Bennett ("Prints on Chloro-Bromide Papers"). The usual familiar features of previous Almanacs again appear. The "Epitome of Progress" includes references to articles on a variety of subjects that have been published during the past year in the photographic Press, and many pages are devoted to reviews of new goods, formulae, tables and miscellaneous information. A section is devoted to reproductions of modern pictorial photography, while not the least attractive part of the book are the advertisement pages, in which most of the leading manufacturers and dealers are represented. The B.J. Almanac is a book to possess, and costs £5. cloth bound, or 25s. paper covers. It is obtainable from most photographic dealers, or from the publishers, Henry Greenwood & Co., 24, Wellington Street, Strand.

The Westminster Photographic Exchange have just issued a new list describing the most popular types of Enlarging Apparatus. Practically every model of enlarger, both horizontal and vertical, is included. The list is well illustrated, and full details and prices are given. A copy can be obtained free on application from 115, Victoria Street, S.W.1, or from the firm's other branches at 111, Oxford Street, W.1; 62, Piccadilly, W.1, and 24, Charing Cross Road, W.C.2.

City Sale Bargain List. A new list of second-hand and jobbed bargains has just been issued by Messrs. City Sale and Exchange (1929) Ltd., of 59, Cheapside, London, E.C.2, and branches. There are several lines of brand new cameras offered at very considerable reductions from the list price. The list embodies some hundreds of lines in ciné and still apparatus, lenses, accessories, prismatic binoculars, and a host of items too numerous to detail. It will be sent post free to any reader mentioning The Amateur Photographer who writes to the firm at the address given above.

The Kodak School of Professional Photography starts a new session on February 5th. The school is intended only for those already engaged in professional photography, or those who have had at least a full year's training in a recognised training institution preparatory to entering the profession. The course consists of one week's intensive training at the finely equipped workshops and workrooms of the Kodak School, Wealdstone, Middlesex, where lectures and demonstrations will be given by famous professional photographers. Enquiries should be addressed to the School of Professional Photography, Kodak, Ltd., Kingsway, W.C.2.

The Camera and Gramophone Co., of 320, Vauxhall Bridge Road, Victoria, S.W.1, are holding a sale of photographic and ciné apparatus and accessories, all goods being considerably reduced in price. As an example: Coronet Ciné Cameras, with f/3.9 anastigmats, are being sold brand new at 39s. 6d. instead of the list price of £3 5s. Readers who are unable to call should write for particulars.

With the title, "Projection Apparatus, 1934," Messrs. Zeiss Ikon, Ltd., of Mortimer House, 37-41, Mortimer Street, W.1, have issued a well-illustrated booklet describing the full range of the Zeiss Ikon Projectors for slides and ciné work, and also their well-known Epidoscopes. Full particulars and prices are given and the list is free on application to the above address.

A very large number of entries were submitted in our "Christmas Party" competition. We congratulate those who entered on their photographic enthusiasm in making the efforts to produce the prints during the Christmas holidays. The awards are as follows—

First, £5 5s.—"Christmas Eve," by Geo. C. Backhouse, 16, Sandhurst Grove, Harehills Lane, Leeds.
Second, £2 2s.—"Turkey Time," by H. A. Oughton, Blikcing Lodge, 97, Burdon Lane, Belmont, Suyrey.
Third, £1.—"Cause and Effect," by Donald G. Sheldon, 526, Inglemire Lane, Hull.
Fourth, 10s. 6d.—"Delight," by E. W. Wolff, Ashley Bank, 139, Bury Road, Hemel Hempstead, Herts.


In addition to those awarded certificates, prints by the following are also worthy of mention: G. R. Hinks, W. Smith, W. Atkinson, Mrs. H. J. W. Emm, Mrs. R. B. Bryant, Leslie Mitchell, J. C. Hayward, T. S. Simmons, C. Beck, G. Gunn-Boysen, W. J. George.
Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

SELECTION BY MASKING.

Last week I referred to the effective dodge of using two L-shaped pieces of card, which could be adjusted to form rectangles of various sizes and proportions, and so arrive at the exact part of a print or negative which should be included in the finished product. The decision can be arrived at much better with a print than with a negative, as the latter may be very small, and in any case is more difficult to “read” than a print.

I mentioned at the same time that I should have to deal separately with the question of deciding the exact position of the cards to get the best result. By this I did not mean that I was going to produce some magic formula by which all such problems could be mathematically solved. I am a poor hand at miracles. Nor can I set down a code of rules that have only to be followed to ensure success.

Instead of formulae and rules it is all a matter of common sense and experience. It is really begging the question to say that what we have to do is to include everything that belongs to the subject and helps to express it; and to exclude all that is extraneous or distracting. Yet that is what we have to aim at, as far as the two things can be separated by fixed boundaries. Unfortunately, we cannot pick out some particular detail inside our rectangle, and put it outside. And further, even with good judges, there will often be some difference of opinion as to the exact placing of the boundaries.

What I have done here is to select five old prints and draw a rectangle on each. The rectangle was decided with two pieces of card as described, a dot being put in each corner to mark the rectangle. They are all straightforward cases, such as the beginner is frequently encountering, and I will explain briefly my reasons for the selection in each case.

The subject in the first rectangle I wanted for the purpose of making a drawing. What is outside the rectangle I did not want at all, but the lens included it. Had I used a lens of nearly double the focal length I could have swelled out the material inside the rectangle so that it would have filled the negative. But I had no other lens. I could also have made the subject larger by going nearer to it. There were two objections to this: it would have altered the relative proportions of the doorway and the building beyond; and as I should have been standing in the road the chances were that I should not have survived to make the drawing. Anyhow, I got just what I wanted—and more. Which is better than less.

With the Zoo snapshot of the llama I just had sufficient time and presence of mind to get the head against the dark (imitation) rock beyond. The expression of the beast and the back lighting were the important points, and the part included in the rectangle is all I showed in the lantern slide which I had in view.

For a similar purpose I snapped the sandwich-man. Even without the accidental intruding objects on the two
edges I should have masked this just as shown. The man and his boards make a tall, narrow subject, and therefore a tall, narrow rectangle answers the purpose best. The proportions of the rectangle do not matter, so long as the subject lies snugly within the boundaries.

When taking the view of the County Hall at Westminster I had nothing but a \(\frac{3}{4} \times \frac{2}{4}\) film camera available. Here the only standpoint was the Embankment, so there was no question in this case of taking up a nearer position. The rectangle surrounds the subject as required, say, for a postcard, although it is not much more than a quarter of the total area of the negative. I repeat that it is always better to have too much than too little on the negative.

The last illustration was taken originally as a colour subject by the Paget process, and for this purpose I used all that appears on the negative. The large foreground area is made interesting by the varied colour, especially as part of the lawn was in sunlight and part in shadow. The rhododendrons were in bloom; the sky was graduated blue. The statuary was a delicate rose in the high-lights, and a beautiful violet in the shadows. In colour there is nothing included that I would care to lose.

When it comes to a monochrome print the case is very much altered, as it so often is. Lawn and sky are largely monotonous and monotonously large. There is too much of the heavy rhododendron bushes. So I have marked the thing down to concentrate on the "Albert" interest. There is enough of the Memorial to show its best and most characteristic features, and there is the back of the Prince himself as he looks towards the great hall which bears his name.

How can we lay down "rules" for this sort of thing? After considering these very simple examples I suggest that the beginner takes a batch of his own prints and sees what he can do with some of them by manipulating his L-shaped cards. If he does not find some interesting results I shall, alas, have failed in my little lesson.

W. L. F. W.

“The A.P.” Monthly Competitions

To encourage pictorial outlook and good technique in the photographic work of our readers in all parts of the world.

(I) For Advanced Workers.

This class is open to all amateur photographers.

**First Prize.**—One guinea in cash or “A.P.” silver plaque (optional).

**Second Prize.**—Half a guinea in cash or “A.P.” bronze plaque (optional).

**Third Prize.**—Five shillings in cash.

A special prize of five shillings in cash for the best mounted picture.

**Certificates of Merit.**

In addition to the general rules (see below), the following conditions apply:

1. All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.
2. Prints must be mounted, but not framed.
3. Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.
4. Prints may be of any size and by any process, and must be the competitor's own work throughout.
5. The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

(II) For Intermediate Workers.

This class is open to those who have never won an award in any photographic competition or exhibition.

**First Prize.**—Half a guinea in cash.

**Second Prize.**—Five shillings in cash.

**Certificates of Merit.**

In addition to the general rules (see below), the following conditions apply:

1. No print must be larger than \(10 \times 8\) in., and can be by contact or enlargement by any process, and may be mounted.
2. The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.
3. Prints entered in the Intermediate Section will be returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.
4. The award of a prize or certificate in the Intermediate Competition debar the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

(III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

**First Prize.**—Half a guinea in cash.

**Second Prize.**—Five shillings in cash.

**Certificates of Merit.**

In addition to the general rules (see below), the following conditions apply:

1. No print must be larger than \(6 \times 4\) in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.
2. The exposure must have been made by the competitor, but developing and printing may be the work of others.
3. No print can be criticised or returned.
4. The award of a prize or certificate in the Beginners' Competition debar the competitor from entering this section again.

**General Rules.**

1. Any number of prints may be entered, but each print must have on the back the appropriate coupon (see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupon to hand.
2. Each print must have on the back the name and address of the competitor, and the title.
3. All entries must be addressed to The Editor, **The Amateur Photographer**, Dorset House, Stamford Street, London, S.W.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.
4. No packages will be received on which there are postage charges to be paid.
5. No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.
6. The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.
7. No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.
8. The publishers of **The Amateur Photographer** have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from **The Amateur Photographer**.
9. The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.
10. The cash prizes awarded in these competitions are dispatched on the fifteenth of the month following the announcement of the awards.
THE season's output of photographs worthy the name of 'pictures' depends upon the utilization of opportunities when lighting and atmospheric conditions are favourable. Unfortunately, such ideal conditions do not always coincide with the photographer's opportunities for using them. My own opportunities are very few, and most of my best pictures have been obtained during short holiday periods.

It goes without saying that our homeland provides abundant material for the pictorialist, and I have not neglected to use it; but I must confess to a strong predilection for Continental subjects, which have provided me with a large proportion of my best and most interesting pictures. The two photographs reproduced were selected from these.

In the course of a fairly long practice in photography I have used most types of cameras, including the convenient folding roll-film kind, by means of which I have often obtained many satisfactory pictures. For serious work, however, there is, of course, no substitute for the reflex camera, as the higher percentage of successful results obtained with it far outweighs its disadvantages of weight and bulk. Sharp focussing is greatly facilitated by the use of a large magnifying lens in the hood. This device also gets over the difficulty of seeing at the short distance available in most hoods.

Most of my recent pictures have been made on film packs. The speed, and the sensitiveness to green and yellow, of some of the recent makes of orthochromatic film render possible the use of light filters in comparatively short exposures, fully-exposed negatives being at the same time obtained. The photographer certainly owes a debt of gratitude to the makers of such modern material.

Most of my negatives taken during a tour in Germany in June last—of which 'The Calvary' is one—were made on Verichrome film, and received about 1/15th of a second at f/4.5 through a K1¼ screen. All of them were fully and some even over exposed.

My favourite developer is M.Q., which at the proper temperature (65 degrees) gives excellent negatives with a minimum staining of fingers and negatives. I frequently use a pinacryptol green desensitising bath before development, this being then carried out in bright yellow light. Though this gives very comfortable conditions for working and following the progress of development the time of development becomes decidedly extended.

For printing paper I prefer Kodak Royal. Recently I have made use of the direct sulphide method of toning introduced by W. B. Shaw, which employs a solution of barium sulphide containing a small proportion of sodium meta-nitro-benzine sulphonate. This process enables me to obtain tones ranging from warm-black—very similar to those obtained on chloro-bromide papers—to rich purplish browns. The method also gives excellent results on gaslight papers.

A final dressing of oil-varnish medium adds brilliance to the print, and enables one also to tone down high-lights very satisfactorily by means of oil pigments. In the picture 'La Vieillesse,' the figure was made much less intrusive by this process.
THE CALVARY.

(See article, "How I make my Exhibition Pictures," on the opposite page.)
CHIPPING PAINT.

(From the London Salon of Photography.)

By Roger M. Kelley.
SQUARE RIG.

(From the London Salon of Photography.)
1.—"Houghton Bridge, Sussex."
By C. A. Smith.

2.—"Canal View, Belgium."
By D. Belson.

3.—"On the Tees at Pierce Bridge."
By C. C. Cooper.

4.—"Sunlight and Shadow."
By G. W. Swan.

5.—"The Canal Bridge."
By Eric G. Hulbrook.

6.—"Allerford Bridge, Somerset."
By Miss M. Cole.
Some Critical Comments

PICTURES of the WEEK

on the Beginners’ prints reproduced on the opposite page.

A BRIDGE as a subject for a picture always has the possibility of affording a high pictorial attraction, particularly if it be made the vehicle for an expression of an effect of sunshine, for, in addition to its usual beauty of form, the value of what effect may be incorporated can, in most cases, be enhanced by repetition in the reflections.

Good Material.
As far as material has an effect on the pictorial content, the choice of a bridge has much to recommend it. Seen from a suitable angle, the combination of straight lines and curved offers many opportunities for varied expressions of an effect. Not only does the light and shade change with each hour of the day, but each variation in the direction the light is falling provides a different interpretation.

The point of view, too, can be adjusted to provide considerably different impressions of the same subject, and, in some cases, it may be found possible to get two pictures, vastly unlike in their main characteristics, from one side and the other.

"Houghton Bridge, Sussex," by C. A. Smith (1), is a good straightforward rendering of the bridge in question. That the sun was shining at the time is evident from the cast shadows on the near side of the projecting buttresses, but it can scarcely rank as an effect; first, because the sunlight is spread over the whole subject material and the proportion of shadow is infinitesimal, and, secondly, because its influence is not more emphasised in any one spot than another.

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Height of Viewpoint.
The top line of the parapet makes a hard and unbroken line against the sky, and, while this defect might possibly be remedied by the choice of a higher viewpoint, the arranging of the subject so that the sunshine be manifested in proper fashion could only be done by selecting such a time for the exposure when the natural conditions furnished the required degree of shadow.

In No. 2, "Canal View, Belgium," by D. Belson, where the viewpoint is likewise low, the presence of the trees and houses above the level of the top of the bridge avoids the difficulty of a too continuous and unbroken line, and the print, besides, has the advantage of more pleasing reflections.

On the other hand, it is difficult to determine whether the sun were shining or not, for there is no evidence of its presence, and the broadside view of the bridge does not show its form to such advantage as would an impression that was seen from a more acute angle. It may be feasible, where a bridge is but a subsidiary adjunct to a scene, to utilise a full-faced aspect; but, in a case like this, where the bridge is the principal object, and so vital an element in the subject content, it is practically never possible to obtain a satisfactory rendering from such a point of view.

The improvement that accrues from a more angular viewpoint is to be seen in No. 3, "On the Tees at Pierce Bridge," by C. C. Cooper; but, here, the absence of the pier that should have been included on the extreme left is responsible for a feeling that the arch on that side is left "in the air," or unsupported.

Sunlight and Effect.
There is a sort of unfinished suggestion about it that has a decidedly adverse effect, and in this case, again, it would seem that a higher and rather more distant viewpoint would offer points of advantage.

It would enable the pier in question to be included, and, because a greater proportion of dark would be introduced above the top line of the bridge, the sunlight on the walls of it would have a better chance of making its presence felt. At the same time, it must be admitted that the effect of sunshine would not be quite so well suggested as it would with the lighting coming from a source sufficiently round to the right to enable the sides of the piers facing the camera to be shown in shadow.

The阴影s of the under-sides of the arches in the following print, "Sunlight and Shadow," by G. W. Swan (4), instance the part that shadows play in making sunshine evident, and, moreover, the wisdom of including the nearest pier.

Here, the effect of sunshine is conveyed as well as in any other on the page, though it might have been made somewhat more effective had it been found possible to render the sky in a rather deeper tone.

The Value of Restraint.
Nevertheless, if there had been something in the nature of a shadow, or pattern of light and shade, on the sunlit portion of the bridge, particularly towards the right-hand edge, the restraining of the portion in sunlight would appreciate its value.

However, there was evidently nothing of the sort at the time of the exposure, and, from the print and in the absence of a definite knowledge of the locality, it is impossible to say if such would occur at any time. It would be worth while making an effort to find out; but if not, it is doubtful if any improvement on the present representation could be found, i.e., apart from the suggestion already made concerning the tone of the sky.

In No. 5, "The Canal Bridge," by Eric G. Hulbrook, the figure forms the centre of interest, and the bridge, of which a portion only is shown, is but a secondary feature.

The broadside aspect, in such circumstances, does not offer any occasion for objection, and, in point of fact, the structure is of lesser significance than the vista which it frames. Employed in this way, it stresses that which it encloses, but the subject can scarcely be regarded as a study of a bridge in the same way as the others.

Scale and the Subject.
The bridge in No. 6, "Allerford Bridge, Somerset," by Miss M. Cole, is not shown in quite the same scale as in the rest, but, nevertheless, it holds its place very well in comparison, and, in point of fact, the picture shows a decidedly more mature handling.

The restraint with which the sunlight is employed heightens its value, and, as far as the arrangement is concerned, the bridge is shown at just about the right angle. A trim of a quarter of an inch from the right would improve the placing and remove the unwanted light from that side.

"MENTOR."
Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"CHIPPING PAINT," by Roger M. Kelley.

Effect and Arrangement.

As far as the effect of sunshine is concerned, this owes its existence to the contrast of tone between the sunlit areas and the relief afforded by an adequacy of shadow tone. It is appreciably enhanced by the suggestion of texture; but, in connection with the arrangement, it occurs to one to wonder if the figures could not have been better placed.

Revision and Reconstruction.

The composition, too, would seem to accord with the natural requirements of the subject, and, altogether, presents so definite an advantage over the present arrangement that, if the negative permits, and no adverse feature be thereby included, it would be as well if it were tried.

What lies outside the existing arrangement is not known, but, as far as appearances go, and if it simply means a re-ordering of the present tones towards the left, there would seem to be no objection to the suggested reconstruction; but if, for example, the left-hand boundary of the print is imposed by the presence of another and unnecessary figure or other incongruous feature, it is impossible for it to be adopted.

"Mentor."
BIG VERSUS SMALL PRINTS.

Sir,—All who would master technique must have read with interest S. Piercy's letter in " The A.P. " for December 27th. We have viewed many 3 1/2 x 3 1/2 contact prints. Focal length of camera, 1 1/2 mm. With forefinger and thumb (thanks to " Mentor ") I mask away not only the mount, if there be one, but also every other source of distraction. With one eye closed I adjust the distance between the other eye and the print until the image is seen to be in focus as sharply as I can. I am certain that S. Piercy would not declare that with unaided vision, and holding the print, say, four and a half inches before the eye, I could hope to get the ("enlarged") retinal image properly in focus by muscular effort.

Never did I consider that my own contact prints could hold their own except in so far as technique may have been good. I do not recall purely any untrimmed contact print from the original negative which could do otherwise, so difficult is it —for so many reasons—to compose on the spot. I refer to myself alone, of course, but I think rather that anyone who has seen a contact print which could have stood on its own, without it being necessary to compose on the spot, has seen a result which was not at all what I mean by a quality print. So far as " The P.M.P. " is concerned, I insist that it is the enlargement which must score, and it can be of any shape, and any size not exceeding twelve square inches. That does not say, however, that the enlargement can be as S. Piercy would have it. Suppose we do project as he suggests, How frequently could we justify our rigid adherence to it, setting aside any maximum area for our print?—Yours, etc.,

C. S. GRANT.

THE LURE OF BROMOIL.

Sir,—In your issue of the roth January Mr. C. S. Grant asks "How many really think that the process (bromoil) is not worthy of photography?". This once again opens up the old controversy of straight versus controlled photographs. Like so many other questions, Mr. Grant's cannot be answered with a simple "Yes" or "No."

There can be little doubt, however, that no medium of artistic expression can reach the greatest heights of which it is capable without restricting itself within the limits imposed by its own essential nature. If the sculptor adds naturalistic colour to his statue it is an appeal and a subversion of the same happenings as the painter models his picture in relief on the canvas, but there is no attempt by the greatest artists in water-colours to imitate the effects peculiar to oil painting. Etchings, wood-cuts, all confine themselves, when truly inspired, within their own natural limitations.

Now an photographic process which depends for its success on the manual dexterity of the photographer would seem to me to be unphotographic in its nature. It is true that a certain amount of manual dexterity is required to release the shutter, handle a roll film during development, and so on; but these activities are purely photographic, while the handling of a bromoil brush, even where the aim is to produce a perfectly straightforward result, is not.

I therefore believe that the future of photography as an art lies with bromide, carbon, platinotype, rather than with bromoil and allied processes. The peculiar characteristics of photography, which the great artist will strive to make use of, instead of to hide, are its ability to render fine detail and delicacy of gradation, both of which are seriously impaired even in a "straight" bromoil.

Many of us, however, I admit I am one, prefer the renderings natural to paint and pencil to those of photography, and yet have not the ability to draw. For such people controlled photographic processes offer the only possible means of pictorial self-expression. If we use such methods, however, we should observe that they are only a second-best. We may, and often do, produce better work than second-rate painters, but the Rembrandts and Turners of photography will depend on the straight processes.—Yours, etc.,

G. J. K.

DISTANT CONTROL OF FLASHLIGHT.

Sir,—Your correspondent Mr. Mensforth says that there is a danger in using a flashlamp as described by Mr. Rawles, in that the current may be many amperes. Actually on short circuiting the domestic supply mains, theoretically the current will be of an infinite amperage, because the resistance of the circuit will be practically zero (this by Ohm's law). There is no danger, however, as the circuit will be broken instantaneously by a fuse blowing. If the terminals of the flashlamp are bridged by an arc, it only means that the house lighting fuses will blow.

The reason for employing one-ampere fuse wire in the flashlamp is to ensure that that fuse will blow and not the house fuses. So long as the gauge of the fuse wire used in the flashlamp is slightly less than that used in the house fuses it does not matter what its supposed or actual fusing current is.

All this, therefore, condenses to the fact that the only danger in using the flashlamp is, as Mr. Hardy points out, in happening to make contact with the line side of the supply. However, does not the same danger occur with house wiring? Every potential amateur photographer must know that if a flashlamp is more than a halide, it is not connected to the supply mains until a few moments before it is required, there is no more danger in using it than in using any domestic electric appliance, such as an electric iron.—Yours, etc.,

D. QUITTL.

PHOTOGRAPHIC BRASS TACKS.

MINIATURE CAMERAS.

Sir,—I very cordially endorse the remarks of your correspondents, too.

Moving about and travelling a good deal I have opportunity of conversing with amateur photographers; mostly the conversation turns to the question of the abnormal cost of the hobby, particularly for those of moderate means who wish to turn out a good quantity of work of good grade.

In addition to a couple of "baby" cameras, I use a good old stand-by—a half-plate field model, but have to restrict work with this as plates (backed panchromatics very often) cost far too much, also the larger sizes of bromide paper work out very expensive.

The general remark made by the thorough amateur is, "I would do more if the cost were less," while the mainstay of the D. & P. trade, "snapshotters and dabbles," while very appreciative of the charm of the hobby, usually ends with the comment: "Oh, I only took a few snaps on my holidays on account of the expense."

I am sure that the makers, factors and retailers would find increased turnover and profit were an all-round reduction of a reasonable proportion brought into operation and given a sufficient time for it to get known and tried out.—Yours, etc.,

SEBON.

Sir,—The letter written by Mr. H. B. Abbott in a recent issue deserves very wide publicity. Mr. Abbott has, in his letter, hit on the fundamentals of successful miniature camera photography; every potential amateur-camera user ought to give full consideration to Mr. Abbott's experience.

The miniature cameras: Leica, Contax, Ikonta, etc., are capable of doing the most amazing work, always provided that a film of sufficiently fine grain is used, and, even still more important, that the film is developed, handled, and enlarged in a proper manner, i.e., in a fine-grain developer by someone who is prepared to take the necessary care that such miniature negatives demand, both in handling and in focussing the enlargement.

All your readers using miniature cameras who do not propose to do their own developing, should be sure that their films are only entrusted to the firms who specialise in this work.—Yours, etc.,

H. S. NEWCOMBE.
Exhibitions and Competitions

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.

- Entries for this issue are due now. See this issue for details.

Current and Future Exhibitions

- Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.

- Entries for the competition are due now. See this issue for details.

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NOWADAYS, film spools are made in the four popular gauges of 8-mm., 9-mm., 16-mm. and standard. In amateur circles, the spools most frequently encountered are those made to accommodate 30-ft. (9-mm.) and 100-ft. (16-mm.) lengths, although spools can be obtained in a number of capacities ranging from 25 ft. (16-mm. for 8-mm.) and 1,200 ft. (16-mm. actual). Spools in most of these capacities can be used on appropriate projectors direct, and without any need for adapting the machine; but in certain cases (notably those pertaining to the use of super reels on 9-mm. apparatus, and of 400-ft. 16-mm. spools on juvenile projectors) special attachments have to be fitted to accommodate the larger spools.

Another argument against tremendous capacity is that whilst the 800-ft. and 1,200-ft. 16-mm. spools greatly facilitate the giving of long, uninterrupted displays, they usually require the projector to be raised from its stand in order that the take-up spool may turn freely.

The Smallest Gauge.

Eight-millimetre camera spools employ, of course, the same width as spools used to accommodate the larger 16-mm. film—the maker’s procedure being to expose down one half side of the film, to reverse the spool, and, finally, to expose down the remaining half side.

There is, as a consequence of this, one spool that is permanently retained within the camera. This spool can never in ordinary practice accommodate any but the partially-exposed stock, which is transferred only after a second and final exposure to the original spool.

The consequences of any injury to this permanently-retained spool are costly and very far-reaching, hence the utmost care should be taken to keep the spool undamaged and working at original efficiency. Any moderate fall upon a hard surface is sufficient to disturb the side plates of the spool, causing light leakage, overriding of the film, and possibly both these troubles.

Hard knocks may also roughen the edges of the side plates, and this may lead to scratches affecting anything from a few frames to the entire length of the film itself. Moreover, owing to the fact that the film is wound first upon—then off—the spool, such scratches are likely to be duplicated, or, at least, accentuated.

Both bent and roughened spools are extremely difficult to restore to a fair condition of use. In the first case, a split wooden core—16 mm. in thickness and roughly the size of the spool—must be made, and the two parts gently inserted about the hub of the spool; the spool itself must then be gently tapped upon a bench or table until a full length of film will engage snugly and without overriding the edges. Roughness can be removed from the side plates by rubbing first with carborundum stone and then with a soft hone.

Neither of these remedies is, however, recommended except as a means of tiding the amateur over a difficult period until such time as he can replace the damaged accessory with a perfect spool from the makers.

Baby Cine.

Much that has been written above applies with equal force to the 9-mm.
super spools and to certain cheap though efficient cardboard spools of smaller sizes that have recently come upon the market.

By far the most numerous spools used in 9-mm. cinematography are, however, of a kind not used in any other gauge. They are, in effect, small circular boxes with a tiny slot for the insertion of the film—which is taken up on a central revolving hub.

The part of these spools that should receive most care is the small insertion slot on the rim. This rim is of thin sheet metal, which is inclined to scratchy edges; and, although operating quite harmlessly during normal projection, the slot is apt to lead to surface scratches when rewinding is performed by hand. To avoid any trouble of this kind, it is necessary only to place two fingers against the opposite side. The remedy is to make the projecting pieces of the hub with a small hammer—only slight force requiring to be used. And any slight scratchiness of the side plates can be removed by rubbing the aluminium with a soft stone or with very fine emery paper or cloth.

The only other serious defect affecting 16-mm. spools is a distortion of the spool sides. Here the film travels with ease on to one side of the hub, but refuses at all to engage upon the opposite side. The remedy is to make cores of wood similar to those described at the beginning of this article and to tap the sides of the spool as recommended there.

**Other Notes.**

It goes without saying that spools which are left exposed and neglected not only encourage deterioration of the film they contain, but also tend to experience the full damaging effects of any blows that come their way. For this reason, the use of protective boxes—or humidor cans, as they are called—cannot be too strongly recommended.

The 35-mm. size does not now interest more than a handful of producing amateurs, and it is only for the reason that it has a fair following of projection enthusiasts that the size is again referred to. Most operators are aware, however, that the stock is highly inflammable; and in addition to affording protection for the spools, standard boxes must be absolutely fireproof and not easily sprung open by the effects of heat.

Apart from this, the spools are hardly more troublesome than those of other gauges—assuming, of course, that no objection is raised to the disadvantages of size and weight.

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**ACTION SUBJECTS for the AMATEUR CINEMATOGRAPHER.**

**FORTHCOMING EVENTS DURING FEBRUARY, 1934.**

<table>
<thead>
<tr>
<th>Date</th>
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<th>Event</th>
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<tr>
<td>Mar. 27</td>
<td>Community Drama Festival</td>
<td>Southport.</td>
<td>Feb. 22</td>
<td>Royal Agricultural Hall</td>
<td>London.</td>
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<tr>
<td>Mar. 27</td>
<td>Scottish Legion Conference</td>
<td>Glasgow.</td>
<td>Feb. 27</td>
<td>Art of the Theatre Exhibition</td>
<td>London.</td>
</tr>
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</table>
Professor W. E. S. Turner, head of the Department of Glass Technology of Sheffield University, lectured last week at the Sheffield Photographic Society on "Optical Glass," and showed by means of lantern slides how glass is made. The different types of glass were exhibited at the Society’s club rooms.

The Hanley Photographic Society has issued a syllabus of forthcoming fixtures for the entire year. The same procedure was followed last year, and the executive are to be congratulated on their enterprise and activity. In July they propose to hold the second North Staffordshire Salon of Photography. At the first Salon, fourteen pictures were purchased and presented to the City of Stoke-on-Trent Art Galleries Committee for the nucleus of a permanent collection of photographic art. The secretary is Mr. G. T. Boulton, Hallwater Villas, Endon, Stoke-on-Trent.
Readers' Questions

ANSWERED

Clearing Negatives.

There are times when I should like to clean up a negative so as to remove slight "general fog." Is hypo-ferrievanide suitable? If so, can it be made up ready for use, and kept in good condition? S. B. (Cork.)

The solution will do the work, but it will not keep. You can make up two stock solutions. The first is 1 oz. potassium ferricyanide in 16 oz. of water, to be kept in an opaque bottle: the second is 1 oz. hypo in 16 oz. of water. When you are ready to treat the negative, take enough of the hypo solution to cover it well, and add about 1 dr. per ounce of the ferricyanide. Keep the dish rocking, and rinse the negative quickly and thoroughly a moment or two before the action has gone far enough. Throw the used solution away.

Metol for Tank Work.

Can you oblige me with a simple metol formula for developing negatives in 20 minutes at 65 degrees Fahr.? D. B. (London.)

The following are suitable proportions:

<table>
<thead>
<tr>
<th>Water</th>
<th>20 oz.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sodium sulphite</td>
<td>1 oz.</td>
</tr>
<tr>
<td>Sodium carbonate</td>
<td>4 oz.</td>
</tr>
<tr>
<td>Metol</td>
<td>4 grs</td>
</tr>
</tbody>
</table>

Whether this will give you the sort of negative you want in exactly twenty minutes we cannot say. It depends partly on the particular sensitive material you use.

Matt Varnish.

In applying matt varnish to the glass side of a negative I have got some on the film side. Will the safe to scrap it off carefully with a knife? E. A. (St. Ives.)

However careful you may be in scraping you will inevitably damage the negative. Use a soft cloth with methylated spirit and carefully rub off the varnish with that.

Blocking-out.

I occasionally have to photograph machines, which does not show up well because of the background details. How can I block these out so as to get a plain white background in the print? P. L. (Glasgow.)

Cut a black paper mask and attach it to the back of the negative so as to obscure most of the background. Use "Photopake" for blocking out the rest by hand. A ruling-pen and straight-edge can be used for straight outlines, and a fine brush for irregular ones. Work a narrow edge first round the outline of the object, then a larger brush cover all the rest of the background not hidden by the mask.

Field Camera.

What is a "field" camera? T. J. E. (Norwich.)

It was at one time usual to classify cameras roughly into studio, field and hand cameras. Generally speaking, field cameras were portable and designed for use on a tripod for landscape and other outdoor subjects. They had a focussing screen, and generally a long rack and pinion extension, swing back, rows and tripod movements. They were good all-round instruments, not adapted for "snapshotting."

Photographing Jewellery.

I have been asked to photograph some diamond bracelets. What film should I use, and what paper for enlarging? S. B. (Hendon.)

The most effective lighting of the object must be arrived at by experiment, but it will certainly be a lighting that comes from one side principally. It does not matter what film or plate you use, provided you get the exposure and development right. In the circumstances probably the most suitable papers will be a glossy bromide with low contrast, or contrast, according to the character of the negative.

Stained Negative.

A short of self-tonging paper stuck to a negative on a spot of cotton wool has got on to it. I have managed to get the paper off, but it has left a stain which shows on other prints. Can you tell me of any chemical that will remove the stain without damaging the film? S. L. (Finsbury.)

It is not an easy matter to deal with such stains successfully. It is a silver stain, and anything that will remove that may also attack the silver image of the negative. We should advise the following treatment. Gently rub the patch with a tuft of cotton wool slightly moistened with Baskets's spirit, or a very little metal polish. This must be done cautiously, and only sufficiently to remove the surface marking. Then put the negative in a strong hypo solution, and the stain will probably disappear, although it may take an hour or more to do so. Finally, wash the negative thoroughly.

Foundry Subjects.

I want to photograph subjects in a poorly lighted foundry, such as pouring metal into castings. Is this possible with f/8? Is there a risk of halation? Can you suggest the exposure? R. H. C. (Sheffield.)

You are up against a very difficult proposition, and we cannot help you much in the way of advice. There is certainly a risk of halation, however the photograph is taken, on account of the glare of the metal in contrast with the dark surroundings. Another difficulty is that the exposure is to some extent regulated by the movement of the subject, and you should give as long an exposure as you think possible without getting undue blur on this account. Such a comparatively small aperture as f/8 must necessarily handicap you. We can only suggest that you use the fastest plate or film you can obtain, and give the longest exposure you think safe, bearing in mind the movement of the subject. Do not over-develop the negative.

Process Colours.

A friend has given me a bottle of process white and another of process black. What is their photographic use? T. F. (Halifax.)

The colours you have are such as are used for working up prints intended for reproduction, being either applied by hand or sprayed on with an aerograph. They are not likely to be of use to the photographic novice.

Processing Ciné Films.

Can you inform me of any book dealing with the processing of sub-standard ciné films? Can you also tell me of any firm selling the necessary apparatus? F. S. (Jersey.)

A standard book on the subject is "Motion Pictures with the Baby Ciné," by Harold B. Abbott, obtainable from our publishers, price 2s. 6d. post free. You will learn from this what apparatus is required, and you can get the necessary supplies through any large dealer.

Sanderson Camera.

Can you supply me with the name and address of the makers of the Sanderson hand-stand cameras? E. A. (Sheffield.)

January 31, 1934

THE AMATEUR PHOTOGRAPHER ADVERTISEMENTS

PHOTOGRAMS
OF THE YEAR

THE ANNUAL REVIEW FOR 1934 OF THE WORLD'S PICTORIAL PHOTOGRAPHIC WORK

Edited by F. J. Mortimer, Hon. F.R.P.S., Editor of "The Amateur Photographer and Cinematographer"

The finest examples of the year's photography by the world's leading camera artists are contained in the 1933 volume of "Photograms of the Year."

The eighty-one superb reproductions are chosen from the best work of many nations, and embrace a very wide field of subject matter.

They reveal a high degree of artistic selection coupled with a complete mastery of the technical intricacies of the craft.

Among them are portraits of famous people, intimate character-studies, landscape, exquisite compositions in light and shade, still life, geometric design and posed figures.

Obtainable from all leading Booksellers, or direct by post from the Publishers.

ILIFFE & SONS Ltd., Dorset House, Stamford St., LONDON, S.E.1

TWO
USEFUL DIARIES

"THE MOTOR CYCLE" DIARY

For every keen rider. Gives a wealth of information on all motor cycling topics, conveniently arranged for quick reference.

"THE WIRELESS WORLD" DIARY

Invaluable to all wireless enthusiasts. Contains 78 pages of useful information on a variety of wireless problems. Includes a list of the chief European broadcasting stations in order of wave-length according to the new Lucerne Plan.

Uniform in size, style and price. Bound in leather cloth 4½ x 3¼ inches, round corners, pencil in binding loop.

Each 1/6 by post 1/7

From all booksellers, stationers and bookstalls, or direct from the Publishers:

ILIFFE & SONS Ltd., Dorset House, Stamford St., LONDON, S.E.1

TODAY take the first step to Better Photography

That high efficiency and professional touch can be brought into your photographs in the same way as it has been imparted to other members of the B.S.P. Under the personal supervision of Mr. C. Allen Elliott you can learn to take the photographs that are in great demand among advertisers, magazines, etc.

Fill up the coupon below and mount the first step to Better Photography.

SEND COUPON NOW!

Please send your free book "Photography for Profit and Pleasure," to:

BRITISH SCHOOL OF PHOTOGRAPHY, LTD.
53/4, HAYMARKET, LONDON, S.W.1

MIRAPHOT
ENLARGER

Miraphot is a Zeiss Ikon enlarger, therefore the best of its kind. It has automatic focussing and is fitted with a special reflector to give even illumination with perfect definition. It is made in several sizes to take film or plate negatives. It is easily manipulated, compact and adaptable to any house lighting circuit. Retouching is practically eliminated. Fitted with Novar f/6.3 or Zeiss Tessar 1/4.5. Altogether the most capable enlarger with which to spend many winter evenings on your hobby.

PRICES

Sold complete with special Miraphot lamp, flex and plug, and one fit-over stop—3½ in. by 2½ in., from £7 12s. 6d.; 4½ in. by 3½ in., from £10 10s. Od.

Write for new Enlarger List.

ZEISS IKON LTD.
11, Mortimer House, Mortimer St., London, W.1

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.
CAMERAS AND LENSES

UNWANTED Gift.—Leica III, unwrapped, £20; approval deposit.—Write, Beresford, 6, Bloomsbury, W.C.1.

GÖERZ Folding Double Extension i-pl. Camera, Dagor f/6.8 lens, Compur shutter, 1 to 1/250th sec., perfect lens.—Taylor, West Mount Drive, Ringwood.

LETZ Binocular Microscope, 3 objectives, purchased a few weeks ago direct from Messrs. Leitz; brand new condition, cost well over £100; lowest, £26.—Below.

THORNTON-PICKARD i-pl. Reflex Camera, revolving back, Aldis f/4.4 lens, 3 metal slides; good condition, £8; both seen by appointment.—E. Cox, Accountant, Redhouse Rd., Edlington.

1-PLATE Reflex, no lens, 11/2 x 1-1/4, Solid leather case, collapsible lens, excellent condition, £6; no screw.—Owens, Mill Rd., S.E.19.

ZODIAL 3 x 2 1/4 Plate Camera, f/3.8 lens, and D.A. Compur, 4 slides and R.F. adapter, all as new brand, in leather case, £15; 17/6; Carbine R.F. Tank, 10/11.—Whitfield, Sunninghill, Ascot.

1-PLATE Elinar Focal-Plane Press Camera, f/4.5, 1 Aldis lens, 4 single metal slides, £8; 10/- cash on delivery.—Fowler, Cary’s Lane, Bristol.

BRAND New V. Porel, Kolea, Zeiss Tessar f/2.8, 3.5 x 4.5, 1 to 1/10th sec., direct optical view, helical focusing, F.P.A. and prism, very rigid and compact; sacrifice, £9; 10/-—Box 9204, c/o "The Amateur Photographer.'

EISEN Folding Camera, Aldis anastigmat f/7.7, speeded shutter, takes roll films and plates, 6 slides, F.P.A. leather case, perfect condition, £8; 1-1/2 pocket Camera, R.R. lens, 12 plate holders, 1 dozen i-plates, daylight enlarger, 1-1/2 to whole plate excellent condition, 25/10.—the late Mr. T. Evans, 6, Dol Sta., Machynlleth.

GRAFLEX Junior, 3 x 4, revolving back, lensless, 3 D.D. slides, £6; 10/-, Rose Xpres, 8/6, Kodak Autofocus Latest Enlarger, anastigmat lens, postcard and smaller negatives, 5/10; £17/6; both excellent condition.—Walton, Parade, Parkgate, Wirral.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 215, Fore Street, Edinburgh, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

ROLLEIFLEX 4 x 4 cm, Automatic, f/2.8 Tessar, Compur, solid leather case, collapsible lens board, 3 1/2in; cost £52; £17/10.—Below.

METROPHOT Photo-electric Exposure Meter, entirely automatic, leather case; cost £51/6.—Below.

Eicascope Exposure Meter, leather case, cost £10; all as new, 17/6; deposit system.

Newman-Guardia 2 x 3 Folding Reflex, Ross lens f/4.5; condition faultless, £17; cost £35/10.—Box 9203, c/o "The Amateur Photographer.

EICA, interchangeable Elmar f/3.5, rang-finder, £25; 1-1/2, £10; 3 spoons; case, new shutter, £5; 1-1/2 N. & G. Ides f/4.5, £10; £5.—Box 9204, c/o "The Amateur Photographer.

1-PLATE Triple Vicio, 3 slides, Cooke f/6.5 lens, and stand, new condition; 1-1/2, or exchange 1-1/2 PL-f. reflex, without lens.—30, Roxeth Grove, South Harrow.

Eisco Speed Roll Film Reflex, Aldis f/4.5, £8; in splendid condition, £5; Butcher Autoprototype Vertical Enlarger, F.C. f/3.5 anastigmat, as new; £35/10.—Box 9204, c/o "The Amateur Photographer.

1-1/2-PLATE Speed Vicio, 3 slides, Cooke f/6.5 lens, and stand, new condition; 1-1/2, or exchange 1-1/2 PL-f. reflex, without lens.—30, Roxeth Grove, South Harrow.

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30/- f/6.3 Kodak, 24 x 31; good condition; 80 " A.P.s," "B.J.s," 12/—H. Gottfried, 11, Bentville Avenue, London, S.E.17.

1-PLATE Rapid Sanderson, 6-In., Ross Xpres, f/4; £5.50.—Box 9204, c/o "The Amateur Photographer.

Postal Orders sent in payment for Advertisements should be made payable to ILIFFE AND SONS LTD., and crossed

Notes being untraceable if lost in transit should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

CAMERAS AND LENSES

BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words "Box 000, c/o 'The Amateur Photographer.' " Replies should be addressed to "Box 000, c/o 'The Amateur Photographer,'" Dorset House, Stamford Street, London, S.E.1." and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any rental. Silly in connection with the advertisement. You are advised to ignore all such replies. A few weeks ago direct from Messrs. Compur, 1 to 1/250th sec., direct optical finder, £10; £15.—Allen, Jesmond Dene, Exmouth.

1930, £50.—Box 9203, c/o "The Amateur Photographer.

Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the letter as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamps for return should also be included for use in the event of the advertisement proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY, for the following week's issue, or one day earlier at the Branch Offices, 19, Watloo, London. Telephone: Hop 8333 (50 lines).

Displayed Advertisements

COMMERCIAL NOTES.

Business Notices

Cameras and Lenses

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous.

Rates and conditions will be sent upon application.

Prepaid Advertisements

SALE AND EXCHANGE: Amateurs only—12 words or less—1d. for every additional word.

PROFESSIONAL AND TRADE:—17 words or less—2/6; 2d. for every additional word.

Each paragraph is charged separately.

SPECIAL DISCOUNTS are allowed to Trade Advertisers as follows on consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire " copy is repeated from the previous issue : 15 consecutive insertions, 5/-; 20 consecutive, 10/-; 52 consecutive, 15/-.

All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY, for the following week's issue, or one day earlier at the Branch Offices, 19, Watloo, London. Telephone: Hop 8333 (50 lines).

All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and the Proprietors retain the right to refuse or withdraw advertisements at their discretion.

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January 31, 1934

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THE AMATEUR PHOTOGRAPHER ADVERTISEMENTS

CAMERAS AND L.ENSES~"f

1-PLATE T.-P. Duplex (Long Extension) Reflex,
4 1 D.D. slide, without lens ; perfect condition,
£9 ;
approval deposit.—Box 9209, e./o “ The
Amateur Photographer.”
[9340
1,-PLATE Graflex, Ross f/4.5, F.P.A., 7 single
4 metal slides, practically new, £9/10 ; two
Negative Boxes, 5/6; Box Brownie, 3}x2}, 5/6;
Three Bromoil Brushes, handbook, pigment, 7/-.
—Postlethwaite, 88, Trafalgar Rd., Moseley, Bir¬
mingham.
[9347
£2 00 Ikonta, 16 on 3}x2}, Novar f/4.5, Compurlatest model ;
absolutely new ;
cost
£8/2/6 ; first £6/5.—George Lyman, B.Sc., Holt
Rd., Blackheath, Birmingham.
[9348
EFLEX, 3}X2} Murer Bijou, f/4.5 Salex, focalplane, 1/1,000th sec., deep hood, 3 slides,
F.P.A. ;
good condition, £3/7/6.—McCorquodale,
45, Edgemont St., Langside, Glasgow.
[9352
1x2} T.-P. Junior Reflex, f/4.5 Cooke anastigmat,
2 12 slides, F.P.A., case ; as new, £5/10, or
nearest.—21, Ware St., Norton Rd., Stockton-onTees.
[9353
]\/|XNI-FEX, 18 or 36 exposures, Compur, f/3.5,
ill cost £8/17/6 ; also Fotofex Enlarger, for same,
f/4.5, cost £6/10, also tank ; all perfect, 3 months
old ; bargain, first £8, or offer ; exchange Lady’s
Tandem.—Thomson, 101, Cavendish St., Keighley.
[9354
EISS (Nettel) Cocarette, 3}x2} Roll Film, Tessar
f/4.5, Compur, hide case and key, £3/10.—
Below.
OLEX Oyster Watch, Prima movement, abso¬
lutely waterproof, doctor’s model with centre
seconds hand, luminous dial ;
just overhauled
Rolex’s ; owner getting gold oyster ; list £8/5 ;
genuine bargain, £5/5 ;
“ A.P.” deposit.—Box
9214, c/o “ The Amateur Photographer.”
[9357
NSIGN Postcard Plate, f/8 Beck Symmetrical
lens, Trichro shutter, l/25th to l/100th sec. ;
best offer.—Box 9215, c/o “ The Amateur Photo¬
grapher.”
[9358
IBYL Roll Film, 4}x2}, latest model, high
rising and ample cross front movements,
finder showing rise, Ross Xpres f/4.5, shutter
l/150th to 2 sec., T. and B., pigskin case, filter,
hood, pocket tripod, also in case ; condition as new ;
complete and delightful outfit ; cost over £32 ;
would accept £15.—Box 9216, c/o “ The Amateur
Photographer.”
[9359
ODEL 34x2} Folding, double extension, all
movements, f/4.8, 6 plate-holders and enlarger,
£3.—6, Orchard Avenue, Heston, Middlesex.
[9361
New Zeiss Cocarette, 3}x2}, f/4.5
dt'O/XU Tessar, D.A. Compur.—131, Spon St.,
Coventry.
[9362
UTOMATIC Rolleiflex, 2}x2}, f/4.5 Zeiss Tessar,
£14 ; Leather Case, 15/- ;
Pair of Proxar
Lenses, 22/- ; Sky Filter, 10/- ; Plate Adapter,
3 slides and focussing screen, 57/6 ; Tripod, 3/6.—
Below.
RIOFLEX Enlarger, also used for Dia and Epi
projection ; just purchased at £12/15 ; accept
£8.—Below.
.-P. Dallmeyer Baby Speed, 6x4} cm., chromium
fittings, complete with 3 double book-form
slides, F.P.A. and leather case, £8/10 ; all in
perfect and new condition.—-Wild, 80, Wennington
Rd., Southport.
[9364
ENSES.—Ross Combinable f/5.9, 9}-in., double
anastigmat, iris, 17-in., 1.4}-in. singles at
f/11, cost £30,
£7/10 ;
Ross
Zeiss
Double
Anastigmat f/7, 4I-in., iris, 32/6 ;
Carl Zeiss
Tessar, 5}-in., f/4.5, Compur shutter, £4/7/6 ;
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Zeiss Proxar 2x, 42-mm. fitting, 12/6 ;
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Aristostigmat, wide angle, 4-f-in., f/7.7, focussing
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f/4.5,
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double,
£6/10 ;
approval
deposit.—Orme,
6,
Globe Rd., Mile End, E.l.
[9365
QO Id. ENSIGN }-pl. Folding Camera, all
0/^/0 movements, 1 to l/100th sec., f/7.7 anas¬
tigmat, 6 slides, new R.F.A., leather case ; perfect
condition.—Worth, 23, St. James Park, Tunbridge
Wells.
[9368
EISS Ikonta, 16 on 3}x2} film, Novar anastig¬
mat f/4.5, Telma shutter, £4/4 ; Pathe B
Motocamera, f/3.5 anastigmat, £4/10 ; both absolutely
new and unused ;
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02 body, f/4.5, D.A. Compur, 10 slides, double
extension, tripod, case of supplementary lenses,
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or would exchange
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Carbine Folding,
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anastigmat,
2} x 2}, Compur shutter ;
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takes
film or plates,
leather case;
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don Common, S.W.19.
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F.P.A., focal-plane shutter, l/10th to 1/1,000th
sec., Ross Zeiss Tessar f/4.5, absolutely perfect
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as new, £9/10.—
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OCKET Baldax, precision instrument, f/2.9
Meyer Trioplan, in D.A. Compur, two on
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olleiflex 2}, Zeiss f/4.5, compur, filter,
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mingham.
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X4 cm. Salex, f/3.5 anastigmat, Compur, per¬
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Camera,
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Model 6, f/4.5 Tessars, supplementary lenses,
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cost £11 ;
£5.—
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ALE.—6}-in. Cooke f/3.5, sunk mount, approval,
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TVALLMEYER
Adon
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Lens,
45/- ;
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6 D.P. holders, sky-shade and leather case;
perfect condition, £12/15.
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focussing,
rising front,
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f/3.5, 6 slides, F.P.A., and leather case ; perfect,
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THE almost pedantic accuracy of a photograph as contrasted with the freedom of a sketch was well illustrated by one of the London daily newspapers two days after the death of the King of the Belgians. On its back page was an artist's elaborate reconstruction of the scene when the body of the dead King was being conveyed by night into Brussels, with the torches giving an aspect of conflagration all around the bier. On the front page of the newspaper was a photograph received by aeroplane from Belgium at the moment of going to press. It also showed the bier, but not a torch was included, and the whole thing had a simplicity and austerity which carried conviction. One felt that that was what one would have seen, whereas the other—

**Surreptitious Press Photography**

We are not surprised to learn that the Archbishop of Canterbury expressed himself strongly, though privately, against the increasing practice of smuggling cameras into the gallery of ecclesiastical assemblies at the Church House and obtaining photographs of little groups of the members of the Church Assembly or Convocation at a moment when they are listening to the debate with bored, or cynical, or somnolent countenances. The photographs are, in effect, "close-ups" of the unconscious subjects. This seems to be carrying the privileges of Press photography rather far. It is rather worse for a public man than being snapped in the street, because in the street his expression will be more or less alert, whereas in a long debate he may well be excused if his face in repose falls into lines which do not please.

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**The Camera for Landscape.**

One remark made by Mr. Ainger Hall in his talk to the Pictorial Section of the Royal Photographic Society on "The Camera for Landscape" was to the effect that the stand type of camera probably leads to a different character of work from that produced by the reflex. That is to say, the worker, whatever his own bent, drifts into the habit of treating subjects in the way in which his apparatus best likes to work. In that small respect at least he is the slave of the machine. Mr. Ainger Hall, in recounting his own experiences with cameras, appeared to have sampled almost every type under the sun, and to have done a good deal of adapting and interchanging in the bargain. On the film versus plate question he took a non-commital attitude. The emulsion on films nowadays is comparable in its range with what can be obtained with plates, although Mr. Hall confesses that he finds a little more trouble in handling film in development, owing to its special liability to finger-marking; and in enlarging, with a condenser enlarger, the fact that celluloid is not as smooth as glass produces a certain disadvantage, though this does not apply so much, or at all, to the diffused-light enlarger.

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**Candle-light Effects.**

At the Burlington House Exhibition of British Art the pictures by Joseph Wright, of Derby (1734-97), are attracting great attention. He commands notice mainly by his painting by artificial light, a field in which, if not alone, he was, at any rate, unrivalled. He loved to paint firelight and candle-light subjects, in which a glow in a darkened room illuminates the watching faces.
The publicity given to these paintings may revive the interest shown a generation ago in candle-light effects by photography. It was during the winter of 1903-4 that the photographic world was startled by photographs of candle-light effects (with the lighted candle included) made by Mr. Newton Gibson, of Hebden Bridge. Nothing like them had been seen before, the candle, its lighting and shadows cast being faithfully and very beautifully rendered. Experts were puzzled, and many were the guesses as to how the pictures were made, as it must be remembered that this was before the days of super-speed pan, plates and extreme-aperture lenses. The secret was kept for some time until Mr. Gibson told how they were produced in "The Photogram." His method, in brief, was to place the candle (included in the field of view and apparently lighting the model) against a perfectly black portion of the background. Immediately above the flame of the candle was suspended a short, straight piece of magnesium ribbon hidden from the lens by a blackened strip of wood suspended from above and acting as a shield that was invisible against the black background. It was the light from burning the magnesium ribbon that gave the illumination for the exposure, it being near enough to the candle flame to create the correct shadows and high-lights.

Curves in Landscape.
What makes the curves of the Sussex Downs? That question was put to Mr. A. J. Bull, the President of the Royal Photographic Society, at the conclusion of a lecture on the causes of scenery, during which he had shown himself a geologist of no small merit. On the question at issue he could only reply that it was the more or less accepted view that the curves were produced by a solution of chalk underneath the turf covering. It seems a poor enough explanation of that which rejoices the heart of the landscape artist or photographer. Better say that the geological forces which raise the hills and scoop out the valleys are not so blind to beauty as we think them.

Photographs as Evidence.
We saw a new use for photographs the other day when, attending the hearing of an appeal by the Commissioners of Income Tax, the little court was almost smothered by photographs. The large prints must have numbered about a hundred. It was the appeal of an engineering firm for certain abatements on account of special depreciation of plant and machinery, and every detail of the works, including, for example, the effect of corrosion on certain parts of the machinery, was illustrated by the photographs, a portfolio of which was handed to each Commissioner. It only remains to add that the appellant did not win his case, but that was not because his photographic evidence, at any rate, was deficient.

Readers' Problems
Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Photographic Doubles.
I have an idea of amusing myself on occasional evenings by trying to make photographs in which the same sitter appears in two different positions. I am told that very simple arrangements can be made to do this without additional apparatus. Can you give me a hint or two? Would the work be possible by artificial light?

F. L. (Oldham.)

There are several ways of producing "doubles," but we will deal only with one—probably the simplest, but quite effective if carefully handled. You do not say what apparatus you have available, but it is practically imperative to use a camera with a focussing screen, and on a tripod. The lens must be capable of taking the "cap" described and illustrated.

Proceed as follows: Cover the hood of the lens with a strip of paper, sticking down one end to form a loose ring. Cut a long, narrow strip of paper, and wind this round and round the hood (over the paper ring), pasting it tightly down as you go. You will finally obtain a substantial paper ring, as shown in the sketch, and this will be firm and hard when dry.

Cut a cardboard disc the same diameter as the ring, and divide the semi-diameter into three equal parts as shown. Cut the disc straight across at the first division from the centre. Rub down the paper ring on glass-paper to get the edge flat and smooth, and glue it down on to the disc. Black the cap inside and out. When the paper strip is removed from the lens hood the cap will be a good fit.

If you place the cap on the lens, with the straight edge of the cut-away segment vertical, you should find that half of the focussing screen is obscured, the edge of the image not being sharp, but diffused or vignetted. The double exposure of this vignetted strip should make it of the same density as the rest of the negative. You can modify the result by slightly altering the stop, until you find the exact setting of the iris that will make the illumination just right, so that you do not get a band down the middle of the negative either lighter or darker than it should be.

With the cap in position, arrange your sitter on the half of the focussing screen illuminated, and make an exposure. Close the slide and remove it. Turn the lens round, and repeat the operations, taking care that the second exposure is exactly the same as the first. The two positions of the cap are shown in the sketch. It is important that the cut edge shall be exactly vertical in both cases. You must also take care that no part of the figure runs into the obscured portion.

There is no reason why you should not do this sort of work by artificial light, provided that the light is sufficiently powerful to make possible exposures that are not so long that there is risk of movement during exposure. Modern ultra-rapid plates are a great help in this respect.

The whole subject is on the one negative, and little or no retouching or dodging should be necessary. Once the stop has been exactly adjusted to the cap there should be no trouble, and a whole series of doubles can be made with ease.
February 28th, 1934

**KEEP your Apparatus CLEAN**

Even the untiring amateur photographer who uses his camera all the year round must, of necessity, pause to consider his apparatus at some time in the year, and certainly the man who has not seen his camera since the end of last season will need to spend a little time on it before he ventures into the field of pictorialism again. What better time for this overhauling of apparatus is there than right before the commencement of spring and summer activities? A few reminders should, therefore, not come amiss at this time of the year.

There is satisfaction and confidence in apparatus that works smoothly and is in good condition, and in lenses that are bright and clean. Better work is done under these conditions and every amateur should attend to this matter himself.

The greatest enemy of the vast army of photographers is, without doubt, dust. Of what use is it for manufacturers to produce perfect sensitive materials if we allow them to become sullied by tiny specks of dust? The first thing to do, then, when attempting an overhaul of apparatus, is to get rid of any existing dust.

The back of the camera should be removed, and the bellows, if any, should be well extended, then the camera can be well shaken, and the more stubborn pieces of dust removed with a soft brush.

If the instrument is a plate camera, the slides are probably the dwelling-place of quite a lot of dust, as a certain amount is sometimes rubbed off the edges of the plate, especially when they are inserted in the dark, and so is often necessary in these days of pan materials.

While dusting the slides, it is as well to examine the velvet light-traps, which, in course of time, become rather worn. These can usually be replaced at home, with the aid of a good adhesive and a little care. The slide-cover should run easily in its grooves, another point which can easily be attended to by the photographer himself.

Film-pack and roll-film adapters do not gather quite so much dust as plate-holders, but they should be given careful attention all the same. The rollers of the roll-film adapter, and also of roll-film cameras, should be tested for roughness, a thing which, however, seldom occurs in modern instruments, but when it does is responsible for mysterious lines and markings on the film. If the roughness exists it should be rubbed down with the finest emery-paper.

Register is a very important thing, and also the correctness of the focussing scale. There is no better time to test both of these things than when overhauling. It can be done with the focussing screen and a well-defined object—a white poster with large printed letters is an excellent thing. This is set up at measured distances from the camera, and the focussing-scale reading is compared with the measured distance.

At the same time the view-finder can be watched to see if it accurately includes the right amount of the subject, and a note made of any vagaries in this respect. In the case of roll-film cameras which do not possess a focussing screen, a temporary one was described in this journal, consisting of a piece of greaseproof or tracing paper stretched across the back from two used spools.

The lens requires very careful attention. It must be remembered that optical glass is very easy to scratch and this component should be handled with great caution.

Under-exposure and faulty definition can often be traced to dirty lenses and filters. It is important, therefore, that these should receive regular and frequent attention.

A lens cleaning outfit is a handy accessory. It may consist of a camel-hair "iodine brush," a small piece of soft chamois leather and a tiny piece of sponge fastened on to a short handle. For removing traces of grease eau-de-Cologne is useful, but care should be taken not to use too much of this or alcohol, or it may get into the cement of the lenses and cause discoloration.

It is a good policy to make a practice of lightly brushing the front lens (and filters and supplementary lenses if these are used) before each exposure, whenever there is time. The back lens should be treated in the same way whenever the camera is reloaded. This regular brushing keeps the surfaces of the glass free from grit and dust.

It may be found necessary to dismantle the lens periodically and clean each component thoroughly. This should be done by first of all brushing the surface to remove grit, and then gently wiping the glass with the sponge moistened with spirit or eau-de-Cologne. It is important to clean round the edge of the lens near the mount. Finally, the surface is gently polished with the chamois leather. Filters and supplementary lenses should be similarly treated. Failing the lens-cleaning outfit, breathing on the surfaces of the glasses and polishing gently with an old soft and well-washed cambric handkerchief will help to keep the lens clean.

Care should be observed in replacing the lens not to cross the thread; it should be gently screwed the wrong way first until a click is heard and then it will be found the component will screw snugly home without distorting the delicate thread.

Various methods of shutter testing have been advocated, but if the owner of a doubtful one insists on having an absolutely accurate test it should be sent to the National Physical Laboratory at Teddington, where they will report on it for a small charge. However, not many amateurs are so particular, and generally it is sufficient, in the case of a between-lens shutter, at any rate, to see that it works freely and without any drag. A word of warning—if it doesn't, get it repaired by a reputable firm; taking it to pieces oneself is likely to lead to disaster. With regard to the focal-
plane shutter, one sometimes gets pinholes in the older blinds, but, apart from these, and provided the camera has not been exposed to a lot of damp or other abnormal conditions, little need be done. It is possible to patch up pinholes in blinds with a mixture of rubber solution and lamp-black, but a new blind is far and away the most economical proposition.

Bellows should be examined for pinholes, a strong electric torch or bulb being placed inside the camera, fully extended, and then examining it in the dark-room. Do not hurry this procedure, as what appeared to be a perfectly whole bellows will sometimes disclose minute spots of light after you have been in the dark for a few minutes. Here, again, the advice given about shutter blinds can be reiterated—the new bellows scores every time.

The outside of the camera should be thoroughly cleaned; and look out for rust, removing it at once with a piece of rag moistened with a little oil, but do not let oil get on to bellows or working parts. The release should be examined and renewed if necessary, and filters, lens hoods, etc., should be cleaned, and their fitting checked.

While miniature cameras of the latest type have no bellows to be cleaned they should still be freed of dust and any suspicion of rust, while the lens is almost certain to be better for a clean.

In the case of cameras covered in black leather their external appearance can be improved with the application of a little—a very little—black shoe-polish, and this followed with a soft polishing-cloth.

A final word of warning—don't clean up your camera and its accessories and then put them back into a dusty case. Give the case a thorough clean, and you can set forth on the good-weather photography with pleasant anticipation of freedom from irritating faults.

**News and Reviews**

**ITEMS OF GENERAL INTEREST, FROM ALL QUARTERS**

**The Camera Club**, of 17, John Street, Adelphi, W.C.2, is organising a competition for the finest photograph of the year in the field of architectural photography, to be followed by an exhibition of the accepted prints. The object of the competition is by way of providing the public with a comprehensive survey of the forms of British architecture, both present and past, and also to foster the art of photography as it applies to architecture. All architects and photographers, both professional and amateur, are invited to cooperate. Any number of prints, not exceeding six, may be submitted by each contributor. A prize of a silver fruit bowl to be specially designed by an architect will be presented to the exhibitor of the winning print by the Editor of "The Architect and Building News." Entry forms giving full particulars may be obtained on application to the Secretary, The Camera Club, at the above address. All prints must arrive at the same address not later than Saturday, March 17th.

**P.C.U.K.—** The 46th annual meeting of the Photographic Convention of the United Kingdom will be held in Brittany this year, with headquarters at St. Malo, from Saturday, June 9th-10th, under the presidency of Mr. Murry Barford. The headquarters will be the Grand Hotel Franklin, St. Malo, and excursions have already been arranged to include Fougeres, Lamballe and Dinan and Mont St. Michel. Messrs. Thomas Cook & Son, Ltd., have been appointed official agents in connection with the meeting, and are prepared to undertake the travel and hotel arrangements for members. They have issued an itinerary with complete particulars as to times and tariffs. Members proposing to join the meeting this year should apply at the earliest possible moment to Messrs. Thomas Cook and Son, Ltd., of Berkeley Street, W.1, or to the Hon. Secretary, Capt. F. C. T. Hadley, Houndsfield, Hollywood, Birmingham, to whom the Convention subscription of 5s. should be sent direct, and who will be glad to supply further details of membership.

**The Autotype Company**, of 59, New Oxford Street, W.C.1, have just issued a new edition of the "A.B.C. Guide to Autotype Carbon Printing." This standard work should be in the hands of every photographer who is interested in the process. Copies will be supplied on application to the above address at 1s. 2d. post free.

**The Coronet Camera Club** have just issued their 1934 catalogue, a well-produced and fully illustrated booklet in photogravure describing the range of their cameras and giving full particulars of their various products. A copy will be sent free on application to The Coronet Camera Co., 310, Summer Lane, Birmingham, 19.

In response to an increasing interest shown in amateur cinematography among photographers in the North-west of England, the Golders Green and Hendon Radio Scientific Society have agreed to form an amateur cinematography club as a sub-section to the Society to develop this side of the hobby. A meeting will be held on March 1st at 8.15 p.m., at the Hampstead Public Library, Finchley Road, to discuss the matter and a programme of films taken by amateurs will be shown.

**Scarborough Amateur Photographic Club** announce an "All Britain" exhibition of photography to be held at the Scarborough Public Library from August 31st to September 15th. There are two classes: A, open to members of the Scarborough Amateur Photographic Club, and B, open to any photographer resident in Great Britain. The closing date for entries is July 28th. Entry forms and particulars are obtainable from the Exhibition Secretary, c/o 18, Ramshill Road, Scarborough.

**Our American contemporary "Abel's Photographic Weekly"** which has appeared regularly with that title since 1911, is now being published in a new guise and under the title of "The Professional Photographer," complete with a picture cover and a full range of illustrations of a pictorial character. The paper will, however, in future appear fortnightly instead of weekly.

**Ensign** "Show-at-Home Library News" is the title of a new monthly pamphlet issued by Ensign, Ltd., of 88-89, High Holborn, London, W.C.1, dealing with the most recent film releases in their library. It is well illustrated and indicates clearly the potentialities of each film which is offered, including the footage and running time. Everyone interested in at-home shows should ask to have this leaflet sent to them regularly.

February 28th, 1934
PHOTOGRAPHING LIONS

A SUBJECT FOR DULL DAYS.

By DAVID LEIGH.

February 28th, 1934

There are lions that are most easily photographed. They probably make as good camera subjects as those in the Zoo or at Whipsnade, and certainly better ones for snapshot workers on dull days. Although they only live in stone and bronze statuary they will provide real interest to those who are not backward in making the best use of unusual material for picture-making. Incidentally, a collection of these animals will provide an excellent series for record or Press purposes.

Heraldic, conventional, symbolical, or lifelike, and in a great variety of different attitudes, these lions abound on public monuments and buildings, and their number increases yearly. Yet I must say that a mere record of these stone and metal lions would soon become monotonous from the picture-making standpoint were it not for other factors at play. There is pose, environment and background, also the position in which the camera is placed in relation to them. Observation of these factors, in many cases, help to create pictures with the lion as a point of central interest.

There are famous lions, too. Think for a moment, recall those of your own locality or of well-known places. Are there any made famous by association with historical or communal interests? These are really worth a pictorial record for your album. The Trafalgar Square lions are, of course, probably the best-known in London, but there are scores of others both in London and other cities and towns that will answer our purpose, and only need to be recalled. Three typical examples illustrate this article.

When photographing these lions success is assured with the first exposure if you use a stand. Not only for time exposures, but for correctly placing the lion or lions in the best position on the negative. Additionally, the camera can be levelled, the image accurately focussed and the eyes remain at liberty to watch for the most judicious time to give an exposure. The only difficulty will be the passers-by, who may be so discourteous as to stray into the line of fire and remain there.

The hand-camera worker may elect, however, to dispense with a tripod and take snapshots. In this case he can dodge about in the midst of traffic and secure more unusual viewpoints, but with picture-making as the incentive even the risks attending this form of street photography are worth while.

A London Lion.

A Leeds Lion.

A Bristol Lion.
“CUT-OUT” Snapshots

THERE are some photographic subjects which look extraordinarily well when mounted on wood and cut out from their background. Portrait figures and dog pictures are most suited to this treatment and the work is easy to do. It is not a good plan to choose a figure where an arm or leg is extended, for they are likely to break during fretting. The feet should be on the ground, or in some way connected with the base, and the hands ought to touch the body, being in the pockets for example.

A treadle fret machine is the quickest and most simple method, but a hand-saw can be used if care is taken. I find the best woods are mahogany 1/4-in., or Hobbies’ three-ply. In the first place you should enlarge the figure to the required size, then rule a line across just above the ankles. The background can be roughly cut away as far as this line, and the figure outlined in pencil to make it distinct. Paste the print on the wood with a photographic paste, and when it is dry it is ready for cutting with a fret-saw.

It is as well to saw out all inside pieces first, and to do this a small drill must be used to make a hole through which the saw is passed. If left they are difficult to get out afterwards, and an arm or leg is easily broken in the process. The outside edge can now be fretted as far as the line above the ankles. When this is reached it should be followed for an inch or two on either side of the figure, and cut to make a base for the figure to stand upon. The edges should now be slanted inwards from the front with a small file so that the thickness of the wood is not seen.

The stand is made by sawing a piece of slightly thicker wood about 1/4 in. longer than the base of the figure, and about 1/4 in. wide. A slit has to be fretted out in the middle, into which the base of the figure is fitted.

The ANATOMY of SMALL ADVERTISEMENTS

ANY amateur photographers must have availed themselves already of the excellent “A.P.” “Amateur’s Emporium,” at some time or another; those who have not already done so, and others who have not much practice in this direction, may find the following of some use.

In the first instance these small advertisements should give in compact form an accurate and attractive description of the apparatus involved. Any special features, particularly those not standard, should be stated.

The condition of the camera should be given always, and with care. So often old and superseded types of cameras are described “as new,” or “in new condition.” The prospective buyer imagines the camera to be practically new, and may get an unpleasant shock when the outfit arrives. Cameras may only legitimately be said to be in new condition when they are only legitimately to be said to be in new condition when they are

The lens and shutter should also be carefully described. Well-known equipment such as “Tessar f/4.5,” or “delayed Compr,” however, require no further description. Where the shutter is the old-type Compr this should be made clear. Needless to say, any accessories ought to be mentioned, and it is a good plan to put the price in brackets after expensive items, thus, “... tripod (22/6) ... complete, £...”

The price should always be quoted, and the best policy is always to state your correct figure. This advice may sound fatuous, but is necessary, as a number of people wait for offers and are then disappointed when nothing happens. Terms such as “What offers?” can be unhesitatingly condemned, as people naturally tend to offer their lowest figure, and surely it is easier for the seller to estimate the value of the apparatus than the person who has never seen it.

A box number may be used where necessary, and is particularly useful when advertising the same apparatus a second time after a first unsuccessful attempt.

To clinch my points I have picked at random two advertisements from past numbers of “The A.P.” The first I consider a bad example, and the second a good one.

LEICA Camera, very latest type, as brand new, with leather case, private sale. £17/10/-. Box 000, c/o “The A.P.”

This advertisement appeared after the Leica III was put on the market, and thus leaves one in doubt as to the model referred to, and there is a great redundance of words which could have been better employed in more accurate description. For instance, the lens is presumably the Elmar f/3.5, though there is no mention of this. It would also have been useful to know whether the case was of the Ever-ready type or not.

The next advertisement I consider a good one, and needs no comment:

PILOT Reflex, 3 x 4 cm., f/2.8 Tessar, complete with case, Proxars, hood and filter; recently cost nearly £20, indistinguishable from new; £17, or if necessary nearest offer.—Box 000, c/o “The A.P.”

February 28th, 1934

By H. GWYNNE JAMES.

The AMATEUR PHOTOGRAPHER

& CINEMATOGRAPHER

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February 28th, 1934

By H.

GWYNNE JAMES.
The Small Camera in Cold Weather

During the winter months it is necessary to exercise some care with regard to the use of miniature cameras, especially during the cold or wet weather. This applies more particularly to those workers with whom the little camera is a constant companion.

The warmth of the hand in close proximity to the lens when adjusting the latter, shutter, or stop may cause condensation of moisture on the front glass, which, if an exposure is made before the moisture has dried off, will cause defective results.

Negatives which are badly defined, suggesting a dirty lens, or one incorrectly focussed, may be produced, although it is known that neither of these possible causes could have brought about the defective results. It will be found that the defective exposures are generally those made in damp or showery weather, and the trouble will be eventually traced to the fact that the camera was held with a view to the lens being protected from moisture, and the warmth of the hand had caused condensation of moisture on the front lens.

The same may happen when the camera is placed in a warm inner pocket, and then brought out again for immediate use, before any moisture can dry off.

Another point to be given consideration at this time of the year, when exposures are necessarily made at less frequent intervals, is how long sensitive material in the camera will remain in good condition. If the camera is carried in the hand, as is generally the case, the sensitive material will be subjected to a higher temperature than obtains through contact with the body. High temperatures have a detrimental effect upon the speed and keeping quality of sensitive material.

By way of personal experience, a roll of film of the high-speed ortho type was kept in a small camera which was carried constantly for three months without occasion for use being presented. When the film was exposed, it was found that the section which had been facing the lens exhibited a general fog, while those exposures which had been coiled upon the protecting paper on the spool were productive of perfect negatives.

In the case of a roll-film camera it is an excellent plan, if there is no immediate prospect of using the film, to leave it threaded up, not wound to No. 1. This will allow of the film being afforded better protection. The chance has to be taken that a worthwhile subject may present itself.

A further point which concerns all users of photographic apparatus is that during the colder months of the year the springs controlling the shutter work more rapidly, and may cause shorter exposures to result at the same setting than is the case during the warmer months of the year.
You cannot take a picture of the wind," the cynic will say. "And, as for photographing the rain—well, it's almost as impossible.

So it had better be admitted right away that photographs of the boisterous element are out of the question, and that the rain does give rise to certain difficulties. But is it the wind itself—or the rain—that gives us the pictures we want? Is it not rather the effect of the wind—and the rain—that makes these pictures possible.

It must be assumed that it is; and with this clear conception of the theme or motif it is possible to exploit all likely opportunities as they present themselves.

The factor that can best be relied upon for effect in "wind" photography is force. It is force that bends the slender sapling and gives an unfamiliar direction to all pliable and yielding objects in the picture. The main thing to remember is that static bodies nearly always convey an appropriate expression of this influence better than mobile or unfixed objects. The yielding tree will, for example, present a better suggestion of the wind's power than will the stout gentleman's hat skimming down the hill.

Such commonplace objects as flags fluttering in the gusty breeze are frequently very effective in conveying the right atmosphere. So—in a far stronger way, of course—are the swollen sails of a racing yacht.

Workers who prefer a lighter or a more delicate vein may chance upon some sportive leaves remaining from the autumn. If these can be caught spinning about in a clear place, it should not be difficult to arrange an effective composition. Others who may wish to appeal to the general sense of humour can be depended upon to photograph their friends struggling with blown-open overcoats that will not be buttoned close, whilst—often without the aid of friends—humorous pictures of umbrella calamities have been secured.

There is no doubt that street scenes in town on a really windy day will not only yield many striking pictures but give an unmistakable idea of the state of the weather.

Photographs of the rain are not nearly so difficult to secure as some...
workers may imagine. Simple studies like the wet and puddled streets, traffic policemen and other workers standing about in dripping capes, swollen gutters and overflowing butts are typical of a shower or heavy fall of rain. Not only are these pictures fairly easy to secure, but the actual rainfall can in many cases itself be photographed against a dark background.

The two most important accessories are a fast lens and a lens hood. Fast lenses are really a necessity, since rain is usually accompanied by a darkening of the skies that considerably reduces the prospects of an adequate exposure. Fast pan-

Since both wind and rain are usually encountered together at this time of the year, it is not difficult to include impressions of both in a common study. It is important, in this case, to work with the wind well to the rear or to operate from the leeward side of a fair shelter. Large raindrops, especially when blown from a sharp or acute angle, can spoil the best of preparations. Such raindrops can, however, make the puddles and wheel-tracks much more effective in "close-up" pictures and full pictorial use should be made of clouds. These, fortunately, are most prevalent at this season of wind and showers, so that all the essentials are ready for the photographer and his skill to transform them into lasting impressions of what is usually the wildest of all seasons of the year.

chromatic films or plates are also desirable for this work.

The lens hood should be larger and deeper than usual, its function in this work being not only to shield the lens from direct lighting, but also to shelter the lens surface from chance splashes. A safe plan—although one not always possible of execution—is to use the camera well within a doorway, from which the picture can then be secured.

To secure the rather difficult representation of rain actually falling, it is absolutely necessary to work from some sort of close shelter. Nor is there any disadvantage in this, since with the fast lenses normally employed it is in some cases possible to secure visible images of the larger raindrops falling close to the camera. When such a photograph has been secured, it is possible to "help" the effect by judicious handwork, as indicated in the print reproduced on this page, although this will no doubt be strongly objected to by the purist.
I'm AMATEUR PHOTOGRAPHER

February 28th, 1934

With the Beginners

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

PICTORIAL COMPOSITION.—II.

TAKING some more prints as examples I am continuing what I have to say about "composition." Last week I said that this word indicates, more than anything else, the placing and arrangement of the subject in the space which contains it.

Many of us would put some flowers in a vase so that they looked "anyhow"—too close together, too far apart, lopsided, awkward. Someone else who has the knack of it comes along, gives a push, a pull and a pat, and you could walk all round those flowers and find that from every point of view they look just right. But if you ask that someone else how it is done, do you suppose that you would be handed a set of rules, or a list of formulae for arranging flowers? Not a bit of it. The pleasing arrangements—for they are many—depend on the number of flowers, their sizes and shapes, and even their colours.

It is very much the same with the composition of photographs. The things included must certainly not look crowded, or straggly, or put in the wrong places, or with too much or too little space for themselves.

How about Fig. 1? It was meant to be a portrait of a nice little donkey and nothing more. There is no story to be told, no emotion to arouse. Its author mentions that it was taken with a certain miniature camera, and he gives the stop, exposure and the date. These details do not make the actual result either better or worse. We see at once that he has not got the animal well placed in the space; some of it is not placed at all. He made the serious mistake of making it a vertical instead of a horizontal picture. There is too much of the trees and too little foreground. Only the head—and not quite all of that—is sharply defined, and this sharpest and strongest part is pushed to one edge. So that even as a straightforward portrait of a donkey we do not feel comfortable about the result.

Fig. 2 has one unfortunate resemblance to Fig. 1—the top half of the print is extraneous.

Moreover, it gives the impression of pushing the landscape down.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 14

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The title enhances, rather than explains, the mystery—"The Sun Looks In." Perhaps "sun" should be spelt "son," but even then he has got a very poor look in. The author of the print shows that he can photograph a sunny effect, but he has failed to arrange his material. He should have excluded the "decorations," brought the boy nicely into the space, perhaps given him a book to read, and concentrated interest on the figure and the fine lighting effect. I hate that aspidistra, and I like the boy. But the very worst position for the principal object is in one corner. W. L. F. W.

**PRIZES AND RULES**

**PRIZES**

(1) Each class will be judged on four prints, and a prize or certificate will be awarded to the best. The following conditions apply:

(1) No print must be larger than 10x8 in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debar the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

(II) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition. 

First Prize.—Half a guinea in cash. 

Second Prize.—Five shillings in cash.

Certificates of Merit.

In addition to the general rules (see below), the following conditions apply:

(1) No print must be larger than 6x4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, and developing and printing may be the competitor's own work throughout.

(III) For Advanced Workers.

This class is open to all amateur photographers. 

First Prize.—One guinea in cash or "A.P." silver plaque (optional). 

Second Prize.—Half a guinea in cash or "A.P." bronze plaque (optional). 

Third Prize.—Five shillings in cash.

A special prize of five shillings in cash for the best title. 

Certificates of Merit.

In addition to the general rules (see below), the following conditions apply:

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

**GENERAL RULES**

(1) Any number of prints may be entered, but each print must be on the back the appropriate coupon (see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, The Amateur Photographer, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The Editor's decision on all points connected with the competitions is final.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) No prints can be returned. 

(9) The closing date for the next competition is Saturday, March 31st.

February 28th, 1934
"I HAVE been the possessor of a camera of sorts for some fifteen years, but have only been actively interested in pictorial photography from an exhibition point of view for about three years. At first I made almost every mistake possible for a beginner, but I was fortunate in enlisting the advice and guidance of an experienced worker who put me on the right path.

"I have no preference for any particular type of subject, but I am much in favour of the more modern points of view, both in regard to setting and lighting. I endeavour to make a picture of anything that presents itself to me as a possibility. This does not mean that I fire off indiscriminately at anything or everything. What I consider to be one of the most difficult things to acquire is what is termed 'the seeing eye,' and as much skill has to be expended upon knowing when to restrain the impulse to risk a plate, as to know when to expose with speed and certainty. I know no better way as an aid to the perfection of this feature than a careful study of the art pages of 'The A.P.' and the criticisms and analyses of them. Also I have found the help and encouragement of 'The A.P.' competitions invaluable.

"Since I largely use Ilford Hypersensitive Panchromatic plates, my method of developing is as follows. The plate is immersed in the developer in total darkness, and immediately covered with a larger dish. The safelight, which consists of an Ilford light filter in front of a 10-watt electric bulb, is switched on, and the dish gently rocked for three and a half minutes. The cover is now removed and development is completed by inspection. This can be safely accomplished now without risk of fogging, as the extreme sensitivity of the plates has been overcome and the safelight is strong enough to see what is taking place in comfort. The ideal density of negative to aim at is such that a good enlargement on chloro-bromide paper can be obtained. The developer used is M.Q. borax at a temperature of 70° Fahr., which gives the fine grain necessary when considerable enlargement may be required.

"The print 'Sea Gulls' had to be enlarged from a small portion of a 3½ x 2½ negative. In this connection it may be interesting to point out that I frequently run a batch of finished negatives through the enlarger, projecting them in large size on to a wall, light in colour, and then I make a search for potential pictures. 'Sea Gulls' was discovered in this manner.

"I very rarely make a contact print, and favour Kodak Royal or Ilford Natural Grain bromide paper. All negatives which appear incapable of giving a reasonably good enlargement are discarded. The satisfactory negatives are all enlarged to whole-plate on the grade of paper believed to be most suitable, and the prints are spotted, trimmed and mounted on white card. Those now chosen for exhibition prints are further enlarged to 12 x 10 size.

"The camera which has gained for me my largest measure of success is a 3½ x 2½ Ensign Carbine with an f.4.5 Tessar lens, taking plates, and fitted with a roll-film adapter. This latter adjunct I find indispensable at holiday times. For more serious work indoors and locally, I use a quarter-plate tropical reflex, but find this too heavy for carrying around in general.

"In the limited time at my disposal I try to make the hobby as much of a pleasure as possible, and I think that being continually on the look-out for probable pictures and for beautiful settings gives an added zest to all activities."
SEAGULLS.

(See article, "How I make my Exhibition Pictures," on the opposite page.)

By Norman Crawshaw.
BY THE RIBBLE.

(From the Advanced Workers' Competition.)

By J. Almond.
REMERO.

(From the London Salon of Photography.)

By F. Mora Carbonell.
1.—"Sunshine."
By D. A. Cary.

2.—"St. Michael's Mount."
By C. Peters.

3.—"The Old Lollipop Shop."
By H. B. Adams.

4.—"The Old Homestead."
By W. S. Coles.

5.—"The Sentinels."
By E. Davies.

6.—"Evening Shadows."
By J. Roberts.
Some Critical Comments on the Beginners' prints reproduced on the opposite page.

JUDGING from the title of No. 2 of the prints on the opposite page—"St. Michael's Mount," by C. Peters—it is intended that the Mount should be the centre of attraction, but, having regard to the dramatic nature of the cloud formation, it is the sky that claims the major share of the attention.

Interest Divided.

It is perfectly true that the Mount is the most prominent object in the scene, and it is no less veracious to say that it does invite a certain amount of notice; but, for all that, the obvious motive of the picture is the cloud effect and not the feature in question.

Nevertheless, each of these items has a claim upon the attention, and, though the sky is the more insistent, the interest is divided. This fact diminishes the appeal of the picture as a whole. If, however, it were possible for the attraction which each exerts to be united, not only would the subject gain in pictorial significance, but the implication of the title would be more fully sustained.

What is needed is that the two elements should be brought into juxtaposition. That is, the Mount and the brightest light of the sky should occur in approximately the same vicinity; but, as the light comes from the sun behind the clouds, and its position, as well as that of the Mount itself, were fixed unalterably at the time the exposure was made, it is obvious that to have obtained such a conjunction the viewpoint should have been changed to a standpoint very considerably to the left. So much so, that it is improbable that it would have been possible for the distance to be covered before the disposition of the clouds had entirely changed.

The fact of the matter is that the maker of the print did not happen to be in the right place at the right time, and in this he was unfortunate.

Subject and Viewpoint.

It is, perhaps, easy to be wise after the event; but, had the effect been foreseen, it might have been arranged for the Mount and the sun to be kept in the same line by moving along the shore in the opposite direction to the motion of the sun, and, as a good cloud effect made its appearance, for an exposure to be made.

Then, after a few such exposures had been given, the negatives developed and a print from each made, it would be possible for the best to be chosen, and either submitted for competition or put on one side for enlargement with a view to sending it for exhibition in due season.

All exposure procedure is decidedly worth while, for something of the same nature is adopted by most of our prominent workers. They think nothing of making half a dozen exposures on the same subject, simply with a view to utilising the best one only; and, though it may sometimes be the case that the first is best, the rest cannot be regarded as waste, for it may be both feasible and desirable for a feature that is included in one to be transposed to the one finally chosen, or something may happen to the first that makes it impossible to employ it.

A Wise Precaution.

Even if there be but the one viewpoint, it is always a wise precaution to duplicate exposures, particularly where the subject seems likely to yield a good thing.

So many things can happen beyond the control of the most careful that the wisdom of some such procedure should be unquestionable, and, times without number, the expenditure in material will recoup itself over and over again.

Take No. 1, "Sunshine," by D. A. Gury, as a case in point. There is no doubt but that this print, in its class, attains a high level; but, supposing a suitable figure had presented itself just as the author had concluded his exposure, and he had secured it with another, the appeal of the second would be so much in advance of the first that it would, without doubt, have been substituted.

With a good setting, it is often worth the time and trouble to wait for an appropriate figure to turn up, or even arrange for a model to be present, although in the latter case, there must be the good cooperation between model and operator in order to avoid any suspicion of deliberate posing or camera consciousness.

The expedient is one that could have been usefully adopted in the cases of Nos. 4 and 5, "The Sentinels," by E. Davies, and "The Old Homestead," by W. S. Coles.

Introducing a Figure.

The introduction of a figure would very greatly enhance the attraction of both of these efforts, and would lend just that touch of human interest that, at present, they lack.

The sunlight in the latter is somewhat weak in quality, and a figure in a light-toned dress in full light to give it point would so appreciate the value of the sunshine that no one would credit that the difference was simply attributable to the added inclusion.

Similarly, in No. 4, the presence of a dark-toned figure—a labourer or group of men with horses and carts—at the extremity of the lane would immeasurably heighten the feeling of light which, even now, is not at all badly suggested. It would be as well, here, if the viewpoint were somewhat altered, so that instead of the line of the hill in the distance running upwards from edge to centre, its inclination was reversed; or it may be that, either farther on or a little previously, another hill, with its line running downwards, would have offered itself.

Quality and the Print.

Similar remarks apply, again, in the case of No. 6, "Evening Shadows," by J. Roberts, where, although the effect is well seen, it would be stressed by the introduction of a suitable figure.

Incidentally, the reproduction flattens the original considerably, for the tones of the latter are very muddy, and exhibit the appearance of a print that has been over-exposed and has not received a due measure of development. This is a fault that frequently is noticeable in the colder months, for it is often forgotten that at a low temperature the developing mixture requires a longer time to do its work.

No. 7, "The Old Lollipop Shop," by H. B. Adams, is just the opposite, and shows a fine quality in all its tones.
Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"BY THE RIBBLE," by J. Almond.

In the course of last week's article, reference was made to the desirability, in the majority of pictures, of the adoption of a dark tone in the foreground to ensure stability; but, as is the case with most of the rules relating to artistic composition, there are exceptions. Of these, the subject of our discussion this week is one, and it is an exception because it is primarily a foreground study.

A Question of Character.

In the former case, the main interest centred in a group of trees which were the outstanding feature in a landscape; but, while the trees were comparatively near at hand, the remainder of the scene possessed no little significance, and the subject had to be considered as a whole, or as a normal sort of landscape, seen in a normal way.

Here, there is a distinct difference. Not only does the foreground growth of herbage provide the centre of attraction, but the distance is of little relative importance, and the viewpoint, instead of being on the usual level, is forcibly directed downwards. The consequence is that all the emphasis is made to lie in the foreground, and, with such a departure from the normal point of view, the ordinary rules must go by the board.

It is this reason, accompanied by the fact that the foreground is of such a nature as to sustain the interest that is directed to it, that justifies the choice of a light tone and nullifies the application of the rule in question.

Nevertheless, it will be observed that, right at the very base line, there is a marked diminution in the tone values. To some extent, this serves to retain something of the necessary sense of stability, and, while the general tone of the whole foreground direction of the line of sight, makes the foreground the centre of attraction, and, having regard to its position in the picture space, the bush (1) serves the function of principal object. All the interest excited by the foreground culminates in that particular point; and, besides the strength of position already mentioned, it will be noticed that the ascending line which differentiates the foreground from the middle distance seems to lead up to it from the extreme left-hand edge, so lending it a yet further attraction.

Beyond this again, its upper section comes against a darkish tone in the setting, and, yet again, the contrast between light and dark is utilised to stress its significance.

In a way, it is supported by the imitation suggested by the more weakly placed bush on the left (2), which also forms a balancing accent and serves to prevent the eye from straying too near the edge on that side. It seems to retain the interest within the picture. The ripples on the water, too, react in a similar way and establish a useful connection between the left and right hand sides, while, in the upper regions of the picture, a like function is served by the enclosure suggested by the formation of the river banks.

This region, although it does but form a part of the setting, has a certain influence in that its prevailing horizontal lines seem to suggest a feeling of tranquillity and peace, which, in view of the somewhat aggressive nature of the foreground, is needed to round off the pictorial content.

The Pastoral in Landscape.

Without it, or something equally suggestive to take its place, there would be no holding the foreground down, nor would it be possible for the picture to be regarded with equanimity. It would be too assertive and strident; but, with the introduction of so quiet a setting the pastoral nature of the landscape is faithfully rendered.

The fact that the sky is recorded in a subdued tone also betrays a similar influence, and, altogether, the picture conveys the idea of a novel conception of our peaceful countryside. The impression is not so insistent as to verge upon the eccentric or grotesque, but it departs sufficiently from the conventional to warrant the warning that it needs but a little extension in the same direction to bring it within the category of those efforts which can only be viewed as stunts, and which are better avoided. "MENTOR."
Letters to the Editor

"SPOOKS."

Sir.—Your correspondent, E. J. Eshborn, is not the only person who has found mysterious writing on his plates.

I once developed some plates that had been exposed some months previous, and found a message in English on each one of them. One of the messages dealt with "psychic," if not psychic matters, as it was part of an advertisement for pills. The explanation is rather disappointing, as I had been misguided enough to pack the plates face to face with a piece of printed paper between, and chemical action had done the rest.

Occasionally, even an experienced photographer will accidentally get a result for which he can find no explanation. I was once shown some negatives by one of the leading London photographers, which he was convinced showed some "psychic" emanations.

The subject was a man and two black dogs taken against a light background; and from the head of the man and those of the dogs there emerged ray-like markings fading off into the background.

The effect was very striking, but the explanation was simple. The photographer had, for the first time, been experimenting with tank development, using a porcelain fixing trough; and as the plates stood inverted in the tank the developer had little to do on the dark hair of the dogs and man, and as the active developer gradually sank it expended its energy on the background with the effect described. That is why one is told to reverse the developer tank at intervals.

To accept the views of two Manchester "business men" as to the authenticity of E. J. Eshborn's results, would be on a par with the views of a mothers' meeting on Einstein's theory.—Yours, etc.,

H. H. GOODCHILD.

Sir.—As you have allowed two "Anti-Spooks" to hold the floor in a recent issue of "The A.P." I feel sure, with your characteristic generosity, you will allow me a "Pro-Spook" a paragraph in reply.

I have been a photographer for twenty years, and a psychic investigator for nearly as long. Recently I conducted a series of experiments alone with a trusted friend, under conditions where fraud was impossible. The results were successful and interesting.

Unfortunately, many people write on this subject whose experience (or lack of it!) does not justify them in expressing a considered opinion.

I am surprised that the magazine "psychic reader" deprives himself of "The A.P." on account of its contributors' views on such a controversial topic. On the contrary, it should be an invaluable help to improve his photographic technique so that he shall no longer, as Mr. Charles Eshborn very aptly puts it, "have little knowledge of what a photographic plate is capable."—Yours, etc.,

MARJORIE LIVINGSTON.

DISTANT CONTROL OF FLASHLIGHT.

Sir,—In reply to Mr. Muffitt's query as to obtaining wire of 40 S.W.G. for flashlamp use, I myself use a Kodak electric flashlamp worked from an ordinary 6d. pocket-lamp battery (Ever-Ready No. 1839). When requiring a fresh supply of fuse wire I was able to obtain 40 S.W.G. from Messrs G. E. C., Magnet House, London, at a cost, I believe, of 2s. 6d. per 4-lb. reel. Hoping this brief letter may be of use to Mr. Muffitt, and maybe others.—Yours, etc.,

JOHN W. MATHIESON.

MOUNTING PRINTS IN ALBUMS.

Sir,—In "The A.P." for February 7th appears an article on mounting, and another on albums. May I be permitted to offer a suggestion concerning those matters?

I have never yet seen in "The A.P." the method known to book-binders as "splicing" or inlaying. This method requires that the mount, which can be paper the same thickness as the print, should have a cut-out an eighth of an inch smaller all round than the print to be mounted; the edges of both print and mount are shaved and brought together with smooth white paste and pressed. By this method a number of prints may be bound up in book form, and the book be solid and flat. If, on the contrary, you add twelve prints to twelve pieces of paper, no amount of pressing will make the book or album firm and solid.

The snag in the process is the knife. A good pen-knife will answer, but it must be sharpened with one side perfectly flat like a chisel, and be constantly stopped to keep a perfectly keen edge. The shaving is done on a piece of plate glass or marble.

An old litho stone is the best for the purpose.

Enlargements can be mounted on comparatively thin paper by shoving the edges and only applying paste a quarter of all round; cockling is thus avoided.—Yours, etc.,

FRED. J. BRAND.

FLASHLIGHT.

Sir,—Referring to the enquiry of W. D. E. (Newport), published in "The A.P. & C.", it may be of interest to him to know that temporarily blinding an audience by means of flashlight may be carried out by means of three or four standard Sashall bulbs fired together. I witnessed this method recently at the local performance of "Tobias and the Angel" (which, I presume, is the play concerned), and it was highly satisfactory, besides having the advantage of being perfectly safe.—Yours, etc.,

LEONARD THEARLE.

READERS' PROBLEMS.

Sir,—In a recent number of "The A.P." L. M. (Taunton) asks for the best way of converting Centigrade into Fahrenheit scales of temperature. May I suggest that he tries the following method, which I have found simple and practical.

A.—To convert centigrade reading to Fahrenheit. Double the centigrade reading. Deduct 1/10th, add 32. Thus C = 100, then F = 200 - 20 + 32 = 212.

B.—To convert Fahrenheit to centigrade reading. Deduct 32 from the Fahrenheit reading, add 1/9th, and divide by 2. Thus F = 212, 212 - 32 = 180, 180 + 20 divided by 2 = 100. For ease in computation I usually add 1/9th instead of 1/10th in case B. The result is sufficiently accurate.—Yours, etc.,

W. K. HARDY.

DIAPHRAGMS AND DEFINITION.

Sir,—A. S. J. (Bolton) in your issue of February 7th says that he has been informed that definition is improved by the use of a large stop, and I was interested because the reason for such an argument, though fallacious, had previously occurred to me.

A camera lens has to produce an image (on the plate), of an object, or collection of objects, which are both widely extended and also at various distances from the lens. A single lens in such circumstances can only produce an image which is both distorted and ill-defined, but these defects can be practically eliminated by the use of a suitable combination of lenses operating with a fairly small aperture or stop—the smaller the better.

I guess that A. S. J.'s informant had a microscope or an astronomical telescope in mind. In the former the object to be viewed is minute, and in the latter it is minute in comparison with its distance, which comes to very much the same thing. It is possible to construct a lens combination which will produce an almost perfect image of a minute object, even when working at a large aperture. Now if a clearly-defined and undistorted image can be produced with a large aperture, so much the better. Large aperture gives high "resolving power," that is, ability to give two separate or separated images of two very closely adjacent points of the object; in other words it gives increased definition. The matter depends on the phenomenon of diffraction.

To summarise: a small aperture enables the camera to record faithfully what it can see; a large aperture enables the microscope and telescope to see more than they would be able to see with a small one.—Yours, etc.,

E. G. CAUTE.

February 28th, 1934

The Editor is not responsible for the opinions of his correspondents.
The Amateur Photographer Monthly Competitions

AWARDS FOR JANUARY.

The entries for the January competitions were again on a very high level. There was no falling off in quality or quantity, and there is every indication of the high standard reached recently in these competitions continuing. Prints were sent in from all parts of the world, and it is particularly noticeable that the work in the Intermediate section is becoming of greater excellence month by month. The Beginners' section also contained many prints of considerable merit. The awards are as follows:

**Advanced Workers' Section.**


Third Prize.—"Alongside," by Sorab J. Kharegat Zora Mansion, Wadia Street, Tardeo, Bombay, India.

Mounting Prize.—"Winter," by W. Clarke, 9, Howard Crescent, Dunfermline.

Certificates of Merit.—"The Batmen," by H. Jones, 128, Raeburn Place, Eastham, Cheshire; "Sunshine in the Potteries," by Henry Tolcher, 212, Hanley Road, Hanley, Staffs; "A Pound of Tomatoes," by Bingley Wilson, 179, Hill Potteries, Pittsburgh, Pa., U.S.A.

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The Exhibition and Competitions sections will be included here every week if particular competitions are sent by the responsible organisations.

**Exhibitions and Competitions**

**Current and Future.**

**The Amateur Photographer Monthly Competitions for Beginners, Intermediate, and Advanced Workers.**

- **Entries, March 31. Rules in this issue.**

South London P.S. Annual Exhibition.—Open for one month, commencing February 17. Secretary, D. E. M. Wright, 12, Marmora Road, London, S.E.22.

Birmingham P.S. Annual Exhibition.—Open, March 3-17. Secretary, E. H. Bellamy, Waterloo House, 71, East Street, Brighton.

Birkenhead P.S. Annual Exhibition.—Open, March 7-10. Secretary, W. N. Bhut (Poona); H. Charity (Grantham); (2) J. H. Clark (London, S.E.); H. Ganderton (Bradford-on-Avon); Wm. Jackson (Hull); D. W. Jenkins (Cardiff); (2) F. J. Jones (Catford, S.E.); H. Jones (Eastham, Chesh.); J. Lemon (Thornton Heath); (2) H. G. Lowes (Stockton-on-Tees); A. C. Millest (Hampton Wick); John Muller (Bronx, N.Y.C.); (2) R. C. Stock (Wallington Green); (2) Henry Tolcher (Hanley); A. G. Warren (Torquay).

**Intermediate Section.**

First Prize.—"Bandoo," by S. K. Koparik, Nana Wara, Budhwar, Poona, 2, India.

Second Prize.—The 'Majestic' Entering the George V Graving Dock," by R. J. Harmer, Greenways, 2, Warren Edge Road, Southbourne, Hants.

Certificates of Merit.—"A Rosary," by Mrs. N. Ashmore, 50, Union Street, Burton-on-Trent; "Alpine Sunset," by Albert H. Caraco, c/o House Isla, Arosa, Switzerland; "Casual Interest," by Lionel E. Day 119, Oakleigh Park Drive, Leigh-on-Sea; "Les Joannets," by R. Midgley, 8, Agnes Road, Barnsley, Yorks.

**Beginners' Section.**

First Prize.—"Windermere," by John Walters, 10, Owen Street, Darlaston, Wednesbury, N.Staffs.

Second Prize.—The Fruit Vendor," by N. D. Kooka, 12, Mohamed Building, Kittredge Road, Colaba, Bombay, India.


Scottish Photographie Federation, Twenty-sixth National Salon, April 2-28.—Entries close (Overseas), February 24.—(Great Britain), March 27. Further particulars from the Hon. Salon Secretary, H. Carlile, 56, Lasdune Drive, Paisley, Scotland.

British Salon.—Entries, April 10; open, May 3-20. Further particulars from M. M. Deviaire, Publisher, 12, Rue Markelbach, Brussels, Belgium.


San Diego, California, U.S.A.—Entries, April 15; open, April 9-24. Particulars and entry forms can be obtained from Mr. N. J. Foster, 161, Muler Road, Horfield, Bristol.

Ljubljana Fotoklub International Exhibition.—Entries, April 20; open, May 3-27. Entry forms from Fotoklub Ljubljana, Poljanski Nasip, 16, Ljubljana, Jugoslavia.

The Western Salon of Photography.—Closing date for prints and entry forms, April 28; open, Saturday, May 26 to Saturday, June 9th, inclusive. Particulars and entry forms can be obtained from Mrs. N. J. Foster, 161, Muler Road, Horfield, Bristol.

Ljubljana Fotoklub International Exhibition.—Entries, April 15; open, April 9-24. Particulars and entry forms can be obtained from the Secretary, South African Salon, P.O. Box 7024, Johannesburg, South Africa.

Jugoslavia.

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The exhibition "Die Kamera," which created much interest in Berlin recently, will be shown in Stuttgart, March 24-April 10. The exhibition, besides showing latest apparatus for printing, photography, block-making and the telegraphing of pictures, displays many objects of historic interest, including some early photographs by D. O. Hill in 1845.

A change of secretary has taken place at the John Ruskin Camera Club, this position now being occupied by Mr. J. A. S. Gillam, 3, Porthcurno Avenue, Welvingt, Kent. All enquiries as to membership should be directed to him. The John Ruskin Camera Club is formed in connection with the John Ruskin Institute at Beresford Street, Walworth, London, S.E.17.
ANNOUNCEMENTS and commentaries for the home cinema show are easily obtainable, providing one possesses a wireless set. By the addition of a small home microphone most realistic "talkie" effects can be added to the film programme.

My own apparatus is set out in the diagram herewith. Figure A is the usual cinema screen, B is the wireless loud-speaker placed close to the screen and facing the audience, C represents the wireless set and D the projector. E is the microphone, placed conveniently near to the operator, F represents a suitable sized hole cut in shield H for allowing the light rays from the projector to pass through to the screen. Shield H is placed before the projector solely for the purpose of screening the microphone from the audience, but its use is quite optional. Pilot light G consists of an ordinary flashlamp battery and bulb and is for the use of the operator in reading his commentaries.

The dotted lines on the diagram represent wiring from microphone to wireless set and from speaker to set. This completes the apparatus. The microphone and loud-speaker should be kept apart as far as possible during use to avoid possible howling. The microphone was purchased complete with stand, ample length of flex and necessary connections and instructions for fixing for 7s. 6d. By the insertion of a plug affixed to the microphone, the ordinary wireless programme itself is cut out, bringing the instrument into use.

To start the show, the wireless set should be tuned in to the station desired, and the set left on. The music will serve admirably as an introduction to the film programme, besides allowing time for any final adjustments necessary to the projector, etc. The commentary film should, of course, be threaded up in the usual way beforehand. The lights are now lowered, the pilot light switched on, the necessary plug inserted in the microphone and the show starts.

The written commentary to the projected film is read out quietly into the microphone in its relative position as the film is screened. Immediately the first film has run through the microphone plug should be pulled out, the lights are raised and the ordinary wireless music continues.

The second film for commentary is now threaded up, and before the lights are lowered opportunity occurs for perhaps a brief announcement of future programmes or a suitable talk on the next film to be shown. This being over, the same operation takes place as for the previous film, and so on.

After the show, the microphone is disconnected entirely from the wireless set for future use.

Little difficulty will be experienced in arriving at the correct distance to speak before the microphone, this greatly depends upon the individual wireless set. All such preliminaries must be gone through before the show is contemplated.

To make up the programme, assuming 9-mm. films are being used, several films are taken off their spools and joined together. Six 30-ft. or four 60-ft. joined will be found ample in length for each subject, assuming the projector is fitted with a super attachment. The films should be of similar subjects, travel or interest, suitable for commentary purposes. Those odd short lengths of film which are always lying loose can be fitted into the programme admirably.

Having made up several subjects, the necessary commentary will have to be written down on paper, and the paper marked in accordance with the film to which it appertains. This will present no difficulty, but is, in fact, the most interesting part of the preparation. Care must be exercised, when the show is actually in progress, that the notes being read correctly coincide with the subject being screened.

It is hardly necessary to exaggerate on the added interest created to screened films having spoken commentary over those in which only titles explain their action.

Your Home Movie Album

Every amateur cinematographer in the course of his activities collects a number of odd lengths of film taken of friends and relations. They may be left-over material from a holiday film, or little shots taken at various times, either on the occasion of a visit from someone who is not often seen, or—because little Johnnie looked so sweet wearing father's hat.

Now these films are naturally treasured. They have far more intimate personal associations than even scenes shot on holidays. But unfortunately they do not belong together. That is to say they cannot be joined up into a continuous record in the ordinary way.

Here is an idea for binding all these odd shots into an interesting volume so that they may be kept in convenient shape as a permanent record.

The first thing you will need to do is to take your ciné camera and shoot a series of little scenes depicting a member of the family, preferably mother, coming out into the garden with a photographic album in her hand. She sits in a chair and begins turning the leaves. Now you get a close-up of her hands and the book, taken with the camera pointing downwards over her shoulder. She stops at a photograph. You show a close-up of the picture she is looking at. A big close-up so that the picture fills the screen. Suppose it is Uncle Henry cleaning the car. Of course it is a still picture; but suddenly the picture comes to life and Uncle Henry moves from his position and carries on with his job.

Now you get another view of mother with the book, taken from a different angle. Again she turns a page. Again, you get a close-up and the picture comes to life. And so on for as many pictures as you have shots in hand.

The taking of the scenes showing
about is making sure that in the close-up of the leaves being turned, the actual photograph at which the album is opened should not be permitted to be seen too clearly. In fact, all you need for the album is a book with a few miscellaneous snapshots stuck in, two or more to a page. If you use film with which still pictures cannot be shown automatically by notching, you must adopt different tactics. But the method is just as easy, though it takes longer.

Take one of your odd shots. Suppose it depicts Cousin Kate playing with the dog. Select a good frame at the beginning of the shot, and have an enlargement made. Put this enlargement into your title maker and shoot a few feet of it. Splice these few feet of the enlargement on to the beginning of the scene, then insert the complete job into your film immediately following a close-up of hands turning the leaves. In projection you will get precisely the same result as before. Still picture showing for a few moments, then suddenly the dog finishes his jump, Cousin Kate throws the ball and so on.

If you use this method, and you can of course use it whether you have an automatic notching device for stills or not, you can make another addition which will still further enhance the effect. By pasting the enlargement from which you have filmed your few feet of stills into the actual album employed, you can track the camera right down to the page showing the actual picture. In this way the smooth transition from close-up of book, up to picture filling the screen and then coming to life, will be almost uncanny.

Finish your movie album with a shot of mother closing the book and looking up with a smile and a far-away look in her eyes as if dreaming of the days and events she has been recalling. You will see, of course, that a movie album like this can always be added to at any time. You can start with two or three odd shots, anything you have on hand. As you collect other shots they can be spliced in. When your album has grown to a convenient length, say a full three or four hundred feet spool, you can start a second volume with a different handling of the album.

ACTION SUBJECTS
for the AMATEUR CINEMATOGRAPHER
The Amateur Photographer and Cinematographer's Diary of Forthcoming Events

FORTHCOMING EVENTS DURING MARCH, 1934.

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February 28th, 1934
The Week’s Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, February 28th.
Bethnal Green C.C. “Materials, Speeds and Exposures.”
Birkenhead P.S. “Stereoscopic Photography.” J. A. McAvandy.
Birmingham P.S. (Cine Section). Display of Films by Newcastle Cine Society.
Brighton and Hove C.C. Members’ Slide Evening.
Irish P.S. Demonstrations and Discussions.
Cambridge C.C. Annual Exhibition Opening.
Croydon C.C. Still-Life Competition.
Darwen P.S. Exhibition of Members’ Prints and Slides.
Handsworth P.S. “Autochromes of France, Germany, etc.” L. Barrow.
Leicester and L.P.S. Annual International Exhibition.
Partick C.C. Print Criticism by S. Bridge.
Scarborough A.P.C. Film Club. “Scottish Scenery.”
South Essex C.C. Print and Slide Competition.
South Suburban and C.P.S. “Camera Sport in Medieval Cities.” Miss M. Tyler.
Stockport P.S. L. and C.P.U. Slides.

Thursday, March 1st.
Cardiff C.C. Annual Exhibition.
Chelmsford C.C. Annual Exhibition.
Hampton Hill H.P.S. “Creative Photography.” J. Angier Hall.
Hull P.S. “To theWest Highlands.” J. A. Y. Jackson.
Kingston-upon-Thames and D.P.S. Print Competition.
Liverpool A.P.A. “The Language and Historical Places of China.” Prof. P. M.
Romsey.
Worcestershire and District A.C.A. Films by Hull Amateur Cine Society.
Northwich and N.W. P.S. Competitions. Members’ Queries.
Richmond C.C. Annual Exhibition.
Stoke-on-Trent P.S. “A Week in North Norway.” Miss M. C. M. Wells.
Worcestershire C.C. Portrait Night.
Wolverhampton C.C. Monthly Competitions and Discussion.
Wimbledon C.C. Discussion on Difficulties Experienced by Members.
Woodstock P.S. Lectures by Members of the British Library.

Friday, March 2nd.
Bethnal Green C.C. Visit to “News-Chronicle.”
Brundlebury Cine Society. Production.
Cardiff C.C. Annual Exhibition.
Colne C.C. “The Amateur Photographer” Prize Slides.
Hinchley and D.P.S. Visit to Leicester Society’s Exhibition.
King’s Heath P.S. “Slide-Making.” Mr. Scott.
Leicester and Wanstead C.C. Members’ Evening.
Rotherham P.S. Annual General Meeting of the Pictorial Group.
Southend-on-Sea and D.P.S. “Faults in Negatives.” Ilford, Ltd.

Saturday, March 3rd.
Cardiff C.C. Annual Exhibition.
HammerSmith H.H.P.S. “Gadgets.”

Monday, March 5th.
Blackpool and Pylee P.S. Members’ Slides and Debates.
Bradford P.S. Final Slide Night.
Camberley C.C. Exhibition.
City of London and C.P.S. Annual Exhibition.
Derby P.S. “Composition.” Reto S. Darton.
Erdington and D.P.S. Visit of Aston P.S.

A special holiday for photographers is being run by the London Area Group of the British Photographic Fellowship to the Peak District at Easter, and there are as yet a few vacancies. The party will leave London on Thursday evening, arrive in the Peak District on Friday, and take the early trains to the Peak for breakfast on Good Friday morning. With Edale as a centre, excursions will be run daily and the return to London is scheduled for Monday evening. As at previous times the group are taking their own motor coach. The inclusive cost is £38, which covers all transport, first-class hotel, excursions and gratuities, for the four days’ holiday. Enquiry must be made to the British Photographic Fellowship, 4, Regent Square, W.1.
Gum Water.
It is suggested that water colour should be mixed up with gum water for spotting glossy or semi-glossy prints. What is gum water?

We will resist the temptation to say that it is water with gum dissolved in it. You may dissolve clear gum arabic in a little water, use it for mixing the colour, which may be allowed to dry on the palette, and then used with plain water. A small bottle of "artists" gum water costs only a few pence.

Incandescent Gas.
What is the candle-power given by an incandescent gas mantle?

Clearly it is not a definite quantity. Much depends on the age, size and quality of the mantle, and something on the pressure and quality of the gas. At the best, the candle-power would be of the order of 60.

Sub-standard Films.
What exactly is meant by sub-standard cinematograph film?
The standard width of cinematograph film is 35-mm. Anything narrower than this is sub-standard. The usual sub-standard widths are 16-mm., 9.5-mm. (in France this is sub-standard. The usual sub-film is 35-mm. Anything narrower than the order of 60.)

Convertible Lens.
Will you please explain the term "convertible" and applied to some lenses?

With the exception of "single" lenses, those used in photography have two components, one at each end of the mount. If it is possible to unscrew one of these, and to use the other alone, the lens is "converted" into one with a different focal length. In some cases you have a three-foci lens—the complete lens, the back component alone, and the front element alone.

Scum on Negatives.
In a short time I intend to do a good deal of enlarging up to various rather large sizes, using daylight. Can you give me any hints on deciding what the working aperture of the lens will be at different extensions? S. W. (Forest Hill.)

The plan we have always adopted is this: We decide on a definite diameter of stop, and keep the iris set at that. We then measure the distance from lens to easel, and see what fraction of that distance the diameter of the stop is. This gives the f/ number for the time being. The most convenient aperture is one inch. If, for example, the distance from lens to image is 20 in., the lens is working at f/20. If the diameter were ½ in. the stop would be f/40, and so on.

Contrast Developer.
I understand that for contrast on Process plates the best developer is one containing formalin. If this is so, can you give me a formula?

There is no difficulty in securing extreme contrast on Process plates with many different developers. Following is such a formula as you suggest. It is a slow worker, but will give clean, strong results.

Hydroquinone . . . . . . ¼ oz.
Sodium sulphite . . . . 5 oz.
Formalin . . . . . . . . . . ½ oz.
Water to . . . . . . . . . . . 30 oz.

As hydroquinone is an ingredient it is advisable to keep the temperature not lower than about 60 degrees Fahr.

British and Metric.
What is the easiest mental method of converting inches to centimetres, and vice versa? Lenses particularly have their f-numbers given in centimetres or millimetres quite frequently.

C. M. (Lewisham.)

It will be near enough for ordinary mental conversion if you consider 5 cm. as being equal to 2 in. Thus the change can be made by multiplying by ⅜ (in. to cm.) or by ⅜ (cm. to in.).

Value of Stops.
I have a convertible lens, but it has only the f/ numbers for the complete lens. How do I calculate the values for the single components, the focal lengths of which is 10-in. focus.

G. B. (Redhill.)

All you have to do is to work out a series of simple proportion sums on the following model. If a stop is marked f/8 for the complete 6-in. lens, what is its value for the component which is of 10-in. focus.

Value of Stops. 6 : 10 :: 8 : x

Working the equation you get 10 × 8 = 60

The stop would be f/13, near enough. You must substitute the figures of your own focal lengths and stops.

February 25th, 1934

Daylight Enlarging.
In a short time I intend to do a good deal of enlarging up to various rather large sizes, using daylight. Can you give me any hints on deciding what the working aperture of the lens will be at different extensions? S. W. (Forest Hill.)

The plan we have always adopted is this: We decide on a definite diameter of stop, and keep the iris set at that. We then measure the distance from lens to easel, and see what fraction of that distance the diameter of the stop is. This gives the f/ number for the time being. The most convenient aperture is one inch. If, for example, the distance from lens to image is 20 in., the lens is working at f/20. If the diameter were ½ in. the stop would be f/40, and so on.

Scum on Negatives.
In the enclosed negative you will see chalky-looking scum in patches and streaks. I suppose this is due to the hard water, and therefore no amount of washing will remove it. What is the best remedy?

G. N. (Regiate.)

At the end of the washing, rub both sides of the film with a pad of cotton-wool. This is best done with the film lying on the bottom of a dish of water. If the deposit is not easily removed, instead of plain water use a one per cent solution of acetic acid, giving the films a good rinse afterwards.
in other words—

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DALLMEYER Folding 1-pl. double extension, neck and pinion, rising and cross front, built-in optical D.V. finder, f/6. Dallmeyer Sterigmat 3-foul, marvellous definition, shutter 1 to 1/500th, 10 slides; good condition, £22/17/- or near. [6667]

T.-P. Reflex, 3 x 2, f/4.5 Zeiss, Jena, 6 slides, leather case, £7; Zeiss Ikon Plate and Film, f/4.5; Compur shutter; as new. —Ritz Camera, Edinburgh. [6665]

ZESS Ikon Maximar (3 x 2), Zeiss Tessar f/4.5, delayed-action Compur; very long release, 12 carriers, and roll-holder, £4—L. B. Hawkes, Castleton, Derbyshire. [6670]

LEICA, non-interchangeable, f/3.5 Elmar, 1 S speed-chamber, ever-ready case, Correxx band, wire-release, £7—Jones, Springfield, Loughard, Wiltshire. [6669]

DALLMEYER Snapshot de Luxe for Roll Films, 3 x 2 1/4 in., case and yellow screen; cost £9 for 65/-—Young, 26, Essex St., W.1. [6675]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, at 218, Fare Street, Edmonton, London, N.18. For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, at a price not to be disclosed to the public. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

1-PLATE Portrait Camera, old-fashioned, two 2 lenses, 2 D.D. slides; Sands Hunter Enlarging Lenses, £3 each; Fulmer, 1 x 6, £1; Kilto Daylight Enlarger, whole plate, 35 odd numbers "The Amateur Photographer," 1919-1923; Bickerton in case for sale to best offer.—Bickerstaffe, Barton, Cambridge. Deposit. [6680]

2X1 Folding Plate Camera, 4 slides, f/6.5 Coors lens, 20/-; V.P.R. Focusing 10/-; Kodak Film Tank, 10/-; Portrait lens, cost £14, 17/6; Ash Stand, £5; Seales, £5—The Pamela, London Rd., Kildonan-on-Thames. [6685]

Rolleiflex, 2 x 3, automatic, Tessar f/4.5, Proxar lenses, 2 filters, new plate adapter and slide holder, in excellent case. —Deposit, new, in perfect condition, £20; deposit.—Box 9506, c/o ' The Amateur Photographer '. [6688]

4 x 5 Double Extension Enamdo Camera, Miltol, £35; f/4.5 lens, £25; for sale to best offer.—Butcher, Badachro. [6689]

To reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions over £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Limited.
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First-quality Silver surface, size 6 x 4 ft. 6 in. on rollers, £2 2 0

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Nikon Ball-and-socket Head for above, price, each, 8/-.

Lavina Cases, with metal, for metal tripods, price, each, 8/-.

**CAMERAS AND LENSES**

BARGAIN.—In good condition. Zeiss Contessa Nettar Plate Camera, 31 x 23, Tessa f/4.5, 12 cm., Compon shutter, Distar, double extension, rise and cross tension, F.P.A., leather case, £14:0; practical new, £5.17.6.—Below.

N. & G. Shutter, £7.15.0; F.P.A., roll 120 film, £5.0.0.

3 A Kodak Special, Tessa f/6.3, Compon, range-finder, leather case, developing tank, as new, £5.0.0; 351, £10.0.0; 35, £20.0.0.—Below.

AUTOMATIC Rolleiflex (4 x 4), Tessa f/2.8, Compon, almost new, perfect condition, owner buying larger camera, also Correct Hock (new last month), £15; deposit system.—Ewart, Jamestown, Durhama.

1 x 2 Ensign, Aldis f/4.5, Compon, rise front, £12/5; practically new, £5/17/6.—Below.

ARGAIN.—In good condition, Zeisa Contessa 31 x 23, Tropica f/4.5, 31 x 23, f/3.5 lens, Compur, as new, £6/5.—Below.

1 x 2 Tropica Ensign Carbine No. 6, f/4.5, 31 x 23, £5/10.—Below.

NEWFOUNDLAND camera 31 x 23, f/6.3, Kodak shutter, with case, £10.0.0; f/4.5, 1 x 1000th, T. and B., Dogmar f/4.5, £10.0.0; Kodak f/2.5, £8.0.0.—Above.

ARGAIN.—In good condition, Zeisa Contessa 31 x 23, Tropica f/4.5, 31 x 23, f/3.5 lens, Compur, as new, £6/5.—Below.

1 x 2 Tropica Ensign Carbine No. 6, f/4.5, 31 x 23, £5/10.—Below.

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9 x 12 Palmes, slide case, Tessar f/4.5, £10/17/6; Menier Focal-plane, Tessar f/4.5, £17/6/6 Only.

ALLEN.—Hokta (two on 3 x 21), Tessar f/4.5, £6/17/6, cost £10/5; Etiui 3 x 3, £3.25, Tessar f/4.5, D.A., F.P.A., case, £10/17/6 (17/2/6 ouitdit).

ALLEN.—Mentor 3 x 21 Reflex, f/1.9, £16/16; Eto 1-pl. (early pattern), £19/6; Koldy 1-pl. f/3.5 Nova, Telma D.A., £9/7/6; Leica Model II (22 model), £15/17/6.

ALLEN.—Leica (interchangeable model), Elmar f/3.5, £8/19/6, £15/15 model; Rodoroy and case, Elmar f/3.5, £9/17/6; Esgn Focal-plane, £15/15 model, £18/17/6.

ALLEN.—M. 5 x 4 Carbiine, f/4.5, £15/15 f/3.5 (both), £17/7/6, £15/17/6.

ALLEN.—W.P. (3 x 21) Carbiine, f/4.5. £15/15 (both), £15/17/6 cover, £2/6.

ALLEN.—Automatic Rolliflex 6 x 6, f/4.5, with f/3.5 f/4.5 (both), £27/10/0. £25/17/6 focussing., £19/6.

ALLEN.—Miniature Enlarger, f/6.3 lens, 90/-; Miniature (3 x 4 cm.) Cameras, f/3.5, 92/6; Contax Ever-ready Case, £10/9.

ALLEN.—Miniature Rolliflex, f/4.5, £10/10/0; new Rolleiflex, Foth-Flex, Super Hokta, Leica, Contax, etc.; two-thirds price, subject approval. £10/17/6, £15/15 model; Rolloroy and case, £21/10/0.


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DALLON Tele Lens, 10-in. f/6, hood, leather case, £15/0/0, £17/6/6. Meyer f/6.7 Snapshot, best case, £20/2; £17/6/6.

10 x 12 Standard Una, f/6.3 Ross Honecentric, £3; Compound, slides, leather case, £25; £10/16.—See above.

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WANTED.—Rolloflex 16-mm.; state price, cash.—Carpenter, White Horse Restaurant, Croydon, Surrey. [1936]

WANTED.—Pathe Home Movie Projector, out of order; $25; state age and details.—deposit system.

Beauchamp, Mortland Hall, Alto, Hants. [1936]

WANTED.—Wide-angle and Telephoto Lenses for Leica II; also Universal View-finder.—Box 9515, c/o "The Amateur Photographer." [1936]

WANTED.—Slides, Kodachrome V. 6 x 13 cm., 10 x 15 cm.; exchange 9-in. Telefor for similar focus.—Box 9530, c/o "The Amateur Photographer." [1936]

WANTED.—V.P. Plate Cam., f/4.5, also accessories, working order, cash.—Box 9522, c/o "The Amateur Photographer." [1936]

WANTED.—Motor, perfect, in dam; state age, deposit.—Howson, 39, Salmon St., Sheffield. [1936]

WANTED.—About 7-in. f/4.5 Anastigmat, also shutter, disposition, D.B. 12-hour Hammersley Ejector.—sell, buy or exchange; approval either way.—Leake, 1, Godfrey St., Gateshead, 6. [1936]

WANTED.—Plate Camera, 31⁄2 x 21⁄2, F.P.A., slides, f/3.2; good condition; £5.—Williams, 63, Carfax Rd., London N.1. [1936]

WANTED.—Microscope Camera, etc.—Smith, The Avenue, W.4. [1936]

WANTED.—p-l. Reflex, first-class lens, f/4.5 or larger; £7. In good order, state full particulars.—Box 9528, c/o "The Amateur Photographer." [1936]

WANTED.—Cash for Exchange.—Baby Camera, Projectors, Films, Microscopes, Telescopes, Binoculars, Optical, Mechanical Goods, and Modern Cameras.—Frank, 67, Saltmarket, Glasgow. [1936]

WANTED.—9 x12 cm. Belling Folding Reflex.—Ramsay, Pograpea, Lewack, Shetland. [1936]

ACCESSORIES

JAYNAY Tripod No. 2, new, 15/—.—K. Sutcliffe, 18, East Parade, Harroga. [1936]


Brite Ditto Kodak Sidelight, with mask, 2 ditto.—Box 9526, c/o "The Amateur Photographer." [1936]

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BELLOWS.—All sizes stocked; lowest prices: W. E. Warren & Sons, 12, Liverpool St., Islinton, London, N.1. [1936]

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February 28, 1934

THE AMATEUR PHOTOGRAPHER ADVERTISEMENTS

xiv

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THE AMATEUR PHOTOGRAPHER ADVERTISEMENTS
February 28, 1934

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February 28, 1934

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<td>£11 17 6</td>
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3x4 cm. Tessa Focal-plane, £560.00. Focal-plane shutter, £280.00.

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3x4 cm. Tessa Focal-plane, £640.00. Focal-plane shutter, £320.00.

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3x4 cm. Tessa Focal-plane, £660.00. Focal-plane shutter, £330.00.

3x4 cm. Tessa Focal-plane, £670.00. Focal-plane shutter, £335.00.

3x4 cm. Tessa Focal-plane, £680.00. Focal-plane shutter, £340.00.

3x4 cm. Tessa Focal-plane, £690.00. Focal-plane shutter, £345.00.

3x4 cm. Tessa Focal-plane, £700.00. Focal-plane shutter, £350.00.

3x4 cm. Tessa Focal-plane, £710.00. Focal-plane shutter, £355.00.

3x4 cm. Tessa Focal-plane, £720.00. Focal-plane shutter, £360.00.

3x4 cm. Tessa Focal-plane, £730.00. Focal-plane shutter, £365.00.

3x4 cm. Tessa Focal-plane, £740.00. Focal-plane shutter, £370.00.

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AS THE RESULT of extensive study of sensitizing dyes carried out in the Kodak Research Laboratories, both the speed and colour sensitivity of Eastman Panchromatic Films have been greatly increased. The new standards attained necessitated revision of the series of WRATTEN ORTHOCHROMATIC FILTERS.

The two "K" filters are the same as those previously supplied under these names. The K3 is now obsolete, the improvements in sensitizing having made it unnecessary.

K1. A pale yellow filter which should be used when only a slight colour correction is needed, or when exposure must of necessity be short. May be used with any of the Eastman Panchromatic Films.

K2. A yellow filter giving full colour correction. For use with Eastman Commercial Panchromatic Film, Eastman Panchromatic Process Film and Eastman Portrait Panchromatic Film.

The two new filters are:

X1. A pale green filter for use with Eastman Portrait Panchromatic Film by half-watt light or for Eastman Super-sensitive Panchromatic Film by daylight or arc lamp.

X2. A deeper green filter for use with Eastman Super-sensitive Panchromatic Film by half-watt light.

THESE FILTERS ARE NOT INTENDED FOR USE WITH A 16 MM. CINE-CAMERA FOR WHICH SPECIAL FILTERS ARE SUPPLIED. A leaflet "New Wratten Filters and their Uses" describes these filters more fully. It may be had on application to—

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FROM time to time we hear a lament concerning the dearth of subjects. Everything has been used up a thousand times, and so people resort to the trivial subject and magnify it. In a shop window near Chancery Lane there is at present a photograph of an infant's papier-maché toy, but it is treated in such a way and on such a scale that it might be an Alp or a celebrity. But really one wonders whether subject-matter need ever peter out. For one thing, the world is constantly showing new phases by reason of improved artificial lighting. The powerful illumination now available in the streets and interiors gives subjects quite a new guise and freshness, and opens up many possibilities. It was said, at a recent meeting of the R.P.S. Pictorial Group, that newness in the presentation of pictorial ideas has always gone hand in hand with improved technique. Matters have been quiet for a while, and then there occurs some improvement in the quality of photographic material or some increase in speed, and at once there is a jump forward in pictorial progress. New subjects appear above the horizon, or old subjects can be treated in a new way. The world we see will never be used up.

Inflammable Film.

The Institute of Amateur Cinematographers has addressed a letter to every member of the House of Commons and also the Chairman of the London County Council drawing attention to the dangers presented by the unrestricted sale of inflammable film. It is pointed out that this type of film can be purchased by anyone, including children, at toy shops and general stores, and that such sale constitutes a grave public danger. The prohibition of the sale of inflammable film to the public in this manner is urged before some tragedy is caused. It is made clear that the 8-mm., 9½-mm. or 16-mm. film used by amateur cinematographers is perfectly safe, being non-inflammable. The I.A.C.'s protest is against the 35-mm. film manufactured for professional purposes, which is sold without restriction or warning to people who have no knowledge of the danger they run. We were unaware that 35-mm. film could be bought in any quantity at toy shops, but have no doubt the I.A.C. is correct in its statement and is to be congratulated on its public-spirited action.

Photo-Electric Exposure Meters.

For very nearly a couple of hours the other evening Dr. G. B. Harrison expounded to the Royal Photographic Society the construction and working of photo-electric exposure meters—that is, meters whose operation is based on the function of the photo-electric cell. Four devices of this kind have been tested by him, namely: the Weston photronic exposure meter, the Metraphot, the Ombrux and the Photoskop. They are all pretty much on the same level of efficiency, though the Weston embodies an exposure calculator for saving one a certain amount of mental arithmetic. The Weston has also its curve of sensitivity rather more beyond the red than the others, so that Dr. Harrison thought that it might be used with advantage with infra-red filters, and that it would be possible to calculate infra-red exposures by placing such a filter over the cell and taking readings of the exposures necessary. With these meters the light can be measured either as it comes from

Winter by the Sea.

An article on “Water Scenes in Winter-time” appears on another page in this issue.
The Amateur Photographer

EXPOSURE TABLE—February

Every month a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes.

The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 11 in the morning and 1 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured, or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 9 to 11 a.m. or from 1 to 3 p.m., double these exposures. From 8 to 9 a.m. or from 3 to 4 p.m., treble them.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Ordinary Plate</th>
<th>Medium Plate</th>
<th>Rapid Plate</th>
<th>Extra Rapid Plate</th>
<th>Ultra Rapid Plate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open seascapes and cloud studies</td>
<td>1/20 sec.</td>
<td>1/30 sec.</td>
<td>1/60 sec.</td>
<td>1/80 sec.</td>
<td>1/100 sec.</td>
</tr>
<tr>
<td>Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes, snow scenes with no heavy foreground</td>
<td>1/10</td>
<td>1/15</td>
<td>1/30</td>
<td>1/40</td>
<td>1/50</td>
</tr>
<tr>
<td>Ordinary landscapes and landscapes with snow, open river scenery, figure studies in the open, light buildings, wet street scenes</td>
<td>1/4</td>
<td>1/6</td>
<td>1/12</td>
<td>1/15</td>
<td>1/20</td>
</tr>
<tr>
<td>Landscapes in fog or mist, or with strong foreground, well-lighted street scenes</td>
<td>1/3</td>
<td>1/4</td>
<td>1/10</td>
<td>1/12</td>
<td>1/15</td>
</tr>
<tr>
<td>Buildings or trees occupying greater portion of picture</td>
<td>3/4</td>
<td>1/2</td>
<td>1/4</td>
<td>1/5</td>
<td>1/6</td>
</tr>
<tr>
<td>Portraits or groups taken out of doors, not too much shut in by buildings</td>
<td>2 secs.</td>
<td>1 1/2</td>
<td>3/4</td>
<td>1/2</td>
<td>1/3</td>
</tr>
<tr>
<td>Portraits in well-lighted room, light surroundings, big window, white reflector</td>
<td>6</td>
<td>4 secs.</td>
<td>2 secs.</td>
<td>1 1/2</td>
<td>1</td>
</tr>
</tbody>
</table>

As a further guide we append a list of some of the best known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hypersensitive panchromatic plates and films require less exposure than the ultra-rapid.
The PERFECT CAMERA

At the present time of the year, when many photographers are considering the purchase of a “better” camera, the following article is opportune. It describes the ideal camera, which is not yet produced, but also shows that it is very closely approached.

Perhaps the needs of such a photographer will be best served by a camera of the folding pocket type. It should have a good lens, and a reliable shutter which will give with accuracy the slow automatic speeds of 1/10th, 1/5th and 1/2 second. Very high speeds are not often required for the majority of the subjects which the average amateur photographer undertakes.

Desirable Features.

The camera may with advantage be fitted with a double extension, especially if flowers, still life, or similar subjects are contemplated. If the lens is a good anastigmat it may be of the type which may be separated, and the separate elements employed as single lenses of long focus, including less of a subject, but this upon a larger scale. A double-extension camera is necessary to allow of advantage being taken of this useful property.

A rise of front should be provided for use when buildings are included in the picture.

A camera of this type should be of 3½×2½ or ¼-plate size, and in either of these sizes is almost universal in its scope. Contact prints are large enough for most purposes, and if it is found necessary there is practically no limit to the degree of enlargement permissible even from a part of a good negative. Such a camera will take plates, roll or pack films, according to the adapter supplied. In spite of some compromises, we are very near the ideal.

A Good Snapshot Camera.

The photographer may feel that he does not want a camera of such wide capacity. He should invest in a camera designed to take roll films. It should have a good lens and shutter, and a focussing adjustment. There should also be a direct-vision view-finder. A camera of this type will be successful over a wide range of subjects, and with the modern super-speed materials will give a good account of itself even when "snapshots" are taken upon dull days. In fact, unless exceptional subjects are being dealt with, such a camera will provide 75 per cent of the negatives for even the advanced worker.

The art of the modern camera designer has brought one ideal very much nearer. The older photographer pinned his faith to the reflex principle. The subject could be seen as it appeared, of full size, almost to the instant of exposure. The reflex of those days was not a light or compact instrument, nor was it made in a small size.

Modern Models.

But the modern reflex has all the advantages lacked by the older models. It approaches a standard regarded as impossible not so very long ago. It is compact, and is almost pocketable. It is fitted with lenses of the most perfect type, and of large aperture. It is economical because films are cheap, and within reason there is no limit as to the degree of enlargement permitted from any good negative. In the best models this camera is expensive, but the reflex principle has recently been extended in a modified form to the roll-film box camera.

The modern photographer's perfect camera comes very near to the ideal set forth in the first paragraph of this article. There are the very small cameras which produce enlargements of almost unbelievable sharpness, due to exacting design, and to the recent improvements in sensitive materials which have advanced side by side. The miniature camera is not inexpensive, but it is so very wide in its scope that, in its best form, and with full equipment, it is very near the ideal universal instrument. In view of the amazing progress that has been made towards perfection in cameras, lenses and films during the past two years we may be pardoned for thinking that our readers' definition given above may not be so fantastic as it appeared.
Night Photography in the Street Markets

DURING the dark winter nights there is little to attract the active photographer outside in search of subject matter unless it be something in the nature of artificial-light work, such as street scenes showing the brilliant neon advertisements, shops and traffic, floodlit buildings, etc. All this kind of work has been made much more possible since the introduction of the fast hypersensitive panchromatic emulsions and the perfection of small pocket cameras fitted with large-aperture lenses.

The enthusiast in search of new night subjects should try the open-air markets that occur in certain quarters of most towns. These offer endless possibilities. They are crammed full of human activity, both picturesque and audible, to a degree not to be met with elsewhere. Unfortunately, the crowds are often just in the wrong place to allow of a picture being taken, or else the lighting (sometimes flares and sometimes electric) is placed awkwardly. Nevertheless, by a little persistent elbow work one can usually wriggle into a favourable position.

The actions of the salesman are fairly quick, except occasionally when he pauses to display his wares. This is the time to snap him. 1/10th or 1/25th sec. will be quite fast enough. Using an f/2 to f/4 lens, and hypersensitive plates or films, good negatives can be obtained. The lighting varies considerably at different stalls, but no exposure should be made unless it is brilliant, the actual number of light-sources being taken into account. A very intense local light by itself may appear to illuminate the surroundings adequately, yet cast objectionable dense shadows.

It is better to judge distances than attempt to focus over the heads of a crowd as this would only reveal the presence of the camera, which is undesirable. From twelve to twenty feet is a good distance to work at, most lenses of even very large aperture on a small camera having considerable depth of focus at this range.

At many stalls one or more assistants are employed to deliver the goods and collect the money from purchasers. Sometimes they have a nasty habit of standing in the photographer’s line of vision. Patience, however, is the only solution when firmly wedged in the midst of the crowd. Have all ready to expose when the chance arrives, and don’t miss it.

A small camera is obviously the best, as it attracts little attention whilst in use, and can be kept hidden under the coat until required. It may even have to be held above the heads of people in front to avoid including them too much. A direct-vision type of view-finder is necessary when there is opportunity for using one.

After a little practice it will be found also that it is possible to use the camera in one hand held above the head and pointed at the subject. This may be termed “blind snapshotting” and the first attempt may miss the subject altogether. But it is worth trying, and, provided the camera is small and has the shutter release conveniently placed, many pictures otherwise unobtainable can be secured in this manner.

The crowd itself is worth an exposure or two should sufficient light fall on their faces. Some stalls are open at the back, whence a good view may be obtained of their rapt expressions as they listen earnestly to the remarkable oratory of the persuasive salesman.
Thinking of a Better Camera?

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The first step is to sort out the prints best advantage. Don’t bother about to be included and trim them to the cheap, as I shall try to show in the of prints. Furthermore, it is simple and editorial columns of The Amateur Photographer in one which I can heartily recommend, having adopted it some years ago. The making of one’s own albums suits this idea particularly well, because it enables the photographer to have a book of just the right size and type for any particular collection of prints. Furthermore, it is simple and cheap, as I shall try to show in the following hints.

Having decided to make our album, the first step is to sort out the prints to be included and trim them to the best advantage. Don’t bother about keeping them of a uniform size. Now we come to the question of materials for the album, and it is here that one’s ingenuity and originality come into play. For the first attempt the simplest form of album can be made, and from this idea will suggest themselves for future working.

Procure a few large sheets of thick brown paper of the rough, unglazed variety. This only costs a few pence from any stationer. Next decide on the size of page you require. This will depend on whether you prefer to mount a single photograph or several on a page, and also the size of the prints. As an example, suppose your prints are of the popular 3½ x 2½ size, and you want only one print on a page, a convenient sized page is 7 x 5 in., and this leaves a nice margin round the print. For a double page, therefore, a sheet of paper 14 x 5 in. is required. It is a simple matter, of course, to modify the sizes to suit any other sizes of prints. Next ascertain the number of prints to be mounted, and this number halved gives the number of sheets required. Supposing there are 23 prints to mount, 12 sheets 14 x 5 in. will be required, and the large sheets of paper are taken and torn up into sheets about 16 x 7 in. until the requisite number is obtained. These are then placed evenly one on top of another. On the uppermost one mark out the exact size of sheet required, viz., 14 x 5 in., and with a pin or compass-point pierce through all the sheets at each corner, leaving a margin of about 1 in. all round. Next fold over this surplus to the pin marks, and taking each sheet separately apply water liberally with a brush along the crease marks and tear off the surplus paper gently. This leaves a slightly rough edge similar to hand-made paper, and when bound up presents a very pleasing appearance far superior to a straight-cut edge.

When the sheets have been so treated they are folded in half and placed one in another, thus forming the pages. The cover may be of similar or different material from the pages, and is formed in the same way. All that now remains to be done is to make two holes through the centre crease, thread through a short piece of silk cord which is finished off with a neat bow, holding all the pages and cover in position. A neat title in white ink or poster paint on the cover completes a very attractive little album, which is then ready for the mounting of the prints.

For subsequent albums different materials can be employed. Mounting papers of various tints and styles can be obtained very cheaply, and white and cream cartridge papers also make very good material for the pages. A stiff cover is also well worth the little extra trouble involved, and is easily constructed as follows: First of all two pieces of moderately thick cardboard are obtained (old mounts will do admirably), and cut to a size just slightly larger than a single page of the album. The boards are then laid flat on a table a sufficient distance apart to allow of the thickness of the paper and a strip of linen-faced paper, holland, or linen, slightly longer than the cardboard, gummed or glued along the two adjacent edges, forming the back. Fig. 1 will make this clear. The projecting bits are turned over and gummed down on the opposite side. The boards are then ready for covering, and thin mounting paper such as is marketed for large sheets of various tints by Bartons and other manufacturers is excellent for the purpose. Two pieces, each slightly larger than the boards they are to cover, are cut. After coating one side with mountant or gum they are laid in position on the cardboards and well rubbed or squeegeed into contact, the over-hanging portion turned over the edges and stuck down on the other side. The paper should slightly overlap the linen back. See Fig. 2.

The inside of the cover is finished off by pasting down a single piece of the paper to cover the whole. Two holes are next punched for the cord and the pages placed in position, secured by the cord as described earlier. See Fig. 3. The front cover may have just a simple title lettered on it, or be ornamented as desired, and the album is complete.
N pictorial photographs of outdoor subjects, water as an element of the composition is always an attractive feature. This may take the form of a pond, lake, river or canal in landscape work; the sea in pictures taken at the coast; or wet reflecting surfaces of roads and pavements after a rainstorm in town.

At the present time of year the appearance of certain scenes containing water as a pictorial factor differs from the same scenes taken in the summer-time, apart from seasonal aspects. Even when the sun is shining the absence of summer warmth is peculiarly obvious in many snapshots taken during the winter months, although they are not of snow or other "cold" phases of nature.

For this reason they have a charm of their own, but to secure them just a little extra enthusiasm is needed, and a little extra clothing is required if the necessary effort is to be made during inclement weather.

In dealing with coast subjects there is no doubt that the most striking winter seascapes occur at a time when there is little sunshine present, although occasionally a lucky gleam may help to give additional sparkle. It is on rough dull days that the finest compositions can frequently be secured at what in the summer-time are popular resorts. The presence of an occasional silhouetted figure in the foreground of such subjects can be a great help in making the picture.

Although not all winter photographs including water are made in really bad weather; only when taking wet street reflections need the photographer actually be out in the rain. Swollen rivers, streams, and flooded fields can often be photographed when the depression has passed over, and fine or even sunny conditions prevail.

But the study of compositions which make full use of reflections is very fascinating, and can hardly fail to stimulate the creative impulse, particularly when it is realised what variety can be found in their form and lighting. Where lakeside or riverside trees enter into a possible composition a great difference
SCENES

Winter-time

will be seen in the reflection of their forms in winter; branches and twigs rippling in the water are usually much more interesting in this season than in summer, when the foliage is so heavily massed.

Where dark reflections are being photographed it should not be assumed that the exposure will be greatly shortened because of the reflecting power of the water to throw back some of the light. This only applies to the general action of a large area of water, but a dark reflection occupying a good proportion of the picture space will require almost as much exposure as the object reflected.

Above.—A Rough Day on the South Coast. 1/100th sec. f/6.3. S.S. Ortho plate.


A point arises in connection with the focussing of a picture containing a long reflection. The extreme end, owing to being visually so much nearer the camera, is quite likely to be out of focus. If this is not too pronounced it does not matter, particularly where the water has movement, as there is always a natural loss of quality at the lower edge.

Winter skies and sunsets, after a stormy day, are also very, attractive subjects to portray at this time of year in connection with water scenes. They demand the use of panchromatic plates or films, if a correct rendering of the tone values is required, but in most of these subjects a comparatively brief exposure can be given owing to the amount of reflected light present.
INTENSIFYING PRINTS.

HOWEVER careful we may be in making bromide and gaslight prints we are bound to get some that are not as good as they might be; some are too light, others too dark. If the prints are very small it is not a serious matter to scrap them and make others; but in the case of enlargements it is worth while saving them, if possible, and it often is possible.

I am going to deal now with those prints which are too light, and show how they can be strengthened. Some prints are under-exposed to such an extent that there are parts in which no detail and gradation can be seen at all. There are patches of blank paper. No after-treatment will remedy this, and such prints must be regarded as absolute failures. But other prints show all the detail required, and yet it is not quite strong enough. It is a sort of “high key” print when it was not intended to be anything of the kind. Probably it was fully exposed, but under-developed. The right-hand part of the print reproduced conveys the idea.

Although I rather hesitate to suggest it, there are cases in which it is an advantage to stop short of full development, and intensify the print afterwards. These cases are those in which the negative is not quite contrasty enough to give a strong, bright print on the particular paper being used.

If development is carried far enough to get strong shadows the high-lights become veiled over. It may then be well to stop development just short of fogging the high-lights, and then treat the print as here suggested.

The stock solution is one I have mentioned before, and you can prepare it thus. Weigh and crush to powder 100 grs. of potassium bichromate, and completely dissolve it in 10 oz. of hot water. Then add 50 minimis of hydrochloric acid. If you have not a minim measure you can use a dram of the acid, but this happens to be a case where more or less of the acid makes some difference in the result.

Good quality bichromate should be used, such as a photographic dealer supplies. The acid must be the pure kind as sold by a chemist, and it must be kept in a well-stoppered bottle, or it will absorb moisture from the air, and so become weaker.

It is best to put on one side the prints to be intensified until a batch is ready. It does not take much longer to do a dozen than to do one, and as I prefer to use amidol for redeveloping it is wasteful to make up this solution for very few prints, as it will not keep.

Have three dishes at hand. Two of them should be large, and the third of a size to take one print comfortably. Fill the two large ones with water, and put all the prints to soak in one of them. Have the acid-bichromate in a graduate or jug.

Lift one print from the water, put it in the smaller dish and pour the bleacher over it. Rock the dish. The black image begins at once to change. Never mind the unevenness of the action, but keep on till there is no trace of black or grey, and some little time longer. The image must be completely bleached, and there is no such thing as overdoing the operation within reason.

Now transfer the print to the dish of clean water, putting it face downwards. I usually do this with a pair of pliers, as it is as well to keep the bichromate off the fingers. Repeat all this with the second print, and continue till the whole batch is in the washing water.

The next operation demands patience. You must change the prints from one dish to the other at intervals, until there is no trace of black or grey, and some little time longer. The image must be completely bleached, and there is no such thing as overdoing the operation within reason.

Now transfer the print to the dish of clean water, putting it face downwards. I usually do this with a pair of pliers, as it is as well to keep the bichromate off the fingers. Repeat all this with the second print, and continue till the whole batch is in the washing water.

The next operation demands patience. You must change the prints from one dish to the other at intervals, until there is no trace of yellow in the paper or the washing water. There are ways of expediting the removal of the stain, but it is best to rely on plenty of water and time.
When the washing nears completion make up the developer. It may be any kind that is suitable for developing bromide or gaslight prints. As far as I am concerned I keep by me the amidol developer put up by Messrs. Johnson in glass tubes, with the sulphite at one end and the amidol at the other, and a cork between the two. The solution can be made up in a minute, and there is quite enough for a dozen whole-plate prints. Each tube costs fourpence.

The dish in which the prints were bleached can be used again now, provided it was well washed. Put the first print in the dish, pour over the amidol (or whatever you use) and rock the dish gently. Keep on till the image has regained its full strength. You cannot overdo this either. Drain the print, drop it into the free dish of water, and continue with the rest of the prints. Give a final wash, and dry. The difference is shown in the illustration, but will be still more apparent in the prints themselves.

The bleaching solution may be used as long as it does not in direct sunlight. All the operations are best carried out in daylight, but not in direct sunlight. The whole procedure applies equally to the intensification of negatives on films or plates, and to a great extent also to lantern slides. The final effect cannot be judged until the prints or negatives are dry.

W. L. F. W.

Make Your Mounts

The fact that there are comparatively few exhibitionists who possess dry mounting presses is not a sufficient reason for there to be excused the necessity of mounting their own work. Unfortunately, there are not many photographic clubs which can offer the necessary facilities; but the true craftsman will not be baulked by this; he will ferret out a professional photographer, and either arrange to use his press or else supply his own mounts, ready marked for trimming, and leave the photographer to do the actual mounting. The possession of a mounting press, however, is not the real trouble which the amateur has to overcome; several articles have already appeared describing how the process may be employed, although no apparatus other than a household iron is available. The real difficulty is to know how to obtain a suitable collection of cards and papers for the making of mounts.

Light-toned Mounts

Some of his prints will be shown upon light-toned mounts, first considerations may be given to those boards and papers which are described as being white. There is no standard shade of white. Some white papers have a slight bluish tinge, others are cold and lifeless, and some have a touch of ivory in their make-up. A tinct shade of pink, and should be avoided. These papers are to be obtained from those firms which specialise in the supply of materials for etchers and printers of wood-blocks.

Other Sources of Supply.

Apart from these official sources of supply, many delightful papers can be obtained from second-hand bookshops. A large portion of the old leather-bound books have no commercial value and may be bought for a few pence. The blank end-papers have a mellowness unlike any modern paper, and make excellent underlays. Old engravings printed upon large sheets to give wide margins should also be bought. The margins can then be cut up and used as underlays for cut-out mounts.

All firms, however, stock a pastel paper of one kind or another, and these, when mounted upon thin plain cards, make really excellent mounts. Imitation vellum papers are also to be obtained, and these, though scarce, is extremely valuable for use as an underlay in conjunction with the "David Cox" paper when mounting an exceptionally large and bold print. Both as underlays and for remounting upon card the most useful papers of all will be found amongst the various etching papers and Japanese tissues. These papers are exceedingly tough in all thicknesses and, as a rule, their edges of each sheet are attractively deckled. When selecting any of these papers it is advisable to place the samples upon a piece of white card in order to judge their true tone. Some will then be found to possess a distinct shade of pink, and should be avoided. These papers are to be obtained from those firms which specialise in the supply of materials for etchers and printers of wood-blocks.

Making Cut-out Mounts.

Many fingers have been cut and tempered by those who have attempted to make these cut-outs with the aid of a pocket-knife and a wooden ruler. But with proper tools their making presents no difficulty whatever. A mount-cutter's knife and a metal-edged ruler (each costing from 2s. 6d. to 3s. 6d.) can be ordered through any good ironmonger, and are essentials. The blade of the knife, which has a double edge, should be fitted with an adjustable handle so that the length of the blade may be altered to suit individual requirements.

When cutting a mount, always place the mount upon a bed of either another piece of card or else upon a pile of old newspapers. Keep the edges of the blade as sharp as possible (touch it up on an oilstone after cutting each mount), and use sufficient pressure to make a clean cut through the mount in one stroke. The slight amount of skill which is required to make a cut-out, and a modicum of patience to collect a variety of papers and boards, are all that is required to produce mounts of distinction, for each will then possess the hallmark of the individual craftsman.
IT was not until 1920 that I became really interested in photography after purchasing, on the spur of the moment, a new camera. Progress was slow, largely because I preferred to learn by trial and error methods, until I started studying photographic periodicals, visited exhibitions, and joined the local society. Home portraiture interested me at first, but the imitation studio portrait usually falls a long way short of the first-class professional result; and now I believe the amateur will obtain more satisfaction from portraits in the open air, with or without sunshine.

But apart from portraiture, although strong effects of sunshine make a special appeal to me, nothing with the possibility of a picture in it is turned down, and much time is often spent in selecting the best viewpoint. Sometimes this is very difficult to decide, and then I believe in making a number of exposures, for it is foolish to practise economy when confronted with a fine subject.

"Rapidity is a great help in securing some fleeting effect in town or country, and for this reason I find the certainty of the reflex camera hard to beat. My quarter-plate Soho will deal very well with the majority of subjects that appeal to me. Sometimes an f/6.3 lens is substituted for the f/4.5 in normal use, and this allows just a little extra rising front that may make all the difference between buildings remaining vertical or toppling over. A 12-in. telephoto is a great help on many occasions, and as it is kept on a separate panel, changing lenses is a matter of seconds only.

"Plates, except on rare occasions, have been abandoned for panchromatic cut films, which, in my hands, anyway, seem to give negatives with fewer blemishes, quite apart from other advantages. Film packs are useful as a reserve when away from home. Many pictorial photographers use deep filters, but to me the results often seem gloomy, though perhaps true from the point of view of colour correction; and on that account I seldom use anything deeper than an Alpha filter.

"All exposed films are given a preliminary bath in Desensitol, and developed with M.Q. in a dish. It is a tedious method sometimes, and conducive to scamped work when a large number have to be dealt with; but I keep putting off the day when I shall change over to a tank.

"In my efforts to secure as clean negatives as possible the developer is usually filtered so as to get rid of any small particles that may leave marks on the emulsion. Contact prints are seldom made, most negatives deemed worthy of consideration being enlarged straight away on to one of the numerous and excellent grades of Kodak Royal bromide, or a chloro-bromide paper, with the aid of a condenser enlarger and a 100 or a 200 watt opal lamp. It is surprising what a difference the strength of the lamp will make to the print contrasts. Sometimes the image is diffused just sufficiently to soften hard outlines, but fuzziness is avoided. Experience is necessary to hit off just the right effect.

"Whenever possible, the finished picture, if it is worthy of the name, is produced by straight means; but very often this is impossible, and only an orgy of control will given the results I want. Readers of this page must be quite tired of hearing such a confession.

"Sometimes excellent prints are ruined by poor spotting. I find a really good No. 00 brush is a great help to neat work, using oil or water-colour to match the print.

"The fascination of slide-making has attracted my attention for the last three years, and has, I believe, improved my print technique. To see a lantern plate slowly developing into a first-class transparency is an experience worth having, and ever afterwards even the best print looks rather lifeless."
A FOUNTAIN—CASTELLANA,

By

R. Kermode.

(See article, "How I make my Exhibition Pictures," on the opposite page.)
CLAYTON MILLS.

(From the Advanced Workers' Competition.)

By J. F. Cutler.
THE AGE OF RECOLLECTION.

BY J. N. Unwalla.
1.—“Home.”
By E. Gerald Barolet.

2.—“House at Hawkehurst.”
By L. R. Leader.

3.—“The Magic Touch.”
By A. S. Wilcock.

4.—“Hoar-Frost.”
By A. H. Firmin.

5.—“Winter.”
By Alfred Rodants.

6.—“Guestling Church, Sussex.”
By W. R. Cocks.
Some Critical Comments

A CURIOUS effect is to be seen in No. 1 of the prints reproduced on the opposite page—"Home," by E. Gerald Barolet. Much of the tone of the tree trunks—where they come against the sky—is lost, and the lower portions of the boles appear darker than those above.

Halation and Irradiation.

This state of affairs pretty obviously does not accord with what would be the visual impression, and arises from light-fog caused by either a reflection of the light rays that have passed through the emulsion from the back of the plate, or from a scattering of light within the emulsion itself.

In the first case, the technical name for the phenomenon is halation, and, in the second, irradiation. The first is more probable where plates are employed, and the second occurs both with plates and films; though, it may be mentioned, a certain degree of halation may occur even with films. The lesser thickness of the latter, compared with plates, renders the amount almost negligible, and, where the defect does appear, it is more usually attributable to irradiation.

In the case of plates, backing effectively removes most of the disability arising from halation, and, as far as irradiation is concerned, there would seem to be some ground for the belief that the more heavily-dyed plates or films—i.e., orthochromatic, self-filtering, or panchromatic—are less liable than emulsions of the ordinary type.

As a rule, this spreading of light, in either case, only makes itself evident when a strong light and dark happen to fall in close proximity, and is more often met with in interior work than in subjects out of doors.

Visible and Invisible.

It is but rarely that it happens in landscape work, and is more likely to be encountered in architectural interiors where the strong light coming through a window is contrasted with a near-by dark.

Even in this instance, it would not have been so marked had the degree of development of the negative been correctly calculated in relation to the printing paper employed, instead of being unduly prolonged. Put in another way, so long as the present printing paper is retained, the negative is over-developed, and not only is it impossible for the print to record the extremes of tone at both ends of the scale at the same time, but all the intermediate steps are exaggerated.

The differences that are now perceptible between the lower and upper portions of the tree trunks would not have been so apparent if the negative had been developed for an appreciably shorter time and then printed upon the same kind of paper. It does seem to be the case, too, that any forcing of development of the negative is inclined to emphasise any tendency towards halation or irradiation, though it is doubtful if this conclusion has ever been scientifically established. On the other hand, the opinion appears to be widely held in well-informed circles, and seems to be confirmed in practical work, so that, while the defect might be expected to be reduced by the substitution of a softer type of paper, and one that would be better able to cope with the contrasts of the negative, it is questionable if the result would be quite so free from fault as one obtained from a negative of appreciably lower contrast.

Tonal Exaggeration.

Speaking generally, and other things being equal, increasing the time of development increases the contrast of a negative, and, besides heightening the difference between the highest lights and deepest darks, also emphasises the distinctions between tone and tone, in the negative, whatever the degree.

A printing paper is only capable of recording a certain limited range of tones. If, therefore, the contrasts of the negative exceed that range there will be a deficiency, in the print, in either or both the extremes of tone, and, in between, the differences will be extended. In No. 1, this deficiency is to be seen in the lighter portions, for they do not show the modulation they undoubtedly should possess, and, if printing be carried farther, so that this modulation is revealed, the darks would be overprinted, and equally devoid of gradation. The intermediate tones are exaggerated, and, with them, the defect arising from halation or irradiation.

Even supposing the latter be not entirely removed, the improvement that would accrue in the tonal rendering from the substitution of a softer paper would more than justify the trouble, and the educational value of the experiment would be of a vastly more far-reaching character.

The lack of real tone in the sky of No. 2, ""House at Hawkehurst,"" by L. R. Leader, is attributable, likewise, either to over-development of the negative or the employment of a paper of too vigorous a nature; but here the print is free from visible evidence of halation. Similar remarks, again, are also applicable to Nos. 4 and 6, ""Hoar-Frost,"" by A. H. Firmin, and ""Guesting Church,"" by W. R. Cocks, although, perhaps, the degree is not so pronounced. The same remedy—the substitution of a softer or less contrasty grade of paper—is recommended, and, in the case of No. 4, printing might also be carried a relative stage or so farther.

Harmonious Values.

In Nos. 3 and 5, ""The Magic Touch,"" by A. S. Wilcock, and ""Winter,"" by Alfred Roenants, the tone values approach a greater harmony, although, in the latter, there might well be a somewhat deeper sky tone.

Apart from this, and it might be cured by a little deeper printing, the tones are admirable, and well within the range of the printing paper, the lights showing a hint of tone, and the darks being well within the maximum, as a comparison between the darkest portion of the tree bole and the black of the hedge on the left in the neighbouring print immediately shows.

The original of No. 3 is of a warm brown colour, probably self-toning paper, and its contrasts are slightly increased in the process of reproduction. Nevertheless, it will be seen that there is a fuller degree of tone in the sky, by comparison with the marginal edge, than in any of the others, yet, at the same time, there is no loss of modulation in the shadow portions—a technically excellent result.

"Mentor."
Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"CLAYTON MILLS," by J. F. Cutler.

The device of employing a narrow strip of dark foreground—that is, dark in comparison with the remainder of the subject material—has been successfully adopted in this picture, for not only does it enable the quality of stability to be retained despite the absence of the base of the principal feature, but it also is responsible for the excellent way in which the beauty of the effect of sunshine, and also the fine impression of luminosity, are conveyed.

Stability and Strength.

Were the foreground of appreciably lighter tone, a sense of insecurity would arise from the non-inclusion of the foundations of the nearer mill (1). It would seem to have nothing to stand on, and, quite apart from the undesirable queries that the omission would invite, the strength of the composition would be seriously impaired.

As the arrangement stands, however, the obscurity of the tones at the base of the print, combined with the placing of the principal light just above and extending into the sky, prevents the eye from dwelling upon the lower portion, and, while the stability is not so pronounced as it would have been had the base been shown with adequate support, it is sufficient to counteract any suggestion of compositional weakness.

In point of fact, the powerful attraction of the light above, contrasted with the dark adjoining, claims such a concentration of interest that it is only on contemplation that the omission of the base is discovered. The ill effect of it, therefore, scarcely has the opportunity of making itself felt, and is, more or less, covered by the depth of tone in that particular area. That concentration of interest in the light above, besides drawing the attention away from the base, makes the point (1)—the main centre of attraction.

Light and Brilliance.

The fact that there is no other light meeting of the arms in their common centre at the top. The centre of a series of radiating lines is inclined, in itself, to draw the attention, so that, above and below, the significance of the light (1) is emphasised and reiterated.

By these means, the force and power of the composition are rendered unquestionable, and the valuable quality of unity is preserved. In this latter respect, the radiating arms are of still further service, for they seem to establish a very desirable connection between the principal point of interest and the remainder of the picture.

How they do so is self-evident, and a glance at the picture or the sketch immediately makes the matter perfectly clear. The lower right-hand arm, too, is useful in suggesting a connection between the principal and subsidiary mills. It leads from the latter, which acts as a foil or accent in support of the first, and makes apparent their relative importance. The smaller of the two (2) also enhances the dominance of the first by force of repetition, and fills what would otherwise be a vacant space quite suitably.

Stability referred to is enhanced by the very fortunate placing of the arms of the mill. Just as the presence of the dark below stresses the importance of the adjoining light, its upper section is emphasised by the radial formation suggested by the

Motive and Arrangement.

It is in that light and in its brilliancy that the beauty of the effect is manifested. It is beautiful because it presents the subject in an unusual aspect, and one which is only likely to occur when the sun is at a comparatively low altitude, such as happens in the earlier or later hours of the day. It is only then, and not during the midday hours, that the vertical planes are brightened to a greater extent than the horizontal, the last-mentioned representing the ordinary way in which the subject would be seen.

It is but seldom, in this country, that really bright sunshine is experienced at the times in question, direct lighting often being spoilt by the presence of intervening clouds. The consequent rarity of this particular aspect stresses its attraction, and, in this instance, its beauty is exceedingly well caught and displayed, so much so that it becomes the self-evident motive.

That it is self-evident is attributable to the success with which the composition has been arranged, the essential details of which have been herein described. Yet, fortunately, the whole thing looks spontaneous and natural.
GLAZING PRINTS.

Sir,—Your correspondent J. A. M. W. (Ascot), in your issue of November 22nd (which reached me to-day), complains of the amount of material he has wasted by trying to glaze prints.

Now, sir, although I have been a reader of "The A.P., and C."

so many years that I am now trying to forget the number, this is the first time I have written you, but to tell you the truth I am now writing not only to let J. A. M. W. of Ascot into a trade secret, but also to compliment your good self on your untiring patience in answering the same old question week in and week out. If your readers would only keep their copies of "The A.P. and C." in an easily accessible place, they would be able to look at their back numbers for years and find the same question asked and answered.

Now J. A. M. W., if you will try the following prescription you will never again be troubled with sticking prints. I may as well tell you that I am in the D. and P. trade, and although I have printed and glazed hundreds of thousands of prints in the last thirty odd years, I have never had to wash a ferrotype (which I always use), or glass either for that matter. The secret of success in glazing is to keep your ferrotype boards away from contact with any other material, and not to allow any matter other than the prescription below to touch them.

The following will end all your glazing troubles for good.

Take 1 pint of benzine and 1 oz. of cetaci, which any chemist will supply. Shred the cetaci finely and add it to the benzine. Shake till the cetaci is dissolved entirely. The benzine must be put in a bottle which holds slightly over the pint so as to allow for the addition of the cetaci.

Take a small piece of cotton-wool, turn the bottle upside-down quickly on to it, and rub the mixture lightly over the ferrotype, polish with a soft duster, and lastly with a pad of cotton-wool. The mixture must be used very sparingly, as a pint should last an ordinary worker for a year. Trusting this will for all time end the sticking print question, and wishing your paper every success.—Yours truly,

E. F. W. EDGE
(Grahamstown, South Africa.)

EXPOSURE METERS.

Sir,—If Mr. Douglas Timins will carry out the following experiment as I did he will be able to prove for himself that to measure the light radiated from a subject will not necessarily give him the correct exposure for that subject.

Let him pick out two negatives of similar contrast, but of dissimilar subjects. In my own case I chose a photograph of that new building "Thames House," and a second one of the Houses of Parliament. Both negatives had been given the same exposure as the same quantity of light was falling on them, and both received the same development.

Having picked these negatives place them in the enlarger, and as the density of the high-lights and shadows is the same in both, a bromide enlargement would require the same exposure in each case.

Now suppose I fix up my camera so that I may photograph the image thrown by the enlarger on the screen, it would be obvious that as a correctly-exposed enlargement required the same exposure in the case of both negatives, the plate in my camera will require the same exposure because the light radiated from the screen is strictly proportional to the light falling on it. But as the proportion of high-light to shadow in the case of "Thames House" is, say, 10-1, and in the other, say, 10-8, the quantity of light radiated from the screen would be in that proportion, and the exposures indicated by a photo-electric meter would be in a similar ratio, which as we have proved above is incorrect.

As a further proof, must I give a different exposure if I want to photograph a black rose on a white hat, to one of a white rose on a black hat? The photo-electric meter says I should.—Yours, etc.,

A. R. TURPIN.

RECORDS OF GROWTH.

Sir,—With reference to your query in the article entitled "The Growing Boy," I would point out that the suggestion advanced of taking a photograph every day from birth onwards and combining the result in a ciné film showing the rapid growth from childhood to manhood is absolutely impossible.

In the first place, it is essential in producing a film of this sort that there shall be no movements other than that of actual growth, therefore this type of ciné-photography is practically confined to plant life.

Even if it were possible to get the subject to assume exactly the same position, without deviating even a fraction of an inch, at each "sitting," when it might be just possible by judicious "cheating" (using a ciné camera, not, as your article seems to suggest, an ordinary camera) to get something of the right effect, I cannot imagine the average man of, say, thirty, submitting to be photographed in even the most dignified position he was able to assume at three months of age.

Again, clothes cannot possibly "grow" from one style to another, and if anyone thinks of attempting this highly intriguing but impossible experiment, don't forget to choose as a subject someone hardy enough to be "shot" in the nude all the year round.

As a ciné-photographer doing practically nothing in "still" photography I wish your journal every success.—Yours, etc.,

EDWARD H. BONNER.

"SPOOKS."

Sir,—In the issue of The Amateur Photographer for January 24th you publish under the above heading a letter in which indirect reference is made to me.

I read the original paragraph referred to as an impartial comment upon a matter of general interest, and as I have no intention of giving up photography, the question of discontinuing to read The Amateur Photographer does not arise, as without it any improvement in my pictorial photography would be at a standstill and serious photography impossible for the future.

The letter you publish may mislead your readers, who know the standard required to obtain one of your first prizes, to think that a serious photographer really believes in "spirit" photography, and that consequently it may present a useful field for experiments. Having for some years taken considerable interest in photographic chemistry and various processes, I consider there is no such thing as "spirit" photography, and I myself make bold to think that anyone would be able to obtain equally good results by attempting to photograph with a telescopic lens and infra-red plates, scenes from the daily life of the inhabitants of Mars.

It is remarkable that these "spirit photographs" generally occur to people who are not themselves experienced in legitimate photography, and who, mostly, have little knowledge of what a photographic plate is capable of.

I am afraid that Mr. E. J. Eshborn, in his desire to enrol me under his banner, honestly misunderstood my leg-pulling when I expressed to him my "surprise" that The Amateur Photographer should write upon "Spooks"!1!—Yours, etc.,

CHARLES ESHBORN.

Sir,—Regarding the letter headed "Spooks" in a recent "A.P.," I shall be very pleased whenever you decide to criticise articles relating to the study of same, and I would be with you even if you did prefer to steer.

I am very sorry to hear that you have lost two such "valuable and well-connected psychic readers." I hasten to gladden your heart with the news concerning a couple of my friends—in the great camera game—who were persuaded only last week by yours truly to place a regular order with their respective newspapers for "A.P." By the way, neither of them is in any way connected with China or Manchester.

Good luck to your journal, which has been a great help to me.—Yours, etc.,

ALFRED G. STEWARD.
The Victorian International Salon of Photography will be held at Melbourne, Australia, from October 29th to November 10th. It will be held in connection with the Melbourne Centenary Celebrations. The exhibition is open to all pictorial workers throughout the world, and gold, silver and bronze medals will be awarded. A small reproduction of the medal design is given herewith. Entry forms are obtainable from the Secretary, C. Stuart Tompkins, Junction, Camberwell, E.6, Melbourne, Victoria, Australia.

An exhibition of photographs of famous dogs, by Thos. Fall, was opened on February 1st by Lord Delamere at the Ilford Galleries, 103, High Hollom, W.C.1, and will remain open until the end of the month. Admission is free. The exhibition consists of photographs of nearly every breed of pedigree dogs. That high breeding does not necessarily make for beauty is demonstrated by two of the prints, one of which a visitor was heard to describe as the "Loch Ness Monster." In addition to the pedigree animals, a group of prints of dogs that have gained the "Dog's V.C.," e.g., those that have been conspicuously devoted and brave, is also on exhibition. Altogether a show well worth while to visit.

On Saturday, January 27th, at the Royal Adelaide Gallery, was held the first annual dinner of the Central Association of Photographic Societies. This was a revival, in a somewhat limited sense, of the former Affiliation dinners. Although the assembly mustered less than sixty there was a pronounced optimism as to the future of this new arrangement, and it is practically certain that next year's gathering will show a large increase in numbers. For some reason, photographic dinners have a curious tendency to be dull and stodgy; this was a shining exception. Mr. G. Herbert Dannatt presided, and toasts and responses were in the practised hands of Messrs. John Keane, H. Pickwell and A. J. Bull (President R.P.S.). The arrangements were mainly carried out by the Association Secretary, Mr. H. D. Fretwell, who also organised the unusually bright and clever programme. During the long evening there was not a dull moment.

Practical lessons in photography by post are announced by the British School of Photography, of 53-54, Haymarket, London, S.W.1. A preliminary course of six lessons and an advanced course of twelve lessons are detailed in the prospectus issued by the school. The principals is Mr. C. Allen Elliott, who has had long experience in teaching photography and in the photographic business. Readers who are interested should apply to the above address for the prospectus.

Every reader of The Amateur Photographer who is interested in home talkies should make a point of obtaining particulars of the "Permarc" apparatus which enables them to be made very easily with perfect synchronisation. Messrs. Dollond and Aitchison, Ltd., are handling it, and our readers are advised to write to them at 281, Oxford Street, W.1, or to their registered offices at 102, Tottenham Court Road, W.1, or any of their numerous branches for full particulars and an illustrated booklet describing the apparatus, which will be sent free.
A Screen for Stereoscopic Effects

By SIGURD MOIR.

SeVERAL of our most diligent amateurs are constantly experimenting with the object of evolving new and better types of screens. More often than not, they are unable to report any improvement upon existing screens. But success does occasionally attend their efforts—to such purpose that many sub-standard enthusiasts are now enjoying satisfactory projection on screens evolved by fellow amateurs.

Relief.

In my own experiments, I occasionally encounter freak results; and freak results can often be turned to good account. The screen which is now described and illustrated is a development of one such result.

The unusual thing about the case in question was a definite form of relief or stereoscopic effect which could be observed when projecting upon a new surface intended for quite another purpose. This surface had been prepared by dusting powdered slag-wool upon a tacky-glued base-board; and as the moisture had not thoroughly dried out, there was a possibility that the ultimate results would be different. Actually, however, the object of the experiment (brilliancy at wide angles) was not satisfactorily achieved; but the stereoscopic illusion persisted.

Attempts were made to carry this effect to finality, and ultimately a highly-efficient formula was evolved. This is embraced in the following constructional note—which will enable all interested in the subject of stereoscopic relief to try the screen for themselves.

Practical Notes.

The effect best obtains when the screen is constructed from perfectly flat material of a size no larger than 30 x 24 in. To ensure the necessary flatness, stout plywood should be employed. Slight roughness affecting the selected or better surface of the board is not detrimental, but larger blemishes must be remedied before proceeding with the treatment.

The first surface to be laid on the plywood should consist of a single application of synthetic black—though Brunswick black may be used in the country, where the original commodity is practically unobtainable or has acquired a prohibitive cost.

Synthetic black dries in about six hours, and after this time the board may receive one application only of white (glossy) enamel. Immediately after this application, the board should be taken into the open air and carefully surfaced with the powdered slag-wool.

The "wool"—which should be the finest obtainable—may be purchased from any builder's supply centre at a cost of about sixpence for two pounds weight. Powdering may be accomplished (also in the open air) with a medium-sized pestle and mortar. During the grinding, the whole must be covered with a piece of fine muslin, and every care must be taken to avoid inhaling even a little of the substance.

When applying the powder to the board, it is best to work as quickly as possible and to protect the nostrils with a handkerchief.

Other Notes.

In the illustration, it will be observed that the stand fitted to the screen is of the simplest possible type; similarly, the corners of the screen are cut square and do not follow the familiar "cushioned" pattern. These are not disadvantages, for their adoption simplifies the little constructional work involved.

It may also be noticed that the orthodox marginal surround is entirely omitted. In its place—though suspended from the picture-rail about a foot or so behind the screen proper—is used a stationer's roll of black crêpe paper. This arrangement entirely eliminates the detraction of marginal extraneous, which otherwise fall upon the picture-plane and at once betray the existence of a flat image.

Finally, it must be recognised that the screen will function properly only when used in conjunction with a projector of reasonably high power in a completely darkened room. The screen, too, must be kept down to the safety dimensions referred to above.

And if these simple conditions cannot be fulfilled, the quest for clear-cut images had better be abandoned—at least, until such time as we discover a really practicable method of producing true stereoscopic projection.
The True Function of Ciné Amateurs

By M. A. LOVELL-BURGESS.

There is a magic in film-play production. The very words scenario, director, producer, set, location, props —yes, even temperament—make the studio, with its modest arc lamps, a place where men and women of all ages will gather together in the delightful hope of being transformed into artists. And then there is the fun of seeing the whole affair on the screen—the corner of the Grand Plaza ballroom that no one recognises as the basement studio; his lordship’s library (where the body is discovered), made up so cunningly from oak-stained three-ply.

Develop Local Resources.

Although, however, I believe in film plays for film clubs, I also wholeheartedly believe that it is good for the individual, or groups of two or three enthusiasts, to make interest or topical films.

"There is history everywhere," said Mr. Sewell. "History past and passing. Try to capture some of the things that are gone or going."

Mr. Sewell referred to changes in fashions and customs. In Croydon recently he had pointed out that a few years hence not a child in London would have seen a bus started by the pulling of a string. Then there were the postmen’s hats, that went two ways at once, and other familiar objects which were gradually passing away.

"It is all part of history, and if you can dig below the surface and find the romance and put it down on film you will be doing something which is definitely useful and well within the powers of the amateur."

The local history and local events Mr. Sewell urged co-operation with local institutions.

Those of you who have read my book, "The Amateur Ciné Movement" (Sampson Low), will remember that I have referred to this theme in a chapter entitled "Develop Local Resources." "It has been suggested to me by several amateurs that the movement could gain much by coming to a working arrangement with kindred local associations, such as the amateur (still) photographic society for purely photographic work, the local natural history and scientific society for interest films and scenic subjects, the dramatic and operatic society for experienced players, orchestral societies for music, and so on.

"In addition, there are a number of unattached elocutionists, vocalists, instrumentalists, teachers of dancing, with classes of young people, amateurs keen on architecture, furniture, art of all kinds, including scene painting, as well as amateur carpenters, electricians, etc., who might be anxious to take a hand in their own particular line. One ciné amateur goes farther and suggests that members of every amateur dramatic and operatic society in the country should turn their attention in summer-time—and in winter-time, too, that lighting difficulties with interior scenes have been solved—to making amateur films. The whole thing in a nutshell is 'mobilise local resources'."

Every secretary and producer of an amateur ciné club who reads this should ask himself, "Am I doing my best to develop local resources?" I commend the idea of amateur ciné work to all kindred local clubs.

Mr. Sewell, after his talk to Eastbourne amateurs, exhibited two Fox Photos news reels (sub-standard), and a really beautiful film, made by Mr. Nathan, a London lawyer, entitled "Westminster in Winter." Outstanding composition and lighting effects, an eye to artistic detail, and, for continuity, the grandeur of the subject and its associations make this film an inspiration.

Thought for the Week.

It is important to know what are the capabilities and the true functions of ciné amateurs.

The other day I had an interview in town with Mr. F. A. Hoare, the director of Industrial and Educational Research of the Western Electric Company at Bush House, with a view to finding out if Western Electric would sponsor a series of sub-standard educational and religious sound films. I was told that they would be quite prepared to do this if someone would put up a minimum sum of £30,000. And that set me thinking.

It seems to me that the only hope for a long time of an adequate supply of sub-standard amusement, educational and interest films lies in ciné amateurs’ own productions. That thought may be depressing to some. To me it is a tonic.

There is a big demand for sub-standard films. Thousands of talented amateurs possess the necessary equipment for making and showing such films. All we have to do is to get together and to provide better facilities for film exchange, nationally and internationally. There is our goal for 1934.
The Week's Meetings

Societies will have their meetings announced here if the syllabus begins to us at the beginning of the session or from time to time.

**Wednesday, February 7th.**
- Borough Poly. P.S. “Photographic Composition.”
- Bradford P.S. “Mounting.”
- Brighton and Hove C.C. “Newfoundland.” E. D. Fyfe.
- Burn P.S. Lecture by Robert Bateman.
- Cashewell C.C. “Gadget Night.”
- Carlisle and County A.P.S. “Alliance Prints and Slides.”
- Coventry P.C. “Preparation of a Print for Exhibition.” Fred Green.
- Croydon C.C. Questions and Answers. L. J. Hibbert.
- Darwen P.A. “Scotland.” Mr. H. Darwen.
- Dennistoun A.P.S. “Pictorialism.” Robert Ure.
- Handsworth P.S. Annual Exhibition.
- Ilford P.S. “Portraiture.” Miss Head.
- Leicester and L.P.S. Annual General Meeting.
- Mansfield and D.P.F. “Pictorial Ideas.” M. O. Dole.
- Rochdale P.S. Criticism of Exhibition Prints.
- South Essex C.C. “Rambles in East Anglia.” H. Pickwell.

**Thursday, February 8th.**
- Astor P.S. “Portraiture.”
- Bury P.S. “Wayfarers in Austria.” Miss Mercer.
- Cheadle C.C. Open Night.
- Greenock C.C. Visit to Lockhart Auld Studio.
- Kinneil Park Co-op. C.C. “Some Old Outings Recalled.”
- Newcastle and District A.C.A. “Films All for the Home.”
- Oldham P.S. “Here and There on Holidays.” Mr. and Mrs. Ratcliffe.
- Singe C.C. S.P.F. Portfolio.
- Smethwick and District Exhibition.
- Tynemouth P.S. Composition and Pictorialism. J. Oliver.

**Friday, February 9th.**
- Bethnal Green C.C. Cinematography.
- Bromley-shire Cine Society. Production.
- Hinckley and D.P.S. Members’ Prints and Slides.
- King’s Heath P.S. Print Criticism.
- Kingston C.C. Questions and Answers. L. J. Hibbert.
- Rochdale P.S. Criticism of Exhibition Prints.
- South Essex C.C. “Composition.” M. O. Dole.
- South Suburban C.P.S. “Rambles in East Anglia.” H. Pickw

**Saturday, February 10th.**
- Hackney P.S. “Board Game Night.”
- Rochdale P.S. Exhibition Opens.

**Sunday, February 11th.**
- Hammersmith H.H.P.S. “Festival to Stourmont.”

**Monday, February 12th (contd.).**
- Forest Hill and D.P.S. “Annual Exhibition.”
- Hampshire and Allied Exhibition.
- Hanley P.S. Pictorial Photography in the Field.” Herbert Bristow.

**Tuesday, February 13th.**
- Beckenham P.S. Members’ Lectures.
- Birmingham P.S. Lectures by E. A. Bierman and W. A. Clark.
- Borough Poly. P.S. “Portraiture.”
- Darwen P.A. “Scotland.” Mr. Anderson.
- Doncaster C.C. Demonstration by T. Gledhill.
- Fulham P.S. “Steps in Pictorial Photography.”
- Exeter C.C. Central Association Prints.
- Forest Hill and D.P.S. “Annual Exhibition.”
- Hackney P.S. Members’ Slides.
- South Glasgow C.C. “Criticism of Exhibitions.”
- Streatham and D.P.S. “From Hyco to Exhibition Print.” J. H. Clark.
- Warrington P.S. “The Open Road.” G. Harris.

**Wednesday, February 14th.**
- Accrington C.C. “Afield with a Camera.” R. Watson.
- Bethnal Green C.C. Practical Work.
- Brighton Poly. P.S. “Portraiture.”
- Bristol P.S. “Criticism of Members’ Prints.” S. Bridgen.
- Cambridge C.C. “Photographic Pictorialities.”
- Coventry P.C. Bromide Enlarging. R. Longden.
- Croydon C.C. “Concerning Ginkgas.” Bernard B. Hill.
- Darwen P.A. Alliance Slides.
- Dennistoun A.P.S. S.P.F. Portfolio.
- Denison P.S. “Here and There with a Camera.” W. F. Calcraft.
- Desert P.S. “What is a ‘ Quality ’ Print ? ” L. Vizard.
- Exeter C.C. Central Association Prints.
- Forest Hill and D.P.S. “Annual Exhibition.”
- Hackney P.S. Members’ Slides.
- Kingston C.C. Questions and Answers. L. J. Hibbert.
- Rochdale P.S. Criticism of Exhibition Prints.
- South Essex C.C. “Composition.” M. O. Dole.
- South Suburban C.P.S. “Working up the Print.” J. J. Butler.
- Stockport P.S. “Jelle Vue Experience.” Mr. Craythorne.

The attention of readers who specialise in railway photography is directed to the Railway Photographic Society, which has a circulating portfolio. The Society was founded in 1922 with the object of bringing together all those who are actively interested in the photography of railway subjects. The Hon. Secretary is Mr. M. W. Earley, “Glenmore,” Brunswick Hill, Reading.
Stopping Down.
I have always understood that stopping down a lens increases definition, but I have recently been informed that the reverse is the case. Can you explain this?
A. S. J. (Bolton.)

We think that whoever gave you the information to which you refer should be asked to give his authority for the statement: stopping down will not necessarily improve the definition when the subject being photographed is all on one plane, but where both very near and very distant planes are to be included more, or less stopping down becomes essential.

Development Time.
What is the time of development for panchromatic plates using metol-borax developer at half-dilution?
R. P. (Minworth.)

We regret that we cannot give any definite answer to your question. The development time will vary according to the three other factors which you do not mention: the temperature, the particular make of film, and the degree of contrast you desire in the negatives. The only satisfactory way of arriving at such information is by actual experiment with the particular films you propose to use.

Studying Photography.
As a beginner I want to study photography, but having no facilities for doing so. Should I take a postal course or study books? Distance makes it difficult to take advantage of postal instruction. Can you advise me?
T. K. L. (Burma.)

We should strongly advise you first of all to study carefully such a book as "Photography Made Easy," by R. Child Bayley (obtainable post free from our publishers, price 2s. 3d.), taking, of course, those parts of it that apply to those subjects you are attempting to do. When you meet with any special difficulty we shall be pleased to advise and help you, without charge, and with as little delay as circumstances permit.

Selling Negative.
I submitted some quarter-plate prints to a publisher. He retained one, but wanted the negative, for which he offered five shillings. Am I right in parting with the negative, for which he offers five shillings?
G. R. (Weston-super-Mare.)

As a beginner I want to study photography, but have no facilities for doing so. Should I take a postal course or study books? Distance makes it difficult to take advantage of postal instruction. Can you advise me?
J. E. W. (Blackhill.)

We regret that we cannot give any definite answer to your question. The development time will vary according to the three other factors which you do not mention: the temperature, the particular make of film, and the degree of contrast you desire in the negatives. The only satisfactory way of arriving at such information is by actual experiment with the particular films you propose to use.

Reproduction Fee.
A print is submitted to a provincial newspaper and the editor offers a reproduction fee of 5s. What reactions take place in the chromium intensification process?
J. E. W. (Blackhill.)

We regret that we cannot give any definite answer to your question. The development time will vary according to the three other factors which you do not mention: the temperature, the particular make of film, and the degree of contrast you desire in the negatives. The only satisfactory way of arriving at such information is by actual experiment with the particular films you propose to use.

Hazy Negatives.
What is the reason for the greyish haze all over the two negatives enclosed? One was taken with a 3½-in. and the other with an 11-in. lens, on isochromatic film. The sun was shining brilliantly, but there is nothing to prevent its curling on the plain side of the film, which is already somewhat dense and blocked up. You would have secured a better result in this case by giving only about a quarter of the exposure.
J. R. (Stirling.)

We regret that we cannot give any definite answer to your question. The development time will vary according to the three other factors which you do not mention: the temperature, the particular make of film, and the degree of contrast you desire in the negatives. The only satisfactory way of arriving at such information is by actual experiment with the particular films you propose to use.

Stained Negative.
I submitted some quarter-plate prints to a publisher. He retained one, but wanted the negative, for which he offered five shillings. Am I right in parting with the negative, for which he offers five shillings?
G. R. (Weston-super-Mare.)

We regret that we cannot give any definite answer to your question. The development time will vary according to the three other factors which you do not mention: the temperature, the particular make of film, and the degree of contrast you desire in the negatives. The only satisfactory way of arriving at such information is by actual experiment with the particular films you propose to use.

Accepting Negative.
I submitted some quarter-plate prints to a publisher. He retained one, but wanted the negative, for which he offered five shillings. Am I right in parting with the negative, for which he offers five shillings?
G. R. (Weston-super-Mare.)

We regret that we cannot give any definite answer to your question. The development time will vary according to the three other factors which you do not mention: the temperature, the particular make of film, and the degree of contrast you desire in the negatives. The only satisfactory way of arriving at such information is by actual experiment with the particular films you propose to use.

Intensification.
What method, if any, can be used to remove the stain on the enclosed negative?
R. E. L. (Neath.)

We regret that we cannot give any definite answer to your question. The development time will vary according to the three other factors which you do not mention: the temperature, the particular make of film, and the degree of contrast you desire in the negatives. The only satisfactory way of arriving at such information is by actual experiment with the particular films you propose to use.

Colour of Mounts.
What is the best colour for mounts and album pages for black-and-white prints? I have always favoured grey or a dull black, but should like your opinion.
H. R. T. (Blackley.)

We regret that we cannot give any definite answer to your question. The development time will vary according to the three other factors which you do not mention: the temperature, the particular make of film, and the degree of contrast you desire in the negatives. The only satisfactory way of arriving at such information is by actual experiment with the particular films you propose to use.
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ATTWOOD Gaslight Paper, glossy and satin: 8 x 10, normal, 1/3 gross; vigorous, 1/3 gross.

ATTWOOD Mounts, 10 x 8 for 4-pl. prints, white with lined centres and grey plate-sunk: 24/-, 100 5/-.

BURTS for Reliable Plates, Postcards, etc., all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURTS Postcards, Gaslight and Bromide, vigorous and normal; all surfaces: 25/-, 50 1/6, 100 2/3, 1,000 17/6.

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BURTS for Reliable Plates, Postcards, etc., all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURTS Postcards, Gaslight and Bromide, vigor-ous and normal; all surfaces: 25/-, 50 1/6, 100 2/3, 1,000 17/6.

ATTWOOD Flat Films, superfine, 600 H. & D.; Postcard, 2/-, 6 dozen 10/-; 1-pl., 36 12/-.

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BURTS Postcards, Gaslight and Bromide, vigorous and normal; all surfaces: 25/-, 50 1/6, 100 2/3, 1,000 17/6.
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KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1; please call.

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KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight; 20x16 6/3 dozen; 15x12 4/3, 12x10 7/3, 30 sheets; 10x8 5/-; 12x10 7/3, 3/- dozen.

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KALTON Gaslight Paper, 11x21, 1/6 gross; 34x24 1/6 72 sheets, 2/6 gross; 44x24 and 1/1-pl. 2/- 72 sheets, 3/6 gross; 1/1-pl. 2/- 36 sheets, 3/6 72, 6/6 gross; whole plate, 1/9 dozen, 9/- 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces; vigorous, 3/- 100, 1/9 50.

KALTON Bromide Commercial Glossy Double-weight, 10x8, 36 sheets 3/6; 1/1-pl., 2/6; 1-pl. 72 sheets 2/6.

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KALTON Flat Films, H. & D. 600: 1-pl., 3 dozen 3/-; 1/1-pl., 10/-; Postcard, 4 dozen 9/-; 1/1-pl. 12/-; 3/- gross; 1/1-pl. 2 dozen 11/-.

KALTON Roll Film, super fast, H. & D. 2700, in 34x21, 8-exposure, 11/- dozen.

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**Box Reflex**

<table>
<thead>
<tr>
<th>4</th>
<th>3</th>
<th>Ensign, revolving back, 6-in. Dallmeyer Seren f/5.3, 3 D.D. slides, F.P. adapter, leather case.</th>
<th>£10:17:0</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>2</td>
<td>Thornton-Pickard Junior Special, f/6.3 Dallmeyer, revolving back, 3 slides, F.P. adapter.</td>
<td>£6:17:6</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>Duflex, f/6.3 Dallmeyer f/6.5, 3 slides. New and unused.</td>
<td>£12:12:0</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>Mentor Compur Model, f/6.3 Dallmeyer f/6.5, leather case.</td>
<td>£15:15:0</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>Thornton-Pickard Special Ruby, revolving back, 6-in. Dallmeyer Petac f/2.9, 3 D.D. slides. New and unused.</td>
<td>£14:17:6</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>Marian Reflex, revolving back, 6-in. Ross Xenar f/4.5, 3 D.D. slides.</td>
<td>£16:17:6</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>4x5 cm. Deckrullo Nettel Focal-plane, f/4.5, panel adjustable for panoramic or wide angle, 12 slides. Fair condition.</td>
<td>£5:15:0</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>4x5 cm. Ice Ensignette de Luxe, f/4.5, 6slides.</td>
<td>£10:17:0</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>2x1 teatree, f/6.3 Novar Anastigmat, case.</td>
<td>£1:10:0</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>Auto, Kodak, f/6.3 Kodak shutter, case.</td>
<td>£5:17:6</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>4x5 cm. Ice Ensignette de Luxe, f/4.5, 6slides.</td>
<td>£10:17:0</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>4x5 cm. Ice Ensignette de Luxe, f/4.5, 6slides.</td>
<td>£10:17:0</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>2x1 teatree, f/6.3 Novar Anastigmat, case.</td>
<td>£1:10:0</td>
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<td>2</td>
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<td>4x5 cm. Ice Ensignette de Luxe, f/4.5, 6slides.</td>
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<tr>
<td>2</td>
<td>1</td>
<td>4x5 cm. Ice Ensignette de Luxe, f/4.5, 6slides.</td>
<td>£10:17:0</td>
</tr>
</tbody>
</table>

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**Folding Reflex**

| 10 x 15 cm. Mentor, f/5.3, 3 D.D. slides, F.P. adapter, leather case. | £8:17:0 |
| 9 x 12 cm. Mentor, f/5.3, 3 D.D. slides, F.P. adapter, leather case. | £9:17:6 |
| 9 x 12 cm. Mentor, f/5.3, 3 D.D. slides, F.P. adapter, leather case. | £10:17:2 |
| 8 x 10 cm. Mentor, f/5.3, 3 D.D. slides, F.P. adapter, leather case. | £10:17:2 |
| 8 x 10 cm. Mentor, f/5.3, 3 D.D. slides, F.P. adapter, leather case. | £10:17:2 |
| 6 x 9 cm. Mentor, f/5.3, 3 D.D. slides, F.P. adapter, leather case. | £10:17:2 |
| 6 x 9 cm. Mentor, f/5.3, 3 D.D. slides, F.P. adapter, leather case. | £10:17:2 |

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| 9.5-mm. Pathe Monocinema, f/5.4, 5 slides. Good condition. | £6:17:0 |
| 9.5-mm. Pathe Monocinema, f/5.4, 5 slides. Good condition. | £6:17:0 |
| 9.5-mm. Pathe Monocinema, f/5.4, 5 slides. Good condition. | £6:17:0 |
| 9.5-mm. Pathe Monocinema, f/5.4, 5 slides. Good condition. | £6:17:0 |
| 9.5-mm. Pathe Monocinema, f/5.4, 5 slides. Good condition. | £6:17:0 |
| 9.5-mm. Pathe Monocinema, f/5.4, 5 slides. Good condition. | £6:17:0 |

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**Stereoscopic**

| 4 x 5 cm. Ice Ensignette de Luxe, f/4.5, 6slides, F.P. adapter, leather case. | £5:17:6 |
| 3 x 2x1 teatree, f/6.3 Novar Anastigmat, case. | £1:10:0 |
| 2x1 teatree, f/6.3 Novar Anastigmat, case. | £1:10:0 |
| 2x1 teatree, f/6.3 Novar Anastigmat, case. | £1:10:0 |
| 2x1 teatree, f/6.3 Novar Anastigmat, case. | £1:10:0 |
| 2x1 teatree, f/6.3 Novar Anastigmat, case. | £1:10:0 |
| 2x1 teatree, f/6.3 Novar Anastigmat, case. | £1:10:0 |
| 2x1 teatree, f/6.3 Novar Anastigmat, case. | £1:10:0 |

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| 9.5-mm. Pathoscope, double claw, super attachment, type C motor, group resistance, automatic rewind. | £9:15:0 |
| 9.5-mm. Pathoscope, double claw, super attachment, type C motor, group resistance, automatic rewind. | £9:15:0 |
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| 13-in. Busch Bistlar Telephoto 1:7, f/10. | £5:10:0 |
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| 8-in. Dallmeyer Telephoto 500, in case. New. | £15:8:0 |
| 14.5-mm. (5-in.) Zeiss Protar Lens 1:2. | £10:0:0 |
| 15-mm. (5-in.) Zeiss Protar Lens 1:2. | £10:0:0 |
| 15-mm. (5-in.) Zeiss Protar Lens 1:2. | £10:0:0 |

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| 4.5 x 6 cm. Thornton-Pickard Limit, Cooke f/6.5, F.P. adapter, leather case. | £21:12:0 |
| 4.5 x 6 cm. Thornton-Pickard Limit, Cooke f/6.5, F.P. adapter, leather case. | £21:12:0 |
| 4.5 x 6 cm. Thornton-Pickard Limit, Cooke f/6.5, F.P. adapter, leather case. | £21:12:0 |
| 4.5 x 6 cm. Thornton-Pickard Limit, Cooke f/6.5, F.P. adapter, leather case. | £21:12:0 |

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| 31 x 27 cm. Reitzschel, rise and cross, Trilinear f/5.5, 3-speed, slides, F.P. adapter, leather case. | £12:6:0 |
| 31 x 27 cm. Reitzschel, rise and cross, Trilinear f/5.5, 3-speed, slides, F.P. adapter, leather case. | £12:6:0 |
| 31 x 27 cm. Reitzschel, rise and cross, Trilinear f/5.5, 3-speed, slides, F.P. adapter, leather case. | £12:6:0 |
| 31 x 27 cm. Reitzschel, rise and cross, Trilinear f/5.5, 3-speed, slides, F.P. adapter, leather case. | £12:6:0 |
| 31 x 27 cm. Reitzschel, rise and cross, Trilinear f/5.5, 3-speed, slides, F.P. adapter, leather case. | £12:6:0 |

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16-mm. 100-ft. Williamson Cine Camera, f/3.5 Zeiss Tessar lens, focussing mount, 1 and 8 speeds, motor drive and hand crank, £12 17 6

16-mm. 100-ft. Darling Cine Camera, f/3.5 Zeiss Tessa 1 and 5 turn movement, tripod £17 17 6

16-mm. Kodak, with motor drive and case. £1 19 6

21 Square Rolleiflex, f/3.8 Carl Zeiss Tessar lens, complete in leather case. Cost £23 5s. Shop-soiled. £17 17 0

16-mm. Goerz V.P. Tenax, f/4.5 Dogmar, Compound, 6 book-form slides, F. P. adapter, £4 13 9

16-mm. 100-ft. Williamson Cine Camera, f/3.5 Zeiss Tessa 1 and 5 turn movement, tripod £17 17 6

16-mm. Kodak, with motor drive and case. £1 19 6

16-mm. Zeiss Ikon Kino, f/3.7 Zeiss Tessa lens, motor driven, footage lug and focusing finder, original case. Cost £9 7 6

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<th>Description</th>
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<td>3½ in. T.-P. Junior Special Ruby Reflex, 1/45 Plates, focal-plane shutter, 2 slides, F.P. adapter and case...</td>
<td>£3 11 0</td>
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<td>8½ in. T.-P. Junior Special Ruby Reflex, 1/45 Plates, focal-plane shutter, 2 slides, F.P. adapter and case...</td>
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### TELEPHONE LENSES.

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<td>8-in. f/6 Ross Telecentric Telephoto, iris</td>
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<td>10-in. f/6.8 Dallmeyer Telephoto Anamorphic, iris</td>
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### PORTRAIT LENSES.

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<td>6-in. f/4.5 Perrin, Son &amp; Baynes, W.H. stops</td>
<td>£17 6</td>
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<tr>
<td>6-in. f/3.5 Dallmeyer Portrait Lens</td>
<td>£18 6</td>
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<tr>
<td>6-in. f/4.5 Portrait Lens, W.H. stops</td>
<td>£18 6</td>
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EVERY year, about this time, we observe sporadic efforts in various quarters to revive the past glories of St. Valentine's Day. So far, however, despite the endeavours of hopeful shopkeepers, no one appears to be very interested. Yet not so long ago, before the war, February 14th was the one day of the year when personal greetings of a more intimate character than those that pass at Christmas, and even on birthdays, were the regular and accepted custom in every household. It seems a great opportunity to make the photograph the valentine of the future. Doubtless the same notion has occurred to others, but a definite campaign is needed to instil the idea in the public mind. We feel sure that if photographic portraits become the fashion for valentines the professionals would raise no objections. We suggest that concerted action on their part, backed by the right kind of publicity, would do much to revive St. Valentine's Day. If this were done in good time before February 14th, 1935, it ought to be productive of satisfactory results for themselves, St. Valentine and photography generally.

Dynamic Photography.

Mr. Olaf Bloch is a dynamic person, and when he lectured before the Royal Photographic Society a few nights ago he let himself go on the possibilities of photography as a medium of dynamic expression. His torrential eloquence was such that one was left a little doubt as to what exactly he was pleading. "In the ordinary photograph we can only crystallise a moment, but now" (presumably with the moving picture) "we are able to crystallise time itself." Apparently he was urging the claims of motion photography, but some of us, as Mr. Dudley Johnston said in his remarks following the lecture, still have a lingering love for the static in photography. The value of dynamic photography—if that is meant motion photography—is, of course, indisputable, but that it can touch the highest artistic levels which are occasionally reached by the "still" photograph is to some of us doubtful. One outstanding feature of Mr. Bloch's lecture was his assembly of reproductions of masters from the great galleries, which he placed side by side with distinguished examples of modern photography, especially in portraiture, and drew attention to the fact that from the point of view of texture and modelling the photograph did not suffer by the comparison.

Paraphenylene Diamine Developers.

In a recent issue of "The A.P." a contributor recommended the use of paraphenylene diamine developer in an article on methods of fine-grain development. This has impelled a protest from Mr. T. L. J. Bentley of the Kodak Research Laboratories in view of the poisonous qualities attributed to this developer. He remarks that it is unfortunate that it should be recommended without a clear warning as to the toxic nature of the compound and the precautions necessary to eliminate the risk of dermatitis. It may be retorted that MM. Lumière and Seyewetz, the principal sponsors of this form of developer, make no reference to this objection to paraphenylene diamine when discussing the merits and demerits of the developer; but, whilst the omission may be justifiable in the
case of communications to the Press, for readers who may be presumed to be informed on all points of photographic chemistry, we agree that it may prove a disservice to amateur photographers to encourage the use of this particular developer without referring to the suspicion which rests on the compound as causing severe skin affections. Most of our readers are already aware of the trouble that arises with certain delicate skins when in contact with metol developer, so we are grateful to the Kodak Laboratories for drawing attention to this matter, and to Mr. Bentley, who also points out that in his opinion the developer in question should not be recommended for use by amateurs without the injunction that strict precautions be taken to prevent any contact of the skin with the developing solution or with the first washings after development. It is desirable to make clear, however, that the other fine-grain developers to which our contributor referred, namely, those containing borax, are free from this objection, and may be used in the ordinary way with impunity.

Hector Murchison.

Pictorial photography is poorer by the death of Hector Murchison, which we regret to have to record. He died at Haslemere, on February 3rd, aged sixty-nine. He was the ideal amateur artist, who made pictures for their own sake, and used photography as his medium of expression. His work was well known at the leading exhibitions, particularly at the London Salon of Photography, of which body he had been an active member for many years. He was an early worker in pictorial photography, having started over fifty years ago, and had articles in the photographic Press in the eighties, which indicated his keen interest in picture-making. He was specialising in the ozotype process in 1887, and wrote several instructive articles concerning it in The Amateur Photographer of that year. In later years he turned his attention to bromoil, and worked out many individual methods of treatment concerning the process; most of his recent exhibition prints were bromoils of exceptional quality. His thoroughness was shown by the fact that he prepared all his own pigments, combining a variety of mediums with the colours to suit each particular subject and print. He produced many fine landscapes and also a series of remarkable portraits of “poets and publicists.” As a Scot, he had a fund of dry humour, and although illness has prevented his joining the selection committee of the Salon for the past year or two, he will be greatly missed by all who knew him. We extend our sympathy to his widow.

READERS’ PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Thermometer Scales.

I use a Fahrenheit thermometer, but frequently come across temperatures given in Centigrade scale. I know that comparative tables are available for reference, but I believe it is possible to convert one scale into another mentally without much trouble. Can you suggest the best way of doing this? L. M. (Taunton.)

The matter is really a simple one, and consideration of the fundamental principles will make it quite clear, while there is very little to memorise. Although you are not so likely to come across references to the Reaumur scale in modern books, it may as well be considered with the others and the sketch should help to make things clear. If such a diagram is carefully drawn on a larger scale, with intermediate graduations introduced, it will graphically solve all conversion problems.

Copy part of the scale is shown in the drawing, but it can be extended both ways. The double line at the bottom represents the freezing point of water, and that at the top its boiling point. Reaumur divided the interval into 80 parts, Celsius into 100 parts (centigrade), and Fahrenheit into 180 parts. So parting 32 degrees below this. We must therefore subtract 32 from all the F numbers to show the 180 degrees between the two points.

We then have:

R = 80; C = 100; F = 180

If we divide these by 20 we have:

R = 4; C = 5; F = 9.

and these numbers show the ratios of the three scales. Thus R is four-fifths of C, and C is five-fourths of R.

When we wish to convert from F we must first subtract 32, and when we convert into F we must finish up by adding 32. Thus to change C into F we first take nine-fifths of C and then add 32 to the result. Or to change F into C we first subtract 32, and then take two-thirds of the remainder.

Once you get the idea of the 80, 100 and 180, and go a step farther to arrive at 4, 5 and 9, you will agree that the rest is easy, provided you bear in mind the odd 32° that Fahrenheit added below freezing point.

Depth of Focus.

In finding hyperfocal distance, and working out depth-of-focus figures from it I have always included the factor of the focus of the lens. I have now seen the statement that the focus does not matter, because all lenses have the same depth of focus if used with the same stop. Which view is right?

B. N. McK. (Battersea.)

The apparent contradiction is due to not distinguishing between “size of stop” and f/ number. The size of stop referred to means the actual diameter of the opening, irrespective of its f/ value. For example, f/8 in a 4-in. lens is 1/2 in. diameter; in a 24-in. lens it is 3 in. diameter. Other things being the same, the 4-in. lens would have much greater depth of focus than the 24 in. But if a stop 4-in. diameter were used also in the 24-in. lens, the depth would be the same. Here, however, the lens would be working at f/48. It is therefore usual and advisable to consider the diameter of the stop as a fraction of the focal length in making such calculations.
O of the many photographers who will be visiting Burlington House during the next two months to see the Exhibition of British Art there, a great number must debate the real position of photography as an art. Some photographers will even go to the point of announcing that photography is not an art in any sense of the word, but when asked what category should contain it, are as vague as those impossible people who would classify the whole known world into animal, vegetable and mineral only, when confronted with such an awkward substance as, say, liquid air.

Artistic tradition has been evolving for so many years that it can still maintain an attitude of indifference towards a mere nineteenth-century invention which smacks so strongly of science, even though that invention has influenced greatly the position and ideals of graphic art generally.

In discussing these points one is liable to be led away by references to the artistic "medium." The artistic value of photography may best be shown by demonstrating that although a gelatine-base paper, for instance, is anathema to some, there are certainly no grounds for classifying it as inartistic. A medium cannot be artistic or inartistic.

Paint is certainly no more artistic than silver and gelatine. The sculptor’s untouched block of stone, and the unpainted canvas, are as artistically uninteresting as when they are made to serve the meanest utilitarian purpose. But when the materials have been so worked by the artist that they are able to convey thoughts and feelings personal to him, but capable of being shared with others, they have taken on a new role, and acquired a higher value.

We have an analogy in photography. A camera used by the tyro gives results which may be compared artistically with the productions of a child with its first box of crayons; if anything, the honours go to the child! No stunt of which science is capable can ever take the place of inspiration.

Although the supposed advantage to the beginner in photography of being able to make some kind of picture without having to learn to draw is sometimes urged, yet this advantage is useless if it is not backed with artistic taste, and it is only this latter that is of importance, and may be as lacking in the art student who can draw perfectly, as in the photographer, delighted with his productions at f/64!

Art, then, is in no way affected by the means we use to express it, and is still less affected by our having at our disposal so comprehensive an instrument as a camera. Our expression may be completely individual, even if, as in landscape, composition is limited to selection.

The connection between a photograph and its subject is very vital and real (even bromoils!); this is a quality of spontaneity not shared with any other art. And the use of the camera by artists who can handle these advantages to conform with their own tastes and desires can certainly result in nothing less than a work of art.

In the realm of portraiture the argument is equally sound, if not more so. With the use of modern studio lighting, the artist has at his disposal the means to emphasise those salient points that express character. This distinction between a real portrait which expresses the sitter’s character and a mere likeness is as much in evidence in portrait painting as in photography.

Painters themselves admit that photography has had an effect on painting, but this effect is rarely described as beneficial, but rather as disturbing. It is supposed to be a danger because it has rivalled the freehand artist, and in many instances taken his place as an illustrating medium. But artistically it cannot have had any other than a good effect on art in general.

There is a great deal of reason in supposing that the later developments of impressionism and post-impressionism were greatly influenced, if not actually caused, by the growth of photography. An attempt was made to convey things by means of their characteristic essence rather than their outward form only, thereby removing their work outside the scope of the camera, which they certainly accomplished—at that time. But the essence of modern photography is closely associated with impressionism, and is progressing with the same ideals in view.

Photography certainly takes its place as one of the artistic expressions of this century; it is as characteristic of this age, its interests and occupations, as the religious painting, sculpture and architecture was of medieval times. It was only made possible by scientific research which is so characteristic of the modern world; however, though depending on this for its genesis, it is capable of carrying on the best of the artistic traditions which, as a visit to Burlington House will confirm, is our birthright and heritage.

The Water Bath Method of Developing

On several occasions readers have enquired for precise data regarding the water bath method of developing. This consists in immersing the exposed plate or film in the developer for measured periods, each period being followed by a two-minute immersion in a water bath. Greater control of the final negative is claimed for this method of development, especially in cases of under-exposure.

Mr. A. Knapp, of Perth, W. Australia, has written us to say that the "water bath method" was first communicated to the members of the Perth Dilettanti Club in March, 1931, and was subsequently published in the B.J. Almanac. He now gives the following working details—

The developer recommended is amidol 2 gns., sodium sulphite anhy. 11 gns., potassium bromide 1 gr., water 1 oz., or in cases where the potassium bromide is not necessary, amidol 2 gns.

A convenient method of working is by a time and temperature table, the following being a useful guide for any of the "chrome" films or fast ortho plates, which require the addition of potassium bromide, but the times should be reduced by about one-third for ordinary films or plates.

<table>
<thead>
<tr>
<th>Temperature</th>
<th>Total time of development</th>
<th>First immersion</th>
<th>Second immersion</th>
<th>Third immersion</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>9 min.</td>
<td>90 sec.</td>
<td>180 sec.</td>
<td>270 sec.</td>
</tr>
<tr>
<td>35</td>
<td>75</td>
<td>75 sec.</td>
<td>144 sec.</td>
<td>216 sec.</td>
</tr>
<tr>
<td>25</td>
<td>60</td>
<td>60 sec.</td>
<td>120 sec.</td>
<td>180 sec.</td>
</tr>
<tr>
<td>50</td>
<td>5</td>
<td>50 sec.</td>
<td>100 sec.</td>
<td>150 sec.</td>
</tr>
<tr>
<td>75</td>
<td>3</td>
<td>30 sec.</td>
<td>60 sec.</td>
<td>90 sec.</td>
</tr>
</tbody>
</table>

216 sec. 270 sec. 144 sec. 180 sec. 120 sec.
What Went Wrong?

Some Beginners' Faults Illustrated.

SEVENTH SERIES.

29.—Below are some black oranges. They are shown as black because an "ordinary" plate was used for the negative, and such plates are not sensitive to yellow.

Prevention.—Use an orthochromatic or panchromatic plate or film, and a colour filter. Both these varieties of material are sensitive to yellow. The use of a colour filter with an "ordinary" plate will not effect any improvement in tone, but will merely increase the exposure enormously.

30.—The above portrait is spoilt because of strong lights reflected in the lenses of the sitter's spectacles. This trouble is likely to arise when taking indoor portraits with the subject facing a window. It may also occur out of doors under certain conditions of lighting.

Prevention.—After posing the model, examine the image on the focussing screen to see that spectacle reflections are absent. If the camera has no screen, stand with your head in front of it, and look for reflections, before exposing. Outdoors, use a direct-vision finder. A slight turn of the model's head will get rid of the reflections.

31.—When the above flash-light photograph was taken the flashpowder was ignited by means of a lighted taper. During the time that the shutter was open the taper was accidentally allowed to pass in front of the lens. The snake-line convolutions are the record of its path across the picture area.

Prevention.—Obvious. Make sure also that no lights (including the flash) are reflected in mirrors, windows or pictures which may appear in the picture. These may cause mysterious patches of light in the picture, or even complete fog. They can generally be located beforehand by placing a light in the position to be occupied by the flash.

32.—On the left is a typical beginners' back-garden snapshot. It is difficult for the models to compete with the conglomeration which forms the background. Probably the taker never noticed it, but the camera records every detail.

Prevention.—Use plain backgrounds. Even a brick wall is better than this. Pose the sitters as far away from the background as possible, and focus them sharply. Use a large stop so that the background will be slightly softened.

33.—When the flashlight picture on the right was taken, the usual room lights were left on, and the shutter was open for several seconds before and after the flash had been fired. During this time the model changed her position; hence the "ghost" image.

Prevention.—Do not open the shutter until ready to fire the flash, and close it immediately afterwards. See that the model does not change position while the shutter is open. These precautions are specially necessary when modern fast panchromatic material is used.
"TWO-ON-ONE EXPOSURES."

Sir,—The article in a recent issue of "The A.P." on a method of securing two exposures on each film in a film pack was interesting, and it may be that my own method of doing the same thing in a more certain manner may appeal to your readers. It is simply a draw-slide of a plate-holder with a hole neatly cut just under half the size of the plate in use.

The method of use is to remove the proper slide and insert the cut-out slide (after the plate-holder is in camera), pushing the cut-out slide the same thing in a more certain manner may appeal to your interesting, and it may be that my own method of doing the of securing two exposures on each film in a film pack was right in. The first exposure is then made. The cover is then withdrawn half-way, the exact position can be marked by pencil on the slide. The second exposure can then be made. The cut-out slide is then completely withdrawn and the correct one inserted. This method is adaptable to any size. I personally use it for $3 \times 2$ and quarter-plate. It will be found there is a slight spread of light at the edges but if the cut-out is small enough it is not enough to cause any trouble. The only precaution to be taken is to see the normal slide is inserted before the plate-holder is withdrawn from the camera.

This method is, of course, applicable to film-pack adapters.

Yours, etc.,
E. W. CROOK.

STAINED FINGERS.

Sir,—I wish to pass on my wrinkle for the prevention of stained fingers. It is an ointment composed of yellow bees-wax, 15 to 20 parts, made up to 100 parts with anhydrous lanoline. This is a stiff ointment which adheres to the skin. Rub well into the roots of the nail, and wipe with a towel. When finished with developer, a nail brush, hot water and soap is all that is required to remove above. Yours, etc., "C. & D."

SIX- OR EIGHT-EXPOSURE SPOOLS.

Sir,—Mr. Burr asks who wants eight exposures before developing? Well, I do, for one! And so, I believe, do all who take their snapshotting seriously during travel, more especially abroad. Never shall I forget the agonies I endured two years ago in Tunisia, where only six-exposure films were available, and I was frequently compelled to inconvenience my fellow sightseers by stopping for progress in order to change my spool. I carried two cameras in order to minimise the number of changes, but with subjects rounding crow one faster than almost one could press the trigger, my halt for changing were very many. But not then possess the sixteen-exposure camera I have since acquired. It is a boon, but even with this I find I frequently use up two or even three spoons in the course of a morning, more especially when visiting a new locality. Probably Mr. Burr is considering only the Bank Holiday type of snapshotters, whose subjects are confined to portraits of their pals. —Yours, etc.,
H. S. STEWART.

"SPOOKS."

Sir,—I read Mr. Eshborn's letter entitled "Spooks," which appeared on January 24th, with unconcealed interest.

There have been times when, emerging from my dark-room, I have consigned my entire stock of films, plates, and printing paper to the realms below, little realising that it might have been those very regions which had produced effects upon my work that I had in no way desired.

Unlike Mr. Eshborn, I shall still continue to read your paper, not in order to take to heart your remedies for photographic abortions, but, with the superior knowledge of the fatalist, to have the pleasure of realising that there is no use trying.

Yours, etc.,
N. R. FLEMMING.

Exhibitions and Competitions

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.

Edinburgh P.S. Open Exhibition.—Open, February 3-17. Secretary, G. J. Kennedy, 16, Royal Terrace, Edinburgh.
South London P.S. Annual Exhibition.—Open for one month, commencing February 17. Secretary, D. E. M. Wright, 12, Marmora Road, London, S.E.22.
Pittsburgh P.S. Annual Exhibition.—Open, March 3-17. Secretary, E. H. Bellamy, Waterloo House, Waterloo Street, Birmingham.
Pittsburgh Salon.—Open, March 16-April 15. Entries from Secretary, Pittsburgh, Pa., U.S.A.
Birmingham P.S. Annual Exhibition.—Open, March 3-17. Secretary, E. H. Bellamy, Waterloo House, Waterloo Street, Birmingham.

Stained Fingers. It is simply a draw-slide of a plate-holder with a hole neatly cut just under half the size of the plate in use.

The method of use is to remove the proper slide and insert the cut-out slide (after the plate-holder is in camera), pushing the cut-out slide the same thing in a more certain manner may appeal to your interesting, and it may be that my own method of doing the of securing two exposures on each film in a film pack was right in. The first exposure is then made. The cover is then withdrawn half-way, the exact position can be marked by pencil on the slide. The second exposure can then be made. The cut-out slide is then completely withdrawn and the correct one inserted. This method is adaptable to any size. I personally use it for $3 \times 2$ and quarter-plate. It will be found there is a slight spread of light at the edges but if the cut-out is small enough it is not enough to cause any trouble. The only precaution to be taken is to see the normal slide is inserted before the plate-holder is withdrawn from the camera.

This method is, of course, applicable to film-pack adapters.

Yours, etc.,
E. W. CROOK.

The Western Salon of Photography.—Closing date for prints and entry forms, April 28; open, Saturday, May 26 to Sunday, June 5, inclusive. Particulars and entry forms can be obtained from Mr. N. J. Foster, 161, Muller Road, Horfield, Bristol.
Midland Salon (Castle Museum and Art Gallery, Nottingham.—Open, April 15. Applications for entry forms (British Isles) to W. R. Anderson, 3, Meadow Road, Beeston, Notts, and for Overseas entry forms, T. Finch, 47, Herbert Road, Nottingham. (Overseas papers, please copy.)

South African Salon.—Held in Johannesburg from August 20-25. Entries close the last mail in July. Particulars and entry forms can be obtained from the Secretary, South African Salon, P.O. Box 7024, Johannesburg, South Africa.

The International Photographic Salon of Japan.—Last day for receiving prints in Tokyo, August 31. Open (Tokyo), October 1-10; (Osaka), October 20-26. Applications for entry forms can be obtained from the International Photographic Salon, Tokyo, Japan.

The Victorian International Salon (Melbourne Centenary, 1934).—Entries, September 18; open, October 20-November 10. Secretary, C. Stuart Tompkins, Junction, Camberwell, E.6, Melbourne, Victoria, Australia.
The dictionary defines genre as "a style of painting scenes from familiar or rustic life." I think that what we all understand by the term may be summed up in the word "homely."

Genre pictures are in a class apart, and have a charm all their own. It is a charm that never fails, as the continued popularity of the old Dutch masters shows. Today, as then, the picture that "tells a story" will always appeal, and this in spite of the modern tendency in certain quarters towards the abstract type of composition which relies on "design" and "pattern" for effect. This is particularly demonstrated by the numerous "home" pictures used in advertising.

At the same time, there is no reason why a genre picture should not embody a good pattern in addition to a pleasing subject. Deliberate genre work allows much scope for the dramatic instinct. The subject can be thought out, a suitable model found, and composition, grouping and lighting taken into account. In this way, striking pictures can often be created to illustrate a preconceived idea.

Apart, however, from the purely pictorial interest of such subjects, genre work is an excellent method of obtaining unaffected, sincere portraits. It is a well-known fact that men, women and children alike, are most natural when performing homely familiar actions.

The amateur photographer who catches them thus employed has already won half his battle.

He has, of course, to consider the lighting, exposure, stop, background, etc., but the subject can be left undisturbed to carry on the good work. The photographer prowls around, selects his viewpoint, sets up his camera and waits. At the psychological moment he murmurs, "Hold that, please," or, if the subject is out of doors, merely "snaps" and strolls on. This method of procedure will, in nine cases out
of ten, result in what is known as a "speaking likeness."

Genre work for the amateur also has another aspect especially for the beginner. No other phase of photography is capable of teaching the whole gamut of technical and pictorial perfection in so concentrated and pleasant a form. The photograph may be taken indoors or out, and by daylight or artificial light, and at any time, according to the circumstances. The amateur has to adapt himself and his knowledge of photography to each particular subject, and thus learn his own limitations and those of his apparatus.

The examples that are reproduced illustrate this. "Grandma," for instance, was taken in a sunlit room in which the disposition of the windows favoured this particular composition. Very little extra arrangement was needed to secure what is a very pleasing result. A viewpoint on the lighted side of the figures would have given a very flat effect, lacking in sparkle. An exposure of 2 sec. at f/6.3 on fast ortho film secured a fully exposed negative.

"A Corner of the Kitchen" was taken in the evening by flashlight. Here is a subject with endless possibilities that is available in practically every household.

"Patience" necessitated an exposure of 5 sec. at f/6.3 on S.S. pan. plate, as the ordinary artificial lighting of the room was used. "A Quiet Evening" is another indoor flashlight snapshot.

In every case the modern high-speed material has rendered these subjects fairly easy by reducing exposure, or in any case much easier than they would have been a few years ago, and they are all within the range of every reader of this paper.

They provide pictorial results with a minimum of trouble, as the material is always at hand.

The Gardener.

A quiet evening at home.

The Potter.
SOOT AND WHITENASH.

WHEN I was speaking last week of strengthening a weak bromide or gaslight print by bleaching and redeveloping it, I finished by saying that exactly the same treatment would strengthen a negative that had insufficient contrast. It is a good plan to pick out a number of these thin negatives, and treat them in this way. This will generally permit of a normal paper being used instead of a vigorous one.

It is, on the other hand, unfortunately common to find negatives that have far too much contrast. They have been over-developed; and some D. & P. people are grievous sinners in this respect. It is often inadvertent; the films are left stewing in the developer longer than they ought to be. In other cases it is deliberate. There is a deeply-rooted idea in many quarters that a strong, contrasty print is the correct thing.

Clearly it is absurd to suppose that tones that are false and exaggerated can possibly be correct. Someone invented the expressive term "soot and whitewash" for these dreadful results, and the term has stuck and become a classic. Readers of this paper, at any rate, know better, or ought to do so.

I have given a dreadful example, on a pretty large scale, of a soot-and-whitewash result. The original print is even worse, and I feel sorry for anyone who can look at it without a shudder. The subject is a bunch of flowers, of which some are white, stuck up in a glaring light, which was, however, probably much less glaring than it is made to appear. To the eye, those white flowers would present the most delicate and charming gradations of light tones, which are certainly not reproduced by patches of dead-white paper.

The shadows also would have gradations and transparency, and there would be no pitch blackness such as the print shows. The whole thing is harsh, unpleasant and false; and the beauty of the original subject has been converted into sheer ugliness.

If this sort of thing were rare and unusual it would not be worth making a song about; but, alas, it is painfully common. I have just been handed a large batch of small negatives, the harvest of a long and expensive tour, and more than half of them are soot and whitewash. They were developed by a professional, too.

Much can be done, except in extreme cases, by using a "soft" grade of paper, exposing very fully, and cutting down development; but there are limits. The "Sterry" process will do much, but it is only for the experienced, and is none too certain.

Sometimes a negative has only small areas of abnormal density, and it may then be advisable to resort to mechanical reduction. This may be done by rubbing with a piece of soft rag moistened with methylated spirit, but I much prefer to use Baskett's reducer. You may notice that I frequently drag in Baskett's reducer, but this is because I find it so reliable and effective for its various purposes.

When I point out that it is prepared by mixing up a tin of Globe polish with about two ounces each of olive oil and terebene, and straining it through fine muslin, I invariably get letters saying that Globe polish is not obtainable. I am often asked if certain metal polishes in liquid form will do as well. Prob-
CONTAX for the Connoisseur.

Represents miniature camera perfection. Takes perforated ciné film 24 x 36 mm., which enlarges easily to 15 x 10 in. or larger. 36 or 12 exposures as desired. All-metal focal-plane shutter, which acts as automatic winder of next film, preventing double exposure. Exposures $\frac{1}{2}$ to 1/1,000th sec. The long-base 4-in. range-finder is coupled to the lens focussing. Zeiss Tessars f/3.5 or f/2.8, or Zeiss Sonnars f/2 or f/1.5, normal focus 2 in. All Contax lenses have only six reflecting surfaces. Sonnar f/2 is the ideal universal lens.

Write for illustrated book, “The Connoisseur and the Contax.”

NETTAR for the Snapshooter.

A new model simplified camera which enables the most casual button-presser to get good pictures every time. Takes 3½ x 2½ roll film. Fitted with the popular Zeiss Ikon "two-dot focussing setting," for working up to 12 ft. or over to infinity. Automatic opening. Two view-finders. All-metal body covered in black leatherette. Equipped with rapid f/6.3 Nettar anastigmat, £3 10 0. With f/4.5 Nettar and delayed-action Telma shutter, £5 5 0. With f/4.5 and Compur shutter, £7 7 0.

SUPER IKONTA with coupled Distance Meter.

The new Super Ikonta has all the constructional ever-ready features of the Ikonta, plus a distance meter designed on entirely new principles. This device, which enables the camera to do its own focussing, places the Super Ikonta ahead of all other roll-film cameras. A glance through the distance meter, a turn of a milled wheel, and the scene is sharply focussed. Available to take 3½ x 2½ roll films with Zeiss Tessar f/4.5 and Compur shutter, first-class optical equipment for a first-class camera. Price £17.

Amateurs appreciate

IKONTA

for its convenience and efficiency for general roll-film work. See its self-opening front, cleverly operated by a single press-button! Immediately it is ready to focus to infinity. Made in several sizes—Baby, for 16 pictures on the usual vest-pocket spool; No. 320 illustrated, for 16 pictures 2½ x 1½ in.; and 3½ x 2½ in. for standard roll films. All models fitted with high-class anastigmats, including the well-known Zeiss Ikon Novars and Zeiss Tessars. Prices are from £3 7 6.

Folders describing fully these modern Zeiss Ikon Cameras will be sent free on application.

ZEISS IKON LIMITED

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LONDON, W.1

will be a Zeiss Ikon Camera Year.
THE CAMERA SENSATION OF THE YEAR

Rolleicord

MADE BY THE MAKERS OF THE FAMOUS "ROLLEIFLEX"

The Rolleicord is a camera of the Rolleiflex type, produced to satisfy the demand of those thousands of photographers who have always longed for a Rolleiflex.

It is an unparalleled achievement. Every detail is a masterpiece in itself and shows the most minute care for fine workmanship in construction and finish.

Only the Rolleiflex manufacturers, with their years of experience in the manufacture of multiple lens cameras and the possession of the necessary patents, could have produced the Rolleicord.

The Rolleicord possesses the following Rolleiflex features:

2. Round focussing knob with Metre scale, always in same position.
3. Absolutely rigid focussing mechanism.
4. One Lever Compur Shutter for both setting and releasing.
5. Frame Finder for Sport pictures.
6. Patented Film Guide.
7. All essential parts enclosed.
8. Alternative use of Filters, Proxars, Panorama Head, Stereo Fitment, Focussing Extension Hood and Iris Stop.
9. TAKES 12 PICTURES, 2 1/4" x 2 1/4", ON 3 1/4" x 2 1/4" STANDARD 8-EXP. ROLL FILM.

SEE THAT YOUR "ROLLEICORD" IS SUPPLIED IN THE PATENTED SOLID LEATHER CASE WHICH HANGS FROM THE CAMERA WHILE IN USE BY TWO LEATHER STRAPS. AFTER EXPOSURE THE CAMERA SLIPS BACK INTO THE CASE EASILY AND QUICKLY - - - - Price £1:0:0

SEE THE NAME "ROLLEICORD" STAMPED ON THE CASE.

Beautifully printed brochure, in colour, sent free on request to the SOLE IMPORTERS:

R.F. HUNTER LTD Celfix House, 51, Gray's Inn Rd.

Telephone: Holb. 7311/2.

LONDON, W.C.1
ably they will; but Globe polish is still marketed by Messrs. Reckitt, and any oil and colourman can supply it if he likes.

If a little of the mixture is rubbed with soft rag over a dense patch on a negative, some of the metallic silver is removed, as is shown by the blackening of the rag. It is removed only where it is densest, and the lighter surrounding parts are not similarly reduced. With a little practice and experience the operation is a most useful one. I do not trouble to clean up the negative with methylated spirit, but polish it up thoroughly with clean, soft rag. Films should be laid on a piece of glass, and care taken not to buckle them.

Something could be done even with the dreadful negative of the bunch of flowers by adopting this treatment; but in such cases I should prefer chemical reduction with ammonium persulphate.

Although nobody really knows why, this salt will attack the dense patches long before it does anything noticeable to the other tones in the negative. It is supposed to be uncertain and capricious in action, but I have never found it so, nor do I make the solution with distilled water as is generally advised. In some districts this would be necessary, as the water supply may be itself a powerful and complicated chemical solution.

While the negative is soaking in water, prepare two solutions. The first is water with 4 grs. of ammonium persulphate (8d. per oz.) and 1 drop of sulphuric acid to each ounce. The second is a solution of sodium sulphite, 45 grs. in 10 oz. of water. A small white dish that will just hold the negative comfortably is best.

Put the negative in the dish, and pour over enough persulphate solution to cover it. Keep the solution gently moving all the time. At first nothing appears to happen, but soon the solution becomes slightly milky. Watchfulness is now necessary, as once action starts it proceeds rapidly. The dense parts lose their strength, and the negative must be taken out just before reduction has gone far enough and transferred to the sulphite solution. This acts as a stop bath, and after a minute or so the negative may be taken out and thoroughly washed. It is often advised to refix the negative, but this is not really imperative.

If sufficient reduction has not been secured when the solution becomes noticeably opalescent, it should be poured off and some more solution applied. Only one negative can be treated at a time, as it needs careful watching, but several can be done in succession. The solution will not keep, but the proper quantity to prepare can be judged by the size of the negatives and the number to be treated. Even the sulphite solution should be made up for the occasion.

That batch of over-developed negatives I mentioned will be treated in this way, as the simplest and cheapest means of arriving at prints that shall not merit the reproachful term of soot and whitewash.

W. L. F. W.

A Useful Flashlight Expedient

In all flashlight photography the operator should be able to fire his flash wherever situated and at any distance from himself and the camera.

By using his existing apparatus as described in this note, both the operator’s hands are available for the manipulation of his camera. At the same time, the flash can be fired with certainty at any distance and at any given moment.

The flashlamp most commonly used by amateurs is that in which a clockwork mechanism causes a wheel to revolve and direct sparks on powder spread over the tray attached to the instrument. The lamp is provided with a short wooden handle, by a simple modification of which it can be attached to any tripod.

In the base of this handle bore a hole of diameter slightly smaller than the tripod screw, which can then be used to cut its own thread. If the work is carefully done a perfect thread should result which will last indefinitely, especially if lubricated with an ordinary lead pencil.

With the lamp firmly attached to the tripod it only remains to complete the firing mechanism. A string is attached to the trigger, which works downwards. This string is threaded through a screw-eye in the floor immediately below the centre of the tripod and attached to the operator’s ankle.

As the releasing of the trigger is in no way affected by the direction from which the string is pulled, the operator can fire a flash at any distance, at any height, and at any point with reference to his own position.

Many modifications will suggest themselves according to individual requirements. For instance, if the household authorities object to the insertion of screws in polished floors, a weighted board may be used. In this the screw-eye can be inserted as required, but the board must be immovable or failure will result.

Nowadays, every serious worker possesses a tripod. By the adaptation to it of this simple device, and without additional apparatus, he is equipped to deal with flashlight problems under any and all conditions.

P. Temple.
Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"AFTER nearly fifty years as an amateur photographer, I still do not regret taking up the hobby, and at different times in my life I have passed through various degrees and stages of enthusiasm which I hope will continue till I can work at photography no longer.

"I started with a Lancaster quarter-plate stand camera when no hand cameras were available, and having worked various sizes and types from 10x8 in. to quarter-plate, I still work with quarter-plate, which I consider to be one of the best sizes of cameras made, using films of various makes.

"As to the finished prints, I have passed through the various stages of carbon, platinotype, and various bromide processes, and have settled permanently for some time now on bromoil work.

"Considering the number of years of my practice of photography, personally I have had considerable pleasure out of it, and hope that I have given pleasure and instruction to many other people, both old and young, by means of the lantern and colour work. The colour work has nearly always been the Autochrome process, which is, I think, still unsurpassed for beauty and truth of results.

"As to preparing exhibition pictures I never have done this specially, nor have I been a very frequent and regular exhibitor; but what pictures have gone to the various exhibitions, particularly in my own neighbourhood, have been, I hope, the best of the work I have done.

"One thing I have always avoided has been to allow the hobby of photography to interfere in any way with business. This one is very liable to do; so I have largely kept the taking of photographs to an annual holiday either in this country or on the Continent, starting work early in the morning, particularly in the spring, when the sun is low and the shadows are long, doing very little photography in the morning, but keeping what I had to do until evening, when the sun is again low and the shadows are long. In doing work in Continental market-places and in the Lake District on the hills, these are the best times to secure pleasing photographs.

"In the making of bromoil prints I find the best way to work is to give ample exposure and to finish the development of the print, if possible, in water. If sufficient depth is not obtainable, a wash with the usual developer will give the necessary strength to the picture to allow of successful pigmenting.

"As to inking up bromoil work or bleaching the original print, I have really no special methods. The first bromoils I did were immediately after Welborne Piper first introduced the process. With that process and Transferotype I have done all my work for a number of years."

AN OLD BY-WAY.

By Wm. Milburn.

No. CCXVI.
Mr. WM. MILBURN.

February 14th, 1934
(See article, "How I make my Exhibition Pictures," on the opposite page)

By Wm. Milburn.
THE MOTOR CYCLIST.

(From the "Motor Cycles and Cars," Photographic Competition.)

BY M. DESAL
THE SIDEWALK BAZAAR.

(From the Advanced Workers' Competition.)

BY JOHN MULLER.
1. "A Family Affair."
   By George Hilliard.

2. "Beach Lane, Netley."
   By Stanley M. Wells.

3. "The Cloudy Road."
   By Alfred Roelants.

4. "Evening Anchorage."
   By T. A. Ewart.

5. "Alone with Nature."
   By E. H. Midgley.

6. "November Afternoon."
   By T. J. Powell.
Some Critical Comments on the Beginners’ prints reproduced on the opposite page.

At this time of the year, it is not altogether an easy matter to find out-of-door subjects, more particularly in the country, that make up satisfactorily. The trees are bare of leaf, and any fault of form can scarcely be disguised. They do not, lend themselves to massing as well as when their foliage is out, and real and vivid sunshine, which lends a touch that nothing can replace, seldom makes an appearance.

Landscape in Winter.
Later on—towards the end of March or early April—there is more chance of sunlight, and the clouds are usually of good and striking form. Then, the opportunities are considerably increased, but just now, and in between the seasons, a great deal of effort may meet with scanty reward.

On the other hand, there may be less tendency, at the moment, to be misled by colour, for, although it exists, it is not so insistent as it is later on, and it is easier to judge what a scene will look like in monochrome now than then.

To take No. 1, “A Family Affair,” by George Hilliard, as a case in point, and assuming it could be secured at the present time, it appears much in black-and-white as the eye would value it in colour. The tone of the haystack or rick on the right might, perhaps, seem a little lighter to the eye, and it is probable that the distance would be more detailed or less hazy; but, in a subject of this character, these are somewhat minor points, and could not be regarded as a serious departure from truth of rendering.

The grouping of the sheep and lambs is good, but, apart from the question of colour, the subject is one that scarcely illustrates the point that is in mind relative to the employment of trees at this season, for those that are included are too far off to matter.

Form in Trees.
No. 2, “Beach Lane, Netley,” by Stanley M. Wells, more nearly approaches the type in question, and it will be seen that, while the far group of trees does not make up badly, those on the right are not of a pleasing shape, and their weakness is emphasised by the dark tone of the intruding branches at the top.

It would not be so bad if, on the right, the trees were farther off and considerably smaller than those on the left. The latter could then be regarded as the centre of attraction and the former as a supporting accent. Such an arrangement, if inclined to the conventional, would, at least, have the merit of showing the far group of trees to advantage; whereas, as the print stands, the trees on the right outweigh those farther away, and prevent what form they have from being effectively shown.

It might be feasible, by dodging about with the viewpoint, to get a composition somewhat upon the lines indicated, and, if a further visit to the spot can be arranged, it would be interesting to see what could be managed.

Even if it did prove unproductive, the experiment would be worth while, for it would, at all events, teach the value of considering the arrangement of the composition on the spot and before the exposure is made. Moreover, it would help to develop that instinctive selection of good form that only comes with experience, and which is extraordinarily useful when subjects have to be taken at once or lost for ever present themselves.

Winter Sunshine.
That sunshine was present is evident from the shadows in the foreground, but its weakness is apparent, and it illustrates how difficult it is to suggest the glow of sunlight with the pale reflection of it that we get in winter.

As far as this aspect is concerned, No. 3, “The Cloudy Road,” by Alfred Roelants, is something of an improvement, and would be better still if there happened to be a shadow falling right across the foreground at the base. Apparently, however, none existed, and it only remains to regret its failure to present itself, and to hope that the next attempt will be more fortunate.

The clouded sky is another decided advantage, and is very well caught indeed, but what we have said in connection with the impossibility of covering up any shortcoming in form in the uncovered trees is woefully apparent, for the truncation of the nearer and the deformity of the farther are impossible to overlook.

Detail and Mass.
If the trees were in full leaf it is probable that these defects would be entirely covered up, but, at the present time, it is things like these that make pictorial photography difficult.

The position, too, is complicated by the multiplicity of detail in the branches and twigs, and it is not easy, unless the viewpoint is comparatively distant, to deal with them as masses instead of in detail. It would therefore seem that, as a general rule, it would be wise to restrict our efforts, where trees of any size are introduced, to limit the scale in which they are shown, and, with this object in view, not to approach them too closely, at the same time avoiding those of doubtful shape.

The possibility of finding other kinds of landscape, where trees are absent or do not form a prominent feature, should not be overlooked. An example of this category is to be seen in No. 5, “Alone with Nature,” by E. H. Midgley, and, except for the fact that the figure should be placed more “in” the picture—i.e., towards the centre—it makes up well.

It is true that the sunshine would be made more evident if there were a greater proportion of cloud shadow, for that in the middle distance is scarcely sufficient, and it would appreciably enhance the stability of the picture if the additional shadow could be included in the foreground.

The Wiriness of Branches.
In No. 6, “November Afternoon,” by T. J. Powell, the wiriness of the twigs and branches is again too much in evidence, and the need for a more distant viewpoint is exemplified once more; but, when we consider No. 4, “Evening Anchorage,” by T. A. Ewart, which should exhibit some of the advantages to be obtained at a later season, it has to be admitted that there is but little improvement, mainly on account of the small stature and immature character of the trees.
Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THE SIDEWALK BAZAAR," by John Muller.

NOTWITHSTANDING its able arrangement and the quite effective nature of the effect of sunshine that has been incorporated, it must be conceded that, as far as the selection of subject material is concerned, and also in respect of the viewpoint adopted, there is a sufficient element of the eccentric to entitle "The Sidewalk Bazaar" to be regarded as inclining to the bizarre.

The Curious in Material.

Whether that may be viewed as an attraction or the reverse depends upon the individual opinion of the observer, and, leaving the reader to determine his point of view for himself, we will confine our comments to the picture as it otherwise stands.

In the first place, the motive of the picture is the conveyance of an effect of sunlight. An adequate amount of shadow tone enables the lights—in which the sunshine is manifested—to attain their due measure of attraction, and perhaps the most brilliantly illumined spot occurs in the neighbourhood of the point (1). Other things being equal, the brightest area of any appreciable size has the first call upon the attention, and, in the absence of real competition elsewhere, it is so in this instance.

It will be seen that the tone of these somewhat grotesque toys is successively lighter as they rise in the picture area. The lowest is visibly darker in tone than the one above, and that, in turn, is somewhat darker than (1) which it precedes. Above, there is a similar shading off, and, by means of this differentiation of tonal values, the eye is almost imperceptibly directed to the brightest of the lot.

To the attraction so created is added that attributable to force of position, and that arising from the juxtaposition of a strong dark to the light (1).

Imitation and Reiteration.

That light happens to fall in fairly close proximity to one of an intersection of thirds, the points in question forming the strongest positions in the picture space, any one of which, in the event of the other three being unoccupied by any item of significance, is sufficiently powerful to maintain the dominance of any object that is placed upon it as the chief centre of interest.

The pull of a strong light and dark in close proximity has been mentioned so often in these columns that it is unnecessary to do more than refer to it as a further emphasis upon the figure (1). It only now remains to draw attention to the extra stress imparted by the device of imitation, whereby the most important of a series of similar figures or objects is made to appear more important still by the repeated reiteration. In this example, the figures of the toys are much about the same—they differ slightly both in scale and the amount of each which is visible—and each repetition has the effect of emphasising the item that is repeated, till, in the end, the accumulated attraction vests in the one designed by the other compositional elements to be the chief.

Method and Motive.

The motive is the transmission of an effect of sunshine, and this is demonstrated by the prominence given to the principal light by the method employed in building up the composition.

It is highly improbable, however, that, in actual fact, it was thought out and constructed in the manner indicated in this analysis, for, even had there been sufficient time available, it is but seldom that it is practicable to do more than superficially consider the composition or arrangement when so many other things have to be seen to before an exposure can be made. As in most other classes of work, the arrangement is instinctive and the result of the experience gathered from many previous efforts. It should be the aim of the aspiring pictorialist to acquire such an experience.

"MENTOR."
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Here is another delightful snapshot taken with the new Baby "Sashalite" Bulbs. By their aid you can easily record similar happy everyday incidents in your home—not fearing fumes, smoke or dust.

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★ Gamages make highest allowance on your cameras and apparatus in part exchange for the Rolleicord or any other make.
Filming in February

By S. E. L. MOIR.

Floods have already been experienced in some districts, and—in anticipation of further opportunities for filming this subject—the following article contains helpful hints on many aspects of flood cinematography.

Despite the long-continued absence of any appreciable rainfall, the month of February need record no more than a normal quota of inches to justify its popular appellation of "fil-dyke." Indeed, it is hardly correct to imagine that the month of floods registers a higher rainfall than any other month, for the twenty and more inches that constitute our annual average are fairly evenly distributed over all months of the year. What usually obtains to distinguish the month of February is that individual falls of rain are appreciably heavier than at other times, and owing to the delays which must of necessity accompany dispersion it is only natural that swollen streams and flooded landscapes will change the face of the countryside, even as they have changed it in past years with heavy rainfalls.

The new and unusual vistas so brought about are not without their appeal to the amateur cinematographer. In them he sees opportunities to create new records, to make unusual scenics and—should his fancy run that way—to introduce fresh atmospheres and backings into his dramatic essays.

Whether he will be able to do these things satisfactorily is a matter that depends entirely upon the manner in which he makes use of his opportunities and the speed with which he accomplishes the actual filming.

Treatment.

The first detail for consideration is that which concerns the nature or character that the finished film will assume. This must to some extent depend upon the scope and variety of available equipment; though even the simplest apparatus should lend itself to the recording of conditions in the form of pictorial scenics.

Here the value of the finished films will depend upon the skill with which editing is accomplished. Remember that each shot has its own contributory value, a value that can be depreciated by cutting too long or an inch too short for optimum effects. Apart from this fact, it is obvious that the operator in (say) Cumberland or Westmorland will be able to infuse into his shots a grandeur that is impossible in the case of his colleague working in the fens of East Anglia.

However, this latter distinction is not without its compensations, for the fenland worker—appreciating the handicap—can strive with added zest to secure his shots from the most effective viewpoints, to use rewarding angles and to remember that sheer cinematography is based upon kinetic beauty rather than upon scenery of the "pretty-pretty" kind. Most of us would prefer a cinematographic film of Waltham Cross reservoir to an unintelligible string of motion-picture snapshots taken at Killarney or in the picturesque heart of the Scottish Highlands.

Story Work.

More advanced amateurs may prefer their film to tell a story—the story of the floods. In this case, all aspects of the floods could be dealt with, the relationship which one aspect holds to another being fastened on as the continuity device.

Throughout this treatment of the subject, moving figures should be freely used. The preceded appearance of boats in the streets of riverside towns and villages could be utilised—together, with shots (arranged, if necessary) of floating furniture. Duck-boots and waders worn by pedestrians should also be emphasised through the medium of close-ups; and further sequences could be obtained by exploiting the unfamiliar means adopted for the delivery of letters, comestibles, etc.

Dramatic films and film-plays must not, of course, embrace so many
Aspects of flood-time, the object in such films being to "colour" the story with an unusual backing whilst not allowing the subject of flooding itself to predominate. Needless to say, it is possible to set a film story in an atmosphere of flooding, and by keeping the story itself on the long side to make use of all the best settings that the emergency has brought to light.

Materials.

Not a little of any success which might be achieved will be due to the use of suitable materials and apparatus. With regard to apparatus, most of us must performe make the best use of the only camera we possess; though we may have some choice when it comes to the selection of accessories.

Thus, to preserve the value of beautiful reflections—which are always a feature of flood-time films—the use of super-sensitive (or similar) pan-chromatic film is strongly indicated. Nor is the present time of the year too early for good cloud-forms, and these may well be utilised in connection with any kind of flood film. In the filming of clouds some kind of filter should always be used, a K1 being recommended where there is any landscape matter present in the frame. Where the clouds are filmed without any fixed or terrestrial foreground, a K2 filter may be used.

It must not be forgotten that the use of filters with super-sensitive film is apt to impart a steely or burnished appearance to scenes embracing reflections, and for this (as well as for another) reason it is preferable to film the clouds alone or in sequences where the reflections do not occur.

The presence of reflective foregrounds will also assist by setting up favourable conditions for against-the-light work. This, however, demands the use of an adequate lens hood; usually one can be fitted without delay.

Then we must see that a good tripod is available, for in subjects like that of the present it is essential to avoid body tremors. If a flat-bottomed boat or floating platform be available it should not be difficult to track-up, without wobbling, from a medium shot to an explanatory close-up. Working actually on the water, however, apt to result in spashing the camera, hence the vital parts of the instrument should be well protected until terra firma is again reached.

Finally, it should be remembered that many excellent viewpoints may be inaccessible without soiling the shoes and other garments. For this reason, waders may be added to the list of accessories—certainly a pair for your lone accomplice, who may have to wade his way from scene to scene in order to supply adequate movement.

The Twin-Lens "Rolleicord" Camera

A MINIATURE twin-lens camera for roll films from the factory that produces the Rolleiflex is bound to be interesting, and the "Rolleicord" therefore comes with good credentials to back it. It is distributed in Britain by R. F. Hunter, Ltd., 51, Gray’s Inn Road, W.C.1.

It is considerably cheaper than the Rolleiflex, but that cheapness has not been obtained by the sacrifice of efficiency.

There is only one model. This is designed to take the 2½ x 3½ roll film—the world’s most popular film size, obtainable everywhere—and it will make twelve negatives, each 2½ inches square, on every eight-exposure film. There is a film-counting indicator at the side of the camera to show when each of the twelve frames is in position for the exposure. The film is wound forward by turning a knob instead of the ingenious lever used in the Rolleiflex.

The lens is an f/4.5 Zeiss Triotar anastigmat, an excellent lens of 75-mm. focal length. The shutter is a special type of Com- pur, a one-lever pattern which employs this lever for setting the shutter and also for releasing it. Thus, a turn of the lever to the left sets the shutter, and then a turn to the right releases it and makes the exposure.

The viewing lens is a Heidoscope of large aperture, paired exactly with the taking lens, so that the user can be sure that the picture on the film is focussed exactly as it is seen in the big and bright image in the finder. There is also a small magnifier fitted above the focussing screen to ensure exactitude in focussing.

The "Rolleicord" has a metal body, with patterned metal paneling, which gives it a distinctive appearance.

Incidentally, the focussing knob has a scale of distances engraved upon it, and the hood of the focussing chamber closes down, leaving a direct-vision finder in position. The "Rolleicord" can therefore be used, when required, as an eye-level camera.

An exposure table and depth-of-field chart engraved on metal plates form part of the back of the camera for those who need these data.

The cost is £10 10s. For £1 extra a strong leather case can be supplied in which the "Rolleicord" can be used without detaching it from the case.

This Junior Rolleiflex—for that is what the "Rolleicord" really is—is a sound little camera weighing 31 oz., 5½ in. high, 3½ in. broad and 3½ in. deep. It will do first-class work and it is a pleasure to handle.

The Horivert Enlarger Easel is worthy of attention by all who are interested in horizontal enlargers that can be converted for vertical use. The easel takes the form of an open-fronted box having grooves at close intervals along each side into which is slid a light panel, on which the sensitive paper is fixed. This is placed beneath the enlarger, and after focussing on a piece of paper, the sliding panel is removed, and the sensitive paper fixed to it. The slide is then replaced in the same grooves and the exposure made. Different sizes of enlargements are obtained by sliding the panel into grooves at varying distances. The easel can be folded for carrying when not in use. Made of stained wood and costing £25, it is obtainable from Sands Hunter & Co., Ltd., 37, Bedford Street, London, W.C.2.

The Institute of Amateur Cinematographers has issued an "International Itinerary and Amateur Cinematographer’s Year Book and Guide for 1934." This is a remarkably well produced booklet, overflowing with information and useful matter for the amateur ciné enthusiast. Among matters dealt with are lists of places to photograph with the ciné camera in London, provinces and abroad, with full particulars regarding permits. Practically the whole of Europe is covered. Details of Customs and sporting facilities, hints to travellers, and a list of the principal events in 1934 are among other features that will render the book invaluable to the tourist. Details regarding the I.A.C. can be obtained from the Hon. Secretary W. E. Chadwick, Burley House, Theobald’s Road, W.C.r.

February 14th, 1934
Wednesday, February 14th.

Accrington C.C. "A Visit with a Camera." R. Watson.
Bethnal Green C.C. Practical Work.
Brighton and Hove C.C. "25,000 Miles on a Tramp Ship." H. Powys Adams.
Bristol P.S. "Criticism of Members' Prints. S. Bridgen.
Croydon C.C. "Concerning Glass." Bernard B. Hill.
Denistoun A.P.A. S.P.F. Portfolio.
Ilford P.S. "What is a 'Quality' Print? L. Vizard.
Sandwell W.S.P. "Some Zoom Pictures." Miss M. Colwell.
South Essex C.C. "Composition." M. O. Derrill.
South Suburban and C.P.S. "Working up the Print." J. J. Burton.
Stockport P.S. "Birds and Flowers." Mr. Craythorne.

Thursday, February 15th.

Aston P.S. "High Barberry." M. E. Shirley-Smith.
Cardiff C.C. Members' Evening. Mr. Bydder, by invitation.
Coastbridge P.A. S.P.F. Portfolio.
Hebdon Bridge P.S. "The Amateur Photographer" Prize Slides.
Hull P.S. Y.P.U. Portfolio and Slides.
Kingston-upon-Thames and D.P.S. "Colour Photography." Agfa, Ltd.
Oldham P.S. "Ilfracombe and Minehead." T. Burton.
Singer C.C. Flashlight.
Tynemouth P.S. "Table Top (Practical Night)." W. F. Calcraft.
Watford C.C. Printing for Bromol. R. Hanson.
Wimbledon C.C. Slide Competition Evening.
Woodgreen P.S. "The Amateur Photographer" Prize Slides.

Friday, February 16th.

Barnsley P.S. Annual Exhibition.
Birkenhead Green C.C. "Social Downs and Commons." W. T. Warren.
Brondesbury Clé Society. Production.
Darlington P.S. "In Search of Lincolnshire Windmills." A. E. Winter.
King's Heath P.S. "Home Portraiture." J. N. Cockin.
Loughborough P.S. "In the Beginning and Afterwards." W. M. Charles.
Northants N.H.P.S. "Home Portraiture." Miss F. Fleming.
Photomicrographic Society. Members' Evening.
Southend-on-Sea and D.P.S. East Anglian Slides.
Wimbledon Clé Club. Members' Evening.

Saturday, February 17th.

Barnsley P.S. Annual Exhibition.
Leigh Lit. Society P.S. Competition Night.
Partick C.C. Annual Exhibition Opens.

Monday, February 19th.

Blackpool and Fylde P.S. "A Chat on Plate Processing." Mr. Bydder.
Camberwell C.C. "Chemistry of Photography." A. Lumden-Beddington.
City of London and C.P.S. "Gamma." R. A. Garnham.
Derby P.S. Slide Evening.
Dewsbury P.S. Members' Lantern Evening.
Edingborough and D.P.S. "Rumage Sale of Surplus Apparatus.
Hocknull and D.P.S. "Members' Evening.
Irishwich and D.P.S. Open Night.

The Coronet Camera Co., of Summer Lane, Birmingham, have sent us a copy of their latest sales catalogue, issued by their accountants. It states that during 1933 the Company made and sold over half a million cameras.
Readers' Questions ANSWERED

**General.**—All communications for the Editor should be addressed to: "The Editor, The Amateur Photographer and Cinematographer, 180 Strand, London, S.W.1," and in every case, without exception, give the name and address of the writer.

**Contributions.**—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects of general interest. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims responsibility for the safety of matter submitted by him, but he will endeavour to return rejected MSS. or prints that are not actually accompanied by a stamped addressed envelope. MSS. or prints that are not actually accompanied by a stamped addressed envelope will be ignored.

**Communications Arising out of Matters Already Appearing in the Paper.**—No execution can be made in any case to an article without the consent of the author, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquires nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. (5) All esquires and enquires as to " How can I take interiors? " or " Can you give me some hints on outdoor portraiture? " are too general to be answered. (6) All enquires should be directed to the name and address of the writer. If no guidance is given as to the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with esquires, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

Sensitivity of Plates. How can I tell the emulsion side of a panchromatic plate when loading in total darkness?

All that you have to remember is that plates are always packed film to film, so that when you start on the contents of a box the first plate will be film down and the next film up, and so on.

**Two Lenses.** Does the lens yield as good or better negatives than the others?

Both the lenses you name are good instruments, and it cannot be said about either of them that it necessarily gives better negatives than the other.

**Mounting Papers.** Who are the makers or dealers who supply the hand-made mounting papers referred to in an article on January 19th?

**Type of Enlarger.** Which type of enlarger gives the best results—automatic, semi-automatic, or non-automatic?

The question whether an enlarger is fitted with automatic focusing or otherwise is a matter of convenience and choice, and has nothing to do with the results obtained with it. There is no reason whatever why a non-automatic enlarger should not be focussed by hand quite as sharply as if the operation were carried out mechanically. The automatic arrangement is convenient and saves time; that is all.

**Metal Polish.** Having found it impossible to obtain Globe polish, I substitute another metal polish which answers satisfactorily. Is there anything unsuitable in it?

We know of no objection to the polish you name as a substitute for Globe polish, but we should advise you to take the precaution of filtering it at least twice through the finest fabric through which you can pass the mixture. This polish is much more liquid than Globe polish, the latter always being thinned with olive oil and terebene. Although shopkeepers seem reluctant to supply it, it is still on the market, being made by the firm of Reckitt's, famous for their laundry blue.

**Condenser Lenses.** I have a pair of 4¼ in. plano-convex condenser lenses. How should they be mounted? At what distance should a 3½ x 3½ negative be from the condenser?

The lenses should be mounted with the convex surfaces facing each other and almost touching. The negative should be placed close to the condenser, with say about half an inch from the face of it.

**Flashlight.** In the course of a play an angel has to disappear suddenly from the stage. How much magnesium powder should be used to make the audience temporarily while this takes place?

With every desire to help you, we cannot see our way to encouraging you to make such an experiment as you suggest. An amount of magnesium powder which would be sufficient to blind the audience for a long enough period would probably cause the audience to disappear in a manner that you do not contemplate. In any case, the smoke would be a very serious drawback, even if the stage and scenery remained intact.

**Fixing.** When you fix negatives you should note the time taken for the milky appearance to disappear completely, and then give as long again in the fixing solution. Any longer period than this is likely to do more harm than good. When you find that the fixing-bath is working appreciably slower, it did at first— you should replace it.

**Paper Negative.** On developing a film I bought recently I find that negatives can be fixed in 8 oz. of acid fixer?

We have more than once pointed out that the sort of negative you supply is not taken in bromide paper, and the only way of obtaining prints is to set it up in a good light and photograph it on to bromide paper, which will give a positive image.

**Lens Names.** I have a rapid Aplanat f/8 lens. Is there any difference in performance between this and an f/5.6 lens?

The two names to which you refer do not indicate any special difference in construction or performance. There is, however, a good deal of difference in the quality of different makes of lenses of the same type and aperture.

**Relative Exposures.** If my meter gives the exposure for f/4.5, what exposure would be necessary at f/5.6?

We have frequently explained the method of finding relative exposures for any stops. The simple rule is to square the f/ numbers The square of 3.9 is 15.21, and the square of 4.5 is 20.25. Dividing these numbers 15.21 and 20.25 you will see that the exposure at f/3.9 is three-quarters of that required for f/4.5.

**Removing Background.** Can you tell me of a formula, preferably not including cyanide of potassium, for completely removing the background from a portrait print?

Make a solution of half an ounce of potassium iodide in 10 oz. of water, and add sufficient metallic iodine to make it a deep ruby colour. Paint over the parts of the print to be removed, rinse quickly, and transfer the print to a plain hypobath; wash it thoroughly afterwards. As the paper will be stained a deep indigo colour you cannot judge very well when the image has been sufficiently affected, so that if you find any image remaining you must repeat the process.

**Reversing.** As I generally want only one lantern slide from a negative is it possible for me to turn the original negative into a slide ?

When you fix negatives you should note the time taken for the milky appearance to disappear completely, and then give as long again in the fixing solution. Any longer period than this is likely to do more harm than good. When you find that the fixing-bath is working appreciably slower, it did at first— you should replace it.

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The
Cine Nizo Cameras

Unsurpassed quality in manufacture, with skill in design and workmanship, ensure the fortunate owners of Cine Nizo apparatus lasting satisfaction. The Model F, here illustrated, possesses important features such as a hand crank for making single pictures, a double speed motor for 16 (normal) or 32 (semi-slow-motion) frames per second, and takes standard chargers of 9.5-mm. films of 30-ft. length.

Cine Nizo 9.5-mm. Model F camera with Steinheil Cassar Anastigmat lens in fixed-focus mount.

£12 - 10 - 0

This model is also supplied with various lenses. Other models available taking 50-ft. and 103-ft. length films.

Confidence

You cannot get a better F/4.5 than the Aldis, no matter what you pay

ALDIS Lens book free

SPARKHILL, BIRMINGHAM

For Test Chart postcard, please send 1d. stamp.
The AMATEURS EMPORIUM

Business Notices

Publishing


PUBLISHING DATE.—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.

SUBSCRIPTION RATES.—British蝗es. 17/6; Canada 17/4; other countries; abroad 19/6 per annum, post free.

REMITTANCES.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Limited.

Displayed Advertisements

Advertisements on Communication matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week respectively.

Rates and conditions will be sent upon application.

Prepaid Advertisements

SALE AND EXCHANGE: AMATEURS ONLY.—

15 words or less .2/6
16 for every additional word.

PROFESSIONAL AND TRADE.—

15 words or less .2/6
2d. for every additional word.

Each paragraph, provided it is not separated by at least two words, counts as two words, regardless of length. A maximum of 16 words is allowed in a single paragraph; a full advertisement must consist of 15 words or less.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh insertions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%. All advertisements inserted in this manner must be strictly prepaid and paid for at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post on Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 266, Renfield Street, Glasgow, C.2.

Advertisements inserted, as far as possible, in the order received, and those received too late for one issue or crowed out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

CAMERAS AND LENSES

ZEISS Baby Ikonta, f/3.5 Novar, Comper, almost new, perfect; filter, lens hood, £6.—Cross, Minsterworth, Glos.
£5 31x21 Ensign Roll Film Reflex, f/4.5 Aldis, focal-plane shutter, leather case; new condition; deposit system.—Atkins, 15, Clarges Rd., Glasgow, S.2. [9474]
31x21 Ensign Roll Film Reflex, f/4.5 Dallmeyer anastigmat, T. and L., lens hood, case, £3 No. Below.
31x21 Ensign Roll Film Carbine, f/4.5 Aldis Uno, Milchro shutter, speeds 1 to 1/100th sec., T. and B., brilliant and direct finders, £10.—Thompson, Newhouse, Blakeney, Glos. [9477]

VOIGHTLANDER Bessa, 3x12, f/7.7 anastigmat, 3-speed cable release, cost 21/6/6, used twice, £2 or offer. Bargain.—Below.

12x12 Double-bladed Print Trimmer, fitted with paper guide, leather case, £1 or offer. Bargain.—Below.


3x12 Mentor Folding Reflex Camera, f/4.5; 1¼x1½; 2½x4; 1x21; 5x6, self-erecting paper guide; splendid condition; bargain, 14/10.—Cross, Thames Drive, Leigh-on-Sea. [9486]

OLLEIFLEX 24x24, f/3.8 Zeiss lens, non-focal-plane shutter, £7.—Cross, 29, Kirkgate, Bradford. [9479]

EUROPA Baby Ikonta, f/3.5 Novar, Cornpur, almost new, perfect; filter, lens hood, £6.—Cross, 29, Kirkgate, Bradford. [9479]

C A M E R A S AND LENSES

WE have received many complaints from our readers in regard to the business methods of Mr. B. L. Green, trading as B. L. Green's Photographic Exchange, of 218, Oxford Street, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for other goods or cash. Readers are advised to ignore all such offers from this quarter.

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Note: You can deal in perfect safety through our Deposit System. The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of "The Deposit System" as advertised on page 1 of this paper. The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

CAMERAS AND LENSES

31x21 Six-20 Kodak, f/4.5, D.A., self-erecting, £3 3/10; as new, £3 15/10; W.P. Carbine 24x24, Zeiss Tessar f/6.3, D.V., good condition, £2 10/0; Wanted—3x2 Roll Film, self-erecting, £2.—Burr, 55, Thames Drive, Leigh-on-Sea. [9465]

EICA Model II for Sale, Hektor f/2.5 lens, £7, perfect condition, £10, nearest offer; cash or deposit as desired.—Below.

ROLLEIFLEX 24x24, f/3.8 Zeiss lens, non-automatic (i.e., 5-exposure apertures), £8.—Cross, 29, Kirkgate, Bradford. [9479]

Note: The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

CAMERAS AND LENSES

24x24 Six-20 Kodak, f/4.5, D.A., self-erecting, £3 3/10; as new, £3 15/10; W.P. Carbine 24x24, Zeiss Tessar f/6.3, D.V., good condition, £2 10/0; Wanted—3x2 Roll Film, self-erecting, £2.—Burr, 55, Thames Drive, Leigh-on-Sea. [9465]

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GRÁFLEX Roll Film Reflex, 3a Postcard size, £10, nearest offer; leather case, £15.—Cross, 29, Kirkgate, Bradford. [9479]

GUARANTEE above three lots in perfect condition, indistinguishable from new.—W. G. Kerr, 20, Renfield St., Glasgow, C.2. [9492]
P.C. Ica Reflex, Zeiss Tessar f/4.5, 71/2-in. focus, £9 10/0; 11 single metal slides, F.P.A., case, hide, £11, nearest offer; cash or deposit as desired.—Below.

CAMERAS AND LENSES

£10x8 Field Camera, 3 D.D. slides (Shew), £6.—Cross, 29, Kirkgate, Bradford. [9479]

Note: The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

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The Latest Rolleicord

ROLL - FILM - REFLEX

2 1/4 x 3 1/4 (12 exposures on 3 1/2 x 4 1/4 Film)
F/4.5
ZEISS TRIOTAR

SHUTTER

WRITE FOR FULL DETAILS

£10:10:0

Or 12 equal payments 18/4 per month

Leather case, £1.
Light or medium filters £1.25 each.
Summala, 8/6.

SECOND-HAND BARGAINS

1-PLATE Kodak Roll Film Camera, Coronar f/4.5, 4
Compur, 1 to 1/250th sec., £6.—Below.
86, ACCRINGTON RD., BLACKBURN

87 DAYS APPROVAL, POST PAID.

EDWIN GORSE

34 cm. Plot, Carl Zeiss f/2.8 Tessar lens, Compur shutter, leather holder, case, new condition. List price £8 10 0. For... £15 0 0
3 1/2 x 2 1/4 Portmatic, Carl Zeiss f/5.6 Tessar lens, F.P. holder, case, new condition. £10 10 0
3 1/2 x 2 1/4 n. & G. F. Folding Camera, f/4.5 Tessar lens, B & L, F.P. holder, case, new condition. £10 12 6
D 1 1/4 x 3 1/2 n. & G. Folding Camera, f/4.5 Tessar lens, B & L, F.P. holder, case, new condition. £12 10 0
5 1/4 x 4 1/4 n. & G. Focusing Camera, f/4.5 Tessar lens, B & L, F.P. holder, case, new condition. £15 10 0

Special Offer of Second-hand Reflex Cameras

NEGRETTI & ZAMBRANO, 122, Regent St., W.1, the camera specialist. Offers the following bargains.

17 mm. Goerz Tessar Folding Pocket Camera, double extension, rack rising and cross front, f/4.5, £8 10 0
1 1/4 x 3 1/2 Zeiss Ikon Tessar Focusing Reflex, f/4.5, £14 5 0
12 x 18 cm. Voigtlander Superb Revolving Plate Camera, f/4.5, £25 10 0

USE OUR DEPOSIT SYSTEM AND AVOID ALL RISK.

FOCUSING MAGNIFIERS

Fit the hood of most reflex cameras, permit of focusing with the greatest accuracy. Price 21/- each.

SANDS HUNTER & Co. Ltd.

37, BEDFORD ST., STRAND, LONDON, W.C.2
WANTED.—Leica, good condition, cheap, full particulars.—Branton, 109, Constable Rd., Hull. [9476]

WANTED,—Explore, 600, 1 1/2-lights, in excellent condition.—Thompson & Co., 19, Saltmarket Rd., Glasgow. [9475]

WANTED.—Cheap Pathe Hand-Cine Camera.—F. A. Inshaw, 13, Bath Rd., Felixstowe. [9519]

WANTED.—3x2 Etui, with Compur shutter; f/3.5 Telephoto wide-angle and f/1.5 lenses; 2 box, 12/6; cost over 30/-.—Wilson, Bishops-Coton Rd., Birmingham. [9527]

WANTED.—Dolly 4x3 cm. Camera, f/2.—Box 9361, c/o “The Amateur Photographer.” [9538]

WANTED.—35-mm. Sinclair or other Motor-Photographic Proectors, for 200-250 volts.—Also Patheoscope Motocamera B; possible exchanges arranged.—B. Eiler, 3, Adelaide Terrace, Lamber, [9490]

WANTED.—All accessories for 31x21 Etui.—Gardiner, 137, Desborough Avenue, Wycombe. [9483]

WANTED.—Dolly 4x5 cm. Camera, f/2.—Box 9369, c/o “The Amateur Photographer.” [9554]

WANTED.—Zeiss Ikon Vest Pocket Camera, f/3.5 Goerz Tenax, £3 3 0.—Wilson, Bishops-Coton Rd., Birmingham. [9487]

WANTED.—Cheap Pathe Hand-Cine Camera.—F. A. Inshaw, 13, Bath Rd., Felixstowe. [9519]

WANTED.—Ontax, slow speed, f/2.8 and accessories.—Shore, New Town, Nairnshire. [9490]

WANTED.—All accessories for 31x21 Etui.—Gardiner, 137, Desborough Avenue, Wycombe. [9483]

WANTED.—Whitley Folded Film Camera, f/1.4, 6x7 cm, delayed-action shutter; must be new condition and keep.—J. Wood, Jun., Threave, New Cumnock, Ayrshire. [9490]

WANTED.—Good condition.—Allan, 91, Sanda St., Glasgow, N.W. [9541]

WANTED.—31x21 Plate Reflex, exchange 31x11 Speed Reflex.—Lawrence, 1, Hillcroft Avenue, Pinner. [9530]


WANTED.—Leica III, f/3.5, Contax, f/2.8, or Zeiss Ikon Ermanox, f/1.8; exchange for radio components (new and second-hand) and local churches; plate camera necessary.—Write for details and price to—Box 9364, c/o “The Amateur Photographer.” [9557]

WANTED.—Thirty-Year-Old Violin, fine tone, in good condition; sell 107x45 Goerz de Luxe, f/4.5 Compur shutter, £8/10.—J. K. N., Box 9363, c/o “The Amateur Photographer.” [9524]

WANTED.—6x6 Rolleiflex Accessories, as new; reasonable price; full particulars to—J. K. N., Box 9363, c/o “The Amateur Photographer.” [9555]

WANTED.—Newman & Guardia Folding Roll-Film Camera, in good condition; state price.—Box 9376, c/o “The Amateur Photographer.” [9561]

WANTED.—High-grade Roll Film Sibyl, Leica, Rolleiflex, Prominent, etc., recent model and new condition, or would exchange for cine camera, £9/5.—Humphreys, 15, Little Heath Street, Birmingham. [9573]

WANTED.—Kodak Rollfilm Camera, f/1.9 lens, £9/5.—Humphreys, 15, Little Heath Street, Birmingham. [9574]

WANTED.—Zeiss Ikon Ermanox Camera, f/1.8 39x54, 6x6 cm, as new; also Graflex Kodak Camera, f/1.9 lens, plates 31x21, for instant prints exposures in artificial light; £10 in good condition, cheap for cash; also Xylophone or photograph paper, films 31x21, wired ready for use; outdoor Cinema Camera, f/3.8, with one-turn—one picture movement; Studio Camera, and Film Developing Equipment, lowest prices to—Box 9059, c/o “The Amateur Photographer.” [9564]

BLENDEX Exposure Meter, brand new, £3/5; f/2.8 lens, £2 15 0.—Rowntree, 1, North Hill, Darlington. [9557]

BARGAINS THAT CANNOT BE REPEATED

STOCKTAKEING SALE

BARGAINS THAT CANNOT BE REPEATED

DELIVERY NOW FROM STOCK

WEATHER—Leica, good condition, cheap, full particulars.—Branton, 109, Constable Rd., Hull. [9476]

B. & H. Filmo 70D wanted, second-hand, with 70D and Technicolor approval.—Box 9348, c/o “The Amateur Photographer.” [9470]

WANTED.—Cheap Pathe Hand-Cine Camera.—F. A. Inshaw, 13, Bath Rd., Felixstowe. [9519]

WANTED.—31x21 Plate Reflex, exchange 31x11 Speed Reflex.—Lawrence, 1, Hillcroft Avenue, Pinner. [9530]

WANTED.—1-4inch projector, lenses, cases, etc.—Jones, 20, Heaton Grove, Bradford, Yorks. [9543]

WANTED.—Contax, £15 0 0.—Clarke, 157, Lees Rd., Oldham. [9552]

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ENLARGING
BROMIDE PAPER
of QUALITY—
Guaranteed first quality. You cannot buy better, no matter what you pay.

12 sheets 36 sheets I gross
6/1 x 4/1 10/1 10/1
8/1 x 6/1 1/4 3/2 10/1
10/1 x 8/1 1/8 4/6 14/9
12/1 x 10/1 2/6 6/6 23/6
15/12 x 13/2 3/9 8/6 33/9

GUARANTEE. Your money will be returned in full if you are not completely satisfied. Write for list of Photo Materials.
MARTHAIL & CO. Dept. P.M.
FORD STREET
NOTTINGHAM

BRAND NEW and unused latest model
CORONET CAMÉRA
fitted with F/1.9 anastigmat, spring drive motor, as listed and sold elsewhere at 65/-. for 39/6 only.
Please note that these cameras are not to be confused with shop-soiled or the Meniscus lens model. They are GUARANTEED and listed and sold elsewhere at MARSHALL & Co.

ENLARGING

CINEMATOGRAPH APPARATUS
TAYLOR-HOBSON Clear Cine Lens, 1-in. focus, fitted any standard 16-mm. camera; new; condition, what offers?—ILLUSTRATED CAMERAS, 31, Great Marlborough Place, W.1.
COMPLETE Pathe 9.5-mm. Outfit, in perfect condition, sale, comprising Pathe Luxe Motocamera, in leather case, with Portrait attachment and filter, Pathe Luxe Projector, super rees, film splicer and film notch, the whole costing over £35; owner, your offer for this 16-mm. equipment, will accept £17/10/- deposit.—Box 9268, 6/o "The Amateur Photographer." 9553
CORONET Cine Camera, presented to advertiser, having no use for same; as brand new, latest 1933 model; list 65/-; will sell, 45/-.—Walter, 34, Fountain Rd., Teddington, Birmingham. 9570

TRADE
EVERYTHING for Movies.—I1LLUSTRATED ENTERPRISES, 159, Wardour St., W.1.

ALL-BRITISH PHOTO PLATES & PAPER
GASLIGHT PAPERS BROMIDE PAPERS
V.P. 1/9 per gross 1/- plate 7/9 per gross
3x421 2/9 8x6 12/6
2x4 0/- 8x6 13/11
5x4 3/- 6x8 20/6
8x10 6/- 12x10 30/6
Postcard 5/4 15x12 45/6
GLOSSY, SILKY OR MATTE
3 Grades
VIGOROUS, ORDINARY OR SOFT
POSTCARDS, GASLIGHT OR BROMIDE
22/- per 1000. 11/- per 500. 2/9 per 100. Singles or strips.

PLATES
Special Rapid 300 H.D. 1/10 each. 1/- per gross.

MARTIN
Photographic Chemists,
SOUTHAMPTON
SPECIAL QUOTATIONS FOR QUANTITIES.

ANNUAL SALE
AT
of
CAMERAS, PROJECTORS, SLEENS,
SHOP-SOLED AND SECOND-HAND
APPARATUS AT "KNOCK-OUT" PRICES

AS AN EXAMPLE:
Twenty brand new Agfa 16-mm. Movie Cameras with 1/2.8 f/1.8. List price, £15 15s.
OUR PRICE, £8 19:6

The Camera Exchange of the Midlands
GALLOWAYS Photographic Chemists,
VICTORIA SQUARE, BIRMINGHAM
(Opposite G.P.O.)
Phone: MID. 5570.

CORTEX ROLL FILM DEVELOPING TANK
To get the best results from your films develop them yourself in a CORTEX ROLL FILM TANK or TUBES.
CORTEX TUBES
1.1/4 x 10ft. £2 5/-
1.3 x 10ft. £3 1/-
1.5 x 10ft. £3 8d.

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1.5 x 10ft. £3 8d.
ACCESORIES

8 x 6 Coloured Double Background, interior, exterior, 10¢; extra, 3/6; Two others, plain, 3/6; Ross 1/4 Lens, 8/6.—24, Netherton Rd., N.15.

Trade.

BELLOWS.—All sizes stocked; lowest prices; 10¢ camera cases.—A. MacCormick & Sons, 12a, St., Islington, London, N.1. [0063]

LODY'S.—London's Largest Store Second-hand Apparatus, 87, Lamb's Conduit St., W.C.1. (Cash, exchange, instalments; Cameras, Leicas, Studio Lighting, Backgrounds, D. & F. Machines, for drying and cutting, card negative printing; Graber Photostat Process; machines for automatic portraiture, Photomaton, Postcard, Autoprotailt. [8878]

PHOTOGRAPHS WANTED

PHOTOGRAPHS wanted, Lancashire villages and countryside, specimens and prices,—Box 9309, c/o "The Amateur Photographer." [9475]

Trade.

WANTED.—Use of Film Negatives, any size—Children, Animals, Views, etc.; sample prints (returnable) to.—Swifitope Photographers' Works, Sutton Coldfield. [9521]

MISCELLANEOUS

STUDENT'S Microscope, ½ objective, 2 eyepieces, £1—L. Adams, 5, Mildred Avenue, Watford, Herts. [9506]

MATERIALS

Trade.

WE offer the Highest Quality Materials at the lowest prices; Plates, Papers, Postcards, Mounts, etc., catalogue free; established 22 years.—City Photo Works, Southport. [0062]

KALTON, London, 61, Farringdon Rd., E.C.I. (Send for price list.) [9475]

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcome. [9475]

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers. [9475]

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return. [9475]

KALTON, Leeds, 58, Bridge End. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcome. [9475]

KALTON, Glasgow, 4091, Argyle St. Prices less postage to callers. [9475]

KALTON Chloro-Bromide Double-weight, white and cream, velvet and matt, j-pl. 3/6 72 sheets; 1½-pl. 3/6 36 sheets; 1/1-pl. 3/6 36 sheets; 9/6 gross; 10x8 5/6.—KALTON Bromide Double-weight, white and cream, velvet and matt, normal, vigorous, extra vigorous, single weight and double-weight; 20x16 6/3 dozen; 15x12 4/3, 12x10 7/3, 36 sheets; 10x8 5/6.—KALTON, Oldham Rd., 1 pl. 3/6, 4ix2i 3/6, 3fx24 2/6 gross. 12-gross 21/6. [9475]

KALTON, Bromide Commercial Double-weight, 20x16 6/3 dozen; 15x12 4/3, 12x10 7/3, 36 sheets; 10x8 5/6.—KALTON, Oldham Rd., 1 pl. 3/6, 4ix2i 3/6, 3fx24 2/6 gross. 12-gross 21/6. [9475]

KALTON Gaslight, single-weight and double-weight, normal, vigorous; same prices as bromide advertisement above, except 1-pl. 6/3 gross. [9475]

KALTON "Kaltoma" Bromide, glossy, extra vigorous, single weight and double-weight; 20x16 6/3 dozen; 15x12 4/3, 12x10 7/3, 36 sheets; 10x8 5/6.—KALTON, Oldham Rd., 1 pl. 3/6, 4ix2i 3/6, 3fx24 2/6 gross. 12-gross 21/6. [9475]

KALTON, Bromide Double-weight, 1½-pl. 3/6 36 sheets; 1/1-pl. 3/6 36 sheets; 9/6 gross; 10x8 5/6.—KALTON, Oldham Rd., 1 pl. 3/6, 4ix2i 3/6, 3fx24 2/6 gross. 12-gross 21/6. [9475]

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WE wish some enterprising publisher would get out a little pocket volume of terms of appreciation which may be judiciously employed when being shown by a friend a series of photographs. On such occasions, owing perhaps to the shock of seeing some of his results, one's vocabulary seems really to contract, so that all that one can say is a vacant, "How nice!" If, while he is searching for some more examples which he knows we would like to see, we could just refresh our memory with a few happy adjectives, discriminating, not too eulogistic, it would relieve our own embarrassment and minister much to his pleasure. The same thing would be useful to those who scribble in portfolios, and perhaps even the critics who write in the journals might occasionally find such a list of service. A set of words and phrases should be given, with the right emphasis and qualification. They need have no particular relation to the merits of the thing which is to be commended or judged.

Lens or Film Speed.

The hand-camera photographer of twenty years ago, in order to ensure sufficient exposure with the modest lens apertures at his disposal had to use the fastest negative material that he could get. The present-day photographer has at his disposal, plates and films of much higher speed, while in addition lenses of f/3.5 and f/2.9 are quite common, especially upon modern miniature cameras. Apart from those subjects which can only be secured with the most rapid materials in conjunction with the largest lens aperture, the photographer is able to consider whether he will use a slower emulsion with a large lens aperture or one of the super-rapid type in conjunction with a smaller stop. It cannot be denied that the introduction of super-speed sensitive materials is of the utmost value to the modern hand-camera worker. Unlike some of the older high-speed plates, rapidity has been secured without marked loss of other essential good qualities, but if the subject is one which does not call expressly for a high-speed plate or film, it is well to consider the advantage of using a slower speed and a larger lens aperture. There are many negatives produced with the modern small camera which indicate over-exposure, with a consequent flattening of the subject. It must not be thought that it is intended to decry the modern advances in speed of modern plates and films, but it is well to point out that for many subjects it is possible to secure better results by the use of a plate or film of slower type, with a larger stop in the lens. In the case of a small camera there is generally sufficient depth of field with the largest apertures for most subjects.

Women Radiographers.

A profession for women is developing fast in the shape of radiographers to hospitals, nursing homes and private doctors. At the annual dinner of the Society of Radio-"
February 21st, 1934

Words.

With the developments of science and art in all directions, new words are constantly appearing, some of them of portentous length. At a meeting we attended a few nights ago a speaker just casually threw out the word “phenolsulphonephthalein” as if it were a set of syllables to be lispèd by any infant. Then a chemist up and told us that of recent years an increasing number of cyclobutane derivatives and cyclohexanes have been formed by polymerising certain olefins. A well-known scientific worker who has specialised in ultra-violet photography calls his results “ultragraphs,” and by inference the results obtained at the other end of the spectrum would be “infragraphs,” but, somehow, we doubt whether those words would pass muster among word-fanciers or find popular favour.

Readers’ Problems

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Party Fogged Negative.

I enclose a 3½ x 3½ film negative, in the middle of which is a circular lighter patch, the size of the lens. The camera was quite new, and on the first spool of film exposed this patch was strongly marked in two sections, very faint in one, and not visible at all in the remainder. I can only suppose that when the camera was closed something in the lens mount made the film less sensitive, or that the glass of the lens had the same effect. Perhaps you can confirm this, or suggest some other explanation.

D. M. (London.)

To make the matter clear to other readers we have enlarged the middle part of the negative, so that the disc is easily visible. This defect is an unusual one. It is fair more common to find a disc of greater—not less—density in the middle of a negative. This is due to the shutter being accidentally fired when the lens is close to the film: or, in some cases, to strong light penetrating the thin vulcanite leaves of the shutter.

If in the present case the mount of the lens caused the trouble the effect would have spread outwards as well as inwards, and the disc would not be clearly marked. No suspicion need attach to the glass of the lens. Another explanation must therefore be sought, and in our opinion there can be no doubt as to the correct one.

Various emanations, vapours and gases will “fog” sensitive material. One of these dangerous emanations is that from turpentine. The inside of the bellows had been blacked with a mixture containing turpentine, or something similarly dangerous, and as the camera was new the turpentine had not completely evaporated. When the camera was closed after an exposure the bellows was close to the film sufficiently long to fog it more or less, except where the lens protected it. The circular patch is therefore “normal,” and all the rest of the surface is fogged. If the camera were not closed after an exposure there would be no fogging at all. This explanation is consistent with other cases of fogging by emanations, e.g., a band of fog coinciding with the cloth hinge of a new dark slide.
POINTS that count in “Free-Lance” Photography

It is reasonable to assume that at no previous time has photography been in such demand as it is at present. Newspapers want photographs; magazines and journals, and even publishers of posters want them. But there are certain important points that are essential to success, and these are touched upon in the following article.

In free-lance work to-day, good technique alone is not sufficient to sell photographs to the Press and publication agencies. Indeed, if such were the case, there would probably be no great demand for “free-lance” productions. Something more than this technical skill is required; and in this something more is embodied a number of points which the serious worker must keep ever foremost in his mind.

Novelty.

Probably the most important of all these points is novelty. Those responsible for the illustrations (or, rather, for their appearance) in our daily and weekly papers are continually on the look-out for something unusual and arresting. Except in a very few cases, composition and pictorialism alone are frowned upon—and only for the reason that there is now nothing novel in their exploitation.

It is a mistake, too, to imagine that the art editors of newspapers have their own favourite coterie of contributors, and that the neophyte “free-lance” is at a disadvantage with these favourites. We have heard this suggestion made time and again; and although editors may seem to rely upon some workers more than they do on others, it is merely because the former are turning out novel and intriguing pictures.

This novelty—which does so much to distinguish a “winner” from an unsuitable picture—originates with seeing things in a different light or in a different manner from that in which they are usually seen. Thus, one worker may operate from an unusual angle. Another may resort to trimming in such a way that he includes part only of the subject as originally taken and as usually depicted. Yet a third may introduce a method of lighting that makes a hackneyed subject appear new and unconventional.

At the moment, these and similar devices are resulting in many acceptances at the expense of straightforward orthodox work of the most faultless execution. Indeed, in some of the cases referred to, novelty is captured only at the expense of good technique; but even so, the bizarre and unusual mean more than pure pictorialism to the “art departments.”

Topicals.

In a manner of speaking, almost every photograph published in the lighter newspapers belong to the “topical” class. During the holiday season, pictures of seaside lady visitors in bathing attire are topical; so are pictures of people engaged in feeling the effects of a heat-wave. But topical photography does not end here. The bathing dresses worn by the ladies in question have to be made, and if the photographer can submit a series of prints dealing with their manufacture—here is an opportunity to submit “topical” photographs that may have been taken weeks or even months before they come up in the news.

Similarly, a dozen “free-lances” and pressmen may photograph a well-nourished stockbroker standing in Copthall Avenue with his coat off—but a simple picture of a laden ice-cart leaving the freezing plant is certain to succeed where eleven of the more obvious photographs will fail.

Then there is that other kind of topical. “Lady Thingumbob has her prize-winning ‘bulldog stolen,’” we read; and (once in a hundred times) we may even be successful in getting a print of her ladyship, or, indeed, of the recaptured animal. But any photograph of any prize-winning canine of the same class has its topical connection.

In other words, saleable photographs can be secured without ever seeing Lady Thingumbob or her prize-winning bulldog; it is necessary only to look beneath the surface of your “topical” and to submit the prints before the item in question has lost its “newsy” flavour.

Captions.

Almost as important as any other feature of “free-lance” work are the captions appended to the submitted photographs. Even as the photographs must impress people by their very novelty and virile appeal, so must the titles attract by virtue of wit or the surprise element. There must, too—and this goes without saying—be an intimate link between the photograph itself and the title or caption adopted.

Usually captions consist of two sentences, the first short and the other long. Or they may consist of a title and a further brief sentence of an explanatory nature. Occasionally, however, all the letterpress matter is condensed into one sentence. In such cases, the pithy element of the caption must be contained in the first few words, the object being to arrest the interest of the reader and so get him to read through to the end.

“Free-lance” workers have time and again been commissioned or asked by the Press purchasers of photographs to submit further specimens of their work. Thus, one photographer secured a good income for quite a number of years by concentrating upon poultry: and another young man is making good money by photographing automobiles.

Advertisement Photography.

The application of photography to illustrated advertisements is also a remunerative side of modern free-lance work. An article on this subject appears on another page in this issue.
AUTHORS in prose have described the beauties of English winter landscapes; poets have measured their praise of it in rhyme; and artists have portrayed its varying moods. Photographers have rendered many of its aspects in the hills, but the subject is always new, and every worker goes out hoping to find some viewpoint and some composition that he can treat in such a fashion as will enable him to produce a pictorial photograph quite different from any that he has ever produced before.

It is this spirit that makes the search for pictures so fascinating. No matter what you have produced in the past, no matter how unsatisfactory and disappointing your last efforts may have been, there is always that next picture beckoning you with its luring promise of fulfilment. February produces some wonderful moods upon the English hills, and those who love landscape work will find rich and varied material to stimulate the imagination, and provide work for the camera.

No matter in which part of England you live, hilly country is always within fairly easy reach of you in these days of modern mechanical transport. There is Dartmoor in the west, and the Mendip Hills around Wells and near Bristol. Within easy reach of London you have the North and South Downs, and the Chilterns. At Whipsnade Zoo you are on hilly ground, and here you could spend a day in comfort, even in winter. Those who live in the Midlands have the Cotswolds in the south, Wales in the west, and Derbyshire in the north. Liverpool and Manchester and Sheffield, and all Yorkshire towns, are equally well placed. Even Lincolnshire has its wolds, while the northern parts of England and most of Scotland are very hilly.

What is there that fascinates you in winter hillsides? When you have answered that question to your own satisfaction you will have found motives for your pictorial compositions. Hill and mountain scenery have moved the emotions of many poets, and some beautiful poems have resulted from their musings on the hills.

If you as an amateur photographer aspire to produce interesting pictorial renderings of hillsides you will be well advised to study the moods of your subject. These moods are varied and expressive throughout the winter and early spring.

One way of doing this is to select an interesting composition and study this under different climatic conditions. It may well be a tree or a clump of trees growing upon the hillside, such as you see in the picture that accompanies this article; a well-balanced mass of rocks; a moorland road running from a foreground of bushes or bracken into the distance; or a farmstead nestling amidst a frame of trees. It does not matter what it is, save that it should be interesting and pleasing to look upon.

Study this subject and photograph it under climatic conditions that reveal the hills under varied moods. In early morning when the mists are still clinging to the hillsides with the winter sun breaking through will give you one mood. Another may be when rain is sweeping across the distant hills, obscuring the distance, while the foreground may be lighted by a gleam of sunshine breaking through a gloomy sky for a few fitful moments. Another day may be wild and stormy, and the trees may be bent with the lashing gale that goes roaring and shrieking across the hilltops, giving a mood of exhilaration to the landscape. Another entirely different mood may be at sunset, when the trees can be seen silhouetted against a strong sky illuminated by the sinking sun.

There are strong, dramatic moods on the hills; mysterious, romantic moods; wild, angry moods; and calm, lonely, beautiful moods. They are there for you to see and to picture.

No doubt you can admire and appreciate a pictorial photograph of a February landscape when it is placed before you by its author after he has spent many hours upon its production. To discover a similar effect in nature, to visualise the scene as a finished picture, may be something quite beyond your powers at first, but with patience and perseverance success will come at last.
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2½ x 2½ Carbine, f/4.5 Tessar, Compur, 6 slides, focussing screen ............ 2 10 0
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LONDON
Two Useful Trimming Gadgets

Most photographers have come up against the trouble of obtaining uniform white margins on masked prints. Here is the description of a trimming device which, while quite simple to prepare, will save time and annoyance.

All that is required is a sheet of clean glass at least one inch longer than the largest print to be trimmed, and a reel of transparent adhesive tape as used for repairing music. The edges of the glass should be smooth and free from chippings. An old glass plate is suitable if large enough. The gelatine emulsion can easily be removed in hot water and soda.

First take a strip of the tape and paste it along the long side of the glass so that it overlaps slightly—say \( \frac{1}{8} \)-inch—along the edge and at each end. If any trouble is experienced in getting it to hold to the glass a little Seccotine will do the trick. Rub it down smoothly and as soon as it is firmly and cleanly stuck trim off the overlapping ends and edge with a safety-razor blade, exactly flush with the edge of the glass.

Now make three dots at the top end of the strip of tape, one-eighth, one-quarter, and three-eighths inch from the edge, and repeat at the bottom end. Join each corresponding pair of dots with a thin black line in indian ink. You will then have three lines parallel with the edge of the glass and one-eighth, one-quarter and three-eighths inch respectively from it.

The trimmer is now completed. Lay it on the print to be trimmed with the taped side downwards in contact with the print. Adjust it so that one of the black lines coincides with the edge of the picture on the print. Trim along the edge of the glass, and you will have a definite margin of one-eighth, one-quarter or three-eighths inch, according to the particular line you use. In this way the margins can with perfect ease be kept equal, of any required width, or varied at will.

A really keen trimming-knife, easy and quick to make, and whose cost is practically nil, is described below. Essentially it consists of a safety-razor blade gripped firmly between two conveniently shaped pieces of plywood and held in position by a couple of screws. There are several devices on the market for holding these blades, but the home-made variety gives a more substantial handle and a better adjusted cutting edge.

Cut out two pieces of three-ply to the form shown in the photograph, put them together in a vice, and file until all edges coincide. Glass paper all surfaces smooth. On what will be the inner surface of one piece lay the razor-blade so that one corner of it projects as shown. The corner should not project too far, as the blade is very flexible and would bend or even snap under pressure. Carefully mark on the wood the position of the two outer holes of the blade and drill holes in the three-ply just sufficiently large to take \( \frac{1}{8} \)-in. metal fender screws. The screws with nuts will cost about a penny. Drill corresponding holes in the other piece of wood and also a hole near the end of the shanks to admit a bifurcated rivet. The two pieces of three-ply may now be riveted together and the remaining parts assembled.

This little gadget will be found useful for domestic as well as photographic purposes, and when one corner of the blade has become blunt the next can be brought into position in a few seconds. Discarded blades are very cheap!

W. C. R. and W. J. C.
THE English manufacturer has been rather slow in adopting the photograph for advertising purposes, but is now waking up to the fact that photographs of real people make a greater appeal to the prospective purchaser than line or wash drawings.

Amateur photographers with original ideas can obtain a great deal of amusement, which may become a source of profit, by posing their friends with a view to submitting the results to one of the large advertisers in the daily Press.

In many cases the evenings can be occupied with this work. Flashlight may be used, as this form of illumination has the advantage of perfect control. It can be used to give almost any desired form of lighting, from the harsh, shadow-casting unobscured flash to the soft, daylight effect obtained when diffusers are used.

The everyday furnishings of the average home will be suitable settings for most subjects. Where it is desired that the figures are to stand out clearly against a white or black ground, this can be obtained by hanging suitable backgrounds. A white sheet or plain dark table-cloth free from creases will serve the purpose.

The models may be either young or old, this depending upon the idea being worked out. As a rule, the number of figures should not exceed two. In some advertisements a single figure cleverly posed and costumed makes an instant appeal. When a good model has been secured a series embodying the same figure can be attempted. This idea has been employed successfully in advertising well-known brands of cigarettes and various household goods.

Apart from photographing the entire figure to illustrate an advertisement, the feet alone, or hands, and parts of costumes, such as hats, gloves, shoes, etc., can be utilised to make pictorial compositions for the same purpose. There is also
GRAPHS for Advertisements

photography and the materials and models available. This may be the result of deliberate, careful thought, or may be inspired by some everyday happening.

Ideas will also occur after studying the advertisement pages of the illustrated weeklies both of this country and America. It is not suggested that these should be deliberately copied, but the bearing they have in relation to some particular object will inevitably suggest practical applications that are within the capabilities of the photographer.

It may save some disappointment to those who attempt advertisement photography to inform them that a great number of the pictures used are supplied by agencies who employ professional photographers and models to carry out their requirements. At the same time, when a really good idea is offered which has successfully been carried out by photography, these agents will consider the purchase of the negative, whether the photographer is an amateur or professional. Pictures can, however, be submitted direct to the firms concerned, who will almost certainly pass them on to their advertising agents.

The ingenious photographer can frequently work out an idea by combination printing, but if this is attempted it must be well done, as also must be any “working-up” of negative or print. In fact, it is a good plan when the right subject has been secured to make an enlargement and work it up with crayon or paint and then copy it, making the final print from the new negative. This procedure is frequently necessary when a good figure has been “snapped” but unsuitable surroundings are included. The figure can be isolated and tidied up, the composition concentrated and blank space left for suitable lettering.
PICTORIAL COMPOSITION.

My chief reason for putting the word "pictorial" in the title is to make it longer. A one-word title looks skimpy; and the sound of "pictorial" is impressive, even if we are none too sure what it means. All it means in this case is that I want to say something about the composition of our photographs, which for the present purpose we may call pictures.

One reason for my doing this is the plaint of a reader who says that although his photographs seem good technically (which they certainly are), he always feels doubtful about their composition; and he would like to feel able to consider this aspect of them with more intelligence and confidence.

Quite recently I read a book on this subject right through. I have no excuse to offer; I simply read it. The main effect it had on me was to make still more vague such ideas as I already possessed on the subject. I am almost disposed to doubt the infallibility of the intersections of thirds; although I hope "Mentor" will not get to hear of it.

As on another occasion, I am doing what turned out to be helpful to many readers. This week and next I am using as illustrations a few prints taken from a single competition batch, and am going to say something about their "composition." I hope to show that this word "composition" means little more than the "arrangement" of the subject in the picture space; and that this arrangement is chiefly a matter of common sense and order. We must remember all the time the question as to whether the subject was worth putting into a picture space at all; and if so, whether too much or too little has been included.

Let us begin on the prints straight away, and we can return to more general considerations later.

Here is Fig. 1. There is no doubt, to begin with, about the happy, chubby sort that, with good fortune, would give a picture of all that is sweetest and most charming in babyhood. He might be a type rattier than a portrait. But we may admit at once the value even of a straightforward portrait—just a likeness.

To secure that satisfactorily requires thought and care. Here the head, and one arm and hand, are pleasing, but look at the other three limbs. One hand and one foot are amputated, and the other leg is awkward and uncomfortable. Certainly a child will do that sort of thing, but why photograph him like that? Without saying anything of the surroundings, we decide that the child is not placed "comfortably" in the picture space,
and we only put it in another way when we say that the composition is poor.

Now Fig. 2: Do we need any "laws" of composition to prove that it was wrong to stick that bicycle partly in and partly out of one corner? There was precious little in the bridge and the lock-gate to spend much time or trouble over, but although these occupy most of the space our eyes are dragged to that bicycle and held there. Why?

It is a relief to turn to Fig. 3. The subject matter is interesting. It deals pleasantly and even humorously with the traffic problem somewhere in Central America. Not only is the original print a good one, but it should be noted how well placed in the space are all the elements of the subject. The tilt of the wagon does not touch the top edge (as does the baby's head in Fig. 1), nor are the road-menders squeezed into a corner (like the bicycle in Fig. 2). There is just comfortable room in front of the oxen, and behind the men; the heaps in the road link up oxen, wagon and men; even the slope of the driver's rod slopes nicely in contrast with the upright columns. The "pattern" is helped by the interesting variety of forms, and the way in which lights and darks come together. The "arrangement" is comfortable. Everything is in just the right place. In other words, the composition is excellent.

Can we say the same of Fig. 4? Is there anything in the four glass vessels, and the way they are arranged and lighted, to make the picture attractive? Not only is the subject not arranged "comfortably" in the picture space, but it is not "arranged," in the proper sense of the word at all; nor is it completely included in the picture. Parts of two of the glasses run out at the edges. The glasses are all stood practically in a row. There is too much of the monotonous background at the top. The subject, as it stands, should have been taken horizontally instead of vertically. It is not well arranged. In other words, the composition is poor.

Next week I will continue with another selection, and then consider what we are to do about it all.

W. L. F. W.

**Holding the Small Film**

A RECENT article in "The A.P." described an ingenious and satisfactory mode of eliminating stray light when enlarging from small film negatives. I habitually employ an equally effective, and even simpler dodge.

For enlarging purposes, I place all small films between two quarter-plate clear glasses. To prevent light passing through the margin of clear glass around the film, I slip the latter into a mask which is very simply contrived in the following manner.

From a piece of opaque paper of quarter-plate size a rectangle is cut, just a trifle smaller than the picture on the small negative. A narrow strip of paper is gummed along half its width and placed along one edge of the rectangular opening, with the ungummed edge coincident with that of the cut-out rectangle. The gumming of the strip is most conveniently effected by covering the portion which is to receive no gum with a protective piece of paper while the adhesive is applied.

The film is simply slipped into place, with its edge under the strip, as shown in the accompanying sketch, and the negative and mask placed between clear glasses in the usual way.

The cutting of such a mask is a matter of a few minutes' work, and I now have a supply of different sizes from which I can make an appropriate selection at a moment's notice.

If the films have an inclination to curl, it is sometimes difficult to place them in the little groove at the bottom inner edge of the mask. In this case, if there are many films with this tendency to be dealt with it is best to affix the mask to the glass itself with a touch of Seccotine. It becomes much easier to adjust the film with the support of the glass behind it. The second piece of glass can then be placed on top to complete the "sandwich" for inserting in the carrier of the enlarger.

A further refinement is to hinge the two pieces of glass together so that they open book fashion. A strong and wear-resistant hinge can be made of a narrow strip of adhesive medical tape placed over the bottom edges of the glasses in a manner similar to the binding of a lantern slide.

R. G. M. D.
Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

My work seems to be of the modern school, with its sharp, well-defined outlines, and highly contrasted lights and shades. Perhaps the fact that I am a comparatively beginner, only having done photography seriously for the past five years, may have influenced my viewpoint.

The majority of my pictures are made with one of two cameras, a 3½ x 4½ Voigtlander, and a 4 x 5 reflex. The smaller camera has a 5½-in. lens, and the larger a 7-in. lens. The films I use are of the super-sensitive pan-chromatic type, developed in a standard M.O. tank formula, by the time and temperature method. My prints are straight enlargements on chloro-bromide paper, from unretouched negatives, though, of course, I resort to printing-in, holding back and judicious trimming.

My method of getting exhibition prints may not agree with the methods of older and more experienced photographers, but I have had a fair share of success. On loading up the necessary equipment needed for a day's trip, I start forth, trusting to whatever fate or chance may throw in my path. I never know where I shall start or where I may wind up. If the day has been propitious, I shall have secured a dozen or so negatives. Selecting the best of these, I make enlarged proofs on glossy paper. Making a final selection, I then finish these up to the best of my knowledge and ability, and then submit the pictures to the various monthly competitions.

Their acceptance or rejection for an award, while not being final, certainly influences my judgment in sending them to exhibitions. I have found that those receiving prizes are invariably accepted at salons. I think all budding pictorialists should strive to submit prints to some competition each month. Those conducted by The Amateur Photographer are ideal, as there is no surer way of finding the true worth of your pictures.

I have never specialised in any branch of pictorialism; anything that attracts my attention, whether it be an unusual lighting effect or a good portrait type, falls victim of my camera.

The picture reproduced on the art page, 'Deck Swabs,' was due to pure luck. Walking along one of the upper decks of a docked liner, I noticed the arrangement and lighting effect of the swabs and pails below. Persuading the bos'n to seat himself near them for the necessary human element, I secured the picture. 'Ol' Man Trouble' is a Zoo picture, taken with a 16-in. telephoto lens on a 4 x 5 Graflex. The lugubrious expression prompted the title.
DECK SWABS

(See article, "How I make my Exhibition Pictures," on the opposite page.)
THE BUTTERFLY FRIEZE.

By

Bee Minter.

(From the Advanced Workers' Competition.)
THE VALLEY OF THE VAR.

By Ronald Beauchamp.
February 21, 1934

"Afternoon Sunshine."
By H. Williams.

"Straight Furrows."
By A. F. Walker.

"Welsh Beauty."
By D. Bruce Johnson.

"Selworthy Green, Somerset."
By H. D. Ball.

"The Brook."
By F. R. Buxton.

"The End of the Road."
By A. Roelants.
Some Critical Comments

These against-the-light effects, if they come off, are often very attractive, but they need a bit of handling, for their adoption almost always involves both technical and artistic problems. The claims of exposure require full consideration, and it is necessary that special steps be taken to keep the subject contrasts under control; while, on the artistic side, it is not easy to avoid the contrivance of a too bright and unshadowed foreground.

Contra-Jour Lighting.

A large area of bright tone at the base of a picture almost invariably invites a suspicion of instability, and, with the light coming towards the camera, very frequently is impossible to avoid. Sometimes, it is true, fortune is kind and throws a shadow just where it is wanted, but, in most cases, some dodging about with the viewpoint is required. Even then, labour is unrewarded in by far the greater number of occasions, and it may be necessary to have recourse to after-treatment.

In the case of No. 1, "Afternoon Sunshine," by H. Williams, the subject is of an amenable character, and stability is assured by the cast shadow of the intervening wall, which completely darkens the whole width of the foreground.

That wall, too, would shade the lens and prevent the flare and fog that some kinds of lenses produce when employed against the light. The effect can be minimised, in the absence of any such natural shade, by the use of a hood, and this is so useful an accessory that it should always be carried.

In this instance, the choice of the material is happy; but it does seem to invite the criticism that it would be better shown as a vertical rather than a horizontal, for the truncation of the extreme top of the arches is unfortunate, and causes a feeling of restriction.

The Way of the Plate.

If the picture had been taken the vertical way of the plate, the cutting off in question would have been avoided, and nothing that cannot be spared would be lost.

Moreover, with so many vertical lines in the subject, it would naturally be more suitably treated as an upright; and, as a general rule, it will be found that the way of the plate should follow the predominant lines of the picture.

No. 3, "The Brook," by F. B. Buxton, is almost square, but more upright than horizontal. With the present content, it might be held that exposure rules were not triumphantly fulfilled, for, although verticals and horizontals are almost equally represented, the former seem to predominate because they are more decisive. Here, however, we are up against the bugbear of contra-jour lighting—the too bright foreground. In this part of the print are some of the strong uprights, and, as it is quite impossible to make a satisfactory composition with so obtrusive a foreground, both questions are settled by the removal of the whole of the reflected sky—i.e., by trimming about three-quarters of an inch from the base.

Balance of Power.

The balance of power, as between verticals and horizontals, is thereupon redistributed, the latter becoming the more significant, and, at the same time, in accord with the revised shape.

Additionally, the composition is unified by the removal of that disturbing light, and gains in stability by the substitution of a considerably darker tone for it; but there is just a hint of under-exposure in the blankness of the very darkest portions.

It is, however, impossible to be dogmatic upon the question of under-exposure of the negative from an inspection of the print, and, as the former is not before us, the assumption is made that the plate was not exposed for its display.

Attractive Skies.

In both of these prints, the sky tones are very well rendered, and, in the former, it might have been as well if a greater proportion had been allotted for its display.

As the print stands, the relative amounts allotted to sky and landscape would be improved by trimming, say, a quarter of an inch from the base; but in No. 5, "Welsh Beauty," by D. Bruce Johnson, the main attraction lies in the mountains in the distance, and, though the sky is nicely clouded, it is subsidiary to the main theme, and does not need a similar emphasis.

The proportions, here, suit the subject and its different character, so that, while the landscape area is greater, it is justified by the circumstances.

The only practical guide in such circumstances is an exposure meter.

Technical Difficulties.

Another technical difficulty is adjusting the time of development of the negative to the excessive contrasts of subjects of this type. Assuming correct exposure, the time of development controls the contrast of the negative; and, as there is usually an excess in the subject, it must be counteracted by a reduction in inverse degree, so that, in proportion as the contrasts exceed the normal, so must the time of development be diminished.

With the removal of the foreground, in this instance, no further adjustment seems to be required, nor, as far as can be seen, if needed in No. 1; in fact, it is scarcely necessary in any of the pictures reproduced this week, although, strictly speaking, the only other example of contra-jour lighting is No. 4, "Selworthy Green," by H. D. Ball, where the tones are soft and harmonious and beautifully judged. A shadowed foreground would be an advantage, but the defect is not comparable to that in No. 3.

A cross lighting is employed in Nos. 2 and 6, "Straight Furrows," by A. F. Walker, and "The End of the Road," by A. Roelants, and, in both instances, it is very well managed.

In both of these prints, the sky tones are very well rendered, and, in the former, it might have been as well if a greater proportion had been allotted for its display.

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Pictorial Analysis

"THE VALLEY OF THE VAR," by Ronald Beauchamp

This picture displays a very noble group of trees, fine in form and shape, and the way they are employed to reveal an alluring glimpse of landscape is extraordinarily well contrived. The adoption of the vertical shape with the predominant upright lines of the trees exemplifies the contentions advanced on the preceding page, yet, at the same time, it is felt that a heavier foreground, to carry the great mass of the foliage at the top, would be a not inconsiderable advantage.

Placing and Stability.

Not only should there be a greater depth of tone at the base, but its area might also be slightly extended. The addition of half an inch, even with the existing tone, would provide a better balance, and, if the tonal values were appreciably deepened as well, a much greater sense of stability would be imparted.

Besides this advantage, the effect of the deeper tone at the base would be to enhance the values of the landscape seen through the trees, and give it a somewhat increased significance. The feeling of light and luminosity—now very pleasantly suggested—would also be emphasised, and the illusion of distance and space would be far better expressed. The required increase in depth could, no doubt, be introduced either by local extra printing or by one of the many methods of oil reinforcement, and, if properly executed, need not be expected to induce any conflict with realism or truth of rendering.

As far as the construction of the composition is concerned, the main feature and the centre of attraction lie in the trees, which form themselves into a united group of three elements. The most important of these elements is the collection in the centre (1), and its predominance over the other two is assured both by the greater number of trees included and by its greater strength of position.

Elements and the Whole.

Its importance is further stressed by the strength afforded by the opposition of its component elements the one against the other. A certain amount of attraction is always excited by the placing of lines in opposition, or so that they cross each other, and how this works may be seen on reference to the sketch.

Next in importance comes the group (2), which consists of the two trees on the right. They do not claim so great a share of the attention as group (1), partly on account of a comparative weakness of placing, and partly because of the fact that their lines run in a similar direction to each other. Besides this, they are definitely curved, and, in relation to the trees composing the central group, which are straighter, do not exert quite the same pull in consequence. Straight lines always seem to attract the eye more than curved, and the former may be taken to create an illusion of strength as against the suggestion of beauty which is suggested by the latter.

The presence of this subsidiary group to the right of that in the centre involves the provision of a third element to furnish a satisfactory balance. This is a function that is exercised by the single tree (3), which, by reason of its diminutive scale and lack of force of position, cannot claim the attention exerted by either the first or second group.

A placing so near the left-hand edge is decidedly weak, and this is appropriate in the circumstances, for, while the tree in question should not exert an attraction that would impair the pull of the other two groups, its existence is necessary both to provide the balance already referred to, and to prevent the eye from being too much attracted by what, in its absence, would form a secondary way out.

Internal Connections.

A feature of this nature would tend towards a division of interest, and would be highly undesirable. Its avoidance is well contrived, and, though the group, as a whole, is comprised of three distinct elements, they are united by means of the internal connections afforded by the foliage at the top, the lines of the landscape seen through the trees, and those of the foreground at the base.

The sense of interconnection, no doubt, would be more firmly established if the tone of the foreground were adjusted in the manner previously suggested, and it might be something of an advantage if the sky were rendered in a rather less nebulous fashion or with a more definite suggestion of cloud forms; but, after all, this is not an excessively important feature in a subject of this nature, although, in pursuit of absolute perfection, the point is one that should receive attention. "Mentor."
BIG VERSUS SMALL PRINTS.

Sir,—If Mr. Grant will read my letter of December 27th again, he will find I suggest a $3 \times 2$ negative taken with a 4-in. lens should be enlarged $2 \frac{1}{2}$ diameters to secure the necessary compromise between visual and photographic optics. I certainly said every photograph is seen at its best from the plastic point of view if held the focal length of the lens that took it from the eye, but I warned the reader that a contra-plastic point of view holds the focal length of the lens that was necessary to make them appear as if they had been taken with a lens of 10-in. focus—$2 \frac{1}{2}$ diameters in the example quoted by Mr. Grant.

Another way out of the difficulty was to enlarge negatives by whatever ratio was necessary to make appear as if they had been way out of the difficulty was to enlarge negatives by whatever ratio was necessary to make them appear as if they had been taken with a lens of 10-in. focus—$2 \frac{1}{2}$ diameters in the example quoted by Mr. Grant.

S E I R,—Yours, etc.,

—Yours, etc., JOHN MUFFITT.

EXHIBITION GYMNASTICS.

Sir,—I note in an editorial in a recent number of "The A.P." your comment on photographs which require gymnastic performances on the part of the observer in order properly to appreciate them, and your suggestion that a humorous picture of a "gymnastic exhibition" might be made, so I have endeavoured to portray such an exhibition in the accompanying sketch. The print marked with a * is the problem picture of the show.—Yours, etc.,

S. PIERCY.

SIX- OR EIGHT-EXPOSURE SPOOL.

Sir,—Mr. G. B. Burr, in your issue of the 24th, asserts that the eight-exposure film is unpopular. We believe that this is not the case. Anyway, the eight-exposure film was first introduced in this country, and if the performance here has been against it is strange that all the Continental countries have followed suit. Perhaps we are in a better position to gauge the popularity of what Mr. Burr terms "the sixteen-exposure economy." Mr. Burr may be interested to know that the divided exposure cameras, of which we were one of the pioneers, have increased and not diminished in popularity. Moreover, the Contax and other cameras take thirty-six exposures at one loading, but one manufacturer actually makes a twelve-exposure spool. It may be of interest for us to mention that our experience is that for every twelve-exposure spool sold at least three of thirty-six exposures are requested.

We have experience of cameras taking the $3 \times 2$ size, and we can only say that as a commercial proposition such cameras as we placed on the market taking this size did not find favour with the public, and we believe that this has been the general experience. In conclusion, combines, powerful or otherwise, in our judgment have no wish to inflict any particular policy on the consuming public. Rather is their aim to find out what the public wants, and to cater for such requirements accordingly.—Yours, etc.,

CYRIL H. FREESE.

DISTANT CONTROL OF FLASHLIGHT.

Sir,—It is with interest that I have read about the electric control of flashlight. I experimented with the same idea, using a 4-volt dry battery, but could never obtain any wire fine enough for this purpose, with the result that more often the fuse would not blow and therefore it was very unreliable.

It would be interesting to read other readers' experiences upon this matter, also as to where they obtain wire as fine as 40 S.W.G. or finer.—Yours, etc., JOHNN MUFFITT.

A PLEA FOR STEREOSCOPIC WORK.

Sir,—Now that the ultimate has pretty well been reached in miniature camera technique, I am wondering when the experts are going to turn their attention seriously to stereoscopic photography. No one who has studied the question will deny the great attractiveness and superiority of stereoscopic pictures compared with the ordinary flat single picture, and it may be wondered why they are not more popular.

One answer to this may be that almost all the available stereo cameras are for plates, which are not so fashionable nowadays, and their positives are intended to be transparencies, with all the attendant difficulties of reversing, fragility, storage, etc. That none of these drawbacks is inherent in the system is proved by the very successful work to be obtained from the extremely modest "Puck" camera made by Messrs. Thornton-Pickard. This single-lens, single-exposure box camera takes its two pictures on $3 \times 2\frac{1}{2}$ roll film, and the positives are ordinary paper prints. I believe that a couple of seasons ago Messrs. T.-P. were considering the introduction of a better model with focussing anastigmats and 3-speed shutter, using the $4\frac{1}{4} \times 2\frac{1}{2}$ size roll film, and I feel sure a good future awaits it. Although the lens separation in the "Puck" is only $1\frac{1}{2}$ in., there is no question as to the success of the result, but the separation of $2\frac{1}{2}$ in. possible with the larger size should prove almost ideal—better, in other words, than the commonly used wider separations, which at times, contrary to theory, gives an exaggerated relief.

Finally, it may be admitted that the stereo camera by virtue of its two lenses and shutters is bound to be more expensive than the ordinary camera, but a point to be remembered is that whereas an enlarger is an almost indispensable adjunct of all the popular modern size cameras, the stereo viewer provides its own enlargement even in the smallest practicable sizes.—Yours, etc.,

W. J. W. POTTER.
News and Reviews

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

The Italian annual of pictorial photography, "Luci ed Ombre," has again been published and well sustains the excellence of previous issues. All the illustrations are highly "modern" in character, even to their placing on the pages throughout the volume. Some of the reproductions are extremely good, and indicate the present advanced status of pictorial photography in Italy. The annual is published from the offices of "Il Corriere Fotografico," Via Stampatori 9, Turin, Italy, price 25 lira, or it is obtainable in this country from the Fountain Press, 19, Cursitor Street, E.C.4.

Stolen Cameras—On the morning of Tuesday, February 13th, a smash and grab raid was made on the shop windows of Photographia, 873, Finchley Road, Golders Green, N.W.11, and two cine cameras and three pocket cameras were stolen. One cine camera was a Model B Kodak, f/3.5 lens, No. 56185, and the other a Cine-Kodak B.B. Junior, f/1.9 lens, No. 18521. If these cameras are offered to any dealer or reader of The Amateur Photographer they should communicate at once with the above address or with the police.

A well produced and strikingly illustrated booklet has been issued by Messrs. E. Leitz, Ltd., dealing with the interchangeable lenses for the Leica camera. It not only describes and illustrates the lenses in detail, but shows by means of illustrations their applications to a variety of subjects and the effect of their various apertures and focal lengths. It is a most convincing argument in favour of having more than one lens for the Leica camera. A copy of the booklet will be sent free on application to Messrs. E. Leitz, Ltd., at 20, Mortimer Street, London, W.1.

Messrs. Cinepro, Ltd., of 1, New Burlington Street, Regent Street, W.1, sole distributors of the Siemens ciné apparatus, are issuing an accessory for ciné workers in the shape of the Cinepro Humidity Pad. This pad is in the form of a circle of thick, absorbent paper, which is moistened with a special liquid supplied for the purpose. The pad is kept in the tin containing the spool of film, and serves to keep it in good condition. The pads are supplied in packets of a dozen at 1s. 9d., and the liquid preparation at 2s. a bottle.

In further reference to the Horivert Easel reviewed in last week's "A.P.," Mr. H. L. Kettle, of 18, Ramshill Road, Scarborough, who is the inventor and manufacturer of this piece of apparatus, points out that it is not necessary to remove the shelf except to adjust the position for different size enlargements. For making a series of enlargements of the same size with the enlarger suspended vertically, i.e., with lens downwards, from the wall or other vertical support, and say, whole-plate enlargements are required, a piece of white card of the requisite size is first laid on the shelf and pushed into the back left-hand corner. When the right groove has been found to give the size enlargement required, the entire Horivert easel is moved about until the correct part of the image falls on the white focussing card. All that remains is to remove this card and replace with the sheet of bromide paper put into register in the same corner. Should the bromide paper curl, it can be kept flat during exposure by laying a sheet of glass over it. By this means any number of similar prints can be quickly made in exactly the same register. As mentioned before, the wholesale agents for the Horivert Easel are Messrs. Sands Hunter and Co., Ltd., 37, Bedford Street, Strand, W.C.2.

The "Pathéscope Monthly" for February is an attractive production illustrating a number of new releases of Pathéscope films, and containing, in addition, a variety of news and information for the 15 ciné worker. All dealers in Pathéscope apparatus can supply the "Pathéscope Monthly," or it is obtainable from Pathéscope, Ltd., 5, Lisle Street, Leicester Square, W.1. Price 2d.

Recent trials in dull weather with the Gevaert Express Superchrome roll films indicate that this film is amazingly fast and of very fine quality. The speed is marked at 20" Scheiner, or H. & D. 2,700, and from our tests it is clear that this speed is not overstated. For dull days and for artificial-light photography it is an ideal film. It is obtainable from most dealers, or from Messrs. Gevaert, Ltd., 115, Walmer Road, North Kensington, London, W.10.

We are asked by Messrs. Peeling & Van Neck, Ltd., to announce that the aperture of the Cassar anastigmat supplied with the "Cine Nizo," 9.5-min. ciné camera is f/2.8. Owing to an oversight this information was omitted from their advertisement in our issue of 14th February.

Messrs. Johnson & Sons, Ltd., of Hendon Way, Hendon, N.W.4, inform us that owing to the continued increase in the demand for "Chlorquinol" for developing chloro-bromide papers, they are now manufacturing this developer on more commercial lines, and are able to reduce the retail prices to 2s. 6d. per 1-oz. bottle, 8s. per 4-oz. bottle, 15s. 6d. per 8-oz. bottle and 30s. per 1-lb. bottle. They are also shortly placing on the market this developer in small packets, each to make 10 oz., and to retail at 4d. each.

A "popular" model of the famous Pentac 3x2 roll film camera of Messrs. Dallmeyer (31, Mortimer Street, W.1) has just been produced, with the Dallmeyer Dalmac f/3.5 anastigmat in Compur shutter, to be sold at twelve guineas.

This camera has the special qualities of the original Pentac model, included in which are its exceptionally rigid U-front, which enables it to do justice to the defining powers of the high-grade lens which it carries.

It has a rising front, worked by a lever, and a lens with covering power that enables full use to be made of the rising front. It also has a cross front for use when the camera is held horizontally. The body of the camera has air vents so that the bellows are not sucked inwards when it is opened rapidly, and it has a well-designed pressure-plate to keep the whole of the film in its true plane during the exposure.

Another feature which will appeal to the practical worker is that the Dalmac lens has a collar deep enough to carry a slip-on lens-hood securely.

The original Pentac camera with the f/2.9 Pentac lens in Compur shutter still remains a leading line of the firm, at fifteen guineas; but for those who feel doubtful at employing f/2.9 on roll films of 2½ x 3½ size, this new camera may appeal. No one need be afraid of f/3.5, which is becoming more and more the popular lens-aperture for the progressive, serious worker. That extra amount of light over the light given by an f/4.5 is a great help to the man who uses his camera in the less sunny months of the year or for indoor work.
Camera Angles

By P. H. Braithwaite.

There is little doubt that the correct use of camera angles becomes invaluable in filming certain scenes, thereby making their effect more convincing than an ordinary "straight" shot.

There are numerous occasions where an unusual camera angle or position is justified. Where the point of view of an individual character is represented, as in a scene depicting a man felled to the ground and his opponent standing over him; it would be quite logical for a shot to be taken of the opponent from the ground-level to enhance dramatic interest and intensity, thereby enabling the audience to imagine the feelings of the felled man.

Another viewpoint which aptly lends itself to the camera lens is that of a busy street scene, filmed from practically ground-level with the camera pointing slightly upward. Traffic generally, and buses in particular, appear mammoth, giving the sense of power and strength. The reverse effect is, of course, obtainable by filming downwards from a high building, whilst interesting shots can be got from the top of a moderately slow moving bus of traffic below.

Good picture composition is often obtained by filming the scene at a definite angle, where a straight shot would appear hackneyed. Street processions demand alternate and different angles. There is nothing so monotonous as seeing foot after foot of people forming a procession passing before the camera in one single shot and filmed from one viewpoint.

There are many camera angles which suggest themselves as occasion and scene demands. When filming angles, picture yourself as the camera lens and always think in terms of the eye of the camera, although one should not be conscious of the camera as actually being a camera.

Apart from angles, camera movement itself, or the actual moving of the camera across the floor during filming, often becomes a distinct advantage for suitable scenes. The camera lens being the eye through which the audience will ultimately view the particular scene filmed, it follows that when the camera is moved during filming the effect will be that of the audience being moved bodily with the progress of the camera. The produced effect may be that of being brought gradually closer to certain actors and farther away from others, or of being moved from one side of the set or scene to the other.

The present-day tendency is practically to move the camera continuously from long-shot to close-up, and not infrequently a scene is filmed necessitating the camera being moved both vertically and horizontally without breaking the particular scene. From this it follows that, if studio scenery is being used, more care will have to be exercised in its preparation owing to the varied angle shots required.

As the screened effects of an ever-moving camera tend to become irritating, camera angles and movement should be used sparingly. Never film a scene from an angle which includes an unnatural viewpoint.

It is for this reason that certain phases of otherwise successful pictures seen at cinema theatres are unsatisfactory without it being quite obvious why they displease. The modern cinema-goer has become accustomed to seeing strange viewpoints and camera angles, and so long as these are recognised the film will seem normal. When, however, these points are departed from, a feeling of something being wrong arises, and the picture ceases to be satisfying.

The amateur, therefore, when visiting a cinema show should, apart from viewing the picture as an entertainment, approach the subject with an analytical mind, and endeavour to get behind the point of view of the producer and study the technical side as well as the pictorial and storytelling aspect. He will learn much in this way which can be applied later in the production of his own films.

A low viewpoint for this subject has added considerably to its strength and sense of action.
Cine Club Notes

Three sets will be used, one the interior of a country inn, being the most ambitious yet attempted. It is also the first occasion that a model has been constructed for experimental purposes and as such is of immense interest to the society's practitioners.

At a recent general meeting of the Trent Cine Club it was unanimously agreed that in future the Club shall be known as the Nottingham Amateur Cine Society.

A further interest was created for the coming summer months in an announcement that Mr. P. Heathcote had kindly offered to present a Cup, called The Heathcote Challenge Cup, for the best 9.5-mm. film of the year typical of summer and the holiday spirit.

The competition is open to members only of the above Society. Full particulars of this and other competitions which are being run by the Society may be had from the Hon. Sec., Mr. A. E. Hammond, Malvern, Sandfield Road, Arnold, Notts.

Real Slow-Motion. 2,000 Pictures a Second

A motion-picture camera capable of taking 2,000 pictures per second, i.e., at the rate of 7,200,000 per hour, and recording time as well, is the latest achievement of the research laboratories of the Western Electric Company.

During laboratory experiments recently carried out, it was revealed that pieces of cracked glass from a flashlight's most important parts of the mechanism, a defect which had jeopardised one of the electric motor manufacturer a defect which had jeopardised one of the best 9.5-mm. film of the year typical of summer and the holiday spirit.

The clock indicates the time on three concentric moving objects, is photographed by the camera, so that a per-
The Week's Meetings

Societies have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, February 21st.

Bedford C.C. Members' Slide Competition.
Beltona Green C.C. Debate: Plates v. Films.
Birkenhead P.A. An Evening with S. Bridge.
Borough Polv. P.S. Night Photography Outing.
Bradford Polv. C.I.S. Section Evening.
Cambridge C.C. Problem Night.
Carlisle and County A.P.S. "Panachromatic." V. Coe.Bi.
Chorley Polv. Night Ramble.
Coastbridge Co-op. C.C. Annual Exhibition Opens.
Croydon C.C. Annual General Meeting.
Handsworth P.S. Brush Toning. A. Dickens.
Hackney P.S. D.P.S. Members' Exhibition.
Leicester and L.P.S. "Photographie Alliance Prints.
Margate Polv. D.P.F. "Members' Slides.
Snetterton and D.P.S. "Wells Cathedral." J. W. Hedges.
South Essex C.C. "After-treatment of the Negative.
South suburban and C.P.S. The Southampton Quartette.
Worcestershire C.C. M.C.P.F. Portfolio and Slides.

Thursday, February 22nd.

Bury P.S. "Thoughts on "Scenery."" J. E. Basham.
Canterbridge P.C. Visit to "Duckpool," Office, Glasgow.
Greenock C.C. "A Talk on Retouching.
Hull P.S. "Competition Evening.
Keighley and D.P.A. "The Amateur Photographer" Prize Slides.
Kirkham Polv. P.C. "Hummer Skyline.
Northants N.H. P.S. Annual Meeting.
Oldham P.S. "Photography in Birdland.
Oldham P.S. Monthly Meeting and Competition.
Rochdale P.S. "What to do and How to do it." F. G. Curson.
Twickenham P.S. "Borrowdale." A. Hall.
Tunbridge Wells P.S. "The Parish Church." W. Malden.
Warrington P.S. "Two Tofts in Tuscany." John St. Asby.
Whitehall Cine Society. Annual Exhibition of Films.
Wimbledon C.C. Exhibition of Prints by the Bromoil Club.

Friday, February 23rd.

Beriban Green C.C. Bromall. A. H. Hutchinson.
Broxbourne Cine Society. Production.
Cleveland C.C. "Twenty Years of Bird Photography." R. Woods.
Leytonstone and Wanstead C.C. Cine Evening. A. Clark.
Royal P.S. "A Movie-maker in Moscow." P. A. Le Neve Foster.
Whitehall Cine Society. Annual Exhibition of Films.
Wimbledon C.C. Club. Talk by Percy W. Hann.

Saturday, February 24th.

Ash ton-under-Lyne P.S. Annual Exhibition Opens.
Bournemouth C.C. "At Home" to visiting clubs.
Hackney P.S. Wimbledon.

Sunday, February 25th.

Todmorden P.S. "The Amateur Photographer" Prize Slides.

Monday, February 26th.

Ashington and Hirst P.C. Oil Reinforcement. W. F. T. Fiskney.
Bath P.S. Cine Demonstration by Cyril O. Laundy.
Bealey Heath P.S. Lectures by Members of Borough Polv. P.S.
Borough Polv. P.S. Visit to Bealey Heath P.S.
Bournemouth C.C. "Scenic" Evening.
Bradford Polv. C.I.S. Cine Section Evening.
Bridge of Allan and D.P.S. "Criticism by S. Bridge.

The annual exhibition of the Bournemouth Camera Club was opened last week at Messrs. Beale's Exhibition Gallery by the Mayor of Bournemouth. Hants and Dorset Counties are a feature of the exhibition, and with members' classes they produced a good representative entry. Judging was by Mr. J. Dudley Johnston, who at the private view gave a lecture on "The New Photography." The exhibition remains open until 24th February, and nine afternoon lectures are being given to the public by members during the exhibition.

Monday, February 27th.

Birmingham P.S. "Rhyader, the Elan Valley and Aberystwyth." P. F. Bierman.
Bromley Polv. P.S. "Bromley, the Elan Valley and Aberystwyth.
Bradford Polv. C.I.S. "A Spot in the Austroian Tyrol.
Bunclody P.S. "A Movie-maker in Moscow." P. A. Le Neve Foster.

A change of secretary has taken place at the Gravesend and District Photographic Society, this position now being filled by Eric F. Broome, of 23, Clarence Place, Gravesend, Kent.

23
Gaslight Prints.

I can only get on gaslight paper the blue-black tone. Is it because the print is on enclosed print, which I dislike intensely. Can you suggest a developer which will give brown-black tones? L. B. (Chelmsford.)

Gaslight prints are definitely made to give a warmer tone, and are unsuitable for obtaining a satisfactory warm tone. If the instructions given with the paper do not mention a warm-tone developer it would probably be useless to try one. You can obtain a warmer colour by subsequent toning, but apparently this is not what you want.

Borrowing Books.

Can you tell me of a library with a comprehensive stock of photographic books and annuals which one can take away? The R.P.S. only allows you to read them on the spot. T. D. T. (London.)

We have no knowledge of any photographic library from which books can be taken away. The reference library at the R.P.S. is the best of its kind, but apparently this is not what you want.

Red Tones.

How do I get "red" tones on bromide paper other than by uranium toning, which I dislike intensely? M. H. (Harrow.)

Make up two solutions:

A. Sodium alizarin . . 60 grs.
Potassium citrate . . 240 grs.
Water . . . . . . . . 20 oz.
B. Potassium ferricyanide . . 50 grs.
Potassium citrate . . 240 grs.
Water . . . . . . . . 20 oz.

Just before use, mix equal parts of A and B. The citrate is the "neutral" form, and more of it must be added if there is a tendency to pink stain in the whites.

Ten Per Cent.

Many times I have seen instructions for making up a 10 per cent stock solution of potassium bromide. Can you explain how I should proceed to make up an ounce or two for immediate use? P. L. (Romford.)

Your question is rather puzzling, as we do not see why you should not keep a stock solution and take the ounce or two you require as the need arises. However, it will be near enough for you to assume that an ounce of water weighs 44 grs.; one-tenth of this is 44 grs. Dissolve this weight of the solid in rather less than a measured ounce of water, and then make it up to the exact quantity. Suppose you want three ounces of solution. Weight of water = 440 x 3 = 1320 grs.; one-tenth of this is 132 grs. Dissolve the weight and make up the volume to three ounces.

Size of Condenser.

Is it in order to insert a gelatine filter between lenses? W. B. S. (London.)

There is no objection to cutting a circular gelatine filter and putting it between the combinations of a lens, provided it does not interfere with the working of the diaphragm. The only trouble is that it is inconvenient to remove and replace, as a filter cannot, as a rule, remain a permanent fixture.

Foggy Negatives.

I have been using a hand camera which has been lying by for some time, but although it used to give good results all the negatives seem foggy, even when taken in bright, clear light. Is it likely that the lens has deteriorated?

F. P. L. (Northampton.)

There is a strong probability that the only cause of the trouble is that the lens is not cleaned. If you can take the lens out, or if you can look through it while in the camera, you can soon see if it is clear and bright. If it is not, the chances are that only the outer surfaces need cleaning. Otherwise, it would be advisable to polish with, say, a clean old handkerchief.

Bromoil Failure.

I am making my first experiments in bromoil. My chief trouble is that although the print starts well it becomes flat and foggy as pigmenting is continued. Can you suggest any remedy?

M. E. L. (Leigh.)

Our suggestion, although it is nothing more, is that the print becomes too dry. Try re-soaking it, and then continuing the pigmenting. Possibly you are using too "soft" an ink.

Amidol Developer.

Can you give me a good amidol formula for development of gaslight and bromide papers? Does it keep well?

D. Q. (Chester.)

As we have frequently pointed out, you can only get an amidol developer for bromide and gaslight papers very quickly and easily, but it should be used as soon as possible as it will not keep in good condition for more than a day or so. Dissolve 1 oz. of anhydrous sulphite (or else 1 oz. crystals) in 20 oz. of water, and then add about 50 grains of amidol. You can, if you like, also add a few drops of 10 per cent potassium bromide, but it is generally necessary for most bromide papers. Gaslight papers will require bromide, but the amount will depend upon the kind of paper, and must be found by experiment, or decided by the instructions given.

Gelatine Filter.

Is it in order to insert a gelatine filter between lenses? W. B. S. (London.)

There is no objection to cutting a circular gelatine filter and putting it between the combinations of a lens, provided it does not interfere with the working of the diaphragm. The only trouble is that it is inconvenient to remove and replace, as a filter cannot, as a rule, remain a permanent fixture.
As the result of extensive study of sensitizing dyes carried out in the Kodak Research Laboratories, both the speed and colour sensitivity of Eastman Panchromatic Films have been greatly increased. The new standards attained necessitated revision of the series of Wratten Orthochromatic Filters.

The two "K" filters are the same as those previously supplied under these names. The K3 is now obsolete, the improvements in sensitizing having made it unnecessary.

K1. A pale yellow filter which should be used when only a slight colour correction is needed, or when exposure must of necessity be short. May be used with any of the Eastman Panchromatic Films.

K2. A yellow filter giving full colour correction. For use with Eastman Commercial Panchromatic Film.

These filters are not intended for use with a 16 mm. cine-camera for which special filters are supplied. A leaflet "New Wratten Filters and their Uses" describes these filters more fully. It may be had on application to—

KODAK LIMITED (WRATTEN DIVISION), KINGSWAY, LONDON, W.C.2

Eastman Panchromatic Process Film and Eastman Portrait Panchromatic Film.

The two new filters are:

X1. A pale green filter for use with Eastman Portrait Panchromatic Film by half-watt light or for Eastman Super-sensitive Panchromatic Film by daylight or arc lamp.

X2. A deeper green filter for use with Eastman Super-sensitive Panchromatic Film by half-watt light.

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HENDON, LONDON, N.W.4

THE ANNUAL REVIEW for 1934 of the WORLD’S PICTORIAL PHOTOGRAPHIC WORK

Edited by F. J. MORTIMER, Hon. F.R.P.S., Editor of “The Amateur Photographer and Cinematographer”

The finest examples of the year’s photography by the world’s leading camera artists are contained in the 1933 volume of “Photograms of the Year.” Chosen from the best work of many nations, the 81 superb reproductions embrace a very wide field of subject matter. They reveal a high degree of artistic selection coupled with a complete mastery of the technical intricacies of the craft.

Among them are portraits of famous people, intimate character-studies, landscape, exquisite compositions in light and shade, still life, geometric design and posed figures. There is also an editorial analysis of “The Year’s Work” and contributions by well-known writers in many foreign countries. Critical notes on the pictures reproduced and an up-to-date Directory of British Photographic Societies are also included.

Obtainable from all leading Booksellers, or direct by post from the publishers

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD STREET, LONDON, S.E.1

PLEASE MENTION “THE AMATEUR PHOTOGRAPHER” WHEN CORRESPONDING WITH ADVERTISERS.
**CAMERAS AND LENSES**

**WARNING**

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green’s Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in “The Amateur Photographer and Cinematographer,” and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

**Special Note**

Readers who receive advertisements and do not require an answer to their questions, are requested to send their inquiries to the Advertisement Manager, “The Amateur Photographer and Cinematographer,” Box 9389, c/o "The Amateur Photographer," Dorset House, Stamford Street, London, S.E.1. Enquiries are published on the second Tuesday in each month.

**CAMERAS AND LENSES**

**Business Notices**


**PUBLISHING DATE.**—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.

**SUBSCRIPTION RATES.**—British Isles 17½ per annum. Canada 17½, other countries same. Remittances—Cheques, etc., should be crossed and made payable to Iliffe and Sons Limited.

**Displayed Advertisements**

Communications on Advertisement matters should be addressed to: The Advertisement Manager, “The Amateur Photographer and Cinematographer,” Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning of the week previous.

**Prepaid Advertisements**

**SALE AND EXCHANGE:** AMATEURS ONLY—

<table>
<thead>
<tr>
<th>Words or less</th>
<th>1/-</th>
<th>1/- for every additional word.</th>
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<td>1/6</td>
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Each paragraph is charged separately.

**DISCOUNTS**

**DISPLAY LOTS.** Trade Advertisements as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%. All insertions in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week’s issue, or one day earlier at the Branch Offices, 19, Hartford Road, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 250, Deansgate, Manchester, 3; 286, Renfield Street, Glasgow, 2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

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TROPICAL Soho Postcard Reflex, Zeiss 6½-in. double Protar, 4-way swing, 3½ B.F. slides, case; good condition, £9/10, without lens, £5/10.—B. D. M. Dickson, 20 Upper Brook St., L.S.W.3.

ROSSI Latest 7-power Binoculars, practically new; £9 or nearest.—A. D. McKechnie, 27 Old Paradise Rd., New York, N.Y.

FTCL Camera, 3½x2½, 4½ Schneider lens, in perfect condition; £11.—G. W. Jones, 164 High St., Romford, Essex.

KENWOOD Latest 5½x3½, £15.0.0; £14.12.6.—P. A. B. Young, 167 High St., London, S.E.17.


\[\text{Trade.}\]

NEGRETTO and ZAMBRERA, 122, Regent St., W.1, camera specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' notice; all accounts allowed; deposit for saleable apparatus, either exchange or trade; all as new.—B. D. M. Dickson, 20 Upper Brook St., L.S.W.3.

\[\text{February 21, 1934}\]

\[\text{Cameras and Lenses}\]

\[\text{F.P. Kodak, 5x4, Zeiss Tessar f/6.3, Compound shutter, leather case; perfect condition; cost £12/12.} \]

\[\text{F.P. Leica, 3x2, £22 (£22.5 model), £17/14/6 (£22.5 model); Heliuox Enlarger, 3x4 cm. to 3½x2½, £15.0.0.} \]

\[\text{F.P. Rolleicord, 6x6, £25.0.0; £21.15.0.} \]

\[\text{F.P. Compur Speed, f/3.5 Dalmac, F.P.A., £17/10/6.} \]

\[\text{F.P. Automatic Rolleiflex, 6x6, f/3.8, £15.0.0.} \]

\[\text{F.P. Super Ikonta, 6x6, f/3.5, £15.0.0.} \]

\[\text{F.P. Heliola, £15.0.0.} \]

\[\text{F.P. Horseman Super 4x5, £15.0.0.} \]

\[\text{F.P. Junior Special Reflex, T.-P. Cooke anastigmat, £10.10.0.} \]

\[\text{F.P. Pocket Ansco, f/6.3 anastigmat, daylight cases, £5.5.0.} \]

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CINEMATOGRAPH APPARATUS

CINE-KODAK Model BB Junior, anastigmat f/1.9 or f/3.5 lens, complete, leather case, with Eastman exposure meter; as new, what offers?—Box 9560, c/o "The Amateur Photographer." [1930]

PATHESCOPE Lux Projector, operate with resistance, from 120 ft. to 12 in. £12. 50.—Pattie Home Movie, super attachment, complete, new, £10. 50. 0.—Pathex, 6 Sherborne Rd., Southampton. [1962]

KODASCOPE Model B, Series K, 260-watt Projector, in brand new condition, self-threading, revolving spool designed, £20.—Bennett's, 12, Grange Rd., Springfield, N.1. [1962]

PATTERSON Fox Pathe, £12. 50. 0.—Pattie Home Movie, super attachment, new, £10. 50. 0. [1962]

WANTED FOR EXCHANGE AND WANTED

- WANTED.—Viewfinder Brilliant, f/6.3 ; exchange, new V.P.K., Diomatic shutter, f/6.3, cash or f/4.5 exchange if necessary.—Young, 116, Villiers Rd., Walthamstow, E.17. [1963]

- WANTED.—Ever-ready Leica Case.—Jermyn, 111, W. [1858]

- WANTED.—Pocket Camera, Sibyl or similar, f/4.5 or f/6.3.—L. Knight, Walgrave, Northampton. [1933]

- WANTED.—47 D.D. Slides. £10 10 0.—F. Sisson, Roughwood, Kirkby, Liverpool. [1921]

- WANTED.—T. P. Duplex or Ruby de Luxe Projector, complete with accessories, £10.—J. M. Vaughan, Roughwood, Kirkby, Liverpool. [1921]

- WANTED.—Stereoscopic Transparencies; state price.—Premier Optical Co., 63, Bolton St., Manchester. [1933]

- WANTED.—T.-P. Duplex or Ruby de Luxe Projector, in brand new condition, £15.—Rutter, 6, Sherborne Rd., Southampton. [1962]

- WANTED.—Baby Cine Camera, Projectors, Films, Telephones, Binoculars, Optical, Mechanical Gists, and Modern Cameras.—Frank, 67, Saltmarket, Glasgow. [1949]

- WANTED.—Kodak No. 4 Semi-auto Vertical Enlarger, 3 x 3 to 15 x 12, masking carrier, £3.—C. J. C. Harris, Unit 3, Unit House, 23, Church St., Uxbridge. [1963]

- WANTED.—Mimohot Vertical Enlarger, by Zeiss Ikon, Novar f/6.3 lens; splendid condition; complete in leather bound case, £25.—K. A. Reid, 50, Alexander Rd., Epsom. [1956]

- WANTED.—Enlarger, gas or electric fittings, no reserve, £25.—Ash, 12 A, Southfields, London. [1921]

- WANTED.—Kid Projector, 240 volts, ever-ready case for 4 x 4 Rolleiflex, f/2.8 Tessar and leather case; cost £4/10; cash adjustment if necessary.—Bloch, 3, Richmond Avenue, London, W.4. [1958]

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NOW! 2/10 Weekly
Buys any £5 camera ; 5/8 weekly for any £10 one ;
All makes supplied, or Accessories. Write now.

500-WATT BIG BARGAIN.—16-mm. Stewart-Warner
Super Bronze Projector, large aperture (f/4.5, 500-watt
tremendous boosted illumination, large super condensers,
ball-bearing silent gears and motor for reverse
rewind, and unique stills, high-speed rewind, automatic
clutch for take-up spool. All gold chrome, in
packing-case. List £6. New only. Snaps. £35
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March 7, 1934
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THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

THE amazing varieties of weather that have distinguished the past month probably constitute a record even for this country. Snow, rain, mist, wind, spells of calm and brilliant sunshine with intervals in town of complete "black-out" have occurred in rapid succession. The amateur photographer at least can have had little reason to grumble at the opportunities offered for picture-making. Every phase of climate at his doorstep, so to speak, and a different one every morning and afternoon. Familiar street scenes, river pictures and landscapes presented under these conditions with no two days alike are worth a special effort to record. The modern super-speed films have made the path easy, and we look for some of the results shortly in our monthly competitions. The fly in the ointment, however, in many districts has been the drought. We hear that while some readers have continued darkroom work under difficulties others have had to stop altogether owing to lack of sufficient water. Those who are more fortunately placed in London and other places where the supply is still undisturbed should remember not to waste too much water for photographic purposes, as there are indications that the drought may continue throughout the spring and summer.

Dark-room Technique.

Dropping in at the British Institute of Radiology the other day we heard a brisk little discussion on the manufacture of film, in the course of which the chairman, a distinguished radiographer, declared that the production of a good X-ray photograph -and presumably the same thing would apply to an ordinary photograph—depends much more on the dark-room than on the machinery whereby the film itself is produced. He added that in his own work the number of films for which a particular tank of developer had been used was always carefully noted, and at a certain number the two-gallon solution, whatever its apparent value, was discarded. Films, he said, were expensive, but developing solutions were not, and it was always worth while to see that they were kept "healthy," if only in order that the makers of photographic emulsions might be spared some unmerited abuse.

Movie-making in Moscow.

Mr. Peter Le Neve Foster gave an interesting account of his adventures with an amateur "movie" camera in Russia at a meeting of the Cinematograph Group of the Royal Photographic Society. A few practical points may be of use to those who contemplate what he called a "cinematographic holiday" under the rule of the Soviet. To begin with, one is not allowed to take any undeveloped film out of Russia. All film has to be developed before the Russians will let it out, and if it is desired to take back unexposed film the authorities have to be satisfied that it has never passed through the camera. The charge for developing film in Russia is about half a guinea per 100 ft., which is high, but the development is not so bad as it has been painted; in any case one has to risk bad development if one is to get any pictures at all. As for prohibited subjects, these, of course, include Red Army manoeuvres, bridges and railway stations, also the Red Square in Moscow, the Kremlin, and the cathedral—a prohibition very irritating to the tourist. There are
other subjects which it is inadvisable to take. These include the queues of people waiting for food or for kerosene. The town populations, at any rate, are ardently pro-Soviet, and would resent pictures which might be taken abroad and used as anti-Soviet propaganda.

The Serial Number.

Cameras are the subject of a little worry at some frontiers, but in Soviet Russia they seem to be regarded as very suspicious instruments indeed. On entry through the Customs barrier the serial number of a camera is taken, and recorded on the passport. On leaving the country one is allowed only to take out the camera whose number was recorded on entry. If a camera has twin lenses it is as well to declare both lenses. A recently returned traveller from Russia recounted an amusing experience in our hearing. He had with him a little Ensignette, which was second-hand when he got it, fifteen years ago, and had long been innocent of any serial number. This instrument was closely scrutinised by the Customs officials, who did not know to what put down. At last some markings caught one bright eye, namely, the stop numbers, and the camera was officially entered as "No. f/8 f/11 f/16 f/32!"

The Electric Pointer.

A little electric pointer which held in the hand of the lecturer, flashes an arrow on any particular point on the screen, is coming much into favour in various societies and institutions where lectures are frequently held. It does away with the inconvenient billiards cue, which crashes on the floor periodically. The illuminated arrow looks very jolly pointing out this and that, and sometimes, when the lecturer forgets about it, gyrating on the ceiling or over the faces of the audience. Some societies also have a mirror at the lecture desk so that the lecturer is under no obligation to turn round to see what picture is on the screen. At the Royal Society of Medicine they have a miniature traffic signal, which flashes green, amber, and red, to warn speakers of the passage of time.

"The Amateur Photographer" EXPOSURE TABLE—March

Every month a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8.

The exposure should be doubled if the sun is obscured, or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 in the morning and 10 a.m. or from 2 to 3 p.m., double these exposures. From 7 to 9 a.m. or from 3 to 5 p.m., treble them.

As a further guide we append a list of some of the best known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hypersensitive panchromatic plates and films require less exposure than the ultra-rapid.

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The Amateur Photographer

EXPOSURE TABLE—March

<table>
<thead>
<tr>
<th>Subject</th>
<th>Ordinary Plate</th>
<th>Medium Plate</th>
<th>Rapid Plate</th>
<th>Extra Rapid Plate</th>
<th>Ultra Rapid Plate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open seascapes and cloud studies</td>
<td>1/20 sec.</td>
<td>1/30 sec.</td>
<td>1/60 sec.</td>
<td>1/80 sec.</td>
<td>1/100 sec.</td>
</tr>
<tr>
<td>Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes, snow scenes with no heavy foreground</td>
<td>1/12</td>
<td>1/18</td>
<td>1/35</td>
<td>1/50</td>
<td>1/60</td>
</tr>
<tr>
<td>Ordinary landscapes and landscapes with snow, open river scenery, figure studies in the open, light buildings, wet street scenes</td>
<td>1/5</td>
<td>1/8</td>
<td>1/15</td>
<td>1/20</td>
<td>1/25</td>
</tr>
<tr>
<td>Landscapes in fog or mist, or with strong foreground, well-lighted street scenes</td>
<td>1/4</td>
<td>1/6</td>
<td>1/12</td>
<td>1/15</td>
<td>1/20</td>
</tr>
<tr>
<td>Buildings or trees occupying greater portion of picture</td>
<td>1/2</td>
<td>1/4</td>
<td>1/5</td>
<td>1/6</td>
<td>1/8</td>
</tr>
<tr>
<td>Portraits or groups taken out of doors, not too much shut in by buildings</td>
<td>1 1/2</td>
<td>1</td>
<td>1 1/2</td>
<td>1/3</td>
<td>1/4</td>
</tr>
<tr>
<td>Portraits in well-lighted room, light surroundings, big window, white reflector</td>
<td>5 secs.</td>
<td>4 secs.</td>
<td>2 secs.</td>
<td>1 1/2</td>
<td>1</td>
</tr>
</tbody>
</table>

March 7th, 1934

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March 7th, 1934

Finishing Bromide Enlargements
by the Oil Pigmenting Process
By F. GRANT.

A part from the almost inevitable spotting, there is generally a certain amount of work to be done to the majority of enlargements if they are to be really pleasing pictures. Shadows may require to be strengthened, or high-lights made brighter. Blank skies will need to be toned down, and in some cases scattered spots of light subdued in order to concentrate the interest of the composition.

An experienced worker may modify the negative itself by blocking out, reducing, or strengthening as necessary, but for most amateurs oil pigmenting the print is really the ideal finishing method as it can be modified to almost any extent. It only requires a few trials to become really efficient in its use. Nor is the method "amateurish." It is used by many who regularly have their pictures "hung" at exhibitions.

The requirements are: An ounce bottle each of artists' linseed oil, artists' turpentine, artists' copal (or mastic varnish); one tube each of ivory black and Payne's grey oil colour; cotton-wool, one yard of swansdown (or ordinary lint); a drawing-board of suitable size, four drawing-pins, a piece of glass or a white tile, an old table-knife.

This list may seem very comprehensive, but all can be purchased for a few shillings, and many of the items are already available in most homes.

If the print is on a smooth or satin-surfacd paper (glossy is not suitable), mix the oils as under:

- Linseed .... 2 parts
- Turpentine ... 2 parts
- Copal varnish ... 1 part

For matt or rough papers, instead of the copal, substitute mastic varnish.

To increase the glossy finish, add more varnish, but to decrease the sheen, increase the proportion of turpentine.

Before enlarging, block out all pinholes in the negative with spotting medium. Any objects to be taken out should be similarly treated, the idea being to have a white rather than a dark spot on the print.

To oil pigment a print proceed as follows:

1. Pin the untrimmed enlargement to the drawing-board.
2. Pour a few drops of the oil mixture on to the face of the print and rub in well, using a plug of cotton-wool wrapped in swansdown (or lint).
3. Completely clean off the oil with clean swansdown.
4. Mix the ivory black and Payne's grey (actually a blue) on the glass or tile, using the knife blade. Add a drop of the oil to thin down and test the colour on the border of the enlargement.
5. The shade having been matched, apply the pigment with a plug of cotton-wool over the entire surface with a circular movement, and rub down with another plug until an

After working up with oil pigment as described, the high-lights are concentrated and correct tone quality is given to the sky.

Reproduction from untouched bromide enlargement, very hard and patchy. The high-lights are too scattered and the sky lacks tone.
even light grey tone is secured. The high-lights can then be “lifted” by rubbing off with a smaller plug of the wool rolled into a hard ball, and the shadows strengthened by adding more pigment where necessary.

Spots are touched up with a fine-pointed paint brush, the colour being used as dry as possible. If all the pinholes in the negative have been spotted, there ought to be no black spots; if there are any, however, they can be removed (after pigmenting) with the point of a very sharp penknife; but prevention is better than the cure.

Clean-cut high-lights can be secured by “lifting” the pigment from the surface of the print with a piece of rubber cut to a point.

An alternative method of removing the pigment cleanly from any particular area for the purpose of emphasising a high-light is to apply a little of the oil mixture with either a small pointed wad of cotton-wool, or with a paper stump that has cotton-wool wrapped round the point.

Application of the oil mixture in this manner removes the pigment at once. To avoid hard edges (and also when rubber is used) the surface must be lightly dabbed with a clean plug of wool until a levelling-up has been secured.

If the worker possesses one or two bromoil brushes, say small and medium, these can also be made use of to dab on pigment where required—very little is wanted, however, and it must be applied with a very gentle touch.

It will be found that after the first application of the pigment to produce a grey veil over the entire surface a gentle touch will secure the desired effect better than violent action.

Sepia-toned prints require burnt umber colour, while certain other tones require lamp-black instead of ivory black.

If not satisfied with the results, all the pigment can be removed with a clean piece of swansdown and sufficient oil mixture; then start again.

The pigmented print should be allowed to dry hard before trimming or mounting. This may take a couple of days, but is necessary to avoid smudging.

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**A Makeshift Bromide Developing Light-shade**

Having accidentally broken my safelight dark-room lamp, the production of a reliable light for bromide paper developing became necessary. The following description of how I extemporized an amber light-shade from an old chemical bottle (8 oz.) of the right colour may interest other readers of “The A.P.” and, incidentally, instruct them in the art of bottle cutting should the occasion arise. It must be understood, however, that this light-shade must be regarded as a makeshift only, and is not intended to take the place of the proper safelight lamp.

To make the shade the first thing is to detach the neck and mouth from the bottle. To do this the bottle is cut as shown in Fig. 1. It is advisable to rest the cutter on a piece of wood, as this gives one a better chance of obtaining a firmer grip. Turn the bottle clockwise against the cutter, which preferably should be a diamond. Be careful to see that the cut is carried right round. Next, place the bottle in a saucepan of hot water, just off the boil (Fig. 2), and see that the water does not rise above the level of the cut. When the glass has become thoroughly hot place immediately under the cold tap (Fig. 3). The sudden change in temperature will cause the mouth to crack away from the base (Fig. 4). Fig. 5 shows the shade in use over an ordinary 20-c.p. electric bulb placed in a socket that stands vertically on the table. In use, if the bottle is a fairly long one, it will cover the lamp entirely and rest on the table level. If it is short, it will rest on the top of the bulb and any space below can be filled with a collar of card or brown paper.

Eric W. Coop.
Letters to the Editor

THE PERFECT CAMERA.

Sir,—Since 1911 I have been very interested in hand cameras, and have been given the opportunity of trying most patterns, including many modern miniature cameras. Personally, for pure hand-camera work I much prefer the folding focal-plane. Here is my ideal specification: Size, 3½ x 4½ plate; Body, Show Xit type, ensuring absolute parallelism between front and back after years of constant use; Shutter, Goerz Model A focal-plane; Dark Slides, Minimum Palms; Finder, if required wire frame; Lens, any modern anastigmat by a maker of reputation, of 6-in. focus, in focussing mount.—Yours, etc., C. Lacey.

STEREOSCOPIC WORK.

Sir,—I was very interested in the letter of W. J. W. Potter in your issue of February 21st on the subject of stereoscopic work.

I feel confident that many would welcome a stereo camera to take the popular and economical 4½ x 3½ roll film. I had no idea that Messrs. Thornton-Pickard had contemplated a better model of their excellent little "Puck" Stereo Camera, but I have for some time been on the point of writing to them on this subject. I suggest that a camera for stereo work, similar to their Puck model, but to take the 4½ x 3½ size film, and with a couple of f/6.3 anastigmats (focussing if possible), would be hailed with joy by many amateurs who at present shy of stereo work, because a decent stereo camera is so very expensive.

By adopting the now familiar device of two red windows at the back the same camera could be made to take two pictures on a 1½ film, when only one lens was cased, thus providing the very attractive proposition of sixteen pictures on a 1½ film, if only single pictures are required.

Is it too much to hope that Messrs. Thornton-Pickard or some other firm of camera makers will take up the idea and provide us with a very desirable stereo camera at a moderate price?—Yours, etc., Fred Lewis.

STRAIGHT OR CONTROLLED?

Sir,—G. J. K. seems to me to have put the case against and for the controlled processes in photography with admirable lucidity and restraint. Although for over twenty years I have obtained the most (to me) satisfactory results by means of bromoil, I never look at a really good negative or untouched print without a thrill of pleasure at their technical beauties. At the same time every story does not make a picture, and personal selection and control, however limited, must, after years of constant use; Shutter, Goerz Model A focal-plane; Dark Slides, Minimum Palms; Finder, if required wire frame; Lens, any modern anastigmat by a maker of reputation, of 6-in. focus, in focussing mount.—Yours, etc., C. Lacey.

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At this time of the year all those who love the country, and typically English country sport, will be looking forward to seeing and enjoying one or more hunt point-to-point race meetings. Those who are camera owners will doubtless endeavour to obtain some action photographs of jumping horses.

At any point-to-point many amateur photographers are to be found in the neighbourhood of the jumps, while at most meetings Press photographers are to be seen. When a jump is crowded with spectators, police or huntsmen keep back everyone behind ropes, hurdles, or even an imaginary safety line, only letting the pressmen in front; and even these individuals often have their work cut out to get a clear view. However, there are many jumps on the course, so that it is easy to make a choice.

It is a good plan to select a jump reasonably near the start, in order to sometimes get several horses jumping at once; on the other hand, it should be far enough away from the start to avoid being overcrowded by spectators. Naturally, the position of the sun should be observed before picking a position, though, while an ideal lighting is often obtained, sometimes one has to put up with somewhat adverse lighting, and, in bad weather with very little lighting at all.

If a pressman has also selected the same jump as the amateur, then much may be learned from him, both by observation and by conversation, provided the professional is that way inclined. Even an expert amateur can often pick up useful tips at this phase of our pastime about which there is always something to be learned—the ultimate ambition of all amateurs, namely: high-speed work.

It will be noticed that the pressman invariably crouches down as the horses approach, thus getting the image of the horses fairly clear cut against the sky instead of being mixed up with trees or bushes, besides giving an impression of height. He will always swing his camera in the direction of the horse’s flight, keeping the image of the horse in the finder all the time, and releasing the shutter at the correct moment, when the horse is just clearing the jump. This is a
The owner of the modern miniature camera can, however, attempt the subject with every prospect of success. Most of these cameras have a shutter speed of 1/200th sec., and some register 1/500th and even 1/1,000th sec. With these speeds and a lens aperture of f/4.5 used in conjunction with high-speed film fully exposed negatives with considerable depth of field can be secured. The small camera has also the advantage for this work that it is very easily carried.

By “FOCAL-PLANE.”

very useful dodge when the light is poor, allowing only a comparatively slow shutter-speed, though it should be practised at all times.

The photographs illustrating this article were all taken at a speed of 1/400th sec. at f/6.5, a focal-plane camera being used. Reflex cameras when used for this work should be sighted at eye-level through a direct-vision finder screwed on to the camera side, focussing having been previously done on the mirror in the ordinary way, or by scale. Few people can photograph a jumping horse with a reflex camera used in the orthodox manner.

Cameras with front lens shutters of fair efficiency can often be successfully used, provided the camera is swung in the direction of the horse’s travel, and that broadside views of a jumping horse are not attempted, unless the amateur is extremely sure of his judgment in swinging the camera. It is best to take up a position so that the horse is coming towards the photographer.

It is only by following this plan that the ordinary type of roll-film snapshot camera with a highest speed of 1/100th sec. can be used. But even then a direct-vision viewfinder is very desirable, and the horses should not be snapped at too close quarters. The small image can easily be enlarged later.

*Members of the Hunt following on horseback.*

*Clean jumping. An exposure made at the right instant.*

A good broadside shot.
PICTORIAL COMPOSITION.—III.

Here are a few more remarks on composition, and then I must leave the subject for the present.

Fig. 1 was too contrasty in the original, but otherwise a good representation of some Dresden figures. The author put one specimen right in the middle of his space, and the others equally spaced at the sides. He could hardly have done anything else, for this is not pictorial composition; the whole thing is not a picture, but a record. It is the sort of illustration suitable for a catalogue, and such a result could be obtained by any operator in a firm of commercial photographers. Nothing arises but the question of sound craftsmanship; there is no scope for individuality of idea or suggestion; therefore the result, however good, is not suitable for pictorial competition purposes.

In Fig. 2 almost the same composition is seen—one principal tree trunk in the middle, and the two others at the sides. Here it will not do at all. The intention here must have been pictorial, although it has failed. The trees seem to be sliding down the slope, and one has all but slid out of the space. The bare sky is a serious drawback. Scattered tree trunks, with no pleasant grouping, and no centre of interest, can hardly make a satisfactory subject, although most beginners think otherwise.

I would prefer the two people in Fig. 3 to be bang in the middle, rather than where they are, but the extra space should have been on the left rather than on the right—in front of the man instead of behind him. Perhaps relinance was placed on a small finder, in which the figures were better placed. But having got them awkwardly placed in the space, the author of the print should have realised that the result was not up to competition requirements.

I have included Fig. 4 because it is typical. Many prints of this sort remind me of a piece of paper that has been exposed as a test, and which does not include the whole of the subject. Why should three important objects be cut through by the edge of the print? Why the skimpy foreground? The only thing properly included is the bunch of grapes, and this is badly arranged, and curiously lacking in the beauty of mass and line which such an object so often possesses. (See middle art page.)

Fig. 5 gives me a welcome chance to stop grumbling. I like it. The boat is well in the space, but not central, and the trailing smoke makes it seem rather more to the left than it actually is. The brightest light in the sky, with its reflection in the water, comes about one-third of the way in from the right. The water line does not bisect the space, but gives a little more to the sky.

It is a familiar subject, and it may not reach a high pinnacle as a picture.
A Camera Miracle

Standard size 2½ × 3½ print from Midget negative.

The Ensign Midget is not merely a very small camera. It is a complete revolution in camera design. It achieves what has been regarded as a practical impossibility, i.e., a camera to take really first-class pictures, and yet be small enough to go into the waistcoat pocket or a lady’s handbag without being noticed.

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See that your Rolleicord is supplied in the patented solid leather case which hangs from the camera while in use by two leather straps. After exposure the camera slips back into the case easily and quickly. Price £1. See the name Rolleicord stamped on the case.

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Phone: Holborn 7311/2.
THE DISCIPLINE OF "STILL-LIFE"

STILL-LIFE photography is often regarded somewhat with contempt by the serious worker in pictorial landscape; he will dismiss it lightly as "table-top" photography. But, as a means to an end—namely, a discipline of training in the essentials of composition—it is worth every consideration.

For the vital needs in all pictorial work are, firstly, a perfect technique; and, secondly, a flair for the rapid appreciation of the picturesque, and an instinct for the most effective viewpoint. Although the latter at least is largely a matter of natural talent, nevertheless both are capable of development by such training as still-life work affords.

All successful pictures give one the comfortable and restful feeling that the artist knew just what he wanted, and just how to get it; and by the same token the commonplace cause of failure in amateur pictorial effort is a certain vagueness of purpose—a lack of decision which is due sometimes to a faulty technique, but more often to a want of confidence in choice of subject and viewpoint, so that the picture seems to convey no message because the artist had no message to convey.

It is not enough to find oneself in picturesque surroundings and then snap in haphazard fashion, thinking that in such surroundings success must follow as a matter of course.

It is the business of the pictorialist to understand to what features the beauty of a scene is due—a beauty of line perhaps, or an intriguing pattern of gables, or a massing of light and shade; and by a choice of viewpoint and lighting he must aim at an emphasis of these points which attract him, and an elimination of unessentials so far as he can; and so to stamp his personality on his picture rather than give only the impression that he has been dominated by the conditions under which he worked.

Now all these factors, choice of subject, choice of lighting, etc., are simplified in still-life work, while choice of viewpoint is simply a matter of moving the objects which form the group. Then, again, there is no hurry—no train to catch; and if the group is set up away from the family hustle, one can and should develop, and, if necessary, return for another shot at leisure. Moreover, one is not distracted by a multitude of possible compositions dovetailed together as one usually sees in nature.

Indeed, the conditions are so much in the hands of the photographer that, in technique at least, no still-life print ought ever to be put up for serious criticism unless the quality is beyond reproach.

And yet, with all these advantages, it is not to be supposed that this type of work is easy. On the contrary, it is disconcerting to find how challenging a thing it is to choose a suitable group and to arrange it in some interesting and satisfying composition, and it is this challenge which makes the effort worth while; not so much in the hope of producing a masterpiece in itself, but with the intention of getting down to brass tacks in the elements of pictorial composition, and so reach a higher level of work in landscape or in portraiture through the discipline of still life.

W. L. F. W.
Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"CHESS and pictorial photography are my principal hobbies. I would go without a meal any day for either one of them. Yet for five years I did not look at a chess-board. About a year ago, in going over in my mind possible subjects for a pictorial print, the thought came to me: 'Why not try a chess game?' 'But,' I said to myself, 'it must be different from the many that have already been done . . . I have it. Why not portray the climax of a masters' game?' No sooner thought of than I went to work at it. I paid a visit to the public library and obtained the loan of several books on famous games. I got out my chess-board and men which had been idle for so long, and spent hours playing over dozens of these games with myself, but could not find one that entirely suited my purpose. Finally, after more than a hundred had been passed in review, I found a game that combined, at its climax, dramatic quality and the possibility of a good composition. In this game Marshall, the United States chess champion, at the critical point, announced that he would mate Bogoljubow, a famous European master, in five more moves.

"Now came the question of the most effective means to portray such a thrilling crisis in a way which would make even one who knew nothing about chess feel the dramatic quality of that interesting moment. It was decided that a close-up view with a bold back spotlighting should give this effect. Of course, there had to be some general illumination from the front. After considerable experiment with set-up and lighting, a satisfactory 1 x 5 in. negative on Eastman Super-sensitive Panchromatic Film was at last obtained. A 5 x 7 in. film on Eastman Commercial Film was made from the original negative after some retouching of the latter. The positive, when likewise retouched, was used to produce a paper negative. It was given plentiful exposure and full development in elon-hydroquinone developer.

"The print used for the illustration was made from the paper negative on Vitava Opal C, smooth matt paper. Vitava Projection X2, silk finish paper, would probably have been better because of its greater brilliance and richness of tone, and its old ivory-tinted stock.

"Not all of my pictorial work has required as much study and effort as this picture, but what has been said about the photographic procedure here applies in general to the paper negative process as I use it. For much of my work I use direct 'controlled' enlargement from the original negative. Most of the exposures are made with a 5 x 4 Speed Graphic Camera, and Goerz Dagor lens, quite often with the rear element removed. I do not care for a miniature camera for pictorial work.

"The print of 'Arthur' was made by direct, controlled enlargement. In this study of my son I tried to portray by moderately high key and a very simple, straightforward treatment his keenly intellectual, highly sensitive character.

"In my work in general I strive for versatility and diversity. In every subject I deal with I try to catch and portray its spirit, or to present it as it has affected me. No one, however, is a keener critic of his own work than I, and I realise that many of my efforts fall far short of the ideals set for them. In fact, I have never been fully satisfied with any of my work; but I get great pleasure out of doing it."
April 7, 1934

[Malcolm Arthurs]

(See article, "How I make my Exhibition Pictures," on the opposite page.)
THE GLASS CRANES.

(From the Advanced Workers' Competition.)

BY EDWARD ALENIUS
STILL LIFE.

(From the Advanced Workers' Competition.)

BY RUSTOM N. KHRAS.
   By Margaret Cole.

2. "Across the Valley." 
   By R. K. Pilbury.

3. "Old Oak Beams." 
   By H. Bullock.

4. "Sunset at Longshaws, Derbys." 
   By H. Walton.

5. "Sunset over Derwentwater." 
   By Miss G. Herbert.

6. "Wen Hill." 
   By C. P. Gittins.
**PICTURES of the WEEK**

**Some Critical Comments** on the Beginners’ prints reproduced on the opposite page.

A PART from the fact that the viewpoint is rather close, and the subject matter is thereby rendered on somewhat too large a scale, No. 1 of the prints reproduced on the opposite page—"A Cottage in Somerset," by Margaret Cole—is an attractive piece of work, and betrays an appreciation of the pictorial value of an effect of sunlight.

**The Point of View.**

The sunlight is very much helped by the generous proportion of shadow tone, and the consequent restriction of that in light. The light is made to tell because of its contrast with the shadow; but, even though there is the possibility of other lights being introduced by so doing, there is little doubt but that a more distant viewpoint, with its resultant reduction in scale, would so improve the arrangement of the composition that the effect would then be much more convincingly displayed.

At present, and though the subtlety of the rendering in the brighter tones is delightfully recorded, there is a lack of an adequate degree of foreground. There might also be a rather greater proportion of sky, and the sense of restriction that arises in consequence of the lack in these respects is inclined to diminish that feeling of order that is the inevitable concomitant of a good arrangement.

Moreover, there is a band of fog—apparently caused by allowing the film to become slack during changing—along the bottom edge, which, now, cannot be removed by trimming, as would ordinarily be done, because it would increase the sense of restriction.

**A Margin for Correction.**

It is true that to some extent this defect can be disguised by local over-printing, but the expedient is a somewhat doubtful one, and one that also should not be necessary. It is a far more workmanlike procedure to adopt such a viewpoint as will enable a margin over and above what is actually required, and the only way in which this can be done is by increasing the distance between subject and camera.

Yet not only does the adoption of this procedure allow an opportunity for subsequent adjustment according to the necessities of the subject, but it also provides a margin for the correction of faults near the edge, arising from improper manipulation during the removal of the film from the camera.

Had it been done in this instance, it would have been possible for the fog at the base to be trimmed away without encroaching too much upon the effect that both utilises all the negative but does not seem to need any trimming. Nor does there seem to be any of the technical deficiencies of the former; but, although there is something of a suggestion of an expression of the quality of luminosity, the print scarcely achieves the pictorial level attained by the other.

**Subject Selection.**

It does not show the same appreciation of the aesthetic value of an effect, nor, in view of the nature of the subject chosen, is it to be expected that it should. Wide landscapes of this kind only seem to express a like level of effect when there are well-marked areas in light, and the shadows are no less in evidence. Such a disposition of affairs only seems to arise when there are large masses of cloud interspersed with gaps of clear sky. The sunlight shines through the gaps and the clouds cast definite and well-marked shadows. In circumstances such as these, it is possible to show a foreground in either light or shade, the middle distance in reverse, and the distance partly in light and partly in shade, or variations on the same theme may be selected.

The rendering of such a subject demands a high degree of technical competence; but, if it be secured, the effect is so attractive, and makes so appealing a picture, that it will be worth the trouble expended, both in waiting for the subject to arrange itself and in the care devoted to the production of the negative and print.

**Light and Luminosity.**

The clouds are scarcely of the right type nor is a contra-jour lighting, such as here employed, likely to produce it. On the other hand, it must not be overlooked that a good impression of luminosity may provide a motive that is as artistically pleasing as one of the sort described, or that displayed by No. 1, though, of course, its nature is distinctly different.

What adds to the value of the feeling, in this case, is the projection of the dark masses of the pine trees into the brightest part of the sky, and no less significant an adjunct is the admirable form of composition.

It is very well designed indeed, and it is evident that the amount to be included an that to be discarded have received careful consideration, for the placing is precise, and there is an indication that the print has been trimmed to suit the subject. Providing this assumption be correct, the print exemplifies the wisdom of allowing a sufficient margin over and above that which seems to be necessary at the time of exposure, a point that also seems to have been borne in mind in the case of No. 3, “Old Oak Beams,” by H. Bullock.

**Good Judgment.**

The print just includes so much of the subject as is necessary and no more. It betrays a nicety of judgment that is well above the average of the class in which it was entered.

It is also excellent technically, and, altogether, is a credit to its maker. The subject, however, has little more than topographical interest, though, had sunshine been shown streaming through the windows, it is possible that the additional effect might have produced an element of the pictorial. The interest of Nos. 5 and 6, "Sunset," by Miss G. Herbert, and "Wen Hill," by C. P. Gittins, is of much the same nature, but, technically, they are no less sound.

"Mentor."
Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"STILL LIFE," by Rustom N. Kharas.

It is a matter of some difficulty, where subjects of the still-life type are concerned, to achieve a satisfactory arrangement when a comparatively large number of objects are included in the subject content, the drawbacks increasing out of all proportion as the number is enlarged. With three items or so it may be a simple matter, but with the addition of other elements it becomes a problem, and one that is not easy to solve.

Quality and Quantity.

But if, for example, it is feasible for a number of small items to be so grouped as to suggest the illusion of a coherent mass, it is possible for a suggestion of simplicity to be conveyed, which, in actual fact, does not exist, but which in effect acts in much the same sort of way as restriction of the numerical strength of the objects incorporated.

The point is illustrated in the subject of our discussion this week. The centre of attraction lies in the dish of fruit, principally in the peach (1), and secondarily in the bunch of grapes (2). Of appreciably lesser importance are the decanters and wineglasses, but they are, nevertheless, integral elements of the subject matter. If the grapes were not so arranged that they formed a sufficiently connected group to permit them to be regarded as a mass, it would be impossible to make any sort of composition with them. Even without the other items it would be a hopeless task, and, taking these latter into consideration, the result would be nothing but confusion worse confounded.

Having regard, however, to their scale, the way they are disposed in relation to each other, their uniformity of tone, and the continuity suggested by the form they assume in the mass, they appear scarcely as individual elements, but rather as a group composed of a number of small units.

Unification by Mass.

If they be closely scrutinised, their individuality is apparent, but, as the subject stands, each unit can only properly be viewed as a tonal variation of the whole mass into which they are grouped. Unification is established by mass formation. It is helped by the fact that each element is either connected with the next or in close proximity. The grapes themselves are of a more or less uniform tone of moderately light value, and, being shown against a comparatively dark point (1), for there lies the most forceful light.

The attraction of this light is strongly emphasised by the proximity of the most powerful darks, and, moreover, by the strength of its placing.

It is sufficiently off the centre to avoid any suggestion either of symmetricality or formality, and does not approach so near the edge as to invite an impression of weakness. It is strong without undue forcing, and as the remaining elements are likewise placed in positions that automatically balance each other without verging upon a mathematical equality, the whole thing seems to convey that feeling of definite order which only arises from a wholly satisfactory arrangement of the composition.

Diffusion a Drawback.

In this respect, the picture is almost exemplary, and it would be difficult, without becoming hypercritical, to find fault; but, having special regard to the excellence of arrangement, it is somewhat surprising to find that it was thought desirable to have recourse to differential focussing, the effect of which is to be seen in the diffused character of the definition as far as the further items, the decanter and wineglass, are concerned.

It is possible that this diffusion was introduced with the idea of preventing these objects from becoming too insistent, but the actual effect is the opposite, the blurred outlines being inclined to draw the attention more than divert it. It would be far preferable if the definition were even throughout, nor would it prove any disadvantage had it been as fine as the lens could give. The items in question would fall into their proper place by virtue of the character of the composition, and the diffusion does nothing but introduce an unnecessary complication.

"Mentor."
Reflex Cameras

AT

Bargain Prices

3½×2½ thagee Folding Reflex, revolving back, fitted f/4.5 Meyer double anastigmat lens, focal-plane shutter, 1/25th to 1/1000th sec., 3 slides, F.P. adapter. £6 15s. 6d.

3½×2½ Adams Minex de Luxe, revolving back, double extension, f/6.3 Bosch/zeiss double Protar lens, shutter speed 1/25th to 1/1000th sec., automatic masking device, 6 single slides, F.P. adapter, de luxe leather case. £32 10s.

3½×2½ Thornton-Pickard Junior Special Reflex, f/4.5 T.-P. Cooke lens, revolving back, focal-plane shutter, 1/25th to 1/1000th sec., T. and B. rising front, 3 D.D. slides, F.P. adapter, case. £15 6s.

3½×2½ Bijou Reflex, f/4.5 Thornton-Pickard Cooke lens, revolving back, double extension, sunk lens box, rack rising front, 3 D.D. slides, F.P. adapter, case. £17 6s.

3½×2½ Thornton-Pickard Junior Special Reflex, f/4.5 T.-P. Cooke lens, revolving back, shutter speed 1/25th to 1/1000th sec., 4 slides, F.P. adapter, case. £18 10s.

2½×3¼ Bijou Reflex, latest pattern masking device to top screen, f/4.5 Ross Xpres lens, 6 double book-form slides, F.P. adapter, colour filter, black leather case. Cost £5 5s. 0d. £12 17s. 6d.

2½×3¼ Models B & M Reflexes, with 3½ in. Ross Xpres lens, 5½ in. Ross Xpres lens, extending back, self-capping shutter, speeded 1/15th to 1/1000th sec., 6 slides, F.P. adapter, case. £7 17s. 6d.

2½×3¼ Postcard Pressman Reflex, f/4.5 Aldis-Butcher lens, shutter speeded 1/25th to 1/1000th sec., 2 D.D. slides, black leather case. First-class condition. Listed at £8 3s. 4d. £5 10s. 0d.

2½×3¼ Bicot F.P. Reflex, f/4.5 Meyer Symmar lens, self-erecting reflex, plane shutter, speeded 1/25th, 1/50th and 1/100th sec., revolving back, 3 D.D. slides, F.P. adapter, case. £10 10s. 0d.

1½×2½ J-pl. Ensign Speed Roll Film Reflex, f/4.5 Aldis-Buchter lens, focal-plane shutter, speeded 1/25th to 1/500th sec., with pair of 2½×3¼ Nettar delayed-action shutters. £8 6s. 0d.

1½×2½ Ensign Model B de Luxe Reflex, with 3½ in. Ross Xpres lens, extending back, self-capping shutter, speeded 1/15th to 1/1000th sec., 6 slides, F.P. adapter, case. £8 10s. 0d.

1½×2½ Postcard Pressman Reflex, f/4.5 Aldis-Buchter lens, shutter speeded 1/25th to 1/1000th sec., 2 slides, leather case. £6 17s. 6d.

1½×2½ Thorntom-Pickard Junior Reflex, 7-in. f/3.4 Aldis anastigmat, reversing back, shutter speeds 1/25th to 1/1000th sec., 3 slides, F.P. adapter. £10 10s. 0d.

1½×2½ f/4.5 Zeiss Tessar lens, focal-plane shutter, speeded 1/25th to 1/500th sec., time, focussing adjustment to 4 ft. First-class condition. Listed at £27 0s. 0d. £27 10s. 0d.

1½×2½ Kodak Grafex, f/6.3 Zeiss Tessar lens, focal-plane shutter, 1/25th to 1/1000th sec., rack focussing adjustment. £10 10s. 0d.

1½×2½ Ensign Popular Reflex, f/4.5 Ross Xpres lens, reversing back, focal-plane shutter, speeded 1/15th to 1/1000th sec., 6 slides, F.P. adapter, case. £7 17s. 6d.

1½×2½ J-pl. Ensign Model D Reflex, with 3½ in. Ross Xpres lens, extended back, self-capping shutter, speeded 1/25th, 1/50th and 1/100th sec., 6 slides, F.P. adapter. £12 17s. 6d.

1½×2½ J-pl. Ensign Folding Reflex, f/4.5 Ross Xpres lens, focal-plane shutter, speeded 1/25th to 1/500th sec. and time, focussing adjustment to 4 ft. £21 6s. 0d.

1½×2½ Nettar 63, revolving back, focal-plane shutter, speeded 1/25th to 1/500th sec., 3 D.D. slides. £9 12s. 0d.

1½×2½ Nettar 61, f/4.5 Zeiss Tessar lens, focal-plane shutter, speeded 1/25th to 1/500th sec., 3 D.D. slides. £7 17s. 6d.

1½×2½ Miroflex, 6-in. f/4.5 Zeiss Tessar lens, focal-plane shutter, speeded 1/25th to 1/500th sec., T. and B. self-erecting, 3 D.D. slides, F.P. adapter, case. £10 10s. 0d.

1½×2½ Ensign Speed Roll Film Reflex, f/4.5 Aldis-Buchter lens, focal-plane shutter, speeded 1/25th to 1/500th sec. and time, focussing adjustment to 4 ft. £19 12s. 0d.

1½×2½ Leica I, Zeiss Tessar lens, focal-plane shutter, speeded 1/25th to 1/500th sec., 6 slides, black leather case. £15 6s. 0d.

1½×2½ Miroflex, fitted 5½ in. f/4.5 Zeiss Tessar lens, focal-plane shutter, speeded 1/25th to 1/1000th sec., 2 slides, F.P. adapter, case. £12 17s. 6d.

1½×2½ J-pl. Ensign Reflex, latest pattern, revolving back, masking device to top screen, 6-in. f/4.5 Dollinger Serrac lens, 3 D.D. slides. £21 17s. 6d.

1½×2½ Ensign Speed Roll Film Reflex, f/4.5 Aldis-Buchter lens, focal-plane shutter, speeded 1/25th to 1/1000th sec., 3 D.D. slides, black leather case. £18 10s. 0d.

1½×2½ Postcard Pressman Reflex, f/4.5 Aldis-Buchter lens, shutter speeded 1/25th to 1/1000th sec., 6 slides, leather case. £6 17s. 6d.

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latted for heat.
C. Focussing Lamp Holder, standard
Edison screw fitting.
D. Plane Glass Negative Holders, in
spring guide.
E. Condenser, containing two 43-in.
Plano Convex lenses in rigid mount.
F. Lens. Short-focus lens (varying from
65-mm. to 80-mm. focal length) by Falco.
Anastigmat, f/2.5, in Spiral focussing mount.
G. Vertical Hardened Iron Pillar, screwed
rigidly to baseboard.
H. Right-angle Clamp for height and
swing adjustment.

These Enlargers are all in good condition.
The lenses fitted (which are new) will cover
a negative over a 25-in. circle, and will
enlarge to 10 x 8 in. on the baseboard.
A length of twin flex and a plug is supplied.

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Modifying Production Expenses

By ORLTON WEST.

The art of movie making—and especially of amateur movie making—is one of the very few interests which is likely to benefit from the present economy epidemic, since there is nothing like a shortage of cash to encourage the study of technical ways and means in film production.

The greatness of the early Hollywood "supers" was judged by the size of their sets and the sums spent upon their making. Then the Germans proved that small casts could be effective and that mere cut-outs could be made to serve as backgrounds, providing direction and camera work were intelligent; while the Russians showed what could be achieved by means of constructive editing.

These Europeans made the Hollywood property parades look absurd. They were lucky enough to have had less to spend, and so were forced to use their brains.

Amateur movie makers are in a similar situation; so perhaps the results will be similar.

It is possible to gauge almost exactly how much a film is going to cost to produce by means of careful and complete pre-planning. It is at this vitally important synopsis and scenario stage that unnecessary expenses may be avoided by selecting general methods of treatment which will achieve a maximum of effect with a minimum of materials.

The devising of such effects gives scope to the cinematic sense which every successful cinematographer has cultivated. Indeed, audiences are moved more by skilfully organised material and knowledgeable use of the camera than by the most costly and elaborate settings and production.

In addition to methods of filmic treatment, the choice of general backgrounds for a story has an important influence upon production bills. Although the cost of indoor shooting has been much reduced by the introduction of super-speed panchromatic stock, wide-angle lenses and the like, it is still comparatively expensive, and is cramping to director and players alike. Therefore, the more exteriors and fewer interiors you employ the better.

Of course, when the nature of a story demands interiors, then they should be used without hesitation. To do otherwise would spoil everything. But on other occasions be sure that interiors are really necessary.

One sometimes sees amateur films which have entailed all the expenses of the studio, but which could equally well have been produced entirely out of doors. And often the number of interiors could have been halved.

I remember one film which was concerned with the love affairs of two couples. They sat about on sofas and at tables in a studio drawing-room most gracefully; but they might just as well have sat about on seats in a park, and would thereby have gained many changes of natural background well suited to love-making.

Next in importance to general treatment and setting is the question of footage.

I have seen many multiple reel films (including one of my own) which would have been greatly improved had they been half the length, and cost half as much to produce.

In drafting the scenario omit every scene or incident not strictly necessary to the telling of the story. Very often, mere decorative action, too loosely related to the main thread of the story to be of any importance, is included; or a single point is made twice by the introduction of an unnecessary shot.

For example, a mid-shot of a dining-room with the table spread ready for tea will be followed by a close-up of the teapot and teacups on Members of the Leeds Amateur Film Arts Club making tests at Swillington House, near Woodlesford, Yorkshire, which has been put at their disposal for film work.
the tray. This close-up merely tells the spectator what he already knows— that the table is laid. It wastes film and money, and retards the tempo of the picture in the same way as too many adjectives slow down an action story in prose.

It is during actual shooting that the greatest economies in film stock may be effected.

It is surprisingly easy to waste a hundred feet of film over retakes, or to burn a dozen units of electric power when the set is lighted up unnecessarily. Both these sources of waste are commonly due to careless studio management, or to a director who does not know what he wants, and changes his mind like the weather.

Thorough rehearsals, under normal lighting conditions, should be held before the camera is ever at all.

If a scene has been insufficiently rehearsed, one of the actors is likely to hesitate at a vital moment, to forget what to do, or make some wrong movement necessitating a retake— and a further waste of film.

There are occasions— such as when a director thinks of a much better way of playing a scene after it has been shot, or when some unforeseen accident occurs— when retakes are justified. But such occasions should be rare.

An amateur ciné society which aims primarily at projection rather than production is the West Essex Film Society. "The chief object of our society," writes the secretary, Mr. A. Watson, "is to secure the screening of artistic and unusual films. Whether amateur or professional, films are played, not made. At least once a month, when a selection of unusual films is exhibited. At the club-room debates and discussions on all film matters are conducted, and an information bureau and particulars as to all local cinema programmes are available. The chief object of our society is to give any interested "A.P." readers further particulars. Mr. Watson's address is 9, First Avenue, Plaistow.

A carrying-case for the 200-B Pathescope Projector, plus camera, foot of reels, and, if desired, a third reel, has just been put at the service of cinematographers by the Camera and Gramophone Co., of Vauxhall Bridge Road, S.W. The flex and electric-light plug can also be tuck into the case, so that a Pathé-owner may take all his outfit out for a show in one container, which is truly portable.

The carrying-case, which is of three-ply wood, covered with a kind of leather cloth, has corners reinforced with metal plate, and is held together by metal case-rungs. It is made on gramophone-case principles. In height it is just over 14 in., carrying-handle at the top of this. It is 15 in. wide, and heavy, and has a projector and two reels inside it: this is to avoid battening on film if too long and safety catches and with two keys the case costs 14s. 6d.

The Amateur Cinema League, Inc., of America, with headquarters at 101 West Broadway, New York, N.Y., has just issued the first of an admirable series of booklets, entitled "Scenarized Film Plans." This is issued free to the members of the League and includes four suggested scenarios ready for filming by the average home moviemaker. The contents are rather sketchy, well set out, with full instructions, and are not necessarily to be followed blindly, but offer ideas and suggestions that can be altered to fit individual tastes and circumstances. A good idea well carried out.

Exhibitions and Competitions

NOTICES OF FORTHCOMING EXHIBITIONS AND COMPETITIONS


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CURRENT AND FUTURE
Wednesday, March 7th.
Accrington C.C. "A Peep at Norway." Miss M. C. M. Wells.

Darwen P.A. Demonstration Night.

Camberwell C.C. Syllabus Discussion.

Coventry P.C. "The Western Highlands." J. A. Tweats.

City of London and C.P.S. Annual Exhibition.

Stockport P.S. Passe-Partout. C. A. Barnes.

South Essex C.C. Retouching. R. H. Lawton.

Clouds and Things." Mr. Gurney.


Leicester and L.P.S. Chats on the Exhibition Pictures.

Handsworth P.S. B.P.S. Exhibition.

Watford C.C. "Open your Eyes." G. H. Dannatt.

Leytonstone and Wanstead C.C. Annual Exhibition.

Hull P.S.


Handsworth P.S. B.P.S. Exhibition.

Ibstock P.S. "Architectural Photography."

Kington-upon-Thames and D.P.S. Annual Exhibition.


Leicester and L.P.S. "Chain on the Exhibition Pictures.


Southport P.S. "Some Ramblings in Austria." D. W. Shaw.


Nec. Naturalists' Society (Photographic Section), "Pictorial Photography."


Forest Hill and D.P.S. "Bromide Circle Portfolio."


Guildford and D.D.C. "Cycling in the Alps," Mr. Bartrup.

Hampshire P.S. "The Exhibition Reviewed."

Hallifax P.S. "Pictures and Personality." D. Holmes.

Hamilton P.S. "Table-top Photography Competition."


Kidburn and Willesden P.S. "Travelling France." H. Rose.


Liverpool A.P.A. "Auction Sale." Manchester A.P.S. "Our Summer Outings."

Newcastle P.S. "Some Italian Lake Pictures." W. L. Shand.

Oldham P.S. "Advertising Competition." be obtained from the above address.

Bedford C.C. Members' Exhibition.

Bath P.S. "Crissle of Members' Prints." S. Bridge.


Blackpool and Fylde P.S. "Round France with Car and Camera." W. Phillips.

Walsall P.S. Lectures by Members.

Wuthamstow and D.P.S. Y.P.U. Portfolio.

Beckenham P.S. "Light Filters and their Uses." Ainger Hall.

Birmingham P.S. "Interesting Old Birmingham Houses." Benjamin Walker.

Birkenhead P.A. "In the Faroe Islands." C. J. Ellis.

Bournemouth C.C. "Prize Slides."

Blackpool and Fylde P.S. "Round France with Car and Camera.

Birkenhead P.A. "In the Faroe Islands." C. J. Ellis.

Borough Poly. P.S. Cine Evening.

Brighton and Hove C.C. "Motorising through Europe." E. Makin.


Camberwell C.C. "Table-top Photography." C. Howard.

Chelsea A.P.S. "Open Your Eyes." G. H. Dannatt.


Smethwick and D.P.S. "Open Night."

South Essex C.C. "Enlarging."

South Suburban and C.P.S. "Two Toughest in Tuscany." J. G. St. Aubyn.

Stockport P.S. "Composition." E. D. Rodway.


Walthamstow C.C. Members' Evening.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the season or from time to time.

Wednesday, March 7th.

Accrington C.C. "A Peep at Norway." Miss M. C. M. Wells.

Bath P.S. "Criticism of Members' Prints." S. Bridge.


Blackpool and Fylde P.S. "Fortrize with the Nitrate." J. D. Gregory.

Bournemouth C.C. "The Amateur Photographer" Prize Slides.

Monday, March 12th (contd.).


Chelmsford P.S. "From Fixing Bath to Printing Frame." H. S. Vinall.


Devonport P.S. "Colour and Sunshine." Alex. Ibbleigh.

Erdington and D.P.S. "Holidays in the Isle of Wight." W. T. Gavln.


Greensend and D.P.S. "Cineramaigraphy." H. S. Wheeler.

Greenock C.C. "Annual Exhibition Opens."


Kiddemister and D.P.S. "Some Experiments with a Mutoscope." C. C. Brinton.

Leds C.C. "Valuable Tips from Thirty Years' Experience." G. W. Perkins.

Manchester P.S. "Rambles Around North Wales." J. W. Pickering.

Newcastle (Staffs) and D.C.C. Lectures by Members.

Oxford P.S. "Colour Photography."


Southport P.S. "Forty Years' Experience." W. Phillips.

Wallasey A.P.S. L. and C.P.U. Slides.

Walsall P.S. Lectures by Members.

Wuthamstow and D.P.S. Y.P.U. Portfolio.

Tuesday, March 13th.

Beckenham P.S. "Light Filters and their Uses." Ainger Hall.


Birkenhead P.A. "Interesting Old Birmingham Houses." Benjamin Walker.

Blackpool and Fylde P.S. "Round France with Car and Camera." W. Phillips.

Walsall A.P.S. L. and C.P.U. Slides.

Wuthamstow and D.P.S. Y.P.U. Portfolio.

Friday, March 9th.

Bedford C.C. Members' Exhibition.

Bethnal Green C.C. Reducing, Intensifying and Preparing the Negative.

Bromley Cine Society, Production.

Colne C.C. Members' Slide Night.

Dover for I.P.S. "An Evening at the British Museum with Dr. H. Barwell.

Mounting. W. J. Farrington.

Hackney P.S. Annual Exhibition.


Hinckley and D.P.S. "Record and Survey Work." A. E. Barker.

King's Heath P.S. Print Criticism.

Leystonians and Wanstead C.C. Annual Exhibition.

Royal P.S. Annual General Meeting of the Colour Group.

Southend-on-Sea and D.P.S. E.A.F. Travelling Exhibition.

Wimbledon C.C. Films by Newcastle A.A.C.

Saturday, March 10th.

Bedford C.C. Members' Exhibition.

Birkenhead P.A. Annual Exhibition Closes.


Hacclney P.S. Annual Exhibition.


Hinckley and D.P.S. "Record and Survey Work." A. E. Barker.

King's Heath P.S. Print Criticism.

Leystonians and Wanstead C.C. Annual Exhibition.

Royal P.S. Annual General Meeting of the Colour Group.

Southend-on-Sea and D.P.S. E.A.F. Travelling Exhibition.

Wimbledon C.C. Films by Newcastle A.A.C.
Sensitising Fabric.

Would you give me a formula for sensitising linen for photographic purposes?

D. S. K. (Glasgow.)

You will not find it an easy matter to sensitise fabrics for photographic purposes, but if you will inform me that a sensitised fabric ready for use, with a fine-grain linen base, can be obtained from Messrs. Kentmere, Ltd., of Staveley, Westmorland. The material will also stand folding and creasing without trouble arising.

Repairing Shutter.

The shutter of my camera has gone wrong. Can you recommend a good firm who will overhaul it?

D. S. K. (Glasgow.)

It is against our practice to recommend one firm in preference to others of a similar kind. If you refer to our advertisement columns you will find the announcements of several good repairers, and any one of these would do the work you require quite satisfactorily.

Cyanide Reducer.

I used to use a weak reducer for bromide prints. One solution was 1 oz. cyanide. Would the other be potassium iodide ? G. C. A. (Southport.)

Probably, but we do not like to risk guessing at the other ingredients of the reducer. The following, however, may help you. Dissolve 150 grains of potassium iodide in a very little water, add 45 grains of metallic iodine, and make up to 1 oz. Call this solution A. Now make up a 10 per cent solution of potassium cyanide, and call this solution B. The following proportions will then make a weak reducer suitable for bromide prints:—

<table>
<thead>
<tr>
<th>Solution A</th>
<th>Solution B</th>
<th>Water</th>
</tr>
</thead>
<tbody>
<tr>
<td>30 min.</td>
<td>10 min.</td>
<td>2 oz.</td>
</tr>
</tbody>
</table>

Selworthy.

I have seen many pictures of beautiful thatched cottages at a place called Selworthy; where is it? Is it easily accessible ? K. C. E. (Norwich.)

The little village lies about four miles to the west of Minehead, and can be most pleasantly approached by a lane leading off the main road to Lynmouth.

Focus of Lens.

If one is limited to a single lens for all work how can one decide on the best focal length to select ? H. E. (Lincoln.)

This is often decided by the type of camera, which may be so designed as to take only the lens fitted to it. In a general way, however, the best all-round focal length is considered to be approximately equal to the particular size of negative for which it is to be used. Some advocate instead the length of the longer side of the negative, which is about the minimum advisable.

Marks on Film.

What is the cause of the matt patches on the back of the enclosed film ? N. D. (Kenton.)

We have frequently stated that the marks similar to yours are caused by contact with the backing paper of the film. We have also pointed out that one method of dealing with them is to polish up the back of the film with a piece of soft rag and Baskett's reducer. We hope to experiment with another possible method of dealing with these very objectional marks, and if we find it successful we shall, naturally, announce it in our columns.

Copyright.

I have been asked to photograph a picture from a magazine, and I am to be paid for it. Who is informed of the copyright by whom does it order, or myself ? G. H. S. (Montreal.)

You yourself infringe the copyright when you make the negative of the picture. Nobody can authorise you to perform an illegal act.

Washing in Sea Water.

Does any harm result from washing roll-film negatives in sea water? B. S. E. (Margate.)

It is best to let the water drain freely through cotton-wool. The negatives may then be washed in it as usual to remove the hypo. After this it is advisable to soak the negatives in successive small quantities of fresh water to remove the salt. When this is done—and it often has been—no subsequent ill effects have ever been noted.

Curvature of Field.

Am I right in assuming that all lenses suffer from curvature of field, but that the best anastigmat lenses have a field which is as nearly on one plane as is possible. It is, therefore, quite practicable with such a lens to photograph, say, a flat sheet of letterpress at full aperture, or sometimes near it, and get sharp definition over the whole field. It is not a question of depth of focus, but of corrections which result in a flat field instead of a curved one.

Contrast Developer.

Can you give me a maximum contrast developer for black and white line diagrams ? W. W. (Broughshane.)

A developer calculated to give extreme contrast is the following:

A. Sodium sulphite . . 375 grs.
B. Caustic soda . . 375 grs.
Potassium bromide . . 375 grs.
Water to . . 32 oz.
B. Cautic soda . . 1 1/2 oz.
Water to . . 32 oz.

For use take equal volumes of A and B. Development should be carried as far as possible without fogging clear parts, and the developer should be used at a temperature not lower than 65 degrees if possible.

Ciné Societies.

Would you be so kind as to let me have a list of the secretaries and addresses of amateur ciné clubs in London? B. F. (London.)

Following is a list of amateur ciné societies in London, from which we trust you will be able to find something to suit you: Amateur Cinematographers' Association; Secretary, A. E. Thorn, 24, Goldsmith Avenue, W.3. Apex Motion Pictures; Secretary, Miss L. E. Johnston, 50, Harrington Street, N.W.1. Brondesbury Ciné Society; Secretary, James E. Skeews, 101, West End Lane, N.W.6. Finchley Amateur Ciné Society; Secretary, Miss P. Anstey, 2, Trigaron Avenue, Crouch End. East M. Institute of Amateur Cinematographers; Secretary W. E. Chadwick, Burley House, Theobald's Road, W.C.1. West Middlesex Amateur Ciné Club; The Secretary, 82, Coleraine Road, W. Ealing. London Amateur Ciné Club; Secretary, C. W. Watkins, 79, Mostyn Road, Merton Park, Surrey. The secretary of any of these societies will be pleased to furnish you with full particulars.
4 BIG FEATURES IN A SMALL CAMERA

The VOIGTLANDER "Perkeo"

Here's a beautifully made 3x4 cm. camera with four important improvements. You focus, before or after the camera is opened, by a milled knob on the side. The baseboard drops, and the front slides forward ready to take. An optical direct-vision finder gives you greater accuracy. And after the picture is taken the camera is closed at any focusing distance. It takes 16 exposures on a V.P. size film, and with a Voigtlander Skopar f 4.5 lens, in delayed-action 3-speed shutter, costs £7 15s. F 3.5 models £10 17s. 6d. and £12 15s. Ask your dealer, or write below, for full details.

SCHERING Ltd., Schering
188/190, HIGH HOLBORN, W.C.1

OLD IN EXPERIENCE—NEW IN DESIGN

ALDIS LENSES FOR DEFINITION.

FREE on request. Aldis Lens Book. For Test Chart postcard, please send 1d. stamp.

ALDIS BROS., SPARKHILL, BIRMINGHAM.

TODAY—take the first step to Better Photography

That high efficiency and professional touch can be brought into your photographs in the same way as it has been imparted to other members of the B.S.P. Under the personal supervision of Mr. C. Allen Elliott you can learn to take the photographs that are in great demand among advertisers, magazines, etc. Fill out the coupon below and mount the first step to Better Photography.

SEND COUPON NOW!

Please send your free book "Photography for Profit and Pleasure," to:

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BRITISH SCHOOL OF PHOTOGRAPHY, LTD.
53-54, HAYMARKET, LONDON, S.W.1

HELPFUL BOOKS FOR AMATEURS

A BEST SELLER. Get your copy now.


A BEAUTIFUL PRODUCTION PICTORIAL PHOTOGRAPHY FOR AMATEURS. R. H. Goodscod, A.J.P.S. 5/- (Post 6d.). 7½ x 9 in., 84 pages (10 plates). Cloth, Picture Jacket. A particularly interesting and instructive work.—Photo Dealer.

THE ABOVE ARE ONLY A FEW OF THE PRACTICAL HANDBOOKS OBTAINABLE FROM THE FOUNTAIN PRESS. SEND FOR NEW CATALOGUE OF NARROW 250 TITLES.

FOUNTAIN PRESS, 19, CURSITOR STREET, LONDON, E.C.4

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

AZOL

Developing is so simple with AZOL and the process so interesting and fascinating that it is really worth testing. The tables prevent you making mistakes.

LOOK AT THE COST!

A 3-oz. bottle makes from 75 to 300 oz. and costs 2/6, and this will develop from 30 to 40 spools, 3½ x 2½.

HERE IS YOUR CHANCE

Send 9d. in stamps, or P.O., for a 1-oz. trial bottle of AZOL sufficient to develop one dozen spools.

JOHNSON & SONS PUBLICITY DEPARTMENT, Manufacturing Chemists, LTD. HENDON, LONDON, N.W.4
Readers may deal in safety through our Deposit System.

Letters addressed to box numbers are simply forwarded.

King's Lynn. [9721]

not be sent as remittances.

made payable to ILIFFE AND PROFESSIONAL AND TRADE- 

T.-P. Focal-plane, lensless, 3—J-pl.

7/6 transactions up to £10 a deposit fee of 1/- is charged,

In connection with the advertisements.

between buyer and seller, each pays carriage one way. The 

consecutive, 10% ; 52 consecutive, 15%.

inserted, as far as possible, in the order received, and 

fresh instructions the entire 'copy' is repeated from 

YOU CAN DEAL IN PERFECT SAFETY THROUGH OUR DEPOSIT SYSTEM.

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SALE AND EXCHANGE—AMATEURS ONLY—

12 words or less—1/2d. per word.

12 words or less—1/3d. per word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as 

follows on orders for consecutive insertions; a contract is placed in advance, and in the absence of 

fresh instructions the entire copy is repeated from the 

previous consecutive insertion, 5% ; 10 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be 

strictly prepaid, and reach the offices, Dorset House.

Sorted, S.E.1, not later than Friday, 1st post, for the following week's issue. Advertisements are inserted, as far as possible, in the order received, and 

these received too late for one issue, or crowded, 

are published in the first following in which there is space 

The Proprietors retain the right to refuse or withdraw 

advertisements at their discretion.

Box No. Advertisers

If a Box No. is required the words " Box 100, e/o " The 

Amateur Photographer and Cinematographer " should 

be added, and an additional 6d. sent for registration and 

cost of forwarding any replies.

Letters and communications are simply forwarded 

by us to the advertisers. We do not deal with the 

correspondence of our advertisers with any responsibility 

in connection with the advertisements.

Deposit System

Readers may deal in safety through our Deposit System. Purchased cannot be purchased on credit by 

' The Amateur Photographer and Cinematographer. ' The time allowed for 

decision is three days, counting from receipt of goods, 

after which period, if buyer decides not to retain goods, 

they must be returned to sender. If a sale is 

arranged, the seller is requested to send carriage 

charge, and an additional 6d. sent for registration and 

cost of forwarding any replies.

Letters and communications are simply forwarded by us to the advertisers. We do not deal with the correspondence of our advertisers with any responsibility in connection with the advertisements.

CHEQUES AND POSTAL ORDERS sent in payment for deposits or advertisements should be made payable to ILIFFE AND SONS LTD., and crossed.

NOTES BEING UNACCOUNTABLE IF IN TRANSIT THEY SHOULD NOT BE SENT AS REMITTANCES.

CAMERAS AND LENSES

ZESS 8cm. Reichl St. 32/3, 1/2x2, roll film or plate, f/4.5 Tessa, Compur shutter, 3 x 4, 3/18th to 1/1,200th, 24/6. Kodak Film Tank, a real bargain, £1.—Below.

1-PLATE OPTIMUM Enlarger by Perken & Son, 25½ x 32½, £5 15/-; also complete with 2½ x 3½, £3 15/-; also 3½ x 4½, £1 10/-.

SSL, Ensign 1-pl., Aldis-Butcher f/4.3, £1 5/-.—R. H. Guest, Heacham House, Gaywood Rd., King's Lynn. [9721]

OLIBRI, Zeiss Tessar f/3.5 lens, 3x4 cm., £7 15/-; also Zeiss 5-cm. f/2.0 with accessories, as new, £7 10/-.

Amateur Photographer and Cinematographer

WE HAVE RECEIVED MANY COMPLAINTS FROM OUR READERS. FOR SOME TIME WE HAVE BEEN REFUSED TO INSERT ADVERTISEMENTS IN " THE AMATEUR PHOTOGRAPHER AND CINEMATOGRAPHER," AND FROM THE COMPLAINTS WE HAVE RECEIVED IT WOULD APPEAR THAT HE PRACTICES OF SOME PRIVATE ADVERTISERS HAVE GONE TO EXTREME LENGTHS, OFFERING SUCH GOODS IN EXCHANGE FOR OTHERS, OR TO PURCHASE FOR CASH. READERS ARE ADVISED TO IGNORE ALL SUCH OFFERS FROM THIS QUARTER.

CAMERAS AND LENSES

GIVING UP Photography.—Sanderson 1-pl., double extension, swing, revolving back, 3D. slides, F.P.A., £7 10/-.—Below.

1934 March

T. P. Reflex, £3 1/-, f/4.5 Cooke, usual refreshments, 7 slides, F.P.A., canvas case, good condition, £10 10/-.—Dawson, Belmont, Kent.

OBERZ Tenax Folding Pocket Camera, £2 15/-.—Jenkins, 32, Dunipace, Ardlui, Dunoon.

23, Dover St., Maidstone. [9783]

Well Lane, Halifax. [9852]

Arms, 3 x 4 size, £2 15/-; also Leasex and OIGTLANDER Prominent Camera, £20 15/—.—R. H. Guest, Heacham House, Gaywood Rd., King's Lynn. [9721]

Vesta, £11 10/-; £8 5/-.—Aldwinckle, 20, Polstead Rd., Colchester. [9784]

5-in. Kodak Film Tank, a real bargain, £1.—Below.

51x21 Tropical Carbine Roll Film, Zeiss Diaphot, £4 19/6.—Fishwick, 67, Watchfield Lane, Hunslet, Leeds. [9758]

Crescent, Lampton, Hounslow. [9841]
CAMERA and CINE BARGAINS

FOR CASH, TERMS, OR EXCHANGE

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<thead>
<tr>
<th>Camera Type</th>
<th>Description</th>
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<tr>
<td>35mm Camet</td>
<td>Zeiss Tesser, 3.5/50 lens</td>
<td>£7 10 0</td>
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<tr>
<td>35mm Camet</td>
<td>Zeiss Tesser, 4/58 lens, motor drive</td>
<td>£7 10 0</td>
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<tr>
<td>4x5 Camera</td>
<td>Zeiss Tesser, 5.6/8cm lens with motor</td>
<td>£5 15 0</td>
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<tr>
<td>6x9 Camera</td>
<td>Zeiss Tesser, 4.5/80mm lens, motor drive</td>
<td>£7 10 0</td>
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<tr>
<td>Superb Camera</td>
<td>Zeiss Tesser, 4.5/75mm lens, motor drive</td>
<td>£8 15 0</td>
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<tr>
<td>Excellent Camera</td>
<td>Zeiss Tesser, 4.5/75mm lens</td>
<td>£7 10 0</td>
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<tr>
<td>Camera Kit</td>
<td>Zeiss Tesser, 4.5/75mm lens, motor drive kit</td>
<td>£8 15 0</td>
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<tr>
<td>Camera Case</td>
<td>Zeiss Tesser, 4.5/75mm lens, motor drive case</td>
<td>£5 15 0</td>
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CINEMA APPAREL

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<tr>
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<td>9.5mm Camera</td>
<td>Pathe Molycome, 3.5/70mm lens</td>
<td>£3 10 0</td>
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<td>Pathe Molycome, 3.5/70mm lens, motor drive</td>
<td>£7 10 0</td>
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<tr>
<td>9.5mm Camera</td>
<td>Pathe Molycome, 3.5/70mm lens, motor drive, 3-date</td>
<td>£10 0 0</td>
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<tr>
<td>9.5mm Camera</td>
<td>Pathe Molycome, 3.5/70mm lens, motor drive, 3-date, 3-choice</td>
<td>£15 0 0</td>
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BE WISE IN TIME—USE OUR DEPOSIT SYSTEM.
"ENJOY THE COMFORT OF A SIMPLEX.
16-mm. Simplex
Precision Super Camera, Kodak, f/3.5, 2 speeds, no threading; change films with only one picture spoiled (up to super pan, etc.); auto release (stops immediately at any footstage), single picture, in thin only; all
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Zeiss Ikon Super Coupled Range-finder Ikonta, Zeiss Tessar f/3.5, double extension, graticule, for Kolibri, Ikonta or Leica Camera. £34 10 6

WANTED—Zeiss Ikonta, Baldax, or similar—also exchange Watkins 3 1/2, with bellows, for Contax for 3 1/4 cm. Film. Box 9582, c/o "The Amateur Photographer." 1977

EXCHANGE AND WANTED
POSTCARD Reflex and slides, in good working order.—Edwards, Sunnybank, Saltburn. 1976

WANTED—1.5x, Ross Telecentric or similar; latest pattern not necessary, but must be perfect condition and chrome. Armstrang, 23, Windmill Terrace, Newcastle. 1973

WANTED—i-pl. Field Camera, rigid front, square bellows type preferred.—Cooker, Thornton, Scotforth Rd., Lancaster. 1974

WANTED—1-pl. Enlarger must be in good
condition, and reasonable. —A. Purchen, 14, Priory St., W.2. 1975

WANTED—Elmar, £3 17 6. £3 5 6. 50x40 . . . £3 17 6

WANTED—Several Shew Xit Double slides, i-pl.—Stewart, 104, Cheapside St., Glasgow. 1970

PRICE complete in leather case £4 : 0 : 0

Write for illustrated brochure from all dealers, or direct from
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Armour House, St. Martin's-le-Grand, London, E.C.1

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THE WONDER CAMERA
6.5 x 9 cm. (3 1/4 x 2 1/4 in.)

With Coupled Focusing Range Finder.

Price, with 3 slides £37 : 10 : 0

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No Batteries. No Renewals.

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WANTED.—Ensign Autokinecam, with 3-in. Telephoto; must be reasonable and in good condition.—Box 9604, c/o "The Amateur Photographer." [8616]

WANTED.—1-l. Wide-angle Lens, also Dark Slides, for 1-l. Sanderson.—334, Charmouth Rd., Bournemouth. [8590]

WANTED.—32 Redux or Rolleiflex, 3-in. or larger; state price and full particulars, deposit on sale accepted.—Albion. [8557]

WANTED.—D.D. Slides for No. 3 Kodak, combination back.—Cliff, 27, Hugh Rd., Smethwick. [8554]

CINEMATOGRAPH APPARATUS

16-MM. Projector, German, perfect, "capacity 400-ft., resistance, etc., hand-tight," £3/5.—2, Rotunda Rd., Eastbourne. [9774]

200-B Pathoscope Projector, 230 volt, new, £11, cost £15.—Home Movie Projector, motor and super attachments, £15.—Box 9602, c/o "The Amateur Photographer." [8674]

WANTED.—Creative' vision screen for slides—16-in. screen; Simple lower movement in place; automatic exposure indicator, £6.—Box 9603, c/o "The Amateur Photographer." [8667]

WANTED.—Halfie, £20.—08, Knatchbull Rd., Camberwell, S.E.5. [9792]

WANTED.—Everything for Movies.—Illustra Enterprises, 111, Trouville Rd., S.W.4. [9854]

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WANTED.—D.D. Slides for No. 3 Kodak, combination back.—Cliff, 27, Hugh Rd., Smethwick. [8554]
Write, giving full particulars, and stating what new apparatus
ROLLEIFLEX, IKONTAS, LEICA, IHAGEE, CINE-KODAK 8,
USED MODERN CAMERAS TAKEN IN PART EXCHANGE-
ENSIGN AND PATHE CINE CAMERAS & PROJECTORS, etc.
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London, CAkino
LIIUITCD'C 37, Bedford Street, Strand.
Dozen, 16 x dozen, 64 x 4½ enlargements, 2/- 20 16, 15 < 12 1/9,
Your film Developed and 1 Velox glazed print made from each
post paid except glass negatives, when 3d. extra must be added.
Every satisfaction guaranteed. Write for latest lists.
"Here's Quality at the Right Price!"
LAST WEEK
"THE CAMERA EXCHANGE of the MIDL ANDS"
Phtographic Chemists,
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30 Cheapside, London, E.C.2
ALTON, Edinburgh.—A New Depot at 21,
Haddington Place, Leith Walk. Please call.
ALTON, Bristol, 150, Victoria St. Hours, 9 to 7 ;
Wednesday, 1 p.m. Callers welcomed.
ALTON, Newcastle-on-Tyne, 121, Scotswood Rd.
A Prize less postage to callers.
ALTON, Manchester, 99, London Rd. Hours.
10 to 7 ; Wednesday, 1 ; please call.
Send for price list.
ALTON, Birmingham, 7, Albany Rd., Harborne.
Orders dispatched per return.
ALTON, Richmond, 47, Richmond Rd. Hours, 9 to 7 ;
Wednesday, 1 ; please call.
ALTON, Glasgow, 4091, Argyle St. Prices less
postage to callers.
ALTON Choro-Bromide Double-weight, white
and cream, velvet and matt, 4-pl. 3/6 72
sheets ; 1/1-pl. 3/6 36 sheets ; 10 x 8 1/2.;
12 x 10 7/3., 3/-, dozen.
ALTON "Korona" Bromide, glossy, velvet,
matt, normal, vigorous, extra vigorous,
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15 x 12 4/3, 12 x 10 7/3, 36 sheets ; 10 x 8 1/5-
whole-plate 3/3, 9/6 gross ; 4-pl. 2/-, 5/9 gross ;
1/1-pl. 3/6, 4 x 2 1/2, 3 x 2 1/2 2/6 gross, 12-gross 21/6.
ALTON Gaslight, single-weight and double-
weight, normal, vigorous, some prices as
bromide advertisement above, except 4-pl. 6/6 gross
ALTON "Korona" Cream Smooth and Rough,
double-weight vigorous, 1/1-pl. 3/6 72
sheets ; 1/1-pl. 3/6 36, 6/6 9/6.
ALTON Postcards, bromide and gaslight, first
quality, all surfaces ; vigorous, 3/- 100, 1/9 50.
ALTON Bromide Commercial Glossy Double-
weight and double-weight : 20 x 16 6/3 dozen ;
15 x 12 4/3, 12 x 10 7/3, 36 sheets ; 10 x 8 1/5-
whole-plate 3/3, 9/6 gross ; 4-pl. 2/-, 5/9 gross ;
1/1-pl. 3/6, 4 x 2 1/2, 3 x 2 1/2 2/6 gross, 12-gross 21/6.
ALTON Film Packs, H. & D. 350, 3 x 2 1/4, 3
Mounts, etc. ; catalogue free ; established 22
years ; 100 1/6, 500 3/6, 2,000 10/6.
JUSTOPHOT
Your film Developed and 1 Velox glazed print made from each
post paid except glass negatives, when 3d. extra must be added.
Every satisfaction guaranteed. Write for latest lists.
BEGGERS WANTED
USED MODERN CAMERAS TAKEN IN PART EXCHANGE.
Write, giving full particulars, and stating what new apparatus
ROLLEIFLEX, IKONTAS, LEICA, IHAGEE, CINE-KODAK 8.
NEWCASTLE and DISTRICT
AMATEUR PHOTOGRAPHERS
See our selection of
NEW AND SECOND-HAND CAMERAS,
CINÉ CAMERAS, PROJECTORS, ETC.
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ROLLEICORD
VICTOR
PATHESCOPE
MIDAS, etc.
Exchanges a Specialty.
BRADY & MARTIN LTD.
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NEWCASTLE - UPON - TYNE
The NEW
1933
JUSTOPHOT
PRICE
35/-
Leather case 3/6
This greatly improved Justophot is the best of all meters for
indoor use, it embodies all the well-known Justophot lessons,
absolute accuracy, independence of tables or calculations ;
quick and decisive operation, the actual exposure measurement
takes less time than ever.
DREM PRODUCTS LTD.
57, BEDFORD STREET,
SIRARD, LONDON, W.C.2
SANDS HUNTER'S
37, Bedford Street, Strand, LONDON, WC 2
THE "KORONA" HOME PORTRAIT TRIPOD
THE LEADING MOTOR PAPER
THE Autocar
EVERY FRIDAY FOURPENCE
THE LAST WEEK OF SALE
FINAL REDUCTIONS OF ALL CAMERAS, PROJECTORS,
SCREENS & ACCESSORIES.
SEE OUR WINDOWS !
Bargains in everything photographic at
"THE CAMERA EXCHANGE of the MIDLANDS"
GALLOWAYS, Photographic Chemists,
VICTORIA SQUARE, BIRMINGHAM.
Phone: MID 5670
CAMERAS - WANTED
NEW AND SECOND-HAND CAMERAS, PROJECTORS,
SCREENS & ACCESSORIES.
WRITE FOR CATALOGUE.
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95. Fowler Street, SOUTH SHIELDS
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95. Fowler Street, SOUTH SHIELDS
BE WISE IN TIME — USE OUR DEPOSIT SYSTEM.
IMPORTANT ANNOUNCEMENT

Box and instructions. List £3 5s. £1 17 6d.

CAMERA CO.

Cameras. £6 18 6d.

sec., f/4.5 Zeiss Tessar, 2 slides (clip fitting), F.P. adapter and mat, etc. List £6 15s. £3 15 0.

Enlargements. £8 15 0.

special order and condition. £5 19 6d.

Leica Model III, f/3.5 Elmar, late model with depth-of-focus scale, focal-plane shutter. As brand new. List £13. £3 18 6d.

Shutters. As new. £5 19 6d.

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slaters, Sawtry, Peterborough.

Welcome to The Amateur Photographer Advertisements.
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Trade.

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E veny year, in the Spring and Empire Number of The Amateur Photographer a special issue is presented that makes a wide appeal to readers in all parts of the world. The 1934 issue will be published next week, and marks the opening of the Spring season for photography in this country. It will be considerably enlarged, and will contain, in addition to many extra pages of useful matter for the new-comer to amateur photography, seasonable articles for all other classes of workers with the camera, and pages of pictures from "The A.P." Overseas and Colonial Competition. The Buyer's Guide to the new season's apparatus and materials will be a feature, and every reader, new or old, will be well advised to secure a copy early and post an additional one to any photographic friend who may not already be a reader. The Spring and Empire Number will be on sale on Wednesday, March 21st.

Why do we take Photographs?

Well, why do we? That was the question posed by Major P. C. Bull to a number of pictorialists the other evening. If it is because we want to express ourselves, and have no time to learn to draw, we have no valid reason for calling our efforts works of art. Our photography in that case is merely a way of keeping ourselves out of mischief in our spare time. Major Bull's answer to his own question is that he takes photographs because he wants to. We have no business, he says, to make them unlike photographs, and if we do feel a little thrill of pleasure when someone says of our work, "There, now, who would think it was a photograph," we must know that it is of the devil.

Major Bull says that he takes photographs because he genuinely likes the technique of photography, and he believes photography gives him something he cannot get in any other way, something very intimately connected with his aesthetic appreciation and powers of observation, something objective which he called the significant fact, quite distinct from significant form. He believes the appreciation of the significant fact which, to him at any rate, can best be elicited by photography, is the vital thing which when found gives us aesthetic satisfaction.

Pictorial Balance Sheets.

There is no money, of course, in pictorial photography, yet it was cheering, at the annual meeting of the Pictorial Group of the R.P.S., to learn that that body has a little balance of £100 or so on the right side on its year's working, and hardly knows what to do with it. The Tyng Foundation, too, is well in funds, thanks to a return of cumulative income tax, but its normal income is only some £50 or £60 a year. It purchased six examples of pictorial photography from among the pictures of 1932 at a cost of £60, and three from the pictures of 1933 at a cost of £30. It is desired to secure some specimens of the work of the one-time editor of this journal, the late Horsley Hinton, and there seems to be a little difficulty in finding out where they are, apart, of course, from those already in the permanent collection at Russell Square. Hinton, like other workers, had his different periods, and a handful of works from one period of his output does not represent his quality.
Readers' Problems

Stop with Single Lens.

I am about to make some experiments with simple single lenses, which for the purpose will be mounted in cardboard tubes. What I desire is some guidance as to the best distance of the stop from the lens. Can you suggest a simple formula for deciding this?

L. G. (Birmingham).

Certainly the performance of a single lens is affected by the size and position of the stop, but a good deal depends upon the result required. As the stop is moved farther from the lens, flatness of field is improved and so is general definition. Roughly the limit of useful distance is one-fifth of the focal length. On the whole, we think your best plan will be to make a diagram for each lens, and it may well be drawn full size.

Construct a square ABCD with each side equal to the focal length of the lens, F, and draw the diagonals. Produce one diagonal, say AC, indefinitely, as to F. Mark off the distance E.H equal to a side of the square, that is, to the focal length of the lens. At H erect a perpendicular HK equal to half the diameter of the lens. From D draw a line through K till it cuts the line EF at L. Then HL is the distance of the stop from the lens.

You will find it useful and interesting to note the effect of placing the stop before or behind the lens; of decreasing the distance between lens and stop; and of using large and small apertures.

Direct Sulphide Toning.

In his article on making exhibition pictures Mr. H. Eymer mentions a sulphide toning method recently introduced by a Mr. Shaw. Would you give me the formula in full?

G. J. B. (London) and others.

There are several methods of direct toning with sulphides, that is to say, altering the colour of the silver image without preliminary bleaching. The hypo-alum bath is the most generally used of these processes.

The system referred to by Mr. Eymer is not exactly recent, as it was described by Mr. W. B. Shaw at least a dozen years ago. Two stock solutions are prepared, both keeping well in properly-corked bottles. A fungoid growth will appear in time in the second solution, but this can be avoided by adding a crystal or two of thymol. The first solution, A, is a saturated solution of barium sulphide; the second, B, is a 10 per cent solution of sodium meta-nitro-benzene sulphonate. The working bath is:

Solution A 15 parts
Solution B 1 part
In from three to five minutes a black bromide print will assume a good brown colour, at a temperature of not less than 60 degrees Fahrenheit. Tones vary according to the emulsion, particularly (as usual) in the case of gaslight papers. The process is quite satisfactory, the only difficulty lying in the unusual character of the components. The sulphonate is not likely to be obtained from a chemist’s stock, and would have to be specially ordered.
Correct Exposure

Ever since the early days of photography the estimation of the right exposure to give different subjects under varying lighting conditions has been a matter of some difficulty. Appliances for its determination have been greatly improved in recent years, but the fundamental principles involved are unchanged, and unless they are understood and rightly applied the best actinometer or calculator is useless.

Contrary to current opinion the basic factor governing exposure is the strength of the light falling on the subject being taken. Though the photographic image is the result of the light reflected by the subject, it is obvious that the amount reflected is dependent on that received, or, in other words, falling on it. Failure to recognize this simple fact has caused a great deal of confusion regarding the respective merits of various types of exposure meters. The principle is carried to its logical conclusion in the set of light tables published as part of the B.W. Handbook, and these within their limits may be regarded as a reliable and impartial basis for estimating exposure. The monthly exposure tables published in this journal embody the same idea.

Subject Differences.

Next in importance after the strength of the light is the nature of the subject. This influences exposure both by its reflecting power and by the scale on which it is rendered. Dark objects are those reflecting little light, and if forming the major part of the picture will require relatively greater exposure than similar objects of a much lighter tone. If, however, they are at such a distance as to form only a very small part of the picture their influence on the degree of exposure needed will likewise be small. The average tone of the whole subject being taken is the real determining factor. Thus a light foreground tends to reduce the exposure necessary, while heavy shadows of any considerable size will correspondingly necessitate an increase.

It may be remarked at this stage that it is futile to try to relate exposure to the distance of the subject from the camera, on account of the wide variation of tones met with. It is far better to divide subjects up into groups requiring approximately equal exposure in actual practice. Thus one group may consist of those which may be termed "normal," such as average street scenes, and landscapes with foregrounds of medium tone. Another will comprise scenes with open, extensive foregrounds having no objects of any size nearer than, say, 100 ft. ; such cases will require about half "normal" exposure. Yet again, views extending over some miles will only require one-quarter, or even less.

On the other hand, dark or very near views will necessitate giving double, while the portrait or "close-up" type will require four times or even more, according to circumstances. It must be remembered that no hard and fast rules can be laid down, and that in the estimation of proper exposure experience plays a large part. One rule only is infallible, and that is always to expose for the darkest parts of the subject. Thus distant landscapes with near bushes or rocks included will require approximately "normal" exposure, unless dense, black masses are desired in the foreground.

Control of Exposure.

The degree of exposure may be varied by the diaphragm or "stop" of the lens and by the speed of the shutter. The precise function of the former and the calculations connected with it seem to be a frequent cause of perplexity. The most usual system of numbering stops is by their f/ values, these being the focal length of the lens divided by the diameter of the particular opening. The exposure value of a given f/ number is the same for all lenses, irrespective of their type or focal length. The time varies as the square of the aperture, that is, the time required at f/16 is four times that at f/8, not twice as might at first be expected. The reason for this is that the light admitted by an aperture depends, not on its diameter, but on its area.

While the diaphragm controls the intensity of the light admitted, the shutter determines its duration, and by judicious adjustment of each a wide range of exposure conditions may be obtained, for use according to the particular circumstances arising. It is possible to use a small stop and give a long exposure, or a high shutter speed with a large aperture, each often giving widely different results.

Exposure Meters.

In conclusion, a few remarks regarding exposure meters will not be out of place. Obviously, the ideal would be actually to measure the intensity of an image cast by a lens, but so far no such instrument is available commercially. Failing this, we must be content with measuring either the light falling on, or reflected by, the subject. For the former, meters depending on the time taken for a piece of sensitive paper to darken to a standard tint are accurate and reliable, the chief drawback being the time required to obtain a reading.

The only meter which really measures the light reflected by the subject is the blue-wedge type, which also permits of the exposure for a part of the subject being determined—a feature which is almost unique. Unfortunately, being dependent largely upon individual judgment, no very great degree of accuracy is possible, except by long and continued experience. The extinction type, so popular to-day, unless fitted with a long hood or other means for restricting the measuring angle, gives a reading which is influenced to some extent by the incident light as well as that reflected by the subject. This may be very misleading with subjects other than normal, and the instructions issued by the makers need to be followed very carefully. While the same thing is true of photoelectric meters, these are entirely free from the human element, which is the great drawback of almost all other types, and are therefore to be regarded as the high-water mark of light measurement. W. H. D. Y.
Look before you Snap!

SOME PRACTICAL NOTES ON PICTURE-MAKING WITH A CAMERA

By E. L. BOWDEN.

Street photography is yet another phase of photography in which the viewpoint plays an important part. Ugly objects such as telegraph poles, advertisement hoardings, can with care be sometimes avoided. In night photography, staring high-lights, or large expanses of heavy shadows without any detail can perhaps be cut out by swinging the camera round a little or altering the viewpoint slightly.

It is often advocated that a second exposure should be made of any likely subject. A better plan, however, is to see that it is taken from a different position. The photographer is usually recompensed the added cost of sensitised material, in having obtained a much better rendering of the subject at the second attempt.

When selecting points of view, endeavour, where possible, to secure some strong point of interest in the foreground, such as a figure, or a tree. It is advisable, also, to keep a sharp eye on backgrounds, as sometimes these may be a confused jumble of lines, masses and circular blobs, which absolutely ruin the whole picture.

High viewpoints and low viewpoints may often be used with great advantage to suppress unsuitable and unwanted material. Study carefully the intended scene through your view-finder or your focussing screen. Note if near objects are "foreshortened" or, in other words, entirely out of proportion with the rest of the view. This can usually be overcome by taking the camera back a few yards.

The illustrations show a scene taken in a little Devon village. No. 1 and No. 2 were exposed, but later proved to be taken from the wrong position. After trying the subject from various other angles the viewpoint of No. 3 was discovered, which was at once seen to give a much more attractive rendering of the subject.

One last word. Do not, in an endeavour to follow the generally accepted rules of composition, allow yourself to be led away from the real appeal of the particular scene to the detriment of your work. Portray the scene as you see it yourself, remember rules are made to be broken, and sometimes by doing this improved results can be obtained; but, however, it is always good advice to keep at the back of your mind the slogan "Look before you snap."
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**Second-Hand Outfits for the Holidays**

**A Few Examples.**

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Desensitisers and Roll Films

By E. P. WILKINS.

THE past twelve months or so
has seen the introduction of
many new varieties of roll
film. A year or two ago the possessor
of a camera taking this form of nega¬
tive material was confined to prac¬
tically one type of emulsion, of
a moderate degree of orthochromatism,
and of medium speed. The increasing
use of the high-precision miniature
camera has led to the provision of
films of very high speeds, and of a
very high degree of colour sensitive¬
ness, including panchromatic emulsions.

The use of this material puts a new
power into the hands of the user of
even the cheaper form of roll-film
camera, giving him in effect the
snapshot work to be done at times
when it would be impossible with the
slower kinds of film.

It is obvious that, owing to their
high speed and sensitivity to colour,
these films demand great care in the
process of development if fog-free
negatives of the highest technical
quality are to be obtained. Tank
development provides a ready means
of dealing with such films, but there
are many amateurs who prefer to
develop their exposures by hand and
to judge by inspection when develop¬
ment is complete, and to these the
use of a desensitiser is an undoubted
boon, as it enables a high-speed
panchromatic film to be developed in
the same light, and with the same
ease and comfort as a gaslight print.
The desensitising bath consists of a
dye which has the effect of destroying
the sensitiveness of the film while
leaving the image which is impressed
thereon unaffected.

The two most popular desensitisers
in use are "Desensitol," marketed by
Messrs. Ilford, Ltd., and pinacryptol
green, which can be obtained from
Messrs. Burroughs Wellcome in the
convenient form of tabloids. Full
instructions for preparing the working
solutions are given with these products,
and if the following directions are
carefully followed their use will be
found simple and effective.

For the development of a spool of
3½ x 2½ roll film four dishes are required,
and two of these should be deep and
capable of holding 8 to 10 ounces of
solution and of preventing spillage. The
writer uses two enamelled pie-dishes,
obtainable at any stores. The first of
these dishes is filled with water, and
the second contains 8 to 10 ounces of
the desensitising solution, made up
according to instructions. As the
first processes must be conducted in
complete darkness the advantages
of using deep dishes containing a
liberal quantity of solution will be
obvious. The use of a large quantity
of desensitiser is not an extravagance,
as it may seem, because the solution
may be stored in a bottle and used
indeﬁnitely, as it does not deteriorate
in any way in use. The third dish
contains the developer, and the ﬁxing
solution is placed in the fourth.

The ﬁlm is unrolled in darkness,
and a metal clip attached to each end.
Then it is held in a loop, and passed
through the ﬁrst bath containing
water by alternately raising one hand
while lowering the other. This see¬
saw motion is continued until the ﬁlm
is evenly wetted over the whole of
its surface, and is quite limp. It is
then transferred to the second dish
containing the desensitiser, and the
process repeated for a period of one
minute. This time can be judged with
sufﬁcient accuracy by counting aloud
"one hundred and one; one hundred
and two," etc., up to one hundred
and ten, and then continuing to count
"two hundred and one," etc., up
to two hundred and ten, and so on
until six hundred and ten is reached.
The time occupied will be approxi¬
mately one minute.

At this point the ﬁlm has been
rendered insensitive, and white light
may be turned on. Red light should
not be used, as it has the property
of destroying the latent image. A
20-watt lamp is quite safe provided
that the direct rays are screened from
the ﬁlm by means of a sheet of card¬
board, or an ordinary candle may be
used, screening the ﬁlm in the same
way.

In this light the ﬁlm is now passed
through the developer, and the pro¬
gress of development can be watched
and its completion judged by inspection
or by the factorial or any other method
the worker prefers. When development
is judged complete the ﬁlm is ﬁxed,
washed, and dried in the usual way.
Any stain left by the desensitiser will
be removed by the ﬁnal washing,
and any slight tint remaining may
be disregarded, as it will have no
effect when printing from the negative.

Any amateur who wishes to try
the new ﬁlms, and who does not wish
to use a tank can use the above
method with certainty of success.

Photographing Silver and Polished Metal

The photography of polished metal objects such as silver presentation cups is a task that is occasion¬
ally set the amateur photographer. If the subject
prevents a plain surface the matter is comparatively easy,
but when engraved or otherwise decorated, and when
lettering is to be made legible in the print, it is not so
easy, owing to the brilliant reflecting surfaces.

To overcome this difﬁculty various methods have been
suggested, but the most simple is to employ a piece of
fresh putty. This can be gently dabbed all over the
surface to be photographed, or the ﬁngers can be rubbed
with the putty and they can be smeared over the
surface, ﬁnishing off lightly with a dry cloth. Just
enough should be applied to dull the glitter of the
reﬂections and to emphasise the lettering. The two
illustrations show the appearance of a silver goblet
before and after application of the putty, which, by the
way, is quite harmless to the metal and can be readily
removed after the job is ﬁnished.

When dealing with this type of subject a black back¬
ground is generally most effective, and the cup or other
object should be carefully placed in relation to the light
to enhance the modelling.
Photography

By W. S. G. Proctor.

Exhibition pictures have been made with cheap and simple apparatus, but not necessarily high-speed pictures of flying gulls.

Shutters working at a maximum speed of one-hundredth of a second are generally useless for photographing seagulls at close quarters that are swiftly winging their way towards morsels of food cast into the air by kindly onlookers, although under certain circumstances this speed may be used.

There must be few photographers who have never exposed a film or plate on seagulls. Yet it is safe to say that, among the thousands of pictures of these birds that are, every year, made by means of photography, failures predominate.

In the majority of cases, this lack of success on the photographer’s part is due either to his want of knowledge regarding the limitations of his apparatus or, if he is aware of them, to his deliberately refusing to submit to them and demanding of his camera more than it can give.

The owner of a low-priced box camera with simple one-speed shutter cannot expect to produce prints as varied in character as can the possessor of a high-class instrument fitted with large-aperture anastigmat and many speeded shutter. It is only by recognising this fact and confining his efforts to the production of less ambitious pictures can he hope to reduce the percentage of his failures, but he must not forget that many fine

Gulls moving very slowly. 1/50th sec., f/8, 'chrom film.

On the Embankment. 1/250th sec., f/4.5, Zenith plate.

It may be argued that the only gull pictures worth having are those in which there is some suggestion of rapid motion. If the photographer holds this opinion, he should ascertain by means of one or two exposures whether his camera is capable of fulfilling his demands in this direction.
and, what is equally important, profit by the knowledge he will gain from an inspection of the negative obtained, leaving high-speed subjects alone in future if he finds them beyond the scope of his apparatus.

But pictures of seagulls on the wing, attractive though they be, are surely not the only graphic records of these hardy birds that are worth making. Quietly perched on a boulder, the Embankment wall, or strutting slowly along, they make pleasing studies which may be satisfactorily recorded by the user of apparatus of limited efficiency in the matter of lens and shutter speed. In fact, good gull pictures at 1/50th sec. at f/8 or f/11 are possible on bright days if the birds are not flying or fluttering.

Even the possessor of a focal-plane camera fitted with an f/3 lens when taking gull photographs that demand an exposure in the neighbourhood of one-thousandth of a second may curtail the number of his failures—for he does have failures—by enlisting the services of an assistant. This co-operator’s task should be that of attracting the birds to a desired spot and detaining them there, a feat which he will easily accomplish if he can provide them with a continuous supply of palatable food.

By adopting this method of procedure, the photographer can reduce the number of his failures to a minimum, for the conditions under which he is working should be ideal, since he has, to a great extent, created them himself. The fluttering wings and swiftly moving bodies of the birds should provide all the speed he may desire in his subject, and the background, having been deliberately chosen beforehand, should carry out at least his own conception of what is a pictorial setting for his feathered models.

But in perhaps no other branch of our hobby is the enthusiast tempted to make so many haphazard exposures, the majority of which, unfortunately, yield unsatisfactory results. It is obvious, then, that the first step towards success in photographing seagulls is to carry out the plan suggested in this article, i.e., to ascertain the limitations of one’s camera and, having acquired that knowledge, to make exposures only on those subjects which one knows from experience are not beyond the scope of the apparatus. Incidentally, a direct-vision viewfinder is very helpful for this work.
When I took the three photographs shown on this page I had in mind a reader who had found a difficulty which puzzled him. His photographs at times quite failed to indicate the extent to which roads which he included sloped upwards or downwards. But before I say anything about this there are one or two other points I should like to mention.

One morning in mid-February there was such a dense fog that I felt justified in making it an excuse for staying at home. Soon after this wise decision had been made the sun began to break through; whereupon I sallied forth with a camera and a film pack, half of which had been exposed in October when the pack was already six months past its marked date.

The three photographs shown had exposures of about 1/30th of a second at f/8. There was still a good deal of mist about, and the sunlight was naturally mild; but the first thing these prints show is that even in February anyone with nothing more than a film camera with an f/8 lens may obtain good negatives. For you may take it from me that the negatives are good. The films had kept perfectly.

Another point is that the contrasts of light and shade are not so violent as they would be on a brilliant summer day. In Fig. 1 the white walls of the house were the brightest thing in sight—much brighter than the sky; and the original print shows this very clearly and correctly. As I have explained before, a half-tone block degrades the bright tones. The negative in this case shows adequate detail in the dark mass of trees and fence on the left; and, indeed, all the negatives showed what I consider excellent tone values. So that in favourable conditions it may be easier to secure well-graded negatives in winter than in summer.

What little roadway I included in Fig. 1 was practically level, and it looks it. For Fig. 2 I chose a spot where the road ran down and then up, and this is certainly not as obvious in the print as it was to the eye. To the careful observer, however, the downward slope is suggested by the rapid drops in the roofs of the cottages on the left, although it is not obvious in the fence on the right.

Fig. 3 I selected because of the abrupt rise, and there is no mistaking it here. It is emphasised by the height of the...
distant cottages in the picture space. Also I included more foreground in this case, as it was taken with a 6-in. lens as compared with an 8½-in. in the other subjects. If you cover up a good strip of the foreground the effect of the rise is diminished.

On the whole I think that the three prints give a reasonably good idea of the road levels, but I quite understand and appreciate the reader’s difficulty on this point. With real hills and valleys there is little trouble; the illusion is sufficiently strong; but there are cases where it is impossible to say with certainty whether a slope shown in a photograph is upwards or downwards.

Most of us know how deceiving it is when we are travelling down a sloping road; the road ahead may be dead level, but it will appear to run uphill, more or less according to the gradient of the stretch of road on which we are ourselves. There is a tendency, too, for us to point our cameras upwards or downwards according to the slope. If when taking Fig. 3 I had pointed the camera upwards, roughly parallel to the slope of the road, the cottages would have come lower in the space, there would have been more sky and less foreground, and the effect of the steep rise would have been lost.

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Choice of viewpoint and level of camera are the most important. We must, as it were, try to emphasise perspective, and to show what is high and what is low as clearly as we can.

I admit that in some cases it is difficult, but also in many of these cases it is immaterial. It may not matter in the least if we imagine that a bit of road in a picture runs up a little when in reality it ran down a little.

In my experience there is only one absolutely effective way of showing such things with certainty and accuracy, and that is by making stereoscopic pictures. There is no mistake then. What appears as a level piece of ground in a stereoscopic pair of prints, will leap into the most elaborate relief in the stereoscope. A little stone even will raise itself to its full height; a puddle drops to its lower level; a leaf lies on the ground instead of in it.

But most of us do not make stereoscopic prints—more’s the pity. It follows that we must do the best we can with our single prints, but we must face the fact that even our best will not always be good enough.

W. L. F. W.

ELECTRICAL APPARATUS and the PHOTOGRAPHER

By ALASTAIR ATKINSON.

SEVERAL times lately the safety of electrical devices used in photography has been questioned. As electricity is now used so often for photographic purposes some general hints on making apparatus as safe as possible might be welcome to some amateurs. The pressure of the electricity drawn from the mains is quite sufficient to cause a severe shock if not a fatal one in normal cases, but is much increased if the wet hands come in contact with a live wire. The precautions against accident are quite simple and easy to carry out.

The amateur should first look at the plate attached to the meter. He will find marked on it the pressure of the supply, usually from 220 to 250 volts or 110 volts, together with the maximum current the meter will pass measured in amperes, or amps, for short. If the mains supply alternating current the frequency will be stated too; but unless motors or transformers have to be used it is of little importance.

In the first place all apparatus must be chosen to suit the correct voltage. The next question is whether you can obtain all the current you require from your meter. The current used by lamps, heaters, etc., as one knows, is measured in watts. For example, one might wish to use two photoflood lamps of 250 watts each, while another person uses a 400-watt iron and a 100-watt lamp, making a total of 1,000 watts. If the total number of watts is divided by the number of volts stated on the plate the current in amps, will be obtained. In the above example, where the total watts is 1,000 and the pressure 250 volts, the answer will be 4 amps. If the meter passes more than 4 amps, there will be enough and to spare.

Every wire and fitting carrying current must be well insulated. Very cheap lampholders and switches contain inferior porcelain, which absorbs moisture and gives poor insulation, quite apart from the fact that they are often mechanically uncertain. Avoid cheap flex. The writer has encountered samples where the wires were sticking through the covering.

If the wires are to be dragged about the floor use in preference round section rubber-covered wires, as these are less apt to kink. Moisture decreases the insulating properties of the covering, so keep the wires out of pools of water. Lead-covered cable is the safest in damp situations. When buying wires be generous in the size you choose. If you have calculated the number of amps, the wire has to carry as above, your dealer will advise you as to the minimum size.

When connecting flex to lamp-holders and plugs see that none of the thin strands have strayed, else they may touch the other wire and blow the fuse. If the above suggestions have been carried out the house fuses are not likely to be affected, unless something in the apparatus is defective and that is beyond your control.

We can adopt several devices to help out the effect of our photographs, and make them more clearly convey the facts. Choice of viewpoint and level of camera are the most important. We must, as it were, try to emphasise perspective, and to show what is high and what is low as clearly as we can.

I admit that in some cases it is difficult, but also in many of these cases it is immaterial. It may not matter in the least if we imagine that a bit of road in a picture runs up a little when in reality it ran down a little.

In my experience there is only one absolutely effective way of showing such things with certainty and accuracy, and that is by making stereoscopic pictures. There is no mistake then. What appears as a level piece of ground in a stereoscopic pair of prints, will leap into the most elaborate relief in the stereoscope. A little stone even will raise itself to its full height; a puddle drops to its lower level; a leaf lies on the ground instead of in it.

But most of us do not make stereoscopic prints—more’s the pity. It follows that we must do the best we can with our single prints, but we must face the fact that even our best will not always be good enough.

W. L. F. W.
My favourite subjects are landscapes and seascapes taken when the sky contains definite cloud forms, or when sun and mist are present. Figure and flower subjects also appeal to me.

The camera I invariably use is an Ensign roll-film reflex, $3\times 2\frac{1}{4}$, with an f/3.4 lens, and shutter speeds up to 1/500th sec. It is one of the most compact reflexes on the market, but has no rising front, and for that reason I rarely attempt architecture, which, by the way, does not appeal to me greatly.

My favourite film is Selochrome, and I do not use a filter, as I find I can get all I want without one.

My printing process is bromide, and I confine myself to three varieties of paper—Kodak Royal, Ilford Cream-Crayon and Granville Velvet. I endeavour to systematise all my working.

The landscape around my home, Hull, is very uninspiring, but the Humber estuary is a decided asset, and I cover the water-front many a time, particularly from September to March, when tide and weather are suitable. I prefer contre-jour effects, with the sun veiled by mist or cloud. My landscapes I obtain chiefly on a fortnight's cycling tour in the summer. The last two years I have been in the Highlands, where the Scottish lochs add charm to the mountain scenery. Clouds are essential, and I have not yet seen a cloudless sky on the western side of Scotland.

' I do not regularly use an exposure meter. A normal exposure is 1/50th sec. at f/8. I gauge the exposure and aperture by the brilliance of the image on the focussing screen, which also informs me, incidentally, whether the sun is too uncovered to photograph. A streak of light is then visible on the ground glass.

' My films are developed by inspection with M.Q. packet developer used at full strength, as I like a plucky negative. The same developer is used for bromide paper, but with the necessary quantity of 10 per cent potassium bromide added.

' I have two enlargers—a Kodak Autofocus which magnifies $3\frac{1}{2}$ diameters, and a horizontal condenser enlarger by Lancaster. The latter gives more contrast, but moisture on the condensers, particularly in winter, has to be eradicated before you begin working. I would sooner a print be on the contrasty side than otherwise. If a print is labelled 'flat,' it is just as well to tear it up.

' I enlarge on to 15 x 12 sheets cut in two, or on to 10 x 8. I make six such enlargements with ten ounces of developer. The length of time taken for the image to appear I multiply by four, as I then know the quality will be as good as can be expected. I try to be a straight photographer, but if there are any highlights which require toning down I use megilp and lamp-black colour.

' Spotting I do with a pencil. Hypoferricyanide, put on with a brush when the print is wet, is occasionally used to accentuate a high-light. The mixture must be dilute, or a yellow stain may result. I use 15 x 12 mounts, which are cut out so that the surface of the print is protected. Why use a 20 x 16 mount for a 10 x 8 or 12 x 7½ print? It seems rather like a pimple on a mountain to me, and yet some exhibitions refuse to admit 15 x 12 mounts.

' I make pictures to use. I send them to exhibitions, where they have been known sometimes to repose in the cellar, and I enter for competitions, such as those in The Amateur Photographer, with occasional success. What progress I have made I owe largely to this and to help from the local Society to which I belong, as well as to two portfolios of which I am a member. Helpful criticism and friendly competition add zest to a fine hobby.

' The print 'Evening Calm,' is a typical December shipping study, exposure 1/50th at f/6.3; while the 'Water Lilies' were photographed at Scarborough on a day which was bad for landscape work, there being a cloudless sky. The exposure was 1/25th at f/11, with a portrait attachment fitted.

' I am also interested in the making of lantern slides. These are usually made by contact on to Paget Slow or Ilford Warm-black plates. The developer used is Rytol, which gives a variety of tones from brown to black according to exposure and development.
WATER LILIES.

BY

Wm. Jackson.

(See article, "How I make my Exhibition Pictures," on the opposite page.)
YOUTH.

(From the London Salon of Photography.)

BY M. BENKOW.
WATER FRONT.

(From the Advanced Workers' Competition.)

By John Muller.
1. "Early Morning Mist in the Harbour."  
   By E. H. Whitford.

2. "York."  
   By C. P. Giltins.

3. "Dignity and Impudence."  
   By P. T. T. Finch.

4. "Les Houches, Mont Blanc."  
   By R. W. Linsell.

5. "Castle Approach."  
   By E. H. Blamires.

6. "Friar's Crag."  
   By E. Bassett.

7. "Old Harry Rocks, Studland."  
   By G. C. W. Wilson.
Some Critical Comments  

on the Beginners’ prints reproduced on the opposite page.

It is a desirable thing that a sense of scale should be included in the pictures we make. The qualities of impressiveness and dignity are difficult to express without it, and, in extreme cases, a subject may be unintelligible without something to give an idea of the size of the objects comprising the subject material.

Scale and Size.

In the case of No. 7, “Old Harry Rocks,” by G. C. W. Wilson, there is nothing to indicate whether the rocks in question are twenty or a hundred feet from top to base. They may be large and impressive in actual fact, but to one who does not know the spot there is nothing in the print from which that fact might be inferred.

What feeling of impressiveness there may have been is therefore lost, and, as this would be a most important adjunct in the pictorial content, it is a pity. All the more because the cliffs, sea and sky join together to make a most harmonious and pleasing scheme. Moreover, all that would have been necessary is for a vessel of some sort or other to be introduced, and, because it would provide an element the size of which can be more or less accurately estimated, the size of the cliffs could also be judged in comparison.

That none was present is unfortunate. It might so easily have happened that it was, and it would have made all the difference. Its proper place would be on the left-hand side, just about level with the first isolated rock, and, if combination printing be resorted to, it would be possible, assuming a negative was available giving a boat of the size required, and one that was seen from the correct angle, to arrange for it to be printed in in the position indicated.

Dignity and Impressiveness.

The job is not particularly difficult if the boat to be introduced is shown in a dark tone against a light setting, for the density of the latter prevents it showing in the setting already provided. An experiment or two will soon illustrate how far to go, and, once the facility has been acquired, it is astonishing how often it proves extremely useful.

Naturally, every care must be taken to see that there is no suggestion of falsity, and that the addition is not apparent as such. Good taste and a sense of what is fitting are also desirable, but, with these qualifications, the facility is so useful that it places a power in the hands of the aspiring pictorialist that can scarcely be attained by any other means.

In No. 6, “Friar’s Crag,” by E. Bassett, the trees afford an indication of the scale of the distant hills, for trees of the type in question are familiar to all, and their average size is known. Taking into consideration the distance between them and the mountains, the size of the latter can be inferred, and, keeping this in mind, some of their impressiveness is inevitably suggested.

Incidentally, the tones of the sky in this picture are beautifully rendered, and suggest an excellent idea of the quality of luminosity. The feature is noticeable, again, in No. 4, “Les Houches,” by R. W. Linsell, but, here, the suggestion arises rather from the sunlight on the snow-covered tops.

Force of Comparison.

Scale, too, is imparted by the inclusion of the houses in the middle distance and the fir trees on the left, i.e., by force of comparison; and, altogether, the print leaves little to be desired in this direction.

The vertical line of the river bank in the foreground does not harmonise too well with the remainder of the composition, for what is needed there are horizontal lines to suggest a sense of stability. A viewpoint some little distance to the right would have allowed the river to come in from the left in a more or less horizontal direction, and the present unrestful arrangement would have been avoided.

The values of the sky, snow and distance, however, are very nicely rendered, and, though its neighbour, No. 5, “Castle Approach,” by E. H. Blamires, is very little inferior from the technical standpoint, its pictorial appeal is by no means so effective. There is sunshine in it, it is true, but it is scarcely so expressed as to take rank as an effect, and the real interest is more of a topographical character.

Similar remarks are applicable, also, to Nos. 2 and 3, “York,” by C. P. Gittins, and “Dignity and Impudence,” by P. T. T. Finch. In the former, there is, however, no deficiency in respect of scale, there being innumerable items that contain a known size; but, in the latter, although the size of the rock may be gathered from the scale in which the diminutive figures on top are recorded, they are so insignificant that they could easily be overlooked.

Atmosphere and Space.

There is, too, a not unpleasing suggestion of atmosphere and space about this latter print, but it is scarcely helped by the factious character of the title, which not only is singularly inappropriate, but also implies a regrettable lack of serious intention.

Talking about titles, that of No. 1, “Early Morning Mist in the Harbour,” by E. H. Whitford, is long and unwieldy, and the much shorter “Morning Mist” would convey the same idea, more economically, without avoiding a superfluity of verbiage. The print itself is good and needs no lengthy title to make its intentions clear.

A somewhat better arrangement might have accrued had it been found possible to have included a little water below the level of the nearest vessel for, as it is at present, it does not seem too securely established. The suggested addition would have explained its presence better, and, as an essential dark in an arrangement of light tone, it would serve its purpose much more efficiently.

Subject Limitations.

The probability is, however, that the viewpoint was somewhat circumscribed, and it was either not possible to get far enough away to include the small amount of water needed, or an intervening quay wall—or something of the sort—rendered the existing placing inevitable.

Limitations such as these are unavoidable at times, but on other occasions can be circumvented with a little trouble, and a little dodging about with viewpoint level and position may make all the difference.

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MENTOR
Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

“WATER FRONT,” by John Muller.

With its long foreground, and the consequent placing of the centre of attraction in the upper portion of the picture, this example strikes a somewhat unusual note, which, again, is emphasised by the characteristic architecture of the new world. Whether, beyond the note of novelty, any real advantage is gained by the inclusion of so much foreground or not is a debatable point, and, possibly, the consideration of the points for and against may be of some little interest.

For and Against.

As already indicated, there is a certain novelty attaching to the employment of a long foreground in a subject of this nature. Novelty is no little advantage if, in addition to the momentary attraction it excites, the pictorial content is such as to continue to hold the attention, but, in itself, its actual value is trivial.

In the upper portion of the picture there is a good interest, and the separation of the planes is well marked. This feature would be common to both aspects, whether with or without the extra foreground, and with it there is the illusion that the distance is thrown farther back. On that account the sense of space might be said to be enhanced. The depth of tone in the immediate foreground, too, conveys an admirable feeling of stability; but, at the same time, the departure from the horizontal shape of the main lines induces a sense of unrest, which, in view of its unimportant part in the subject content, is scarcely a feature to be desired.

On the other hand, if the lower portion of the print were removed, and only that above the dotted line in the sketch retained, the added illusion of space would be minimised, but the significance of the distance would be increased on account of its comparative increase of scale.

Deductions and Inferences.

The probability is that there would be little loss as far as stability is concerned, for the dark masses of the piles would act in similar fashion to the shore in the print as at present constituted. The figure seated on the piles would be brought into greater prominence, and the sense of human interest would be correspondingly increased, while the arrangement of the composition, which mainly consists of horizontal lines, would be more suitably met by the horizontal shape.

A suggestion that now arises, and one that is occasioned by the placing of those piles just about the lateral middle of the picture, is that there is a division into two nearly equal halves. This is a decided drawback, for it prevents a proper connection being established between the two parts, and, necessarily, impairs the feeling of unity. In the revised arrangement, the suggestion does not arise, for the area below the level of the piles attracts no attention, and the eye is directed, via the figure, to the brightly-lit water, and thence to the centre of interest in the tall and towering buildings in the distance.

Moreover, the composition, in the horizontal shape, assumes a sound formation. It is conventional in its lines and placing, it is true, but it is none the worse for that, and, in point of fact, it might be held to be an advantage. At all events, it is free from the implication that the long foreground was chosen simply in order that something out of the ordinary or something verging upon the eccentric might be produced with a view to attracting an immediate attention, whether the remainder of the pictorial content were able to sustain it or not.

Personal Preference.

Without going so far as to express a definite opinion on this particular aspect of the question, which is left to the personal preference of the reader to determine, it does seem as though, on the whole, the upper portion alone makes the more satisfactory picture, and that it is the attraction of this portion that enables the print to carry an excess over the normal proportion of foreground rather than that the latter is justified.

To put the matter in a nutshell, it would appear that, with so strong an interest in the distance, the subject cannot truly be regarded as a foreground study; and, in the absence of sufficient interest in that portion to maintain a supremacy, it is exceedingly doubtful if justification could be found for its retention. On the other hand, the upper portion alone, when freed from the complication of the foreground, stands well by itself.

“Mentor.”
SPOTTING MINIATURE NEGATIVES.

Sirs,—None of your correspondents has dealt with a shortcoming of miniature camera photography that I, for one, find exceedingly troublesome. This is the problem of spotting enlargements. Whether it is the peculiar properties of a condenser enlarger or just pure cussedness I cannot say; but the better sharpened, the more brilliant a bromide enlargement is, the more certainly will it be speckled with black spots, especially on the high-lights. I quite agree, after trying barbarous treatment with a scraping tool, that it is better to avoid dark spots by retouching the negative (vide "Facts and Formule" in a recent number). But that looks like a counsel of perfection when dealing with a scrap of celluloid 3x4 cm. or less. Will some reader with experience kindly offer remarks on retouching of miniature negatives? If it involves purchase of a microscope and entomological dissecting instruments there will shortly be a miniature camera on offer in your advertisement columns in exchange for any good quarter-plate. "Photographic Enlarging" mentions a method for removing dark spots by reduction with a solution of copper sulphate and potassium bromide. Again, can anyone supply helpful comments on this or any other method for riddling bromide enlargements of black blemishes that seem inseparable from small negatives.—Yours, etc., "MINIATURIST."

PHOTOGRAPHIC BRASS TACKS.

Sirs,—Since the appearance of the first letter under this heading, correspondents in "The A.P." have offered the explanation that the popularity of the miniature camera is due to superior pictures obtainable by greater depth of focus of the large aperture in the lens of the tiny camera. No reader will doubt the superiority of the small lens in this respect, but nine out of ten would resist the argument that this is the secret of the miniature's popularity, or that it compensates for the drain on time and pocket. I venture to state that if prices of large cameras and photographic material were brought within the purchasing power of the amateur whose expenditure is limited where hobbies are concerned, the small camera would lose its popularity. Supporting correspondents of tiny cameras ignored the question of additional costs involved in enlarging small prints, or as one writer said, the cost of providing friends with magnifying glasses to see tiny prints. If "A.P." readers will note the cameras used by writers of the articles "How I make my Exhibition Pictures," they will find the quarter-plate a prime favourite. These articles are an excellent feature of "The A.P."

"Price" has cut out the big camera absolutely, and may be responsible also for the obscurity of splendid British firms whose advertisements are never seen nowadays.—Yours, etc., "HOPEFUL."

PHOTOGRAPHIC PRICES.

Sirs,—As has been frequently pointed out in these columns the current prices are those of the boom period of 1920. It might be expected that the rationalisation of certain manufacturing sections of the industry would lead to lower prices. If this is rationalisation, heaven preserve us from trustification! Before the general tariff was imposed foreign films cost the same as British films. In spite of the heavy duties the foreign films have not been increased in price. Putting it mildly, I would suggest Mr. Muffitt uses, instead of his dry battery, a two or four volt accumulator, whose internal resistance will be very low. With a two-volt accumulator (even of the small type) 26 S.W.G. copper wire can be blown easily. Taking into account the powder surrounding the wire, 30 S.W.G. copper wire should prove ideal. Eureka and German silver wire should not be used, because for the same S.W.G. the resistance is very much higher and the current necessary to melt it is also very much greater. Thus a 32 S.W.G. copper wire will blow more easily than a 40 S.W.G. wire of Eureka.

I trust this information will be useful.—Yours, etc., K. M. BEVINS.

DISTANT CONTROL OF FLASHLIGHT.

Sirs,—I notice in "The A.P." of the 21st February still another letter on the subject of "Distant Control of Flashlight." I myself made the gadget described at the beginning of January, and find that it works splendidly. But I experienced great difficulty in obtaining the fuse wire required. Eventually I obtained 36 S.W.G. pure tin wire from Messrs. Fallowfield, of Newman Street, W.1. This wire is, I believe, supposed to fuse at .75 amp., and is admirably suited for the purpose in question. I have for some years had a Kodak electric flashlight—now no longer sold, I am sorry to say—which works from a flashlight battery. The fuse wire used in this is on a little reel contained in the head of the piece of apparatus (which is designed for use in the hand). If Mr. Muffitt could obtain the name of the manufacturer of this wire from Messrs. Kodak, Ltd., I think it would suit his purpose.—Yours, etc., C. F. VALCKE.

Sirs,—It may interest Mr. Muffitt to read the information which I supply to him below. A fuse, unless exceptionally thin, cannot be blown easily by a 4-volt dry battery because of the high internal resistance of the latter. Since thin wire is both difficult to handle and inefficient, I would suggest Mr. Muffitt uses, instead of his dry battery, a two or four volt accumulator, whose internal resistance will be very low. With a two-volt accumulator (even of the small type) 26 S.W.G. copper wire can be blown easily. Taking into account the powder surrounding the wire, 30 S.W.G. copper wire should prove ideal. Eureka and German silver wire should not be used, because for the same S.W.G. the resistance is much higher and the current necessary to melt it is also much greater. Thus a 32 S.W.G. copper wire will blow more easily than a 40 S.W.G. wire of Eureka.

I trust this information will be useful.—Yours, etc.,

C. F. VALCKE.

TWO-ON-ONE EXPOSURES.

Sirs,—Mr. Crook's letter on "Two-on-One Exposures" gives food for thought for our W.G. manufacturers to produce, at a popular price, a roll-film holder which could be used for either 2½x3½ or for 2½x2½ pictures, viz., eleven or twelve exposures on an eight-exposure 2½x2½ roll film? A supplementary slide with a 2½x2½ "cut-out" and a special numbering device embodied in the roll-holder should not present insuperable difficulties. A roll-holder of this description would be a boon when used in conjunction with, for example, that excellent little camera, the T. P. Horizontal reflex.—Yours, etc., JOHN BILLINGS.

THE LEICESTER EXHIBITION.

Sirs,—Now that the entries have closed for the Exhibition of the Leicester and Leicestershire Photographic Society, may we take this opportunity of thanking you for your kind cooperation by inserting the notices in your "Forthcoming Exhibition" columns.

No fewer than 526 pictures have been entered in the Open Class alone, and a total of 885 pictures in all makes this a record entry. Entry forms and prints have been received from all parts of the world, and it will interest you to know that applicants for entry forms have mentioned "as advanced in 'The A.P.,'" from remote places as Iraq, Kenya Colony, South Africa, New Zealand, Egypt, etc., which undoubtedly proves that "The A.P." is an international paper. Again thanking you for your kind support.—Yours, etc., WM. WILLIAMSON, Exhibition Secretaries.
The Latest in Small Cameras

A LITTLE roll-film camera, the size of a packet of ten cigarettes, which Ensign, Ltd., are introducing for this season is going to spread the fashion in small cameras considerably. Known as the "Midget," it costs 30s. ("all-distance" lens) and 50s. (Ensign f/6.3 focussing anastigmat). It is rather more than a snapshotter's camera, however, and many of those who are called "serious photographers" will slip one into the pocket on all sorts of occasions when they would not carry a larger instrument. Cinematographers will take one with them for an occasional "still" in the midst of their day's filming. Women will like it, because it will slip into the handbag without crowding out other things.

The "Midget" uses a special film known as the Eto Ensign Lukos film, holding six exposures of about 3x4 cm. size (half vest-pocket size) and costing sixpence the spool. Sooner or later other firms will produce films of this size no doubt—it's a way they have in the industry. But for the moment the Lukos film is the film which is used and it may be added that the Lukos is an exceedingly good film.

The man who does his own developing will, of course, get his 3x4 cm. negatives and enlarge them to his liking. But for producing "oversize" prints or "large prints" of 2½x3½ size. The word "enlargement" has a technical meaning in the trade, and these will not be called "enlargements"—you won't get them masked down and after-treated as an enlargement is treated, for instance; but they will be just straight 2½x3½ prints (all the picture-area of the negative) as the dealer's prints from Midget negatives. This policy means that the amateur will be using a real pocket camera with small negatives for standard 2½x3½ Midget prints at 2d. per print, and the films will cost sixpence a spool. It is a good idea and it will suit a lot of photographers.

The camera has two finders, one a good direct-vision pattern for eye-level use, and a shutter with three instantaneous speeds. The spool-holders swing out for easy loading—and here the loading really is simple. The camera front pulls out on four struts which hold it firm. The anastigmat model has a focussing collar on the front cell of the lens and is scaled up to 3-ft. distance. In each instance the price includes a neat leather slip-in case.

This is a novel little camera, produced by the firm who turned out the first 3x4 cm. camera that we saw in Britain—the Cupid, which was made some years ago, just a bit before its time. The British public is now prepared to receive the 3x4 cm. camera cordially—and they will like this one.

Three 16-mm. non-flam films dealing with opaque and transparent colours, coloured paper and colour in craftwork, and the use of brushes, have been made by Messrs. Winsor and Newton, Ltd., of 38, Rathbone Place, W.1, the well-known artists' colourmen. Anyone interested in these films for educational purposes should communicate with the above address.

In a recent issue an advertiser used the words "Voigtlander Foth" as descriptive of a make of camera. This, of course, is incorrect, as neither Messrs. Voigtlander nor Messrs. Foth are in any way connected. A new "Unipod" or simple tripod leg and strap has been put on the market by A. O. Roth, of Ringstead Road, Catford, S.E. The "Unipod" may be used by itself as a camera support at a height of 4 ft. 3 in. from the ground when its six sections are fully extended. Employed this way it makes it possible for a photographer to give 1/5th of a second or even one second exposures with a Compur or other automatic shutter without camera shake. Used with the strap support, the tripod becomes something much more valuable because then it can be of help not only to the amateur "still" photographer but to the ciné photographer using any sub-standard camera. The strap, which is adjustable, is hung around the neck with a little leather pocket, smaller than an egg-cup, at the bottom. The "Unipod," not extended (about 10 in.), is screwed into the tripod socket of the camera, and its foot is then placed in the leather pocket. Supported in this way by the strap the camera is easy to hold rock-steady in all sorts of situations. With the 4 ft. 3 in. "Unipod" and strap complete, the price is 15s. With a longer "Unipod," extending to 5 ft., the cost is 17s. 6d. including the strap.
There is much appreciable difference between a crude screening of films and a polished display. The following article shows how the exercise of a little thought on behalf of one’s audience can raise the standard of projection to a high level.

Perhaps the word “audience” is not the most appropriate we could stumble upon to describe those guests of ours who occasionally drop in to “see the pictures.” Yet it is hard to find a word more appropriate when applied to those gathered together for the purpose of seeing as well as hearing a stage production. Nevertheless, we would rather use a doubtful word than deprive our friends of the ability to see; all of us, that is, including a fellow-reader who wrote in to ask how he could “blind the audience temporarily” (with magnesium powder) in order that an angel “might” disappear suddenly from the stage.

In this case, there can be no doubt that the intention was to please the audience; so we may hope that the angel “ultimately enabled to disappear without finding a more valid claim to the title—and without subjecting the audience to an atmosphere very much like that of a Flanders battlefield after a heavy strafe.

Eyestrain.

Cinematographers, fortunately, do not have to blind their audiences. Indeed, in some cases, the difficulty is to obtain sufficient illumination to make the pictures viewable on a large screen. I am not overlooking the fact that these are the days of super projectors, which, with ridiculous ease, are capable of throwing brilliant images edge-to-edge against the largest screens we are likely ever to require; but I remember also that cinematography has a large following which still retains its hold on modest equipment. Flicker, too, comes into the question; and these are reasons why we cannot dismiss eyestrain as a thing of the past.

The best viewpoint for a general cine record of a football match is the centre of the back seats of the grandstand. This allows an uninterrupted view of the game in all directions, and if a long-focus lens is used, good individual phases of play can be secured.
Easter Sunday falls on the first day of April this year, and as the Easter holiday lasts from Good Friday, the Monday on which many of us whose leisure is usually limited will take the opportunity of wandering farther afield in search of ciné subjects.

Whether we take our ciné cameras in rucksack or in cars, we shall all have an equal chance of recording Britain at her best.

A picturesque Easter Monday morning crowd is the London Van Horse Parade in Regent's Park. The day may come when the pageantry of coal-carts and the great horses disappear from our streets.

Then we may be glad to see them come, glimpsing along in our shadow world, lifting their gaily adorned heads, and whisking their long, silky tails.

Easter Monday afternoon there is motor racing at Brooklands, a track easily reached from London, and here some of the most famous drivers in the country will provide thrills in plenty for our telephoto lenses.

Easter Tuesday will see the opening of the Ideal Home Exhibition at Olympia. Here is a splendid subject for a film treated in a human way, linking up with all types of homes and people, and yet harmonising into a symphony of "home" that only England can provide.

One of the finest photographic holidays can be spent tramping or boating the length of a river, with the river itself a great many subjects for cine enthusiasts. In addition to being St. Patrick's Day, the 17th is a day that will provide a great many subjects for ciné enthusiasts. In addition to being St. Patrick's Day, the 17th is a day that will provide a great many subjects for ciné enthusiasts.

Whether we take our ciné cameras in rucksack or in cars, we shall all have an equal chance of recording Britain at her best.

One of the finest photographic holidays can be spent tramping or boating the length of a river, with the river itself a part of the cinematographer to seek different kind by running his cables and amplifier leads—wherever possible—beneath the rugs and carpets.

Other dangers there may be; but, like the rest, they cease to exist immediately the amateur takes adequate precautions against them.

Films.

It is no more than courtesy on the part of the cinematographer to seek heads, and whisking their long, silky tails.

Easter Monday afternoon there is motor racing at Brooklands, a track easily reached from London, and here some of the most famous drivers in the country will provide thrills in plenty for our telephoto lenses.

Easter Tuesday will see the opening of the Ideal Home Exhibition at Olympia. Here is a splendid subject for a film treated in a human way, linking up with all types of homes and people, and yet harmonising into a symphony of "home" that only England can provide.

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Films.

It is no more than courtesy on the part of the cinematographer to seek the opinion of his guests when in doubt as to the titles and nature of the films that are to constitute any given show. But this indulgence must not be allowed to submerge the amateur's own personality.

I mention this because, often enough, there is a reluctance on the part of producing to push films made by abstract treatment. How popular this abstraction is, however, can be judged by the excellent make-up of the B.A.A.C. all-amateur show recently given at the Gaumont-British (private) Cinema in Wardour Street, London. Unfortunately, there is still a shortage of abstract films, but this should not deter the serious amateur from including them in his programmes whenever he does sense the opportunity.

By M. A. Lovell-Burgess.

Exhibitions and Competitions

The Amateur Photographer Monthly Competitions for Beginners, Intermediate, and Advanced Workers.

Entries close on the 28th of each month.

The Cinematographer's Part.

It must not be thought that the cinematographer himself is without blame for certain annoying extraneties. He can set up a rattle in his projector by omitting to stand this out by a rubber or felt pad; and he can, on occasion, be very disconcerting with his lights. But more offensive than either of these oversights is his forgetfulness in showing films that have become dirty or that call for the removal of acquired fluff or blenishes.

The cinematographer has also a measure of responsibility for the welfare of his audiences. He must not put them in the way of exposed terminals carrying current for the operation of projectors and sound amplifiers; and he must warn the mechanical-minded not to be too curious over his transformers and heavy switches. Indeed, he must strive to avoid accidents of a different kind by running his cables and amplifier leads—wherever possible—beneath the rugs and carpets.

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The Week's Meetings

Wednesday, March 14th.


Hinckley and D.P.S. "Finishing, Working up and Mounting." Miss F. Flemming.

City of London and C.P.S. "Zoo Photography." F. W. Bond.


Blackpool and Fylde P.S. An Evening with the Monthly Competition Prints.


Southampton C.C. Visit of Members of Affiliated Societies.


Leytonstone and Wanstead C.C. Exhibition Print Review. S. Bridgen.

Southport P.S. Exhibition.

Birmingham P.S. Exhibition Slides and Autochromes.

Photomicrographic Society. Members' Evening.

Colne C.C. Lecture by C. Green.

Wimbledon C.C. "How we make our Exhibition Pictures." By Members.


Kings Heath P.S. Finlay Colour. H. Austin.

Ilford P.S. Exhibition.

Kinning Park Co-op. C.C. "Correct Development by the Azol Method." D. McDonald.


Borough Poly. P.S. Cine Evening.

Bethnal Green C.C. Practical Work.


Thursday, March 15th.

Ashton-under-Lyne P.S. Criticism of Exhibition Slides.

Aston P.S. Colour Filters, etc. H. Austin.


Cardiff C.C. "Glass Photography." Chas. Morris.

Chester, N.W. "How I Mount Large Prints." T. B. S. Cox.


Huddersfield P.S. "Pictorial Photography in the Field." Herbert Birstall.

Hull P.S. Lecture Evening.

Ilford P.S. Exhibition.


Kingston-upon-Thames D.P.S. "Home Take Demonstration." British Acoustics, Ltd.

Kinetoscope Co-op. C.C. "Correct Development by the Azol Method." D. McDonald.

Liverpool A.P.A. "My Visit to Russia." A. M. Brown.

Colne C.C. Lecture by C. Green.

Harrogate P.S. "The Amateur Photographer Prize Slides.

Hinckley and D.P.S. "Finishing, Working up and Mounting." Miss F. Flemming.

Ilford P.S. Exhibition.

Kings Heath P.S. "Finlay Colour.


Richmond C.C. "Open Your Eyes." G. T. M. Howard.

Sunderland P.S. "Criticism of Exhibition Prints. W. Richardson.

Tynemouth P.S. Annual Exhibition and Print Competition.

Wimbledon C.C. "How we make our Exhibition Pictures." By Members.


Friday, March 16th.

Broadhurst Gas Society Production.

College C.C. Lecture by C. Green.

Harrogate P.S. "The Amateur Photographer Prize Slides.

Hinckley and D.P.S. "Finishing, Working up and Mounting." Miss F. Flemming.

Ilford P.S. Exhibition.

Kings Heath P.S. "Finlay Colour.


Leicester and L.P.S. "Picture and Lantern-Slide Competition.

Leek P.S. "Composition.

Luton and D.C.C. "Records of Old Lewisham and District." E. M. Pullin.


Saturday, March 17th.

Birmingham P.S. Exhibition Slides and Autochromes.

Ilford P.S. Exhibition.

Portsmouth C.C. Visit to Southampton Exhibition.

Southampton C.C. Visit of Members of Affiliated Societies.

Southport P.S. Exhibition.

Monday, March 19th.

Ashton-under-Lyne P.S. "Studio Lighting.

Blackburn and D.C.C. "Historic and picturesque Lancashire." T. Burton.

Blackpool and Fylde P.S. An Evening with the Monthly Competition Prints.


City of London and C.P.S. "Zoo Photography." F. W. Bond.

The Secretary of the Stafford Photographic Society, Mr. S. D. Barnwell, has recently changed his address, and all communications should now be sent to him at 209, Sandon Road, Stafford.

The 29th Annual Exhibition of The City of London and Cripplegate Photographic Society was opened on March 5th at the Cripplegate Institute, E.C.1, and again proved a success. A record entry was secured with over 400 prints sent for the open class. As usual with this exhibition, the standard of work was high and well sustained the reputation of the Society. Many photographers in the City will do well to secure particulars of membership from the Hon. Secretary, W. E. Ginger, 131, Hampstead Way, Golders Green, N.W.11.
Developing Pan. Film.

- Is it safe to develop panchromatic roll film in a daylight tank?  
  G. B. A. (Brixham.)

- Not only is it safe, but it is the safest method of all. If you do not fix in the tank as well, you should give several complete changes of water before removing the film, and this should be done, if possible, in a very subdued light. An acid fixing bath is advisable.

Chloro-bromide Paper.

- Is chloro-bromide paper suitable for contact printing? What type of negative is required?  
  H. J. (Voyseyd.)

Chloro-bromide paper is quite suitable for contact printing. It is difficult to describe the type of negative, but it should have at least as much contrast as if it were intended for use with normal bromide paper. There is a good deal of latitude in this matter.

Length of Hood.

- If a lens hood necessarily cutting off light if on removing the ground-glass screen it is possible to see the hood through?  
  E. C. (Birmingham.)

You can best tell whether a lens hood is cutting off light, not by removing the focussing screen, but by examining the corners of it when a bright image is projected on to it. The least sign of darkening in the corners indicates that the hood is too long. If you use a rising front you should also make this test with the front raised, and see if the lower corners of your screen show any signs of being darkened.

Projecting with Enlarger.

- What, if any, are the advantages of using an optical lantern instead of an enlarger for showing lantern slides in a small room?  
  J. H. W. (Ebbw.)

There is no reason why you should not project lantern slides satisfactorily with your enlarger, but you will realise that it is not a convenient apparatus for general projection work, especially when it comes to the question of portability. The light in many enlargers is not powerful enough for projection purposes, and there are several minor disadvantages.

Prints for Reproduction.

- In submitting prints for reproduction would the 5 X 4 size be accepted, or must they be enlarged?  
  G. T. (London.)

The acceptable size of a print depends a good deal upon the size of the reproduction to be made from it, as it is more satisfactory for a block-maker to reduce than to enlarge. For many purposes a 5 X 4 print would be large enough, but with professional Press prints, and so on, the size submitted is seldom smaller than whole-plate. In any case, subject is more important than size.

Testing Hypo.

- How can I apply some simple test to decide whether hypo is suitable for photographic purposes?  
  N. C. (Cambridge.)

Far better than any test you can apply, simple or otherwise, is to obtain your hypo from a photographic dealer or chemist. You need then have no qualms about using it in your photographic work.
CAMERAS AND LENSES

BARGAINS EXCHANGES APPROVAL

ROLL FILM PRESS.—Vest Pocket Roll Film Press Camera, f/3.5 Speed, £2. trade.—Hedglow, 3, George St., N.W.1.

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CAMERAS AND LENSES

FOR SALE.—1-pl. Adams' Minex Reflex Tropical Camera, 6 slides, magazines, filters, etc., new condition.—Box 9673, c/o "The Amateur Photographer." [9651]

3 x 21. Zeiss Ikonta Roll Film, Novar f/6.3 lens, D.A. shutter ; condition : as new £10.—Box 9677, c/o "The Amateur Photographer." [9657]

IVEE EYER Wide-angle Aristaristigmat, 3½-in., £5 10 0 ; leather case, £6 6 0.—Box 9672, c/o "The Amateur Photographer." [9658]

Lloyd's.—3½ x 2½ Tropical Contessa Nettel Focal-plane, 1/6.8, l/10th speeded shutter, l/16th to l/800th, rising, cross frame ; condition as new, £10 10 0.—Lloyd's Photographic Supplies, 270/273, Rye Lane, London, S.E.15. [7728]

S. L. Camera Specialists, offer the following bargains ; special attention to Pathescopes.—Humphrys, 312, Wigmore St., W.1. [9879]

CONDENSER Lenses, 4½-in. unmounted 10/- pair, £1 10 0 ; Enlarging Lenses, £2 15 0.—Financed and controlled by the Service Co. [269/273]

ON SALE.—1-pl. Field Camera, also 1-pl. Reflex ; both as new ; full details ; deposit.—Box 9672, c/o "The Amateur Photographer." [9659]

Lloyd's.—3½ x 2½ T.-P. Victory Reflex, Cooke f/4.5, revolving back, 3 slides, F.P.A., £3/12/6 ; approval. [9880]

WANTING.—Zeiss Ikon Contax, Tessar f/3.5, £17/10/6 (24x10) model ; F. & H. Heldoscope, 6x, £12/15/6. [9572]

ALLENS.—Zeiss Ikon Rollfilm, Novar f/3.5, 3½ x 2½ Roll Film Camera Case, £4 6 0 ; Ensign Tropical Roll Film Reflex, £1 6 0.—Leo’s Camera, 71-2, Wigmore St., W.1. [9576]

SEPTEMBER 14, 1934

THE AMATEUR PHOTOGRAPHER ADVERTISEMENTS

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Technical and Pictorial. The leading American magazine on photography—regularly a leading article on Miniature Camera Photography.

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-2 plate Klinax, double extension, Beck Mount 6x8 Anastigmat lens, green case, 3 plate-holders, P.P. holder and canvas case. Good condition. £12 0 0
-3 plate Klinax, double extension, Beck Mount 6x8 Anastigmat lens, green case, 3 plate-holders, P.P. holder and canvas case. Good condition. £12 0 0
-4 plate Klinax, double extension, Beck Mount 6x8 Anastigmat lens, green case, 3 plate-holders, P.P. holder and canvas case. Good condition. £12 0 0
-5 plate Klinax, double extension, Beck Mount 6x8 Anastigmat lens, green case, 3 plate-holders, P.P. holder and canvas case. Good condition. £12 0 0
-6 plate Klinax, double extension, Beck Mount 6x8 Anastigmat lens, green case, 3 plate-holders, P.P. holder and canvas case. Good condition. £12 0 0
-7 plate Klinax, double extension, Beck Mount 6x8 Anastigmat lens, green case, 3 plate-holders, P.P. holder and canvas case. Good condition. £12 0 0
-8 plate Klinax, double extension, Beck Mount 6x8 Anastigmat lens, green case, 3 plate-holders, P.P. holder and canvas case. Good condition. £12 0 0

Plaubel's MAKINA II

THE WONDER CAMERA

6.5 x 9 cm. (3.5 x 2.2 in.)

With Coupled Focusing Range Finder.

Plaubel Anti-Camor 10-cm. F/2.5. Delayed-action Compur Shutter. New Model Roll Holder. £100 has cover plate for Pan Films. £15 Dials film number automatically.

 price, with 3 slides £37 10 0
Roll Holder, extra £2 5 0
Film-pack Adapter £16 0 0

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March 14, 1934.

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FORD STREET
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BATHIE Lux Projector, lamp with resistance, and super, filling and resistance to 250 volts: perfection, £2 10s. 0d. 1/10th. B. Ludin, 134, High St., Notting Hill Gate.

BATHIE Tita Tifling Outfit, with four sets of lenses, complete, £3 5s. 0d. B. Ludin, 134, High St., W.11.

9.5-MM. Bathie Motocamer de Luxe, Zeiss Tessar 1/2.7, indistinguishable from new; costs £4 15s. 0d. nearest offer—Bannister, 24, Southdown Crescent, Cheshunt. Enquiries, Cheshunt.

BATHIE Films, all usable condition and complete: £3/6d., £5 10s., £10 1os., £20 10s., £100 1os. 6d., £200 10s. 6d., £60 10s. 6d., £150 10s. 6d., £300 10s. 6d.

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FILMS, 9-mm., 16-mm., 28-mm., and 35-mm.: all these films are safety, unburnable, non-flammable. 10/- illustrates new Silver Screen Fabrics, 48-in. wide, cut from the roll, 1/10th. per yard.

Photo-electric Cells for talkies, Vlatron, brand new and perfect, postage 6d.

Device for showing super reels on Coronet Projector, post paid.

Talbot Optical Systems, high quality Weston type, with slit.

Motors to run all Projectors, Universal A.C. or D.C. Ideal for constructors.

Coronet Automatic 9-mm. Cameras, with f/3.5 lens, brand new; others from £6/6.£10 10s.

Power Professional Projector Mechanism in 65-mm. of these bargains available.

Talbot Disc Attachment Outfits. Play through any radio system.

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KODATOYS, Projectors accepted in part payment for other machines.

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NEW ENSIGN MIDGET
About as big as a pocket diary. Take 50 splendid pictures at a single stroke.

QUALITY BARGAINS
Hardly used at all. Approval to post-buyers.

QUALITY COSTS NO MORE AT
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THE LIGHT ITSELF DOES IT!

Never before has the Photo-Electric cell been made to do so much for the photographer. "PHOTOSKOP" does all you have ever expected it to do—and then a lot more.

GARNER & JONES, LTD.

Model I (without Filter) ; Filter in Model II.

For Sale.—Aerograph, complete outfit ; in good condition, £10 10 0. for Stills and Cine.

BELLOWS.—All sizes stocked : lowest prices ; camera cases.—A. Maskens & Sons, Ltda., Cross St., Islington, London, N.1. 

LD.—Electric Bulbs, ruby, amber, green, not painted glass, 200-250 volts, 10 watts, £1 6 0.

Lloyds.—Electric Bulbs, ruby, amber, green, not painted glass, 200-250 volts, 10 watts, £1 6 0.

For the convenience of customers we have arranged the following:

SPEClAL WHOLESALE STOCKISTS OF GRANVILLE PHOTOGRAPHIC PRODUCTS

Galloways, 79, New Street, Birmingham. 

Edwin Greene, 56, Acrington Road, Blackburn.

Mather & Co., Ltd., Victoria Bridge, Manchester.

Photo Trailing Co., Ltd., Chancery Alley, Sheffield.

J. Templeman, 15, Percy Street, Hanley, Staffordshire.

W. H. Tomkinson, 81, Dale Street, Liverpool.


G. Harvey, 86, Accrington Road, Blackburn.

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See these cameras at your dealers, or send for descriptive price list to the Sole Importers

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A fall of 1,000 feet-

.python

Dear Sirs,

I am enclosing herewith the battered carcass of one of your new Super-Ikonta cameras which I had the misfortune to drop close on 1,000 (one thousand) feet recently whilst climbing on Ben Nevis in Scotland. Will you inspect it carefully and tell me whether it can be repaired, and if so what the cost will be. As the camera was open back and front when it slipped off my knee and fell transversely into a steep snow gully up which I had just been climbing, hitting the rock wall of the gully several times in its descent whilst in sight, I think it is absolutely astounding that there is anything at all left of it. I only bothered to look for it as I thought the lens might possibly not be crooked. It is certainly a remarkable tribute to its sturdy construction that it should still be in one piece, with even such delicate parts as the range finder functioning properly.

You are at liberty to make use of this letter in any manner you choose.

Yours faithfully,

R. A. I. Holden

Messer. Zeiss Ikon Ltd.,
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and shutter, lens and distance meter still working

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SPRINGTIME IN KEN WOODS.

By Wm. C. Waterman.
THE beginning of spring is for many amateur photographers the opening of the photographic season. While many thousands of camera enthusiasts have made photography an all-the-year-round hobby, there are many thousands also whose interest is associated more particularly with the longer days and fine weather that the spring and summer seasons connote. In this, the Spring and Empire Number of The Amateur Photographer, many suggestions are offered to readers for the best employment of their time for the forthcoming Easter holidays and the longer days that follow. Every year this special issue not only marks the beginning of the photographic season in this country, but also makes an appeal to our many thousands of readers living overseas. This phase has been particularly emphasised by the inclusion of a considerable number of pictures and articles by overseas readers of the paper in this issue. These have been contributed from Australia, New Zealand, India, Canada and South Africa, and are typical of the work conducted by enthusiastic amateurs in those parts of the world. In the production of this special number several of our regular features have been omitted. These, however, will appear again in subsequent issues, and we would point out to new readers that every kind of amateur photographer, both beginner and advanced worker, will find The Amateur Photographer helpful at all times in the pursuit of his hobby.

Two Special Offers to "A.P." Readers.

On another page in this issue will be found particulars of a special Easter gift offer to readers of The Amateur Photographer. It will provide every reader at a very small cost with a well-known exposure meter that can be depended upon as a reliable guide to all exposure problems, a very important matter for every amateur photographer.

Along one edge is fastened a stout strip of wood, C, which runs from edge to edge. At the other end comes a similar strip, D, which falls short of the edges by a distance governed by the width of the strips A and B.

When these strips are in the position B, the blind is inserted behind the tops, and the strip D drawn downwards. After it has cleared the hinges the tops of the side pieces are swung down, as at A, the blind is pulled right down, and the hinged pieces swung up again. They then hold the strip C firmly against the top of the frame. The whole opening will be covered by the opaque blind, and there will be a complete frame of wood all round it.

The conditions are extremely simple, and we hope that every reader will make a point of acquiring one of these meters while the offer holds good.

Our second Easter offer to readers is for the benefit of those who are arranging or contemplating photographic holidays now or at any future time during the season. We have made arrangements with the Holiday Club, of 14, Clifford's Inn, London, E.C.4, to supply full details and information, not only from the point of view of accommodation, tariffs, description of beauty spots, etc., but in regard to photographic facilities, if readers apply in the first place to The Amateur Photographer. In the ordinary way, a membership fee to the club has to be paid before this information is forthcoming. This will be waived in the case of readers of "The A.P." when applying through the paper. They will then be made Honorary Members of the Club and be supplied with all information regarding any suitable district in the British Isles.

**Readers' Problems**

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

**Shut-out for Window.**

To improvise a dark-room I have made a covered frame to fit in the window opening, but it is not altogether satisfactory. Light creeps round the edges, and the frame is awkward to store. Can you suggest some other simple method which would remove these drawbacks?

A. A. (Evesham.)

We appreciate the objections you raise, and give here a suggestion for another arrangement which is easily contrived and quite effective. No dimensions are given, as these obviously depend on the size of the window to be obscured. It is just possible that the construction of the window framing may not lend itself to this device, but in the vast majority of cases there is no trouble.

The first step is to prepare two strips of wood, which are marked A and B in the diagram, and these are to be screwed to the sides of the window framing as shown. One end touches the bottom, and the other falls short of reaching the top by the width of the strip C, which will be described presently.

The strips A and B should be reasonably wide, but not very thick. There should be only just room for the fabric to slide down between the strips and the window, and it will be evident that there will be no chance of any light coming through the window to creep round the narrow space in which the fabric lies.

Some distance from the top of each strip a hinge is fixed, and the wood swung through, so that the top section can be swung down, as shown in the strip A.

The material for the blind has been marked "fabric" only, because there is a considerable choice when selecting it. The first consideration is that it shall be absolutely opaque; and the next that it shall berollable without damage. Something suitable is more likely to be obtained from the upholsterer or the bookbinder rather than the draper. Imitation leather is perhaps the best hint that can be given as to selection of suitable material. It is cut to the full size of the window opening.

8 250
March 21st, 1934

PLAN AHEAD!

With the approach of spring and longer and brighter days, it is worth while taking stock of the season ahead in order that the best results may be obtained with the utmost certainty. Far too many camera users go about their hobby in a haphazard way, trusting either to "inspiration" or luck to bring them success, probably the latter in most cases. In these days of shrunken incomes it is more than ever necessary to avoid all possible waste. This can only be done satisfactorily by the adoption of well-planned and orderly procedure.

While there is a special joy and interest in the photographing of a wide variety of subjects, it is certain that the highest standard is only attained by some degree of specialisation. The best work is nearly always the result of experience and practice. The photographer who concentrates on a particular range of subjects is more likely to produce consistently good pictures than those who dabble in everything. The present is a good time to start working along this line.

Think for a minute of the multitude of possible subjects for your camera, and then consider which of these really interest you the most. Architecture, landscape, animal and plant studies, birds and their nests, country villages, brooks and streams, and farm life and work are just a few of the more obvious outdoor possibilities. Every one of these can supply enough material for years of picture-making. It is not suggested, however, that one particular line should be worked exclusively, but rather that it should form the central feature of the season's work. Other subjects, when they are encountered, will seem all the better, because they have a certain "rarity," and were only taken because they were irresistible.

Having made a choice, the next step is to make adequate preparation for doing it justice.

Holidays.

The keen photographer does not choose his holiday resort so much for sunshine or "ultra-violet" records, as for its associations and surroundings. It is well to bear this in mind at the start of the season, as it is usually the time of greatest activity with the camera, and the rest of the season's operations should be planned in relation to it. If you are keen on old castles and ruins there are Northumberland and Durham, while mountain scenery suggests the Lake District or Derbyshire, old villages the Cotswold area, and Buckinghamshire offers woodland and farm scenes. For rocky coast scenery and aquatic bird life Devon and Cornwall have few equals except on the smaller islands round our coast, and Scotland will provide the "atmosphere" type of subject.

There are also the shorter holidays of Easter and Whit, frequently times of particularly favourable weather, and these should be planned in a similar way, perhaps exploring the possibilities of the neighbourhood round the home town. Many of the finest subjects of every type are missed because they are near at hand, and therefore unthought-of.

Week-Ends.

These are the times for experiment and practice. The new camera can be tried out with various types of plates or films, and their limitations and special characteristics found out in time for suitable adaptation to be made when the serious work is begun. Many valuable holiday negatives can be saved from failure by the experience gained in the weeks that have gone before. Exposure is a bugbear with a large number of workers, and exhaustive trials under the variety of weather and lighting conditions which the average run of week-ends provides will go far to remove the difficulty.

This, however, is not the only use for week-ends. As enthusiasm increases it will be found that they supply the bulk of successful pictures. Here is where the "planning" really comes in. A systematic course of work should be mapped out well ahead. Obviously only the district near home can be reached, but by carefully covering a little on each available opportunity the number of suitable subjects to be found will be considerably more than was expected or even hoped for.

Equipment.

Having planned out more or less what subjects are to be attempted, there is another consideration that must not be overlooked—equipment to carry out the plans. This may be of two sorts, apparatus and information. The former should be chosen to suit the special requirements of the subjects to be undertaken. A camera with focussing screen and rising front is almost essential for serious architectural studies, while landscape work and animal studies demand a telephoto lens and suitable contrast filters if justice is to be done to them. Expensive and elaborate apparatus, however, is not essential for good work, and the cheapest of cameras can be made to yield excellent results if used intelligently. At the same time, the better the equipment the greater are the opportunities afforded, but make sure that it suits the job in hand.

The second head—information—is a species of equipment usually forgotten until it is too late to be of any use. In the first place, thoroughly understand your apparatus and materials. It is time well spent to find out the why and wherefore of sensitive materials and the lenses and filters used with them. Correct exposure is a problem worth mastering, if only for the better results obtained and the greater ease of mind which will follow.

Lastly, but by no means least, know the subjects you are photographing. Strange though it may seem, a ground-work of botany is of more use in securing successful plant studies than an extensive photographic knowledge. Technique is a splendid thing, but unless it is joined with an intelligent choice of subject it only emphasises the shortcomings of a would-be picture.

Our readers' attention is specially directed to our Easter Holiday Offer on the opposite page.
MARCH WEATHER and the CAMERA

By N. B. DENMAN.

FROM the point of view of the photographer, March weather is ideal. Its boisterous winds, ever-changing cloud-forms, and stormy sunsets are characteristics which provide exceptional pictorial opportunities, and which, coupled with the lengthening days and stronger light, make outdoor photography in March a joy.

Wind, the month's speciality, is often condemned as the still photographer's enemy, because it keeps everything on the move (including the camera, held unsteadily in the hands!). But is it really such a nuisance? Consider how the wind sends trees bending, tall grasses nodding, boat's sails bellying, and white steam streaming out against blue sky. If we make the most of these subjects, and a hundred similar ones, we shall secure some refreshingly original pictures which convey a vivid impression of wind.

In such cases a fairly fast shutter speed must, of course, be used, or the result would be hopelessly blurred; but just a slight suggestion of movement is often an advantage, for it heightens the effect we are striving to record. The above photograph was given 1/50th sec., and this secured a sufficiently sharp negative, in spite of the close proximity of the camera to the rapidly-bobbing grasses.

A tripod is a handy accessory for photography in the wind, for the camera is not easily held steady in the hand on such occasions. Furthermore, since it enables us to watch the subject without continual reference to the view-finder, we can more easily select the critical moment for exposing—an important factor on a gusty day.

March is the month for cloud photography, too. Never is the sky so deep a blue, or the clouds so pure a white, as after spring showers, when the heavens, enhancing the beauty of all landscape subjects, make worthy pictures themselves. Then is the time to be abroad with panchromatic material and filters. The fast lenses and pan. films now available make possible the use of pale filters even for hand exposures, so baldheaded skies at this time of the year are inexcusable, even if one does object to carrying a tripod.

During this windy month the sunsets are always particularly fine; in fact, the end of the day often shows some of the best pictures of all. Some foreground interest is generally necessary with such subjects, and this will be well supplied by the bare trees, which, with the delicate tracery of their leafless branches silhouetted against the western sky, will add much beauty to March sunset pictures.

So we must make the most of March weather, for it will provide a happy harvest, especially if filters and pan. films are employed. And if those "luxuries" have not previously been used, then now is the best time of all the year to try them.
J. H. DALLMEYER LIMITED have manufactured Photographic Lenses for nearly three-quarters of a century, during which time they have accumulated formulae and experience enabling them to place before the photographic public the very finest lenses at the lowest commercial prices.

The latest Dallmeyer Catalogue gives particulars of lenses covering every conceivable purpose. Below we give abridged details of a few of the most popular.

**Adon Telephoto Lens**

The Adon is a variable-focus Telephoto Lens complete in itself, giving results superior to those obtained with a good positive lens and telephoto attachment. It is designed for use alone having a flange diameter of only 1.15 in., which small diameter enables it to be used in the front of a No. OS Compur shutter after the front and back components of the ordinary lens have been removed. It may be used on all sizes of cameras employing a focussing screen, the covering power being only limited by the camera extension available.

**Dallon Tele-Anastigmat Lenses**

Dallon Tele-Anastigmat Lenses are made in four series, having apertures of F/5.6, F/6.5, F/6.8 and F/7.7, and focal lengths from 4 to 40 inches. They are suitable for use on practically all makes of cameras, more especially Reflex and Focal-plane cameras. They give two magnifications, are corrected for astigmatism, spherical and chromatic aberration, distortion, colour, etc., and equal in all respects to the finest Anastigmats.

**Adon Telephoto Lens**

- **Price**: £7.0.0

**Dallon Tele-Anastigmat**

- **Prices from**: £6.0.0

**Special Model for use on Model II and III Leica Cameras incorporating focussing mounts, scaled as per Leica Lens. Price £13.** Supplied also on the Exakta Camera in the 3-in. focus.

**The OMBRUX Photo-electric Exposure Meter**

The very latest achievement in electrical science, accurately measures the light radiated, thereby ensuring the greatest accuracy in exposure considering all makes of sensitised material.

- **No Battery.**
- **Price in Ever-Ready Case**: £4.4.0

**Super-Six Anastigmat**

The original and by far the best extreme aperture anastigmat lens for general use. Made in focal lengths from 1 in. to 12 in. with an aperture of F/2.9. Fully corrected for astigmatism, spherical, colour, coma, etc., etc. The ideal lens for a Reflex Camera.

- **Prices from**: £12.10.0

**The very latest product of the House of Dallmeyer. Extreme aperture F/1.9, extreme angle 50°. Made in focal lengths from 1 in. for ciné purposes to 6 in. for use on Reflex Cameras.**

**This unique lens can be supplied fitted to Dallmeyer Speed Cameras 4½ X 6 cm. to ⅝-plate Pentax Roll-film Camera 3½ X 24". The largest aperture roll-film camera made.**

**F/6.5 for focusing. F/11 to F/16 for taking. Prices from £5.5.0.**
LEICA—THE PIONEER AND LEADER—for

RELIABILITY
RAPIDITY
VERSATILITY

Particulars "R:11" from all high-class dealers, or direct from:

E. LEITZ (LONDON), 20, MORTIMER STREET, W.1
Holidays in the British Isles.

If you are a country-dweller you would probably find town life a pleasant change, and you could not choose a better time than the spring for a holiday in the Metropolis. A seaside holiday is not very attractive early in the year unless one of the larger south coast resorts is visited; but it may be remembered that most seaside towns provide special attractions during Easter week. Hiking and cycling enthusiasts will enjoy these recreations whatever the weather, and the waterfalls of North Wales and the Lake District are seen to advantage when swollen by April showers, but for the novice will probably hesitate to venture on a tour so early in the year.

It should, however, be remembered that Devon and Cornwall, which also provide delightful scenery, are situated in the warmest part of our island, and by the end of April often provide warm sunny days with ideal conditions for hiking, cycling and photography.

These pursuits are much more enjoyable in the fresh spring air than in the very hot weather; and the countryside is at its best.

Accommodation is readily obtained at country inns or any of the Youth Hostels. Full particulars regarding the latter are contained in the Y.H.A. Handbook, which can be obtained, price 7d., post free, from the Y.H.A. Headquarters, 18, Bridge Road, Welwyn Garden City. Members of the Youth Hostels Association can also make use of hostels in many Continental countries.

The depreciation of the pound sterling has increased the cost of foreign travel. But those who can afford to do so will probably want to spend their holiday abroad, for there even if the weather is unkind the novel surroundings supply that change which is so essential to a beneficial holiday.

Tours Abroad, and Tariffs.

Conducted tours from London to the Riviera are arranged by the travel companies at an inclusive charge ranging from about £1.3 for a week’s tour. But the person who does not wish to travel so far cannot do better than visit Paris. Whilst the gay night life provides amusement for those with plenty of money to spend, a holiday in Paris need not be expensive; for this beautiful city provides such an interesting variety of sight-seeing that the visitor finds his time fully occupied without resorting to the more expensive attractions.

The inclusive charge for a week’s tour (including car-a-banc excursions in Paris) is from about £8 8s. upwards, whilst for a longer stay the cost is proportionately less, as the cost of travel is not increased.

Persons travelling abroad independently will do well to obtain the Continental Handbook (free from the Continental Enquiry Department, Victoria Station, London, and the Travellers’ Pocket Reference and Note Book, which costs 7s., from the Anglo-Continental and International Offices, Kennans House, Crown Court, Cheapside, E.C.2. Free literature, information, maps, etc., can also be obtained from the German Railway Information Bureau, 18, Regent Street, S.W.1; the Official Agency, Swiss Federal Railways, 166, Regent Street, S.W.1; and the Czechoslovak Travel Bureau (Cedok), Ltd., 21, Regent St., S.W.1; whilst the Office National du Tourisme, 56, Haymarket, S.W.1, issues an excellent list of the charges made by approved hotels throughout France.

For persons living in south-west England a more interesting way of reaching the Continent than by the ordinary cross-channel service is to book a passage on one of the big transatlantic liners which call at English ports. The single third-class fare from Plymouth to Havre, Cherbourg and Boulogne is about £2.5, including food, etc., while on board. From Southampton the fare is about £1 to Cherbourg and £3 to Bremen or Hamburg. Persons interested in cruising holidays can obtain particulars from any shipping firm or travel agency. The most popular of the shorter trips are those to Scandinavia and the Mediterranean, the cost being from £1 per day.

Travel Hints.

In conclusion, a few hints addressed to those about to go abroad for the first time will probably not be out of place. Do not forget to obtain your passport in good time. An application form can be obtained from the Passport Office, 1, Queen Anne’s Gate Buildings, Dartmouth Street, Westminster, London, S.W.1.

When changing your money you will usually get a much better rate if you change it at a bank in one of the big towns than if you change it at the docks, and the best way to carry your reserve money is in the form of traveller’s cheques.

If you are not a good linguist you should join a conducted party, or at least make your arrangements through a travel company such as Thos. Cook and Son, Ltd. (Head Office, Berkeley Street, London, W.1), who besides arranging for your accommodation at a hotel with an English-speaking proprietor, will provide you with many additional facilities, including the services of the interpreters which they have stationed at all the principal ports and railway stations. If you get lost in a foreign city show a photograph and ask for help.

By R. DIXON.

The following article has been prepared.

Hindering

in the

Early Spring

Practical Hints and Tips for those who are contemplating Holidays now.

By R. DIXON.

HERE is a class of amateur photographers who, for business reasons or to suit their own inclination, take their annual holiday in the early spring in preference to later in the year. A more difficult problem, however, is presented, and to help those readers who are contemplating an early holiday, either in this country or abroad, the following article has been prepared.

When facing the problem the first thing you must do is to make up your mind that you are going to have a good time, and make the best of your opportunities. One can often obtain almost as much pleasure from planning a holiday as from the holiday itself. It is a good idea to make a note beforehand of any interesting exhibitions, sporting events, etc., which will take place during the period in question.

The Official Agency, Swiss Federal Railways, 166, Regent Street, S.W.1, and the Czechoslovak Travel Bureau (Cedok), Ltd., 21, Regent St., S.W.1; whilst the Office National du Tourisme, 56, Haymarket, S.W.1, issues an excellent list of the charges made by approved hotels throughout France.

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DOUBT if there are many people, no matter how sorrid their existence or how practical their outlook on life, who are not thrilled with the romantic beauty of massed blossom.

There is something about a tree laden with blossom or a wood carpeted with flowers that brings out the best in life. It is difficult for evil to exist among such beautiful surroundings. So it is with a joy untold that we sally forth as spring comes round each year, to immortalise the glories that we see.

Armed with even the simplest camera we can take pictures that are a pleasure to gaze upon, on even the dreariest winter days. They will bring back happy memories and take the drabness from dull lives.

If you have any prints to spare send them along to an East End hospital. That is a part of London that knows little of the beauties of growing things; but the soul of the slum child just revels in such a wealth of blossom that he is never likely to see in reality.

Such photographs are very easy to take. A snapshot camera with a stop f/8 or f/11 is quite satisfactory for this class of work. It is wisest to choose a sunny day to take the pictures, as the bright light gives an added sparkle. Where there is a large surface to be adequately covered, the camera should be rested on a tripod and stopped down to give a sharp rendering over the whole field of vision. The exposure, of course, must be lengthened accordingly.

Do not choose a windy day for the task or the faintest blur of movement will be visible. For red or yellow flowers a filter will improve the tone values; but on no account use one for blue flowers. A little experiment with various filters will soon show the best ones to use with the different types of film for the various flowers.

When a focussing camera is used the foreground must be accurately judged or the flowers will not be sharply defined. The foreground flowers must always be sharply rendered, even if the middle distance is not in focus. The eye sees the detail of the foreground before anything else.

There is never any lack of material for the camera when working along this line. From the moment the first snowdrops peep through the ground until the fallen leaves carpet the world again there is blossom everywhere.

It is interesting to make a camera study of different types of blossom and gradually to fill an album with the one subject. The most beautiful...
results can be achieved with care and attention to detail.

For single branches a large aperture is advisable or else a distant view enlarged to throw the background out of focus. Sometimes a screen can be arranged behind the branch. Take care there are no creases in it. At other times, by careful manoeuvring, the sky will form the background. Panchromatic film is advisable but not essential.

When working in the open, exposures often have to be very rapid on account of the movement of the flowers, but if the camera can be fixed on a really firm support, a series of rapid exposures, to equal one longer one, can sometimes be given with success. Nearly all poetical descriptions of daffodils contain references to their movement. Movement is always associated with them, and the "winds of March" will present the chief difficulty which the photographer will have to encounter.

Illustrations by Daphne Burton, E. Staniland Pugh, J. Stanley Simpson and M. W. Brampton.

Where masses of blossom are concerned the introduction of a figure improves the interest. Take care that the dress of the model is suited to the surroundings. The town-dweller has opportunities for this work as well as those who live in the country. Our parks are filled with flowers throughout the summer months, our commons have a wealth of may blossom, and chestnut trees are everywhere.

Almost any camera may be used for the photography of spring blossoms and flowers, provided a short time exposure can be given with the help of a tripod, although under good lighting conditions snapshots will give very fine results.

Illustrations by Daphne Burton, E. Staniland Pugh, J. Stanley Simpson and M. W. Brampton.
EVERY year the entries for the various competitions organised by The Amateur Photographer and Cinematographer show a steady increase in the numbers submitted and in the quality of the work. This also applies to the annual Overseas Competition for readers in all countries under the British flag.

This year the entries constitute a record, reaching such a very high standard that extra awards have been given. It is noticeable also that the number of Overseas photographic clubs who are competing for “The A.P.” collective society award has increased, and we are pleased to note the keenness among our readers in all parts of the world.

For the benefit of new readers we may mention that this competition is held every year, silver and bronze plaques and certificates of merit are awarded, and the club sending the best collective entry receives a special award.

The winning prints and a selection from the unsuccessful entries are exhibited at the house of the Royal Photographic Society at Russell Square, and form one of the most attractive house exhibitions of the year. This year it will again be held during the month of May.

We give these particulars thus early to enable distant readers to prepare their prints in good time. It should be noted, too, that entries for this competition may be sent to us for submission to the selecting Committees of the Royal Photographic Society and of the London Salon of Photography. In this case, they must reach us not later than August 1st, and will be retained until the close of the Colonial Exhibition in the following May.

THE RULES AND PRIZES IN THIS YEAR’S OVERSEAS COMPETITION.

THE conditions governing the competition are simple. Prints can be of any size and by any process. They may be either mounted or unmounted, but must not be sent framed. The fact that they are unmounted will not in any way detract from their chances in the competition, or from their careful consideration for awards.

No coupons or entry forms are required for this competition, and readers of The Amateur Photographe and Cinematographer residing in any part of the British Empire, outside the British Isles, are eligible to compete.

All entries must be received by December 31st, 1934. The awards will consist of silver and bronze plaques, also certificates.

AWARDS IN THE 1933 COMPETITION.

In the Club Competition the award for the best collective entry was made to the JOHANNESBURG PHOTOGRAPHIC SOCIETY. This society submitted a very fine entry of prints of a notably high level of merit and very even in quality. Other collections worthy of note were those sent by Camera Fictorialists of Bombay, the Queensland Photographic Society, the Poona Camera Art Circle, the East London Photographic Society, S.A., the Dunedin Photographic Society, New Zealand, and the Melbourne Photographic Society.

SILVER PLAQUES.—Will Till (Johannesburg); J. N. Unwalla (Bombay); George Chance (Dunedin, New Zealand); W. N. Bhat (Poona); S. J. Kharegat (Bombay); C. H. Lawson (Johannesburg); S. W. Eutropie (Queensland); Major H. J. Rice (Poona); Johan Holders (Ottawa); Jane Plotz (Johannesburg); Athol L. Smith (New South Wales); C. M. Johnston (Ottawa); H. Cazneaux (Sydney, New South Wales); Rose Simmonds (Queensland); Karl J. Khandala (Dunedin); Clifton A. Weendon (Dunedin, New Zealand); W. Werner (Alexandria, Egypt); Herbert Burman (Port Elizabeth, South Africa); J. B. Eaton (Toorak, Australia); J. K. De Vries (Cape Town); C. S. Stuart Tompkins (Melbourne);

BRONZE PLAQUES.—C. R. Savory (Johannesburg); S. J. Khambata (Bombay); Eana B. Jeans (Dunedin); C. L. Van Hasselt (Johannesburg); P. M. Phanse (Poona); E. C. Lackland (Auckland, New Zealand); J. Albert Davidson (East London, South Africa); Walter Orthman (Queensland); A. S. Edwin (Bangalore, India); Lionel Wendt (Ceylon); Miss Peggy Clarke (Australia); Walter J. Thompson (Auckland, N.Z.); H. A. Snape (Queensland); M. Desai (Poona); J. G. Johnston (Dunedin); F. R. Ratnagar (Bombay); Miss Jan Gillian (Johannesburg); S. K. Koparker (Bombay); C. Graham Riley (Dunedin); S. M. Lewis (Johannesburg); L. A. Rose (Johannesburg); R. M. Gillingham (Auckland, N.Z.); P. Von Broocken (East London, S.A.); R. J. Leymann (Johannesburg); Arthur Ford (N.S.W.); Capt. A. P. Thom (South Africa); A. J. White (N.S.W.); Gaston Mercier (Orange Free State, S.A.); H. E. Gaze (New Zealand); Max Dupain (Sydney, N.S.W.); W. Broadhead (Melbourne).

CERTIFICATES.—W. H. Whiting (Johannesburg); S. P. Bhide (Poona); Douglas F. Lyons (Auckland, N.Z.); J. Arnold (East London, S.A.); S. D. Bottlewalla (Bombay); W. B. Seymour (Dunedin); W. Sheppie (Johannesburg); D. V. Erwin (Dunedin); Gerald E. Jones (Auckland, N.Z.); Doris C. Barnes (South Australia); Violet F. Taylor (British West Indies); W. W. Cooke (N.S.W.); A. C. Armstrong (New Zealand); L. N. Bird (East London, S.A.); S. G. Wardle (Queensland); J. A. Murray (Queensland); R. L. Gapham (East London, S.A.); L. B. Cooper (Bombay); R. D. Petit (Bombay); P. Beck (Dunedin); N. L. Furmidge (East London, S.A.); A. Burnett (Queensland); Cecil C. Smith (New Zealand); K. S. Writer (Bombay); Frank Wall (Queensland); F. L. Casbolt (New Zealand); J. G. Kakade (India); A. Sadik (Helwan, Egypt); E. D. Folger (Ceylon); Woe Thian Seng (Singapore); A. J. Pandian (Tanjore, India); H. S. James (New Zealand); Thos. Farmer (Montreal); Jal C. Avari (India); Liew Chou Hoon (Singapore); H. D. Marshall (Queensland); R. L. Higgins (Queensland); N. J. Nalawala (Bombay); M. L. Mulgaokar (Bombay); F. Mayne (Dunedin); D. R. D. Wadia (Bombay); W. E. Johnson (Dunedin); Dr. Tizard (Dunedin); Alan Wilson (Melbourne); Miss L. Bagley (Dunedin); F. Mayne (Dunedin).
SPRINGTIME.

(From "The A.P.", Overseas and Colonial Competition.)

By H. Cazneau.
(Sydney, Australia.)
ALL WASHED UP.

(From "The A.P." Overseas and Colonial Competition.)

By C. M. Johnston.
(Canada.)
Lambs and the Camera

By W. PYE

No photographer worthy of the name can resist the call of the pastures when they are dotted with lambs and sheep, and the time is now at hand for obtaining delightful pictures of these interesting creatures of the fields. With a little knowledge of sheep psychology, suitable pasture land, and a camera that is easily and quickly brought into action, this type of subject is within the scope of all, and presents very little difficulty to secure.

In choosing the venue for operations, it is as well to avoid a field in which the distance is represented as a mere straight line. A pasture with hedges and trees, or fringe of a copse or wood is far more suitable, and a hilly district is ideal for making charming pastoral pictures, which are well worth going farther afield to obtain.

Before stalking a suitable group, it is wise to take note at a distance what is the best line of approach for a suitable lighting, at the same time observing the contour of the background. A flat general lighting is taboo. See that some portion of the animals is in shade to give modelling, and with a well-shaded lens an attempt should be made to secure a group with a halo of sunlight round the animals.

With regard to light, brilliant sunlight is not as desirable as it would seem, owing to the way it makes the fleece look wiry. Diffused light, or soft sunlight, is far more suitable.

The company of a shepherd greatly assists in reconciling the flock to the stranger's presence, but, failing that, patience and tact are essential factors in approaching the sheep. Haste is fatal, unless posterior views of retreating sheep are required. When entering the field of operations, spend a few minutes in calculating the exposure with a meter and adjust the camera accordingly. Draw near slowly in a sauntering zig-zag fashion, with an occasional pause, and coolly snap without hesitation.

Do not stint the plates or films when a natural grouping is secured, as from slightly altered vantage-points the sheep and lambs may give as many as half a dozen compositions by their grazing movements. Choose lambs that have grown shapely, and a group of two or three with the mother sheep is more pictorially satisfying than attempting the whole flock.

It is a wise policy to set the camera to the hyperfocal distance of the largest stop suitable for about 1/25th second exposure, and rigidly discipline oneself to working at not less than half that distance from the sheep. Fifteen feet is about the nearest approach that can be made without fear of dispersing them. Practically any kind of camera can be used.

Taken at 3 p.m., March. F/8, 1/25th sec., sunlight. Ilford S.G. Plate, backed. Enlarged from portion of 3½ x 2½ plate.

The Ideal
Spring Subject.
The introduction of the new 64-volt photo-flood lamps enlarges the scope and increases tremendously the possibilities of the amateur in regard to home portraiture. The value of one of these lamps, when used on an ordinary lighting circuit of 110 volts, is reckoned at from 500 to 700 watts, so that by using four wired in parallel the approximate equivalent of twenty-eight 100-watt ordinary lamps is obtained.

In the following note I describe the method of using these lamps by fitting up a box to take four so that the concentrated light can be used for portraiture with very short exposures.

In regards the construction of the lamphouse itself, the box is made of quarter-inch three-ply veneer, with the exception of the doors, which are of eighteen gauge sheet aluminium. Incidentally, these doors act as reflectors to control the spread of light when opened. The reflectors used behind each lamp are the type used on ordinary desk-lamps, and are aluminium-sprayed on the inside.

The only objection to the photo-flood lamps is that they become overheated if burned continuously for any length of time, and are, of course, somewhat short-lived, having an average life of from one to two hours. To overcome these difficulties to a great extent, I have placed a socket in the centre of the box using a common 60-watt 110-volt lamp for focussing purposes. This centre lamp, as will be seen from the wiring diagram, is on all the time. A push of the switch brings the four 64-volt lamps into action.

One of the prime factors in regard to a lamp of this type is its portability, so in view of this fact I have simply allowed the wires leading to the power source to come out of the front of the box. This allows of the flex being curled up inside the box, so that when the doors are closed it is entirely self-contained. The plan that I have made is more, or less self-explanatory, so I do not think it is necessary to go into great detail regarding construction.

A word as regards the exposure required with this lamp might not be out of place. This is, of course,
Home with Flood Lamps

governed by the sensitive material used, proximity of the light to the subject, the amount of subsidiary light used, etc. The portraits illustrated were all made, utilising this lamp, in my own home. These were all taken at 1/15th sec., stop f/3.4, on Eastman Super-sensitive panchromatic film. This exposure yields a well-timed negative admirably suited for the new chlorobromide papers now so popular.

An even faster shutter speed could be quite successfully used in the case of infants and younger children, if the diffusion screen of China silk were dispensed with. For older people I find the light used in this manner a little too harsh.

The photo-flood lamp again comes into use as a subsidiary in lighting up the shadow side of the subject. The one I used for this purpose is merely placed in an ordinary goose-necked desk-lamp, which may be turned or twisted in any direction required.

In conclusion, no doubt there are many improvements that could be suggested in regard to this contraption; all I can say is that being an amateur, both as regards photography and also cabinet-making, the results obtained being fairly satisfactory, and the costs reasonable, I feel justified in passing this on so that other readers of "The A.P." may derive some of the enjoyment that I have obtained from it.
Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

THE SEASONS' DIFFERENCE.

"HERE feel we but the penalty of Adam—the seasons' difference," said the banished Duke in the Forest of Arden. I have no first-hand information about the kinds of weather Adam had to sample, but from rumours about the clothing he wore I doubt if he had to stand what we have inflicted on us in this country. Yet, as the same Duke remarked later, "I would not change it." I mean the climate, not the clothing.

From the photographic point of view—and that is what we are supposed to be talking about here and now—it is no penalty, but a great advantage that we have the differences brought about by the change of seasons, and by the infinite variety of lighting and atmosphere, sometimes from hour to hour, or even minute by minute. There are bad patches, naturally, but there are far more good ones. And, thanks be, one of the most beautiful and varied of all times and seasons is that upon which we are now entering.

Before we get off this page, please glance at the two illustrations. They were taken from the same window, although one was done with a rather long focus lens, and the angle of view is not quite the same. But the great difference is mainly the result of the season's difference and the lighting. If that window view were clear and bright day after day I should get to hate it furiously; but its variety is almost infinite, and its moods and effects endless. And if this is the case with a single restricted view, think what this variety and change mean over the length and breadth of our lovely land.

On the next page is a companion print to one I used about August of last year. Then, the same beach was covered thick with a crowd of prismatic humans who overflowed far into the sea. Two months later the scene was as shown in this second version. The only possible hint at humanity is a partially submerged chair. There is a seasonal difference, if you like.

As I say, we are entering a wonderful period for anyone with a camera. For one thing, we are certain to get some
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glorious and photographable skies. They are more capably dealt with by those who wisely use a filter on their lens, as we mostly use films or plates that are at least orthochromatic, if not panchromatic. Quite a pale filter will make a surprising difference. It need be no deeper than one which demands only doubling the normal exposure, and this can be managed either by using the next stop larger, or the next shutter speed lower.
The filter will help to solve the frequent problem of getting both sky and landscape in printable quality on the same negative. It will do more. It will do better justice to the delicate greens that will soon delight us on all sides. I would strongly advise all beginners who have not yet got the filter habit to cultivate it forthwith. They will soon see the improvement in their results—not very noticeable in some, but very decided in others.

We shall get showery days, and misty days, too; and I would not have it otherwise. And when such days come I hope that beginners will keep their cameras busy, and forget for ever the silly idea that it is only the bright clear days that favour photography. Brilliant sunshine is often of immense value in picture-making, and we may well rejoice in it when it comes; but the more soft and gentle lights also bring beauty in their train.

The spring flowers will certainly tempt us, and it is a temptation which it would be folly to resist. And here again that filter, paler than the palest daffodil, will often help us to success. Landscapes change in character, as foliage clothes the trees and shrubs again, and we should renew our efforts to record, however imperfectly, the beauties which we cannot fail to see.

There is increased activity and new life in the fields. Things are happening. We must get abroad and about with our cameras whenever we can, and the lengthening days give us more opportunities. Let us not overlook the special beauties of morning and evening hours.

Above all, let us not be satisfied with our past achievements. None of us can say that they are so perfect that they cannot be bettered. We are all of us but beginners. We shall find it advisable to break fresh ground, and to enlarge the scope of our operations. There is plenty of room, and to spare.

Never before have we been so fortunately placed as regards apparatus and material ready to help us in our endeavours, and to make possible many things that were once difficult or impossible of attainment. The spring has come again. Let us get busy, and still busier, and the best of good fortune to us all.
Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"As a youth, cutting out the centre art pages of 'The A.I.' and collecting them was my hobby. This practice was given up in favour of preserving the complete copy since 1919, when I started photography. Like many workers, I began with a friend's hand camera. Being complimented by him on my results, I took to photography right seriously, and bought a tropical Sanderson field model, whole-plate size, with a Dallmeyer Stigmatic f/6.

"Now what material difference is there between an exhibition picture and any other photograph that you happen to take? In fact, an exhibition picture is an ordinary picture until it gains admission to an exhibition. The only suggestive difference to me is the selection of the subject matter of the picture, and this is a matter of personal likes and dislikes. In every print, just as in an exhibition print, technique must be as nearly as possible perfect.

"All my work is done in a room 15 x 10 ft., luckily with three windows on one side of it, and I use daylight in combination with electric 'flood' and 'spot' to modify the shadows and cut down the exposure as much as possible. The screens on windows are adjusted to admit as much light as will not ruin the effects of the 'spot.'

"I like to inspect and study pictures of all types, but the urge for photography in me is mainly that of portraits and figure studies. I hold the works of portrait artists like Pirie Macdonald and Julian Smith as the ideal to reach, however difficult it may appear to be able to come up to their standard. I like to portray bold and forceful head studies of both sexes—older types preferred—although children are my favourites. I often try decorative portraits. As a change from portraiture I do still-life work, particularly table-top, which gives me endless enjoyment.

"For successful portraiture I believe in mutual co-operation between the operator and the sitter. Whenever I invite any unfamiliar persons, for any particular reason, to be photographed by me, I generally show them my work, and during that short time make them feel interested in me to get a better result out of them. Mostly the models who sit for me are kind and patient friends or relatives. I generally take half a dozen exposures of each subject, and print them on P.O.P. and select the best negative.

"For most of my work I use Hauff's Ulcroma plates. I develop for a thin negative in dilute Azol, but sufficiently plucky to give a rich print on bromide paper. Bromide is the printing medium I prefer, with amidol developer, (the climate of India not permitting the use of a variety of printing processes). Practically every print needs manipulation, and I shade the parts I wish to hold back, or expose others which require mass toning down. The selection of the make and variety of printing paper depends on the subject to be printed. Although I am keen on preserving true photographic quality till the very last, a certain amount of retouching is necessary on the negatives in particular types of portraiture, to soften skin or accentuate a high-light.

"I start by rubbing the print softly with pumice powder, as it takes the water colour finishing very well without showing the finished parts much; a final gentle powdering again, and a rubbing off with soft cloth prevents the handmade being noticeable on the finished print.

"It is by comparison and competition that we progress, and progress is the surest way of success."
RODA.

(From "The A.P." Overseas and Colonial Competition.)

(See article, "How I make my Exhibition Pictures," on the opposite page.)

By J. N. Unwalla.

(India.)
THE LADDER.

(From "The A.P. Overseas and Colonial Competition.)

BY R. L. CLAPHAM.
(South Africa.)
Photography “On the Run”

The Camera and Motoring.

It seems to be the fate of a photographer always to see his best subjects when he is travelling along with non-photographic heathens whose one aim is to move from point A to point B as quickly as possible.

They may stop once or twice to allow photographs to be taken, but, especially on a long trip, if the photographer requests more frequent stops he becomes very unpopular, and even if a stop is made he is expected to be able to unpack his apparatus, compose his subjects, take his photograph and pack up again in about fifteen seconds.

Under these circumstances most photographers leave their camera in its case while actually travelling.

During a recent trip through the South Island of New Zealand, we passed through a lot of interesting country, but owing to lack of time could not stop to obtain photographs nearly as often as I wished, so at length I decided to try some exposures “on the run.” Though the results are not pictorial they make interesting records. The gravel roads should also interest those readers of “The A.P.” who are motorists and are accustomed to the tar-sealed roads of England.

A reflex or a stand camera is, of course, useless for this kind of work, and so is a cheap box camera, for a moderately fast shutter speed is required. The best kind of camera to use is a roll-film, plate or film-pack model, and a fast lens with a fairly small focal length to secure a good depth of focus. A direct-vision view-finder is almost essential if you wish to know what part of the view you are including.

The photographs reproduced here were taken with an exposure of 1/100th sec. at f/4.5 with a 2x colour screen in front of the lens. The camera used was a 3½ x 2½ model with an f/4.5 lens and a Compur shutter, and for ease of manipulation roll film was used.

The speed of 1/100th sec. was necessary to avoid movement through the up and down and sideways movements of the car. As far as the views taken are concerned, they were directly in front of the car and so a very fast exposure was not necessary to catch them, even though in some cases other cars were approaching. A fairly fast film is required for this work, these exposures being made on Selochrome and on Kodak S.S. Panchromatic.

It is impossible to keep the windscreen of a car perfectly clean while travelling; but as long as it is not too dirty, if the lens is held almost against it no sign of any marks will appear on the negative, as any dust or other marks will be too much out of focus to record at all.

It is as well to mention that the camera should be held in the hands, and neither the hands nor arms allowed to rest on any part of the car, or a blurred image will result, owing to the vibration of the engine.
Photography OUT EAST

A bucket of ice would scarcely appeal to the home-keeping amateur photographer as an essential item for a little developing or print-making. But when a harassed government has shipped one "somewhere east of Suez, where the best is like the worst, where there aren't no Ten Commandments, an' a man can raise a thirst," photography, like all else, becomes a vastly different hobby from the home article.

The first great problem is heat. When everything is warm or hot one's idea of temperature becomes distorted. Unfortunately, photographic films suffer from no such disability.

One after another all recognised formulae for hardening were tried. They may have been effective in England, but in Indian summer temperatures, even at 2,000 feet above sea-level, where it is comparatively cool, they were merely a waste of time.

Eventually, a bucket of ice, coupled with a fixing-hardening bath composed of hypo, alum and sodium sulphite, did the trick. Hypo, alum and sodium sulphite when mixed produce a fine cloud of sulphur particles, but by standing these settle, and the resultant solution is effective; so much so that the emulsion can safely be run between the fingers to remove surplus water after the final washing.

Developing was done at night to the steady whine of hunting mosquitoes, and mysterious rustlings, scufflings and squeaks from the roof, where snakes, mongoose and rats played a deadly hide-and-seek.

Although the moonless Indian night is as black as the inside of a tar barrel, a blanket was pinned over the window for safety. Indians walking abroad after dark invariably carry a hurricane lamp; bare legs and feet are not the best dress for walking in a countryside where snakes are as common as sparrows are in London.

The bucket having been washed and filled with lumps of ice, the bottles containing the hypo were placed in it, together with one clean empty bottle.

By the time the office was arranged for duty as a darkroom some of the ice had melted, and the water drawn off and put into the clean bottle was used for making up the developer.

The developer ready, the hypo was put into the washing bowl, some more ice-water put into the spare dish to run the film through before and after development, and operations started.

For development pyro-soda was used. Hydroquinone, M.Q. and amidol were all too quick in operation at the temperature at which they were used. Sometimes, even, over-development took place between the developer and the hypo! Five minutes usually seemed to be about the right time for development, while the carefully iced hypo acted in about the same time as in England.

By the time three or four films were developed the ice in the bucket had become water, but it was still cold enough to stand filling up from the tap. The operator also had nearly become water; it is not pleasant being shu during an Indian night, as into the developer materials. Washing in the bucket of to twenty minutes—care for the bucket. Running water was already indicated.

During the dry weather clock-spring in a couple of to September, a methylate to, if soft and sticky.

An Indian Water Carrier. F/11, 1/125th sec.

Naini already indicated. During the dry weather clock-spring in a couple of to September, a methylate to, if soft and sticky.
The dark-room lamp was another knotty point. When not in use it had to look innocent and be useful. An empty 100-cigarette tin of square form had a large hole cut in the lid. Behind this sheets of red and yellow paper, such as are used for wrapping up bromide paper, were placed. The "lamp" was an empty vaseline tin with a small hole in the lid and several holes punched with a nail in the bottom. It was packed tight with cotton-wool and a piece pulled up through the hole in the lid for a wick. Before use it was stood for a few minutes in a tray of paraffin—paraffin is as common in India as water—and then allowed to drain. It gave a dim, mysterious glow, but sufficient to work by, and there was no danger of spoiling films through fogging.

Into the "lamp" for travelling purposes, or whenever it was necessary to have the "dark-room" out of the way, the measure, the weights, the bottles of chemicals, pyro, soda carb., soda sulph., and one or two tubes of tabloid chemicals were packed, together with a small, compact printing-frame, a portrait lens, a sky filter and such negatives as were on hand.

The "lamp" also offered some protection to its contents when packed in a kit-bag for travelling. The Indian coolie is more skilful than the proverbial English porter when it comes to handling luggage, but even a full foot of soft clothing will not prevent metal articles being dented.

With this simple equipment over three hundred spools of film, some of them postcard size, were developed, and many thousand gaslight and bromide prints made; and the "dark-room" was at various times the office, a tent, the lavatory on a train travelling at sixty miles an hour (the ice was the great problem there, but a kindly guard solved it), and the open air. In the latter case friendly scouts had to be posted in all directions a hundred yards away from the scene of operations to warn off wandering Indians with lanterns.

The illustrations are fair samples of the results secured under these conditions.
"Pictorialising" the PHOTOGRAPH

ADVICE TO BEGINNERS

By ARTHUR SMITH
(N.S.W., Australia).

A n ambitious novice asked me recently what was the best method of "pictorialising" a photograph. In asking the question he probably imagined that there were some means of making a picture by finishing the photograph in a particular process. Naturally, I disillusioned him, and seeing that there may be others who are labouring under the same idea, my reply to him may be of interest to them.

At the outset I pointed out that there are photographs that cannot be made into pictures. They may be thrown out of focus, or enlarged through chiffon, printed on rough papers, or finished in the oil process, but in spite of all these things they will remain unpictorial, and the photographer who thinks he can transform such a photograph into a picture makes a big mistake.

The photographer "pictorialises" his photograph before he exposes his plate or film. This might seem a peculiar thing to say, but it is nevertheless true; for when the subject is selected the first step in pictorialising the print as making the print is taken when we decide what the subject is, and seeing that there may be others who are labouring under the same idea, my reply to him may be of interest to them.

The process is continued when the stop to be used is decided upon, when the exposure is given, and when development takes place. A further step in the process is taken when we decide what shall be printed from the negative and what omitted, and also by the process adopted in making the print. It needs all these things to pictorialise a photograph, and, if care is not taken in all these steps—especially the first one—the success of the final print is jeopardised.

Take the first step—that of selection of the subject. If the subject is selected in a haphazard fashion the very foundation of the picture is weakened, for nothing worth-while can be built on a foundation that is not certain and sure.

It should be remembered that in his endeavour to make a picture the photographer is out to please the eye, and to do that he should see that the arrangement of his photograph possesses no discordant notes. For instance, the lines of the composition and by lines I mean the difference between the various tones or those caused by the contour of the landscape—should not run out of the picture, but into it. If they ran out of it the eye would naturally follow them and so be led out instead of into the composition.

The position of the principal object, or group of objects, is important also. Experience has taught pictorialists that a position near to the edge, or in the centre in most cases, is a weak one for such an object, and is not as pleasing nor as strong as it is about one-third from the side. Look at any successful landscape picture and it will be found that the principal object, be it a tree, a figure, or a building, is allowed to fall into that position, and that the effect, partially because of that, appeals to the eye.

Remember also that the simpler the subject the easier it will be to make a success of it. Some photographers try to get as much as possible in their photographs, possibly in order to create plenty of interest, but in pictorial work the chief aim should be, not to produce a multiplicity of interests, but to endeavour to appeal to the emotions with the spirit and beauty of the scene, rather than by the presentation of detail; and very often that is best secured by a simple subject.

With this in mind a subject of masses should be chosen in preference to one of niggly detail. A subject bristling with minute detail may be excellent as a record, but as a picture it would be difficult to simplify. It is better to get the quality of simplicity by judicious selection, by the use of a suitable stop and by effective lighting, thus securing in the negative what you want, rather than by having to simplify the print by a monotonous work upon it.

If at all possible avoid cutting the picture into equal parts by having the horizon exactly half-way up your print. About one-third or two-thirds gives a much more agreeable effect. Remember that it is not a geometrical exercise you are producing, but a picture of pleasing proportions.

The question of the correct rendering of tone values should also be kept in mind, for if the tones in a photograph appear in pleasing relation to each other then the effect of the print will have gone a long way towards pictorialising it. We all know—or should do—that a dark object in the foreground appears darker than one in the distance, while lights become less insistent as they recede. There may be times when, under exceptional conditions, the opposite is the case; but, generally, one finds that both lights and darks, toned down by the atmosphere, lose their strength as they get farther away from the eye; and, in order to get this effect, the beginner should see that the planes of his picture recede, for the illusion of distance is a beautiful quality in a picture.

To the uninitiated, exposure might not seem to have anything to do with the pictorialisation of the print, but it certainly has, for a very much under-exposed plate or film will never give the desired quality in the print. Beginners are very prone to under-expose, and unless they realise that full exposure is required to give the best results there is little hope for them to enter the ranks of the pictorial worker.

Many other matters might be considered, but these few points relative to composition will, if carried out, be sufficient to set the novice on the right way to pictorialise his photographs. There is nothing new in them, and they are purely conventional ideas, ideas that are unfortunately often forgotten in these days; but beginners in pictorial photography will do well to remember them, and to base their work on them if they wish to be successful.
March 21, 1934

I am an amateur photographer.

From "The A.P." Overseas and Colonial Competition.

By Lionel Wendt.

(Ceylon.)
1. "Bickleigh, Devonshire."
   By E. W. King.

2. "Temple Gardens."
   By B. G. Gates.

3. "Finishing Turtles."
   By G. Bagshaw.

4. "In Ancient Essex."
   By Edward W. Goss.

5. "I Saw a Ship a'Sailing."
   By Muriel Chicken.

6. "In Old Clovelly."
   By Stanley A. Spencer.
WITH the approach of spring, the thoughts of the photographer naturally turn to the practice of the craft out of doors, for conditions, day by day, are becoming more amenable, and, at this particular season, the chance of securing fine landscapes with good and suitable skies is, perhaps, greater than at any other time of the year.

Season and Surroundings.

At least, so it is in this country, and, in a number that are specially devoted to spring and photography in the Empire, it is, no doubt, appropriate that a section should be allotted to examples of work executed at home, having regard to the fact that this country is the fountain-head of the Empire.

It has therefore been arranged that the page illustrating the work of beginners shall be taken from entries submitted from residents, in this country, and that those other art pages in this issue shall comprise examples sent in from our colonies and dependencies.

As far as the opposite page is concerned, however, and though the prints are chosen from those taken at home, none can really be taken as indicative of this season of the year. The foliage, in such cases where there is any, is too heavy for early spring, and nor is there any evidence of the clouds which are characteristic of this season of the year. The skies in Nos. 1 and 6 can scarcely be viewed on parallel lines, for in neither instance are they so prominent a feature. In the case of No. 1, "Bickleigh, Devonshire," by E. W. King, the attraction lies primarily in the cottages, and, with so interesting a sky, and no disputing their prominence. Their position that makes their attraction supreme, and, providing there is no excess, and the resultant adjustment of the proportions given to landscape and sky would not only prove more harmonious, but relieve the existing suggestion of too equal a division.

Treatment of Skies.

The skies in Nos. 1 and 6 can scarcely be viewed on parallel lines, for in neither instance are they so prominent a feature. In the case of No. 1, "Bickleigh, Devonshire," by E. W. King, the attraction lies primarily in the cottages, and, with so interesting a foreground, the part played by the sky is relatively insignificant.

Such an arrangement of the subject justifies so small a proportion for the sky, and it is not material, as long as it is not allowed to become obtrusive, whether the sky be shown with or without clouds, always assuming, of course, that it has a modicum of tone. Utter blankness is an unforgivable defect, but if the sky shows gradation and tone, as it does in this case, it makes a suitable setting, and its area may be adjusted according to the needs of the arrangement.

The case is somewhat similar with No. 6, "I Saw a Ship A-sailing," by Muriel Chicken, although here in the restriction in the visible sky depends upon the intrusion of the trees into the space it would normally occupy. The need for cloud forms is correspondingly diminished, but it may be mentioned that a greater distinction of tone between that at the horizon and that at the top would furnish a not inconsiderable improvement.

Symmetry Suggested.

It is seldom desirable, in subjects of this nature, that there should be any suggestion of symmetry. It approaches the formal, and is rarely seen in any normal landscape. The placing of an important item on the centre line, such as the boat in this instance, inclines to the suggestion, although it would naturally be avoided by the differences in the shape of the trees on either side.

Nevertheless, it would be better if the placing were altered so that the position of the boat were definitely off the vertical centre. A trim of three-eighths of an inch from the right does all that is necessary; but it might be as well to remove about a quarter of an inch from the base, for not only does this lower the position of the horizon—a desirable revision—but it also removes the boat from too near the lateral centre.

How much less formal is a position off the centre may be gathered from either No. 2 or No. 3, "Temple Gardens," by B. G. Gates, or "Finishing Touches," by G. Bagshaw, where the figures are judiciously placed.

Strength of Position.

Figures so placed—i.e., off the centre and not too near the edge of the print—acquire a forcefulness of position that makes their attraction supreme, and, providing there is no other equal attraction placed in any other corresponding position, either on the opposite side or above or below, as the case may be, there is no disputing their prominence. Their function, therefore, as the principal centre of interest is perfectly clear.

With this fact established, a sense of order is imparted which goes a long way towards the attainment of a good form of composition; but it is unwise to place the figure too far in the direction of the margin, as has been done in the case of No. 4, "In Old Clovelly," by S. N. Spencer, for, then, the impression that arises is one of weakness rather than strength, and the object of his inclusion is defeated.

"Mentor."
Our Illustrations

Some Notes on the Pictures reproduced in this issue.

WHEN we come to the consideration of the pictures reproduced on our art pages, which, as indicated on the preceding page, come from our colonies and overseas, it is scarcely possible to trace a seasonal influence, for, with a portrait and a figure study, a scene on a steamer, and a subject mainly consisting of a portion of a steel erection and a sky, there is little from which any indication could be drawn of the time of year the subjects were taken.

Time and the Subject.

Their nature is such that they may have been taken at any time, and, curiously enough, there is, with one exception, little to show their foreign origin.

The fact may be taken as illustrative of the universal standard which art has reached throughout the world, and, in the case of "Springtime," by H. Cazneaux, of Sydney, the subject is one that might have been executed in any of the more temperate countries of the globe where the white race predominates.

In arrangement, too, it follows conventional lines, the composition being built up in the form of a pyramid, with the head at the apex. So placed it is endowed with sufficient force to maintain its attraction as the centre of interest, and a decided emphasis is acquired by the introduction of the rose in close proximity to the face. There may be a suggestion of sentimentality following upon the inclusion of this feature, but, with so youthful a child, it can scarcely be viewed as an affectation, and it simply takes its place, more or less, as a grace note.

The incorporation of the other flower and its containing basket, however, does not seem quite so happy, for it makes an unduly prominent note, and is inclined to spoil what would have been the good line of the far portion of the body. It conflicts, also, with the key in which the remainder of the subject is rendered, and which, otherwise, is delightful in its daintiness and restraint.

Appeal of Key.

It is to the success with which the high key has been employed that much of the charm of the print is attributable, and no less noteworthy is its perfect suitability for the character of the subject.

Although there is little in common, as far as subject matter is concerned, with the following picture—"All Washed Up," by C. M. Johnston—there is something of an analogy in key, for here again the tones throughout, on the left side, there being but few notes of any real strength, and what there are are comparatively small in scale. There is the dark streak across the immediate base line, which serves to convey a sense of stability; above, there is a collection of notes in darker tones which include the doorways and window embrasures, and, besides these, there is nothing of any importance but the interiors of the ventilating cowl and the boat on its davits on the left.

These do but serve to display the delicacy of the fainter shadows on the white paintwork, and the adjoining patches of sunshine, and so effective are they that it is easy to see that the intended motive is the effect which that sunshine confers.

Textural Quality.

Besides the value of that effect to the pictorial content, in which connection it is not inconsiderable, the alternations of light and shade convey a sense of the textural quality of the paintwork. This adds a note of veracity which enhances the attraction of the presentment, and there is also a consequent suggestion of pattern and good form.

It is rather on this suggestion that the feeling of order rests than upon the adoption of any special form of composition, although, in the general arrangement, there is a hint of an inclination towards the pyramidal. It is, however, scarcely complete, and depends upon the tendency of the masses to diminish in width as they ascend in the picture space. It is helped by the inclusion of the rigging and the spar coming in from the right, but its lack of completeness is noticeable in the absence of the whole of the base and a goodly proportion of the right-hand side.

Relative Values.

Technically, as well, the print is admirable, the rendering of the relative values, particularly in respect of the tones of sky and white paint in sunshine, being exceptionally well done. To anyone who has observed a similar effect, its truth will be apparent, but when, in comparison, the values of the lighter parts of the cloud and the tones of the blue of the sky in "The Ladder," by R. L. Clapham, are considered, there does seem to be a touch of exaggeration, even after every allowance has been made for any atmospheric differences between conditions here at home and those prevalent in South Africa.

If the lighter parts of the clouds can be accepted as correct, and there does not seem to be any reason why they should not, the blue portions of the sky are too dark. The feeling arising is one of an excess of contrast,
and, having regard to the depth of tone in the shadow tones of the upper parts of the structure in the neighbourhood of the figure (1), that impression is confirmed.

It may not go so far as to create a sense of harshness of rendering, but it does seem as though a softer representation would be preferable. This might easily be obtained by the substitution of a softer grade of printing paper for that employed, for that would permit the lights to be retained, while not allowing the darks to attain their present depth.

The feeling of exaggeration would be appreciably diminished as far as the tonal values are concerned, but there would still remain something of the feeling in connection with the distortion of the verticals on account of the line of sight—and the camera—being directed upwards instead of being maintained at the normal level.

**Deliberate Distortion.**

There is a strong probability, of course, that the subject could not have been tackled without the adoption of the upward point of view.

However, this is a point upon which individual opinions are likely to differ appreciably, and whether the experiment is successful or not is left to each reader to determine for himself.

**No such impression is suggested in “Rickshaw Runner,” by Lionel Wendt, which is a perfectly straightforward piece of work, and one which, by its inclusion of an Indian type, introduces that note of unfamiliarity that might be expected to be characteristic of colonial work.**

Allowing for the fact that the figure is posed and there has been no attempt to simulate action, the print does what it sets out to do exceedingly well. The subject, admittedly, is conscious of the camera, but not aggressively so, and the interest he exudes in it appears to be only an equivalent interest to that shown by one individual when speaking to or addressed by another.

**Camera Consciousness.**

It is not that sort of camera consciousness that induces a sense of awkwardness or feeling of discomfort or embarrassment on the part of the model, but a natural and undisguised interest in the proceedings, and to this no objection need be taken. In point of fact, it is more or less unavoidable, and, seeing that any effort to prevent it would be likely to introduce something much more undesirable, it is best not to try.

![Image](image_url)

From the technical standpoint, the tones, in this instance again, are good, and do not present any suggestion of exaggeration. There seems to be just the right degree of distinction between the values of the white turban and the deeper tone of the sky, and, at the other end of the scale, there is a sufficiency of shadow modulation. This state of affairs is well contrived and betrays sound craftsmanship throughout, while no less judgment has been exercised in placing the figure against a background of sky.

**“Mentor.”**

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**Exhibitions and Competitions**

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<td>Pittsburgh Salon.—Open, March 10-April 15.</td>
<td>Secretary, Pittsburgh Salon, Box 64, Pittsburgh, Pa., U.S.A.</td>
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<td>Barry C.C. Annual Exhibition.—Open, March 19-24.</td>
<td>Exhibition Secretary, J. H. White, Barry Camera Club, Y.M.C.A., Newlands Street, Barry, Glam.</td>
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<td>Bishop Auckland P.S. Open Exhibition.—Open, March 21-24.</td>
<td>Exhibition Secretary, T. Amblie, 18, Ruby Gardens, Bishop Auckland.</td>
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<td>Scottish Photographic Federation, Twenty-sixth National Salon, April 7-15.</td>
<td>Further particulars from the hon. Salon Secretary, H. Carlile, 56, Loundsdale Drive, Paisley, Scotland.</td>
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<td>Camera Exhibitions of San Diego, International Salon.—Open, April 1-10.</td>
<td>Participants from Miss R. Kilburne. 4225, Arden Way, San Diego, California, U.S.A.</td>
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<td>Beckenham P.S. Annual Exhibition.—Open, April 9-14.</td>
<td>Secretaries, Mr. and Mrs. F. H. Elliott, 34a, Wobbeck Road, Anerley, S.E.26.</td>
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<td>Brighton and Hove C.G. Open Exhibition.—Open, April 3-28.</td>
<td>Participants from Exhibition Secretaries, 71, East Street, Brighton.</td>
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<td>Exhibitions Secretary, J. T. Parry, 9, Sunnemar Place, Anglesea Street, Losul, Birmingham, 19.</td>
<td>Hammermclough Hampshire House P.S. Annual Exhibition.—Entries, March 22-27. open, April 13-22.</td>
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<td>Exhibition Secretary, J. Ainger Hall, 10, Kitson Road, London, S.W.1.</td>
<td>Derby Railway Institute P.S. Annual Exhibition.—Entries, March 24-27. open, April 12-14.</td>
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<td>Exhibition Secretary, J. Condie, Railway Institute, L.M.S. Railway, Derby.</td>
<td>Nottingham and Notts P.S. Open Exhibition (British Isles only). —Entries due March 28. exhibits, April 4-10.</td>
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<td>Exhibition Secretary, J. T. Parry, 9, Summerfield Place, Anglesey Street, Lozells, Birmingham, 19.</td>
<td>Lithuanian Fotoklub International Exhibition.—Entries, April 20-25. open, May 5-27.</td>
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<td>Exhibition Secretary, J. T. Parry, 9, Summerfield Place, Anglesey Street, Lozells, Birmingham, 19.</td>
<td>International Salon (Poznan, Poland).—Entries, May 15-20, open, June 1-15-20.</td>
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<tr>
<td>Exhibition Secretary, J. T. Parry, 9, Summerfield Place, Anglesey Street, Lozells, Birmingham, 19.</td>
<td>Victoria Photographic Salon, Tokyo Asahi Shimbun, Tokyo, Japan.</td>
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<tr>
<td>Exhibition Secretary, J. T. Parry, 9, Summerfield Place, Anglesey Street, Lozells, Birmingham, 19.</td>
<td>Seventh International Photographic Salon of Japan. —Last day for receiving prints in Tokyo, August 31.</td>
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**CURRENT AND FUTURE.**

- Johannesburg, South Africa.
- Held in Johannesburg from August 20-25. Entries close the last mail in July. Particulars and entry forms can be obtained from the Secretary, South African Salon, P.O. Box 7024, Johannesburg, South Africa.
- Victorian International Salon (Melbourne Centenary, 1934).—Entries, September 18; open, October 29-31. Address all communications to The International Photographic Salon, Tokyo Asahi Shimbun, Tokyo, Japan.
- The Western Salon of Photography.—Closing date for prints and entry forms, April 25; open, May 26 to Saturday, June 9, inclusive.
Some Useful Suggestions From an Australian Contributor

By H. K. BRYANT (New South Wales).

Variations of this theme will easily come to mind. Pictures which gain their amusement value from the sequence in which they are strung together can be taken at intervals, whenever opportunity occurs. The filming of a definitely humorous incident is a much harder undertaking for a beginner. A good length of film must be spent working up to the joke, and at the critical moment the point may be lost—obtrusive background or bad grouping of figures may lead to confusion; inexperienced actors may fail to express the required emotions; there are dozens of possible pitfalls. In addition, the whole incident must be worked out singly, on and off, for weeks or months. Begin with the filming of a definitely humorous incident, and must wear the same clothes throughout, but the various adventures may be worked out singly, on and off, for weeks or months. Begin with the photographer setting out, laden with camera, tripod, plate-case—a load of impedimenta. Short lengths of plodding uphill, stopping to rearrange the burdens carried, etc., can be taken at the same time and used to link the scenes together. The first incident shows the trend of the plot. A picturesque old cottage catches the photographer’s eye. The tripod is erected, out comes the black velvet cloth, but while adjustments are still being made, a car drives up—and parks right in front of the cottage! Three takings only are necessary: first, the cottage from the spot where photographer stands; then a medium distant view including photographer and cottage, while car is being driven into position; finally the resulting picture from photographer’s viewpoint again—the back view of an ugly old car completely blotting out the picturesque cottage.

Succession of similar incidents can be worked out. While the camera is being focussed on a group of cows or horses in a field—up comes a boy and drives them out at the gate. Baby in her pram in the garden—is wheeled away by mother. Children sunbathing on the river bank—jump in; always just before the photographer’s preparations are completed. An old picture of a wedding or street procession, etc., can be used for one scene; the camera is got ready, procession begins—and almost at once gives way to a close-up view of a very large hat. Pictures of this kind, taken by accident in early days of ciné-making, can be worked in most effectively.

The comic effect of the film is heightened by the repeated disappointments—much as in the old song: “So up the stairs I went again.” The end of the reel provides a joke in itself. At last the perfect opportunity for a picture is sighted: something simple and full of movement, a boy bouncing a ball and a dog jumping up for it, for example. Take this, up to within a few feet of the end of the film. Then the photographer arrives, asks the boy to do it again, the camera is set ready, the boy begins to bounce the ball—once—tw... at this moment (if you have timed it right) the reel runs out, and those dots at the end will get the laugh of the evening.

Owing to pressure on space in this issue other cine articles and notes have been held over until next week.
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PLEASE MENTION “THE AMATEUR PHOTOGRAPHER” WHEN CORRESPONDING WITH ADVERTISERS.
THE approach of the Spring Season revives in every amateur photographer the desire to acquire new apparatus, and to renew the joys of work with the camera in the open. The Easter holidays are a further incentive, and to assist all our readers in search of a new camera or other photographic apparatus and material the Buyers' Guide, which is given on this and the following pages, has been prepared. In it will be found references to the best available on the photographic market at the present time. Space has not permitted of detailed specifications being published, but full particulars will be sent post free to any reader who mentions The Amateur Photographer and applies to the manufacturers, whose addresses will be found in our advertisement pages. In the text, the items illustrated are marked with an asterisk (*).

Actina, Ltd.
The "Dolly" Cameras are the feature of this firm's activities. "Dolly A" takes 16 exposures on V.P. film, and costs, with f/8 lens in three-speed shutter, £2 8s. 6d. The camera that will most attract the discerning amateur will probably be the "Dolly B," with f/2 Schneider Xenon anastigmat in Compur shutter. With optical direct-vision view-finder, this costs £13 17s.

Agfa Photo, Ltd.
The Speedex "O" 2½ x 1½ Roll Film Camera is equipped with Agfa f/3.9 Solinar anastigmat in Compur shutter, and has been specially designed for speed photographs and, in conjunction with Agfa Superpan films, for snapshots in artificial light. It opens automatically, as shown in the illustration, and costs £5 5s. A portrait attachment is available at 7s. 6d. extra.

Aldis Brothers.
Aldis Lenses, which have maintained an unbroken popularity for nearly thirty years, continue to be in demand and are generally listed for all British-made cameras. Those who wish for an Aldis lens fitted to their present apparatus should apply to Messrs. Aldis for particulars.

Burroughs Wellcome & Co.
The "Wellcome" Exposure Calculator, Handbook and Diary is always a popular line in the Spring. The Exposure Calculator is very easy to work, and, with the mass of information contained in this famous green-coloured pocket-book, is excellent value at 15s. 6d.

The Camera and Gramophone Co.
A strong, well-finished and highly practical carrying-case for the Pathéscope 200-B Projector is being sold exclusively by The Camera and Gramophone Company. It is about the same size as the usual week-end case, and is finished in black leather cloth. It is divided into partitions to take projector, resistance and a number of super reels. The price is 17s. 6d.* Another model, for those who do not require a resistance, and which has space for only two spare super reels, is available at 14s. 6d.

Carl Zeiss (London), Ltd.
The Busch "Multinet" London-made Galilean Theatre Glass is becoming increasingly popular under the auspices of the famous house of Carl Zeiss. It magnifies 2½ diameters, has a field of view 29 yards in 100, weighs only 3½ oz., and costs from £2 10s. The Zeiss prismatic binoculars are too well known to require praise, and will continue to be in the forefront of this firm's activities. A price list will be sent on request.

City Sale and Exchange (1929), Ltd.
The new "Supreme" 3½ x 4¼ Camera is this season's special line. It is self-erecting to infinity, and has a focussing mount to enable pictures to be taken down to 6 ft. The lens is f/3.8 Corgyon anastigmat, mounted in delayed-action Compur shutter. It has two finders, one a brilliant reflex and the other a direct-vision frame pattern, and costs £5 17s. 6d.

J. H. Dallmeyer, Ltd.
The commencement of the season is celebrated by reductions in the prices of the Dallmeyer "Snapshot" Cameras*, both the roll-film and film-pack models, with f/6 anastigmat, being now £2 3s. The "Blendux" and "Ombrix" Photo-electric Meters, for ciné and still subjects respectively, cost £4 4s. each. The new Dallmeyer Wide-angle Anastigmats*, which embrace an angle of 100 degrees, will certainly prove popular. The 3½ x 4¼ size costs £5 5s. and the whole-plate size is priced at £6 15s.

Drem Products Ltd.
A new model of the "Justophot" Extinction Exposure Meter* has just been introduced. This only requires setting for the speed of plate or film, and the lens aperture in use, after which a direct reading indicates the correct exposure. The cost is 35s. The "Dremoscop" and "Cinometer," for still and ciné photography respectively, are obtainable at 30s., as also are the "Leicascop" and "Contaxcop." The "price of leather cases for any of these meters is 3s. 6d.
Cinex, Ltd.
The "Paillard-Bolex" 16-mm. B.I. Ciné Camera at £10 10s., with f/3.5 fixed-focus lens, is the cheapest of this season's lines. The B.II has f/2.5 anastigmat and a special mount for close-ups and costs only £14 10s. Each of these models will take either 50 or 100 ft. reels. The "Bolex Super-Ortho" 16-mm. reversible film camera is obtainable in daylight-loading spools, to fit any 16-mm. cameras, at 11s. 6d. for 50 ft. and 20s. for 100 ft.

Ensina, Ltd.
The "Ensina Midget" Camera, just introduced to the market, is sure to prove a very popular line. It measures only $3\times1\frac{1}{2}\times11\,\text{16ths}$ in., weighs 6 oz., and costs with All-distance lens, 30s., or with Ensar f/6.3 lens, 50s. It takes a special six-exposure spool of film costing 6d. As the popular size is $3\frac{1}{3}\times2\frac{1}{3}$, or with Ensar f/4.5 anastigmat in Pronto shutter, £12 £12s., and the Projector, with 150-watt illuminant, costs £21 11s. Other lines are the "Celfix" Ciné Camera and Projector, for 9.5 and 16 mm., and the well-known "Celfix" Screen.

Gevaert, Ltd.
This well-known house is continuing the special spools of ciné film for cameras similar to the Leica and Contax. This season they are making a special feature of Gevaert Super-Pan Ciné Film in both 16-mm. and 9.5-mm. sizes, "Precroma" and "Clarex," the two chloro-bromide papers with distinct purposes, are of course being maintained.

Edwin Gorse.
A special line is the 16-mm. Simplex Wafer Precision Ciné Camera, which is 1 in. only in thickness, and takes a 50-ft. reel. With Dallmeyer f/2.6 anastigmat, it costs £3 10s., a cheaper model being available at £2 5s. The 8-mm. Stewart- Warner 3-speed Ciné Camera costs £12 12s., and the Projector, with 150-watt illuminant, costs £3 11s. Other lines are the Soft Focus Ciné Matte Box at 42s., and the "Ego" crystal beaded screen, 40 x 30, at 45s.

Granville Gulliman & Co., Ltd.
This firm is continuing to supply the "Granville" range of materials that are well known to thousands of amateurs. They also manufacture paper roll films that are supplied free, only the cost of developing, 6d., being charged. These films, of course, cannot be printed in the ordinary way, but require, in effect, to be rephotographed in order to produce positive prints. Full particulars will be sent on application to this firm.

Harbutt's Plasticine, Ltd.
The uses of "Plasticine" are multifarious, but too few people realise how extremely useful it is in photography. Quite apart altogether from its uses in model-making ("Plasticine" figures are often used in table-top photography), every photographer who specialises in flower photography keeps it constantly in use. This is not the place in which to give details of procedure. Readers will be well advised to write for a copy of "Plasticine and Its Uses," which will be sent post free.

IPA Photographics.
The well-known "IPA" brand of guaranteed plates, papers, postcards, etc., at low prices, will continue to be in demand during the season. This firm has just issued a new price list.

March 21st, 1934

R. F. Hunter, Ltd.
The new Rolleicord* Camera, at £10 10s., with Zeiss Triotar f/4.5 objective, is this season's striking line marketed by Messrs. Hunter. Its elder brother, the Rolleiflex, with Zeiss Tessar f/4.5 anastigmat at £20, will still appeal to the discriminating amateur; whilst those requiring a faster lens may obtain the £3 8s. model at £22 10s. Other lines are the "Celfix" Ciné Camera and Projector, for 9.5 and 16 mm., and the well-known "Celfix" Screen.

Johnson & Sons, Ltd.
In view of the rapidly increasing popularity of miniature cameras, the new "Scales Brand" Fine-Grain Developer, which is specially prepared for Leica and similar films, will certainly appeal. The difference in grain experienced with this brand and with ordinary developer has to be seen to be believed. The same brand of "Chloroquinol" developer for chloro-bromide papers will also prove acceptable. A new and attractive idea is Johnson's "Home Photography Outfit." This contains every article required by an amateur to commence doing his own developing and printing, and costs 8s. 6d. Full particulars of all these lines will be sent post free on request.

Kodak, Ltd.
When Spring unlocks the flowers to paint the laughing soil, capture for all time the beauties of the season on Selochrome—the film that will give you, at their true tonal value, pale greens and yellows in all their delicacy.

Made in England by
ILFORD LIMITED
ILFORD, LONDON
Wait till you’ve seen Kodak’s latest!

Entirely new standards in Value, Versatility and Compactness. They’re ready—at your Kodak dealers.

**SIX-20 “BROWNIE”**

The new triple-purpose “Brownie”—takes Landscapes, Groups and ‘Close-Ups.’ No separate attachments. Faster Lens (f.11). All settings clearly explained on front. Novel loading; no loose back; no separate roll-holder; winding key does not need to be pulled out. New-type magnifying brilliant finders. Camera extra small because it takes the slim, all-metal 620 Kodak spool. Brilliant, stainless metal finish. Rust-proof throughout, cable release fitting. £3.12.6

**SIX-20 “KODAK”**

At the touch of a button snaps right open, ready for action in a flash. Choice of fast anastigmats, f6.3 and f4.5, in high-precision shutters (majority with built-in delayed-action device for self-photography). Hinged back and spool holders that swivel up make loading still easier. Two types of view-finders—reversible brilliant and direct vision. Sliding cover over red window takes care of “S.S. Pan” and “Panatomic” Films. £10.10.0

KODAK LIMITED • KODAK HOUSE

Kingsway, London, W.C. 2
Ilford, Ltd.
The advent of spring brings thoughts of daylight printing, and Messrs. Ilford are bringing forward their two famous self-toning papers, "Seltona" and "Enitone." The former is a collodion paper, made in six grades, and gives tones from a warm sepia to cool brown and purple. "Enitone" is made in three grades, and tones from red to purple are obtainable through simple fixing. Many new-comers to photography will experience the joys of printing with either or both of these papers for the first time; the older hands will certainly again employ them. Of course, the "Selo" and "Selochrome" films and film packs will be as much to the fore as ever, and will prove most popular in use.

E. Leitz (London).
The latest production of this famous house is the Model III Leica Camera fitted with f/3.5 Summar anastigmat.* This lens has wonderful correction and enables fully exposed photographs to be taken at night or in the theatre by ordinary stage lighting. The price is £3 13s. Model II, with speeds from 1/20th to 1/500th sec., has built-in range-finder and costs, with Standard Elmar f/3.5 anastigmat, £2 2s. The "Standard" or Model I Leica, without built-in range-finder, costs £1 10s. It is fitted with the Standard Elmar f/3.5 lens.

Marshall & Co.
The well-known "Craftman" Products will certainly be widely used this year, as their quality always has been consistently good and the prices low. As examples—1 gross of 3½ x 2¾ gaslight or bromide paper for D. & P. work costs only 95. 6d., post free; whilst 1 gross of whole-plate bromide paper, which is sold in various weights and surfaces, costs 10s. Readers should obtain copies of their price lists of sensitive materials and of mounts and tissue.

Pathéscope, Ltd.
The Motocamera de Luxe continues to hold its position in the van of the 9.5-mm. ciné world. Complete with f/3.5 anastigmat it costs £10 10s. A tele-attachment is now available, including 20-mm. f/2.5 lens at £8 15s. The Motocamera "B"* at 6½ os., with f/3.5 anastigmat is a very popular line.

Wm. H. McKaig.
The famous "Watkins" actinic-light measuring Exposure Meter, that has been famous for over thirty years, is still as popular as ever, and is obtainable for 5s.

Norse Trading Co. (London), Ltd.
Two very popular lines are the "Balda" and "Picchick" cameras. The latter takes 16 pictures 3 x 4 cm. on V.P. roll film. With Vidalanar f/4.5 anastigmat and 3-speed shutter it costs £3 7s. 6d., and prices range according to lens and shutter up to £7 17s. 6d. for Zeiss Tessar f/3.5 anastigmat in Compur shutter. The "Balda"* takes 16 pictures on 3½ x 2¾ film, and varies in price from £3 15s. for Vidalanar f/4.5 anastigmat in Vario shutter, to £10 18s. 6d. for Zeiss Tessar f/3.5 anastigmat in Compur shutter.

Peeling & Van Neck, Ltd.
The Ciné-Nizo 9.5-mm. Camera* with normal and semi-slow-motion speeds will certainly make a name for itself. Model F, taking 30 ft. of film, costs £12 10s. The Poth Cameras are now whole-saled by this firm. Price lists may be obtained upon application. Other lines are the famous "V.N." Press Cameras, so great is the demand for which, that one has to join a long waiting list and get delivery in about two months. The "V.N." Semi-Automatic Vertical Enlargers, and the Linhof Tripods, the last-named costing £6 6s.

Schering, Ltd.
The many lines of Voigtlander cameras are far too numerous to detail. The "Superb" 2½ x 2½ in., with f/3.5 Skopar anastigmat in delayed-action Compur shutter, costs £19 10s., whilst its little brother, with f/7.7 lens and 2-speed shutter, costs 45s. Between these two, others of the family are obtainable at various prices. The "Prominent" 3½ x 2½ in. £10 18s. 6d., with optical range-finder and exposure meter, with f/4.5 Heliar anastigmat in delayed-action Compur shutter, is obtainable at £26 5s.

The Service Co., Ltd.
Two 3½ x 2½ plate cameras are special features of this year's "Service" range. The "Special" has double extension, rising and cross front, and costs, with f/4.5 Meyer Triplan anastigmat in delayed-action Compur shutter, £5 15s. The "Service Superb" with the same movements and shutter as the other camera, costs with f/2.9 Triplan anastigmat, £9 17s. 6d.

Soho, Ltd.
The Soho "Precision" Triple Extension Camera* is a luxury article that to a discriminating photographer would also be necessary. It is made for 3½ x 2½ plates or 11 x 14 in. packs. It has every essential movement, the front having a rise of 2 in.

The back is revolving. The construction is such that one would expect in a Kershaw product. Without lens, but with three double block-form dark slides, the price is £13 10s.

Stafford & Leslie.
The "Metraphot" Photo-Electric Exposure Meter goes from strength to strength. It has a very wide range, indicating correct exposures for 1/500th of a second, to 2 minutes. There is no doubt that these meters have altered all one's preconceived ideas on exposures, and only those who have employed them can realise how very much more accurate they are than a meter that depends on the varying factor of the human eye.

The March 21st, 1934 issue of the AMATEUR PHOTOGRAPHER includes a special feature on canned light metering, with a photograph of a meter for actinic-light determinations.

The "Safeguard" Film Processor, manufactured by the Foth Service Co., Ltd., is a very popular article. It is fitted with the Standard Elmar f/3.5 anastigmat in Compur delayed-action shutter, with Zeiss Tessar f/3.5 anastigmat, £5 15s.

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The Thornton-Pickard Manufacturing Co., Ltd.

Undoubtedly the most novel introduction of the year is the "Preset Instop Stop" fitted to the T.-P. Junior Reflex models at £1 15s. extra. With this device the lens is stopped down to the aperture required for exposure. This action, does not, however, reduce the actual aperture until the time for exposure, thus leaving the lens fully open for focussing purposes. The pressure of a button automatically stops the lens to the predetermined aperture an instant before the exposure of the plate. The well-known T.-P. lines are still to the fore, including the "Ruby" 3½x2½ Horizontal Reflex, complete with Dallmeyer f/4.5 anastigmat, at £8 15s., and the "Stereo Pack" Camera, sold complete with viewer for 3ls. A new catalogue has just been issued and will be sent post free.

Westminster Photographic Exchange, Ltd.

The Westminster 3½x2½ Folding Plate Camera* is fitted with f/4.5 Meyer Trioplan anastigmat in delayed-action Compur shutter, has rising and cross front and double extension, all actuated by rack and pinion, two viewfinders and a a t h e r recover ed metal body, and costs £5 15s. with 3 single metal slides. There is an improved model of the "Tinsmith" Visual Extinction Exposure Meter. The full exposure range, four minutes to 1/250th sec., is always in the field of view. The cost, complete in soft case, is 18s. 6d. The 3x4 cm. "Westminster Westette" Vest Pocket Roll Film Camera is fitted with f/2 Xenon anastigmat in Compur shutter, and costs £2 17s. 6d.

Sands Hunter & Co., Ltd.

The "Photoskop" Photo-Electric Exposure Meter should make many friends. It is claimed that operation is so simple that instructions are scarcely necessary. The "Corex" Roll Film Developing Tank* is now on the market in small sizes. The V.P. and 3½x2½ sizes cost 25s. each. Another useful line is the "Rhaco" Direct-vision Optical Viewfinder, to attach to any folding camera. With clear glass lens it costs 8s. 6d., or with blue glass for monochrome viewing, 10s. Other lines are the "Any-Angle" Telescopic Tripod at 12s. 6d., and the "Optocrom" Yellow Glass Filters from 6s. each.

Zeiss Ikon, Ltd.

The new "Super Ikonta" * 3½x2½ Camera is bound to create a sensation this year. It has an excellent rangefinder incorporated with the focussing device; it is automatically opened, and costs, with f/4.5 Zeiss Tessar anastigmat in delayed-action Compur shutter, £7. The "Contax" is still, of course, to the fore. With f/3.5 Zeiss Tessar 5-cm. anastigmat, it costs £2 17s. 6d. There are ten different lenses with this camera. One of them is the Zeiss Sonnar f/1.5 5-cm. at £3, and another, for tele-photography, is the Zeiss Tele-Tessar K f/6.3, 18-cm. focus, at £2 8s. The "Nettar" 3½x2½ Automatically-opened Folding Camera is a popular inexpensive line. With f/6.3 Nettar anastigmat in 3-speed shutter, it costs £3 10s., and with f/4.5 Nettar anastigmat in delayed-action Compur shutter, its price is £7 7s.

Taylor, Taylor & Hobson, Ltd.

A new Cooke anastigmat is certainly something exciting with which to start the season, and when, contrary to all previous examples, it is a convertible model, it becomes more interesting still. It is made only in one size, to cover 10 x 8 in. at f/6.8, but by varying the combinations it will cover 14 x 11 in. at smaller apertures. The price, in iris barrel, is £25. Apart from this new introduction the regular series of Cooke lenses are well worth investigating by every amateur who is seeking a high-class anastigmat for all-round work.

Wray, Ltd.

Two outstanding lines are offered for this season. One is the "Magnivu" x8 Prismatic Binocular, with 30-mm. objective, at £5 5s., including velvetc-lined solid leather case. A binocular of the quality of the Wray "Magnivu" at so low a price has only proved possible through a rather remarkable discovery and it is not surprising to learn that the demand has outstripped supply, and that new plant is being laid down to cope with orders. The other is a new optical outfit for Pathéscope users. This comprises the "Motocamera du Luxe" fitted with Wray f/1.5 anastigmat, and a Wray "Plusstrar" f/1.35 Telephoto Lens, each lens being interchangeable*. The price of the camera and f/1.5 lens is £22 10s., the Telephoto lens and matched finder frame costing £7 10s. extra.

A SPECIAL EASTER GIFT OFFER of a Watkins Exposure Meter to readers of "The Amateur Photographer"

THE value of an exposure meter for the amateur photographer cannot be overestimated. Both beginners and advanced workers need a meter if a high percentage of correctly exposed negatives is desired.

To assist our readers in this direction we are pleased to announce that we have made the following arrangements with the Watkins Meter Company, of Hereford, the makers of the well-known Bee Meter. The regular price of this meter is 5s.

In this issue of "The A.P.," and for the nine issues that follow, a coupon will be printed in the advertisement pages. The value of each coupon is 6d.

Any reader who wishes to possess one of these exposure meters must collect six coupons from six successive issues of "The A.P.," fill in his name and address and post them, within a month of the publication of the last coupon, with a postal order for 2s. only to W. H. McKaig, Meter Works, Friar Street, Hereford. The meter will be sent by return post free.

Additional time will be allowed for overseas readers.

The first 6d. Coupon will be found on page iv of the advertisement pages.

March 21st, 1934
CINÉ-“KODAK” 8
gives you home movies at the
LOWEST RUNNING COSTS OF ALL

The Ciné-Kodak 8 system brings big economies in home movie upkeep. Its ingenious method of making the film go four times as far results in Maximum Screen Projection Time for Minimum Film Outlay. How Ciné-“Kodak” Eight offers the thrills of home filming for less upkeep cost than any other system is explained in illustrated booklet, free on request.

KODAK LIMITED, KINGSWAY, LONDON, W.C.2

A SUCCESSFUL BRITISH CAMERA

This British-made camera has rapidly made its way into public favour. It represents the utmost value it is possible to secure at the moderate price of 25/-, and is the ideal companion for a holiday trip.

It is of sturdy construction, folds to fit the pocket, and is thus easy to carry as well as easy to use, and inexpensive to purchase and maintain.

SOHO CADET
FOLDING ROLL-FILM CAMERA

25/- 30/-

Or the Soho Cadet Doublet model with doublet lens and four diaphragm greatly enlarging its scope.

Soho Cameras are world famous. There’s a SOHO model British camera to suit every purpose and pocket. Write for list of full range.

PLEASE MENTION “THE AMATEUR PHOTOGRAPHER” WHEN CORRESPONDING WITH ADVERTISERS.
GAMAGES

OUTSTANDING VALUES
IN CAMERAS OF ALL KINDS

CORONET
9.5-mm. CINÉ CAMERAS AT BIG REDUCTION

Brand New — List Price 65/-

This is an opportunity for everybody to enter the realm of movie-making for an initial outlay that is less than the price of a good "still" camera. These Coronet Cine Cameras are brand new and fitted with f/3.9 anastigmat lens. Powerful, smooth-running motor, Film footage indicator. Brilliant built-in view-finder. Easy loading. Neat and compact and easily carried.

List price 65/-. Gamages Special Offer Price 37/6. Leather case to take camera and two chargers, 7/6.

EASTER BARGAINS

3 1/2 x 2 1/2 Contessa Plate, f/6.5 in Derval, 6 slides, case — £1 7 6
3 1/2 x 2 1/2 Contessa, f/6.3, Lekon shutter, 1 to 1/200th sec., 2 slides — £1 5 6
1-pl. Vesta, Ross Homocentric f/6.3, 3 slides, F.P. adapter — £3 3 0
9 x 12 or 1-pl. Tropical Ekti, f/4.5 Tessar, Cop, As new, Cost £15 15s. £7 10 0
9 x 12 or 1-pl. Glunz, f/4.5 Tessar, D.A, Cop. — £15 6 0
Viviananer Brilliant, f/6.3, Cost £4 10s. As new — £7 10 0
V.P. Piccoleto, f/4.5 Tessar, Compur. Perf. — £6 6 0
No. 1 Pocket Kodak, f/6.3, Kodex shutter, List £2. As new — £2 5 0
No. 1a Pocket Kodak, f/7.9, Kodex shutter, List £2 7s. 6d. As new — £1 12 6
2 x 3 1/2 Ikonta, f/4.5 Novar, D.A, Telma shutter. Cost £6 5s. As new... £5 7 6
2 x 3 1/2 Centalla, f/4.5, Derval shutter... — £4 9 0
Ensign Alpha 16-mm. Projector, Cost £16 16s. As new... £8 8 0
Path Kid Projector, resistance, all voltages. List £2 15s. As new... £1 19 6
Aero 9.5-mm. Camera, f/3.5, 3 speeds. List £5 5s. As new... £3 17 6

The NEW ROLLEICORD

The Rolleicord is a new minor reflex camera, made by the world-famous makers of the Rolleiflex, Mears, Franke and Heidecke. Features include:

★ F/4.5 Zeiss Triotar "taking lens" and brilliant Heidicord anastigmat "viewing lens."

★ Special one-lever Compur shutter for loading and releasing in one movement. Speeds to 1/300th second.

★ Compensation of parallax. What is shown on the ground-glass screen appears exactly on the film.

★ The Price — 10 Gns. — is low considering the Rolleicord has features found on cameras costing £20 and upwards. Gamages offer the easiest of easy payment terms, too.

★ Call and inspect the new 6-20 and 6-16 Kodaks and the marvellous Ensign Midget.

★ Highest allowance for your present camera in exchange for another.

GAMAGES, HOLBORN, LONDON, E.C.1
Telephone: Holborn 8844.
The Week's Meetings

**Wednesday, March 21st.**

Bethnal Green C.C. Practical Work.

Borough Poly P.S. Members of Brixton Heath P.S.

Bradford P.S. Ciné Section Evening.


Camberwell C.C. Annual Club Competition.

Carlisle and County A.P.S. Annual General Meeting.


Chorkley P.S. "The Amateur Photographer" Prize Slides.

Croydon C.C. Bromide Printing and Toning. H. W. Bennett.


Ealington and D.P.S. Annual Exhibition.


Ilford P.S. Criticism of Exhibition Prints. R. H. Lawson.

Leicester and L.P.S. Films by Miss A. M. Walker and H. Boscutt.

Maggie and D.P.F. "Principles and Practice of Tricolour Photography."

Partick C.C. Jumble Sale.


**Thursday, March 22nd.**


Aston P.S. Mystery Night.

Bath and County C.C. Slides by R. G. V. Dymock.


Coatbridge P.A. Some Exhibition Slides. W. Blair.

Erdington and B.S. Annual Exhibition.


Greenock C.C. "Travelling Tours and Other Things." Wm. Gourlay.


Huddersfield P.S. "Birds of our Sea Coasts and Islands." Riley Fortune.


King's Heath P.S. Exhibition.

Kilburn and Willesden P.S. Queries.

Leeds P.S. Members' Night.


Monklands P.S. Lectures by Members.

Nelson C.C. Annual General Meeting.


Portsmouth C.C. "Landscape Photography." W. W. F. Pullen.

Royal P.S. Annual General Meeting.


Southend and D.C.C. Annual General Meeting.


**Friday, March 23rd.**


Bromley and C.C. Production.

Croydon C.C. "Members' View of Exhibition Entries."


Harrogate P.S. "What is Art?" David Holmes.

Hinckley and D.P.S. "Members' Prints and Slides.


Leicester and L.P.S. Films by Members of Sheffield A.F.C.


Newcastle (Staffs) and D.C.C. Annual General Meeting.

Norwich and D.P.S. Annual Exhibition.


Wimbledon C.C. "Travelling Tours and Other Things." Wm. Gourlay.

Wimbledon C.C. "The Amateur Photographer" Prize Slides.

**Saturday, March 24th.**

Hackney P.S. Outing: Denham.

Hendon Bridge P.S. "Fifteen Miles around Whitby." J. Hadfield.

King's Heath P.S. Exhibition.

Tynemouth P.S. Exhibition Closers.

**Monday, March 26th.**

Aston-under-Lyne P.S. "Composition."


Blackpool and FYde "Hoch" on Winter's Work.

Bournemouth C.C. Alliance Prints.

Bradford P.S. Annual General Meeting.

Chester P.S. "With a Cine Camera in the Mediterranean." A. E. Beach.


Edinburgh and D.P.S. "Painting the Town." J. P. Gorden.

Glasgow and W.S.P.A. Election of Officers.

Gravesend and D.P.S. "Hoch." C. H. Oaken.


**Tuesday, March 27th.**

Bedford C.C. "Some Prints and How they were Made." S. Bridges.

Birmingham P.S. "Harlequin." Miss E. L. Shirley Smith.

Blackpool and FYde P.S. "Picturesque Surrey." A. H. Redman.

Bromley and C.C. Society. General Meeting.

Cambridge P.S. E.A.P. Slides.


Guildford and D.C.C. Annual General Meeting.

Hackett P.S. "Sussex by the Sea." G. E. W. Herbert.

Hill P.S. "Division of the Summer Holidays." W. Wylde.

Hodgson C.C. "Gadgets." By Members.

Huddersfield C.C. "Lectures by Members.

King's Heath P.S. Exhibition.

Kilburn and Wissenden P.S. "Lectures by Members.


Royal P.S. Annual General Meeting.


Southport P.S. "Lectures by Members.


may be obtained through any dealer, or direct from the firm stated, whose address is Hendon, London.

On Thursday, March 22nd, Kathleen, Countess of Drogheda, will open an exhibition of oil paintings and water-colour drawings, including speed impressions and action sketches by F. Gordon-Crosby, of The Autocar, at the Ackermann Galleries, 157, New Bond Street, W.1. This exhibition is of the greatest interest to all who take an interest in the evolution of the motor car and its speed capabilities. The exhibition is open on weekdays till April 14th, from 10 a.m. to 6 p.m., and on Sundays the closing time is 1 p.m. Admission is free. F. Gordon-Crosby has for many years enjoyed the reputation of being the foremost artist of his generation in action sketching, and many of the paintings form accurate and spirited representations of historic events in automobilism.
**Readers' Questions Answered**

**General.**—All communications for the Editor should be addressed: “The Editor, The Amateur Photographer and Cinematographer, Dorset House, Stamford Street, London, S.E.1,” and in every case, without exception, must give the name and address of the writer.

**Contributions.**—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editors declines to be held responsible for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

**Enquiries and Criticisms.**—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored: (1) See “General” above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as “How can I take pictures?” or “Can you give me some hints on outdoor portraiture?” are too general to be dealt with in this section. (6) All envelopes should be distinctly marked “Query” or “Criticism,” as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that no doing per¬mission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any inquiry. A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

**Books on Bromoil.**

Would you tell me the name and the publishers of a small book on bromoil, for one who knows nothing of the matter? J. A. B. (London.)

There are many books on bromoil work, and in our opinion quite one of the best is the “N.P. Handbook No. 3, Perfection in the Pigment Process,” by C. J. Symes. This costs only 1s., postage 3d. Another small book at the same price is “How to Make Bromoils and Bromoil Transfers,” by Dr. Emil Mayer. A larger work is “Bromoil and Transfer,” by Leonard Gabriel (Bromoil and Transfer Co.), in which you can obtain any of these from Messrs. Sands Hunter & Co., Ltd., 37, Bedford Street, Strand, London, W.C.2.

**Fixing Pencil Work.**

In an article the use of scalpatic was mentioned for fixing pencil work on bromide prints. I have enquired of chemists, but they have never heard of it. Where can I obtain it? W. A. C. A. (West Bromwich.)

The liquid you mention is simply a solution of shellac sprayed on to pastel and pencil drawings to protect the surface. It is not obtainable from a chemist, but from any artists’ colourman, who will also supply a simple form of spray.

**Restoring Daguerreotype.**

I have an old photograph which I believe to be a daguerreotype, but it is not very clear. Is it possible to do anything to improve it? A. F. E. (Margate.)

The terms of your question indicate that you are not familiar with daguerreotype types, which are quite unmistakable. What you have, I fear, not be this type of photograph at all, and, even if it is, nothing should be attempted in the way of restoration except by an expert. Assuming that the photograph is of some value and that you are a photographer, you would advise you to submit it to an expert for opinion and advice.

**Cleaning Dishes.**

As I know it is not permissible to use the hot water for xenylene dishes, can you tell me of a safe way of cleaning them? J. E. L. (London.)

Pour into the dish some weak acetic acid, say one part to five of water, and let it stand for a time. Then replace the acid with water, and work over the whole surface with a stiff brush, after which a thorough rinsing will complete the work.

**Mercury Intensification.**

I know that mercury is not so much used as formerly for intensification of negatives, but can you give me a single solution formula for the purpose? W. E. B. (Croydon.)

The following is an approved solution:

<table>
<thead>
<tr>
<th>Solution</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sodium sulphide</td>
<td>200 grs.</td>
</tr>
<tr>
<td>Mercuric iodide</td>
<td>10 grs.</td>
</tr>
<tr>
<td>Water</td>
<td>1 oz.</td>
</tr>
</tbody>
</table>

The image gradually strengthens in this, and when the action has gone far enough the negative is thoroughly washed.

**Removing Fog.**

Will you give me the formula for removing general fog from negatives by means of thiocarbamide? E. N. (Dublin.)

Four into the dish some weak acetic acid, say one part to five of water, and let it stand for a time. Then replace the acid with water, and work over the whole surface with a stiff brush, after which a thorough rinsing will complete the work.

**Water for Slides.**

Will you supply me with a pyro formula for warm-tone lantern slides? C. P. (Edmonton.)

This is a good one:

<table>
<thead>
<tr>
<th>Solution</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pyro</td>
<td>10 grs.</td>
</tr>
<tr>
<td>Eukrom bromide</td>
<td>10 grs.</td>
</tr>
<tr>
<td>Ammonia (.880)</td>
<td>10 min.</td>
</tr>
<tr>
<td>Water</td>
<td>1 oz.</td>
</tr>
</tbody>
</table>

**Fogged Film.**

What is the cause of the darkening along both edges of the enclosed film negative? S. J. (Loughborough.)

It is the all-too-familiar “edge fog.” At some time or other, in actinic light, the film and its backing paper were allowed to be slack on the spool, instead of being tightly wound. This allows light to creep in at the loose edges.

**Swing Back.**

I have bought a stand camera with a swing back among other movements, but have no idea as to the purpose for which it is used. Will you please explain? S. W. I. (Hampton Court.)

If you point the camera, as a whole, upwards, to include more of the upper part of a subject, and this subject includes lines which must be vertical, you may want to use the swing back. I have bought a stand camera with a swing back.

It is its principal purpose. In certain circumstances a foreground may be brought into better focus by swinging the back away from the lens. This increases the distance between the lens and the top of the plate where the foreground lies. This dodge is sometimes equally useful in portraiture.

**Cleaning Lamphouse.**

Can you advise a simple way of cleaning up a rusty iron lamphouse of an enlarger? E. P. (Leeds.)

In any case first clean off all rust with fine emery-paper. You can then give a couple of thin coats (with a day’s interval) of Berlin black, or any similar preparation used for stoves. We have several times mentioned the excellent plan of using black boot polish in the same way as for boots.

**Glycin.**

Some time ago you gave a glycin formula for warm tones on bromide and chloro-bromide papers, but I cannot trace it. Could you give me the number to which it appeared? E. P. (Leeds.)

We have given such a formula more than once, but have pleasure in repeating it.

<table>
<thead>
<tr>
<th>Solution</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Water</td>
<td>8 oz.</td>
</tr>
<tr>
<td>Sodium sulphite</td>
<td>300 grs.</td>
</tr>
<tr>
<td>Hydroquinone</td>
<td>40 grs.</td>
</tr>
<tr>
<td>Glycin</td>
<td>28 grs.</td>
</tr>
<tr>
<td>Sodium carbonate</td>
<td>1/2 oz.</td>
</tr>
<tr>
<td>Potassium bromide</td>
<td>8 grs.</td>
</tr>
</tbody>
</table>

**Records of Brasses.**

I have seen photographs in contrasty black and white of brass memorial tablets in old churches. How are they photographed to get this result? G. A. W. (Romford.)

They are not direct photographs. A "rubbing" is first taken on paper with a piece of heelball, and this is photographed, preferably on a process plate, and a print made on a vigorous bromide or gaslight paper.

**Daylight Enlarging.**

Are the results obtained by daylight enlarging inferior to those obtained by artificial light? If not why is not daylight enlarging more widely used? G. T. (Manchester.)

There is no question of inferiority in the case. The great objection to day-light is that even when available it is necessarily variable. Work by artificial light can be more easily standardised, and can be carried on at any time.
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Old in Experience—New in Design
**The London Salon of Photography 1934.**

**SENDING-IN DAY, Wednesday, August 29th.**

THE TWENTY-FIFTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 8th September, to 6th October, 1934.

**CONDITIONS OF ENTRY.**

No. 1. Pictures from exhibitors in the British Isles must not be framed; but may be mounted. Each picture must bear on the back, clearly written, (a) name of artist; (b) number and title of picture; corresponding to particulars on the Entry Form.

No. 2. When mounts are employed, they should conform to the following sizes—25 x 20, 20 x 16, or 15 x 12, but no mount to exceed 25 x 20; and it is suggested that white or light-toned mounts be employed wherever possible.

No. 3. Pictures from abroad must not be mounted (or framed), but should bear full particulars as above.

No. 4. Pictures which are sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.

No. 5. All pictures should be sent by parcels post, packed flat, and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5a, PALL MALL EAST, LONDON, S.W.1.

No. 6. The sending-in day is Wednesday, August 29th, 1934. All pictures for the Exhibition must arrive at the above address on or before this date. Exhibits may be delivered by hand at the Gallery on this date only.

No. 7. The Entry Form, properly filled in, must be sent with the pictures, together with entry and packing fee of 5/- (this fee covers any number of pictures from one exhibitor).

No. 8. To avoid Customs complications, all entries from without the United Kingdom must be sent by post and without prices marked on the prints. Packages containing such entries should be clearly labelled: " Photographs for Exhibition Only. No Commercial Value. To be Returned to Sender."

No. 9. All pictures sent by post will be repacked and returned carriage paid, after the close of the Exhibition.

No. 10. In view of application being made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked kindly to signify on the Entry Form whether they have objection to such permission being given. The copyright, in all cases, remains the property of the authors of the prints.

No. 11. The Committee assure intending exhibitors that the utmost possible care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery. The submission of pictures will be understood to imply acceptance of the above conditions. Due notification of acceptance of pictures will be sent out as soon as possible.

All work submitted to the Selection Committee will be carefully and impartially considered, and no preference will be given to pictures by Members of the Salon. Entry forms and further particulars from the Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.

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DAMMEYER Stigmatic Lens, 1/6, 51-in. focus, Comptr shutters, £3; Adon Telephoto Lens, focal length 18-in., £2; Brückner Rd., S.E. 4. [9965]

FALLOWFIELD Whole-plate Camera, Voigtlander f/6, Symmetrical 1/6, 5 D.D. slides, tripod, case, £5. Below.


ROSS Zelan, 5-in., £3.; Cooke 8-in. Anastigmat 1/6, 5-in., £2. Below.


I-PLATE Ensign Special Reflex, Alder 4/5, 6 slides, F.P.A. leather case, new. Twomey, Beachcom, Mumbles, Swansea. [1014]

IMPORTANT NOTICE

Owing to the Easter Holidays, the issue of THE AMATEUR PHOTOGRAPHER AND CINEMATOGRAPHER for April 4th must be closed for press earlier than usual.

MISCELLANEOUS ADVERTISEMENTS FOR insertion in that issue can be accepted up to FIRST POST, WEDNESDAY, March 28th.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 216, Forex, Edinburgh, N.S.W.

We are sorry to have to inform our readers that it appears that Mr. Green has not been granted any permission to beg or receive goods on the premises, and that the goods advertised have already been disposed of. Advertising space is only reserved for goods advertised in the previous issue.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

The Amateur Photographer and Cinematographer," "The Amateur Photographer," Dorset House, Stamford Street, London, N. 1, and these letters will be simply forwarded by us to the advertisers. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement.

Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In such cases the use of the "Deposit System" is recommended.

Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to them all. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to seller. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. carriage is paid by the buyer, but in the event of no sale, all charges must be paid by the buyer, the latter paying any difference between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which he must make any insurance he may require. For all transactions over £10 and under £75 the fee is 4/10; over £75 and under £100, 5/-; over £100 and under £200, 7/-; and over £200, 8/- per week. All deposit matters are dealt with at When the House, Stamford Street, London, S.E. 1, and cheques and money orders should be made payable to Iliffe and Sons Limited.

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1 1x3 1/2 Ensign Roll Film, f/4.5 Aldis, Compur shutter, rising front, canvas case; £22/10. T. P. Bifous, V. P., Cooke f/2.5 lens, 3 D.D. lenses, £22/10. Below.


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GIVEN fine weather—and the odds are in favour—the Easter holiday should again prove an ideal one for the amateur photographer this year, as it has on so many occasions in the past. Where a longer holiday is contemplated, we hope our readers will take advantage of the service offered in our Spring and Empire Number last week. We repeat the information for the benefit of those who may have overlooked the notice. By arrangement with the Holiday Club of 14, Clifford’s Inn, London, E.C.4, full details and information regarding accommodation, tariffs, description of beauty spots, and photographic facilities, etc., will be supplied free to readers of The Amateur Photographer on application to the Editor. In the ordinary way a membership fee to the club has to be paid before this information is forthcoming. This will be waived in the case of readers of “The A.P.” when applying through the paper. They will then be made Honorary Members of the Club and be supplied with all information regarding any desired district in the British Isles.

The R.P.S.

The annual meeting of the Royal Photographic Society passed off quite happily. A gain of one hundred in membership on the year, bringing the membership to over 2,000 for the first time, and a balance of £650 on the right side—well, what could there be to grumble at? Mr. A. J. Bull was re-elected President for a second year, the officers were all re-elected, and among the new members returned to the Council (some of them having served before and left it for an interval) were Mr. C. Pollard Crowther, Mr. G. B. Harrison, Mr. H. Bedford Lemere, Mr. F. J. Tritton, Mr. Arthur Periera, Mr. Ernest Marriage and Mr. L. W. Oliver.

The Cyclist Photographer.

With the cyclist as with the photographer there is no closed season, though it cannot be denied that with the coming of Easter there is increased activity and an influx of new adherents to both pastimes. Cycling and photography are regarded by many as being sister hobbies—the one being complementary to the other. Every photographer will appreciate the advantages of a bicycle as a quick and cheap means of transport in his search for subjects, for the modern light-weight machine can be taken anywhere where a walker can go. On another page in this issue will be found an article on Cycling and Photography, with many practical notes of value to followers of both pursuits.

Miniature Photography.

The lecture on miniature photography at the Royal Photographic Society the other evening suffered a little from the fact that the lecturer, Mr. MacAlpine, is identified professionally with one particular make of miniature camera, though he was fair to the point of extreme conscientiousness, and freely admitted that what he had to say about his own model applied to all others. We were specially interested in the big range of subjects which the miniature camera, with a battery of lenses, can compass, from the reproduction of a postage stamp to the view from the top of Everest, and from the inside of a London bus, with its drowsy passengers, to the animals at the Zoo. This new facility for taking photographs...
inside buses and trams adds a new terror to city travel. In bad lighting, said Mr. MacAlpine, the miniature camera has a greater advantage than any other, because of the possibility of using a lens of very high aperture—anything from f/3.5 upwards, with a short focal length (a matter of 5 cm.). As to portability the camera with the standard lens weighs a pound, and the heaviest of the accessory lenses another pound. We are told, by the way, that thirteen miniature cameras were taken on board the Graf Zeppelin for its round-the-world flight, but, for some reason, only twelve of them came back. Whether the thirteenth was thrown overboard, Jonah-like, and will presently be disgorged by the Loch Ness monster, remains to be seen.

No Waste of Words.

For laconic titles commend us to the exhibition of prints by Mr. Walden Hammond, now showing in Russell Square. Half his fifty works have a one-word title, such as "Joy," "Nocturne," "Come!" "Yawning," "Tracery," "Intrigue," "Courage," and so forth. A number of others bear such titles as "The Gangster," "The Craftsman," "The Philanderer," "The Watcher," and the author seems almost too prodigal of words when he lets himself go in the longest of his titles, namely, "And so to bed." It is a far cry from some of the stately and ponderous titles which appear in other galleries, but, after all, if you can cover the motive of the picture in one word, why use two?

Bedewed Lenses.

At this season of the year when the atmosphere is apt to be humid, users of hand cameras should be careful to see that lenses are not bedewed, a "steamed" lens being the unlooked-for cause of many a failure. Users of reflex and field cameras who focus on a ground-glass screen can usually detect dewing, but with fixed-focus or scale-focussing cameras dewing may not be detected. Dewing usually appears in clam or muggy weather, the atmosphere acting upon a lens as it does upon windows, the steam being caused by one side of the lens being colder than the other side. Dewing does not last very long as a rule, but often long enough to spoil an exposure, so that it should be carefully watched.

READERS’ PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the back page.

Lens Names.

I understand that the proper condenser for an enlarger is a plano-convex. As I know nothing about lens names this does not convey anything definite to me. Will you explain simply what the term signifies? S. S. E. (Whitehaven.)

The condenser specified is not the only type that can be used for the purpose, but it is certainly the most general both for enlarging apparatus and for optical lanterns. Whatever its form its purpose is to collect rays of light from the illuminant, and project them evenly through the negative (or slide) into the lens, and thence to the paper (or lantern screen).

It is by no means difficult to learn the names and forms of the various types of lenses. Their surfaces are always ground and polished so as to be parts of spheres, or else they are flat. If the curve bulges outwards it is convex; if it curves inwards it is concave; if it is flat it is plano.

The six figures in the diagram show the usual combinations of these surfaces. The first three are all thicker in the middle than at the edges; these are positive or convergent lenses. The second three are thicker at the edges than in the middle; these are divergent or negative lenses.

Naming them according to the form of their surfaces they are: 1. double convex, or bi-convex; 2. plano-convex; 3. concavo-convex, or converging (positive) meniscus; 4. double concave, or bi-concave; 5. plano-concave; 6. concavo-convex, or diverging (negative) meniscus.

Fig. A is the form of condenser about which you asked. In Fig. B a bi-convex and a bi-concave lens are cemented together, making as a whole a concavo-convex element. This element is repeated at the other end of the mount, and if these two were all, the lens would be called symmetrical, because the two elements are alike. But the lens in this case has been made non-symmetrical by the addition to the system of a single concavo-convex lens.

Very often the front element, or the back element, or both, in such a lens can be used alone, by removing the other from the mount. Such lenses are called convertible or combinable. If only one element of a lens can be used alone, this one and the complete lens have different focal lengths, and you have a two-foci lens. If both elements can be used alone it is a three-foci lens—the complete lens, the front alone, and the back alone. This assumes that the front and the back lens have different focal lengths; in a symmetrical lens the front and the back components have the same focal length.

We trust that these simple explanations will make the whole matter clearer to you, and such knowledge is certainly helpful.
Dry-Mounting for Amateurs

Every amateur photographer admires the perfect effect obtained when a print is finished by the dry-mounting process. Few amateurs, however, are able to acquire a large commercial dry-mounting outfit. Practical information on the subject of dry-mounting at home is, therefore, always welcomed by the amateur. The following notes are from a lecture-demonstration given to the members of the Kilburn and Willesden Photographic Society recently by Mr. E. Teller.

There are probably many amateur photographers who have hesitated to try their hand at dry-mounting prints. There are probably others who have tried, but finding that their efforts were not successful, have abandoned the process, believing that success can only come if a dry-mounting press is available.

Such, however, is not the case, for results equal to those obtained by a professional photographer are within the reach of anyone possessing an ordinary domestic electric iron, provided certain details are carried out.

The actual principle of dry-mounting is a simple one. Dry-mounting tissue, which is not expensive, is sold in packets obtainable at any reliable photographic dealer’s. It is made by saturating tissue-paper in a solution of shellac. This tissue melts when sufficient heat is applied to it, and has very adhesive qualities.

To mount a print with an ordinary iron, the following points must be borne in mind.

**Essentials.**

First, the print must be quite dry, and to make quite certain of this pass a warm iron over the back of it, when you will in all probability see some steam come away. A very useful "bench" on which to work is a clean cloth, such as is used for ironing domestic clothing.

Secondly, it is necessary to choose a mount, and the best thing for the job is one that is fairly stout, and is also of a slightly "soft" nature. Hard or thin mounts that are not very absorbent should not be used if a really well-mounted print is desired.

Thirdly, a piece of paper to place under the print on the back of the mount is necessary. Any smooth paper can be used, but blotting-paper of normal thickness offers many advantages over brown paper. It is quite free from hard blemishes in its surface, which, if present, will produce indentations on the print. It is possible to see faintly the position of the print through it, and, being absorbent, any moisture that may be present in the print has a chance to get away. Whatever kind of paper is used it should be quite dry, and should be larger than the size of the print being mounted. Care should be taken to see that the iron touches neither print nor mount when the job is carried out.

Having attended to these preliminaries the procedure is quite simple. Place a piece of tissue on the back of the print and affix it by gently touching it in the centre with a hot iron. This is best done on a hard surface, and not on the ironing cloth. Trim the print to the required shape, taking care to see that the tissue is lying quite flat during the trimming.

**Applying the Heat.**

Lay the print on the mount in the position desired, and place the blotting-paper over it. With the other hand take hold of the electric iron and place it firmly in the centre of the blotting-paper. The heat of the iron should be such that the fingers cannot rest comfortably on it, but not hotter than that. Move the iron slowly over the whole area of the print. If the print shows no signs of adhering after ten seconds' steady application of the iron, it is obvious that the iron is not hot enough. Switch on the current and carry on with the process. An electric iron gets hot very quickly, so be careful to watch for the first signs of the print sticking. As soon as this happens in any part of the print switch off the current and attempt to complete the job with the heat you have. Do not hurry the ironing movement. The secret lies in slowly moving the iron so that the heat has time to penetrate through the blotting-paper and the print.

The operation need not be completed in one attempt. As soon as the print is firmly sticking in any part it is quite safe to remove the blotting-paper and inspect the work. The mount should be bent in both directions to make sure that it is really sticking.

Where the print is not sticking it should be gone over again until the job is completed. It is best to move the iron from the centre of the print to the edges, and to make certain that each part of the print is completed before starting on the other parts. If the size of the print is quarter-plate or less there is no need to move the iron at all, as its size is sufficient to cover the whole area of the print.

For larger sizes the iron must be moved from one part to another, and the larger the print the longer the operation; but no difficulty will be experienced with prints up to a size of 12 × 10 inches.

**Failures.**

Some of the failures in dry mounting are attributable to: (1) an iron that is too hot, causing shiny patches to appear on the surface of the print; (2) attempting to mount a print that is damp and producing similar shiny patches; (3) attempting to mount a print on an unsuitable mount. On this point, it is as well to remark that the makers of the tissue claim that any mount can be used, but this claim cannot honestly be made when an electric iron is being used and not a dry-mounting press.

Once mastered, it is possible to mount forty to fifty quarter-plate prints in an evening, which compares very favourably with the number it is possible to mount with paste. If one wishes to use the method for mounting prints in an album care should be taken to see that the album selected is of the loose-leaf type, and that the leaves are of board rather than paper thickness.
Cycling and Photography

By E. V. Beeson

The Easter holiday will be responsible for the appearance of thousands of cyclists on the roads who are also amateur photographers. The following notes will therefore be of interest to a great number of readers of this paper who are cyclists and are proposing to combine the two holiday activities.

As regards the most suitable type of camera, portability, lightness and universality are the chief points for consideration. Plates are unsuitable by reason of their weight, bulk, and risk of breakage, though for a rider interested in all-round subjects, a plate type of camera using film packs, cut film or a roll-film adapter, has much to recommend it.

In my opinion, the handiest instrument is one of the popular 3½ x 2½ roll-film variety, with rising and cross movements and a large-aperture anastigmat lens. The shutter should preferably contain a built-in delayed-action device, as this enables the lone rider himself, when necessary, to provide a suitable foreground figure.

The latest pattern Compur 3½ x 2½ is an ideal shutter in the foregoing respect, and also because of its low automatic speeds, so useful for pictorial work, and the 1/250th sec. at the other end of the scale, which enables one to get action pictures of club life.

Stress is laid on the 3½ x 2½ camera, for not only are the prints big enough to be appreciated without enlargement, but a touring cyclist reaches many an old-world village, far from the beaten track, and if he should run out of film he will almost certainly be able to obtain the standard 120 size at the village store; even on a Sunday an automatic machine is usually to be had.

All real cyclists have an antipathy to carrying anything on the back or slung over the shoulder, even the lightest weight becomes irksome on a long day’s ride; and inquiries often appear in cycling journals for the best way of carrying the camera on the bicycle.

Many equipment manufacturers supply saddle-bags containing a side a compartment usually termed a "camera pocket." In nine cases out of ten this pocket is only large enough to take a 3½ x 2½ camera, but in any case don’t use it. If the machine should fall over, the first thing to hit the ground is the side pocket and its contents. Few cameras are built to stand such violent treatment.

If a saddle-bag can be obtained with a large enough pocket on the top of the flap, all well and good, but the writer has for a number of years carried various types of cameras in the bag itself without any damage resulting, though it is only wise to afford all the protection possible with any vibration-absorbing material such as spare clothing or folded maps.

If the cycling photographer’s activities warrant the weight of a tripod, special clips are obtainable for carrying this on the machine in much the same way as the pump is secured. A "Kodapod" or "Optipod" makes a useful compromise, however, and with its aid the bicycle itself may often serve the purpose of a tripod.

A knowledge of the use of sky and colour filters is of considerable advantage to a photographer whose principal application of his hobby will be to record and portray the colourful scenes and changing moods of nature. The latitude, colour correction and speed of the "chrome" or super-sensitive panchromatic film always make the slight extra cost a worthwhile investment.

The wider range of his activities, and the frequent contact with fellow-enthusiasts, with the consequent exchange of ideas, gives the cycling photographer a better chance than most in carrying off awards in the various competitions organised by the photographic and daily Press. In addition, many cycling clubs hold competitions limited to members only, with classes for architectural, pictorial and cycling subjects.

Last year also, a cycling journal and a manufacturers’ association both ran competitions for amateur photographers, giving substantial cash prizes. A quite considerable market, too, exists for illustrated touring articles in the many out-of-doors magazine publications.

A SPECIAL EASTER GIFT OFFER of a Watkins Exposure Meter to readers of "The Amateur Photographer"

The value of an exposure meter for the amateur photographer cannot be overestimated. Both beginners and advanced workers need a meter if a high percentage of correctly exposed negatives is desired.

To our readers in this direction we are pleased to announce that we have made the following arrangements with the Watkins Meter Company, of Hereford, the makers of the well-known Bee Meter. The regular price of this meter is 5s.

In this issue of "The A.P.", and for the eight issues that follow, a coupon will be printed in the advertisement pages. The value of each coupon is 6d.

Any reader who wishes to possess one of these exposure meters must collect six coupons from six successive issues of "The A.P.", fill in his name and address and post them, within a month of the publication of the last coupon, with a postal order for 2s. only to W. H. McKaig, Meter Works, Friar Street, Hereford. The meter will be sent by return post free.

Additional time will be allowed for overseas readers. The 6d. Coupon will be found on page ix of the advertisement pages.

March 28th, 1934

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Letters to the Editor

DISTANT CONTROL OF FLASHLIGHT.

Sir,—I should like to thank, through your columns, the various correspondents who replied to my questions upon the distant control of flashlight. Using an accumulator as suggested, and fuse wire marked at 5 amps., which was procured from one of Woolworth's stores, I get perfect results. Mr. Beren's letter also helped me in finding another fault. That was using a switch, which consisted of wire of too fine a strand. This also must have offered too high a resistance to the current. After changing mine I got perfect results, as stated above.

Hoping your remarks will also be of interest to others,—Yours, etc., J. MUFFITT.

Sir,—Under the above heading there has been quite a lot of correspondence from readers who apparently have difficulty in obtaining fuse wire of suitable size for this purpose. May I suggest an inexpensive way of obtaining supplies. 23/0076 sq. in. twin flexible cords, as generally used by electricians for connecting standards, actually consists of 23 strands of 36 S.W.G copper wire. A yard of this, costing about 4d., provides 46 yards of fuse-wire which is quite suitable for igniting flashpowder.

I would advise that a reliable make can be used, such as Henley's, Callenders, etc., in order that there may be no doubt about the quality of the copper, or any difficulty in removing the insulation.—Yours, etc., H. J. GÖRNALL.

SPOTTING MINIATURE NEGATIVES.

Sir,—It gives me the greatest pleasure to suggest to your correspondent, " Miniaturist," who complained of spots on miniature negatives, that the great cure of all evils is the removal of the cause. Not knowing the particular make of camera used by your correspondent it is rather difficult to be helpful in his particular case. But I am sure that if the simple rules of developing are carefully applied, spots on negatives need seldom make their unwelcome appearance.

Personally, I use a Leica and use Johnson's Fine-grain Developer at 65 degrees Fahrenheit for my films. Previous to the production of this new developer, which is most excellent, I used Azol. So far the number of spotty negatives in my collection can be counted on the ten fingers which have developed them. Any spots I attribute to my own carelessness in not dissolving the powder properly or neglecting to rock the tank frequently enough.

Wishing your paper every success, and hoping this may be useful.—Yours, etc., PETER POSFORD.

TWO-ON-ONE EXPOSURES.

Sir,—The suggestion put forward by Mr. John Billings to adapt the "12 exposures on 3¼ x 2½ film" idea to roll-film holders would appear from the user's point of view to be worth following up by the manufacturers.

Many users of reflex cameras—or of any plate camera for that matter—make use of a roll-film adapter to obtain the advantages of the lower-priced, more easily obtainable, and more portable roll film compared with film pack, and the attractiveness of this scheme would be enhanced if a greater number of exposures could be obtained for the same cost of spool.

A 2¼ x 2¼ arrangement is an excellent size for the negative, as a horizontal or vertical picture can be composed at will in the enlarger, and this applies particularly to such cameras as the " horizontal only " type of reflex.

A simple solution is afforded if the film manufacturers will Mark the back of the film cover paper (visible through the red window) with a distinguishing mark, such as a cross, at intervals of just over 2½ inches. The ordinary numbers could be ignored by anyone using the film in this way in conjunction with supplementary dark slide suggested by Mr. Billings.—Yours, etc., "ÉCONOMIST."

Kodak, Ltd., announce that extensions costing more than £250,000 are being made to the Kodak Camera and Film Works, at Wealdstone, Middlesex.

Increased capacity of the plant and the addition of three and a half acres of floor space will mean several hundred more workers being employed. Also, over 200 people in the building and engineering trades will be given employment for many months to come. Over 2,460 people are employed at the works, nearly 550 more than a year ago. For some time past it has been necessary in some departments to work 24 hours daily in three shifts of eight hours each.

The Twenty-sixth Scottish National Salon will be opened in the Museum Art Galleries, Paisley, on Friday, April 6th, with a reception given by the Provost, Magistrates and Councillors of the Burgh of Paisley.

An exhibition of photographs made on a holiday cruise on the Blue Star liner s.s. Arandora Star is now open at the Ilford Galleries, 183, High Holborn. The attractive feature of this show is the variety of colours shown in the prints—all of which are on Ilford bromide paper and in most instances have been toned with Johnson's toners. A range of reds, blues, greens and browns are exhibited, which indicate the variety of colours obtainable with these simple toners. The prints themselves are of remarkably high quality and are evidence of the excellence of the printing process employed. Admission to the exhibition is free.

Owing to an oversight, the name of R. R. S. Asser, of Egypt, was omitted from the list of awards in the Overseas and Colonial Competition published in our last issue. A bronze plaque was awarded to this worker.

" The Miniature Negative—its Development and Care," is the title of the third of the series of handbooks on miniature camera photography issued in this country by Messrs. Sands Hunter & Co., Ltd., of 37, Bedford Street, Strand, W.C.2. The price is 2s. 6d., and the contents include a wealth of practical information and illustrations, that will appeal to every user of a miniature camera.

Fifty years ago the word " Tabloid " did not exist in English or any other language. Now it is well known, not only in English but practically in every known tongue, and celebrates its jubilee this year. It was invented by Burroughs Wellcome and Co., the manufacturing chemists, and registered in 1884 as a trade mark applied to chemical substances prepared by them. It has been mainly associated with their compressed products, but has also been applied to many other classes of goods.

The South Suburban and Catford Photographic Society will hold their 17th Annual Exhibition at the Greenwich Town Hall on April 12th, 13th and 14th, and at the Deptford Town Hall on April 26th, 27th and 28th. The respective Borough Councils have shown keen interest in the Society's work, and it is due to their courtesy that the use of the town halls has been granted.

Messrs. Gevaert Ltd., of Walmer Road, London, W.10, announce reduced prices for their roll film. 2¼ x 3¼ is now 1s. for "Gayvert" and 1s. 2d. for "Superchrom." 2¼ x 4¼ is 1s. 3d. for "Gayvert" and 1s. 6d. for "Superchrom." In each case these prices are for 8-exposure spools.

In our issue dated March 14th a misprint occurred in the technical data of a photograph entitled " By the Water's Edge," illustrating an article on Seagulls. The exposure was given as 1/100th sec. at 1/5. This should have read 1/800th sec. at 1/5.0.
House Building

By JOHN COLE.

the joy of a few leaning verticals and other heretical departures. The writer knows full well that the stickler for convention will be shocked and enraged at the suggestion; yet, had he not disobeyed the text-books by putting his camera on the ground and pointing it upwards to the cement-mixer, he would never have secured the study which is reproduced here, and which, in his conceit, he is rather pleased to have obtained.

A modern building in the making.

If your photographic tastes tend towards the unusual, you will find much to interest you wherever new houses are being built. Amusing patterns, the play of light and shade, design—all the devices dear to the photographer's heart are there in abundance.

A characteristic of the builder is that he collects together and uses quantities of like articles. Stacks of laths, planks, tiles and bricks are, for instance, well-known evidences of his activities and, especially if the stacking is not too exactly and symmetrically done, form the basis for such repetitive themes as that of the drain-pipes in the illustration on the opposite page.

Lighting is, of course, always of the utmost importance to the diligent worker, but when he comes to work on somewhat abstract notions of design, it demands his even more careful consideration. An hour's movement of the sun can convert an ordinary and valueless heap of muck into a pattern of intense, though fleeting, beauty.

The matter of viewpoint also calls for thought. Be prepared to venture and to let your imagination off the leash. Abandon yourself to

When you are wandering among the bits and pieces, be alert for such amusing oddities as the "ducks." It is, admittedly, far from easy to spot curiosities like these; indeed, had these particular pipes been stacked in any position other than that which makes them look like ducks, it is almost certain that even they would have been overlooked.

This "house hunting" can be tackled with almost any camera, from the cheapest
Brownie upwards. Small stops and long exposures may safely be used, because the subjects that offer themselves rarely include any movement. A focussing scale is a convenience. A tripod is valuable. Occasionally a sky filter comes in useful.

House-building subjects have the advantage of being within the reach of almost everyone in these days when new houses are creeping over the land so relentlessly. Turning them to the photographer's use in the manner suggested is rather like extracting ironical due for the beautiful landscape views which their erection has probably destroyed!

Excavation before building.

A corner of the new street.

Views from ladders, scaffolding, etc., are frequently very effective, but unless the result aimed at is frankly of the "pattern" variety, a strong foreground object is desirable for picture-making with this material.

Apart from considerations of lighting, there are (particularly if you happen to be a shy soul like the writer) good and bad times at which to do your hunting. It is probably a correct assumption that most readers of this article have only the week-ends available for making exposures. Unfortunately, that is just when the builder has most prospective purchasers looking over his houses, and he does not then welcome the man with the camera. If the shots are taken when most folk are wrestling with their Sunday joint, and when the builder is idle, he will not be displeased, and the photographer will, incidentally, not be under the gaze of curious eyes, nor subjected to the distracting comments of passers-by.

Whilst he is out with his camera let him not overlook the possibility of his earning the price of the films or plates he uses. He should consider taking a few shots of fields and rural scenes on which houses will shortly be built. Later, he will find a ready sale for them amongst occupiers of these houses.
HERE is a suggestion which is by no means a new one, but which may appeal to many beginners who have not yet come across it, or at any rate have not adopted it.

It is not necessary to point out that these are times of changes to an extent that is rather alarming. Practically the whole face of the country is being modified to such an extent, and so rapidly, that it is often difficult to recall the familiar features of a few years ago, to say nothing of going back a quarter or half a century.

Lanes are being converted into roads; old roads are being widened and straightened; new roads are being made. Old buildings, bridges and woods vanish almost in a day; new dwellings spring up like mushrooms in a night. Photographs have been made and preserved in many cases, but it is almost impossible to keep pace with the destructive hordes of the spoilers.

All this makes it interesting to get together comparative photographs, in our own neighbourhood and elsewhere, to show what is and what was; and in the circumstances it is painfully easy to do this. The idea may be considerably expanded by looking out for pre-photographic records—paintings or drawings, and old engravings in wood, copper or steel. The latter, especially of the topographical kind, were produced in vast numbers round about a century ago. It was an easy matter for me to find a couple of illustrations for the purpose. I could find dozens even among my own negatives, without resorting to other pictorial sources. The two I have chosen will serve to suggest quite well the sort of thing I have in mind.

In November, 1290, Eleanor of Castile, the wife of Edward I, died at Harby, near Lincoln. Her body was brought by slow and difficult stages to Westminster, and at each spot where the cortège rested for the night, Edward afterwards caused to be erected a memorial cross to his queen. There were thirteen in all. Of these only three of the originals, of course often and considerably restored, remain; they still stand at Northampton, Geddington and Waltham. Charing Cross, contrary to popular belief, is comparatively modern, and not one of the original structures at all.

I have photographs of the Northampton and Waltham crosses only; but it would probably be possible to trace illustrations of the others, so that the series could be completed. It might also be possible to show by photographs the present appearance of the sites of some of them.

The engraving of Waltham Cross was made about a century ago from an architect’s drawing suggesting the appearance of the cross soon after its erection. The rural character of the scene makes a striking contrast with the surroundings shown in my photograph, which was probably taken about 1900. It is from a half-plate negative, and in these days of miniature cameras it may sound weird and wonderful that at that time I often used a stand camera for such subjects.

The camera was set up, the subject arranged on the focussing screen, and a suitable moment for firing the shutter awaited. On the bar carrying the swans is the intimation that the inn is a posting house; and on the original print it is easy to read on the swinging board below, "Ye Olde Foure Swannes Hostelrie, 1260." It seems likely, therefore, that an inn of some sort stood on the spot thirty years before the masons erected the original cross.

A photograph of the same spot to-day would show later changes, and I should have to wait a long time now to get five horsed vehicles into that short length of street.

Those who think it rather too ambitious at present to include the copying of any old local views will find plenty to do with their cameras only, unless they happen to live in one of those rare spots where furiously enthusiastic moderns do not yet rove around seeking what they can improve.
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A few minutes' walk from where I am writing there is a row of red-brick cottages which were old when I first saw them over fifty years ago. At this moment they are partly demolished, and in a few months there will stand in their stead a super-cinema. I have photographs of the old buildings both in monochrome and in colour, but I will leave it to someone more callous and unsentimental than I am to photograph the cinema.

No farther away, in another direction, is a row of wooden cottages, doubtless none too comfortable, and certainly dangerous in case of fire, but pleasant and picturesque to look at. The plans are already passed for a road-widening that will wipe out these ancient little homes. Of these, too, I have photographs, and also of other places that have long since vanished, and that are not even memories to the younger generation. However great the changes in villages and rural districts, they are a mere nothing to what takes place in towns, and what is but a casual snapshot of a short clay. Our cameras can pick up records quite easily; for at the rate at which we now move the present becomes the past in an alarmingly short time.

W. L. F. W.

A Modified Hypo-Alum Toning Bath

This being so, I have devised a modified hypo-alum toning bath, making use of an exhausted fixing solution, which is always very rich in silver compounds. The method adopted is to take 40 oz. of old fixing bath (representing 8 oz. hypo), heat to 140 to 160 degrees Fahr. and add 2 oz. alum, stirring until dissolved. A whitish solution should result.

I invariably use acid-hypo for fixing baths, but a plain hypo bath will do equally well. If the temperature is not high enough (140 to 160 degrees Fahr.) the reaction between hypo and alum may not take place, as shown by the solution remaining clear. After cooling, this solution can be used straight away, without the necessity for any preliminary ripening whatever, this having already been accomplished by the silver compounds in the waste hypo solution. I have employed this method successfully for a considerable period.

J. E. P.

The Week's Meetings

Thursday, March 29th.

Cardiff C.C. Portfolio of Bromoil Circle.
Coine C.C. Annual Exhibition.

Dewsbury P.S. "Landscape from the Practical Side." S. Bridgen.
Kingham upon-Thames and D.P.S. Annual General Meeting.
Killing Park Co-op. C.C. "Portrait Night.

Singer C.C. Annual General Meeting.

Friday, March 30th.

Coine C.C. Annual Exhibition.
King's Heath P.S. Annual Meeting.

Saturday, March 31st.

Camberwell C.C. Mystery Tour, directed by J. H. Clark.

Sunday, April 1st.

Camberwell C.C. Annual General Meeting.
Cheltenham A.P.S. Exhibition of Members' Prints.

Monday, April 2nd.

Hammersmith H.I.P.S. Leatherhead.
Luton and D.C.C. "The Amateur Photographer" Prize Slides.
THOUGH the possessor of a camera for twenty-eight years, it was not till four years ago that I really treated photography seriously. The stimulus to attempt better things was due to a visit to a photographic exhibition, which proved an eye-opener to me as to what a camera could do. Any success I may have had in photography has been entirely due to visits to exhibitions, and to the careful perusal of criticisms, especially those of beginners' prints.

My apparatus consists of a quarter-plate reflex, equipped with an f/2.5 lens of 6½-in. focus. Except in emergencies, I always use plates, my preference being for Ilford S.G. panchromatic, which I develop in complete darkness with ‘Azol’ for twenty-five per cent less time than normal. I leave a light yellow filter (K#) permanently between my lens components, and find that when using panchromatic plates this has but a negligible effect on increasing the exposure.

All negatives not worth enlarging are immediately discarded. I never make a contact print. In fact I do not even possess a printing-frame! My enlarger consists of an old condenser type of unknown make, converted from gas to electricity by means of a frosted 100-c.p. bulb. To the front is attached an old camera with a good f/4.5 anastigmat lens.

For exhibition prints I use Ilford ‘Clorona’ developed with ‘Chlorquinol.’ I do not find that the exposure required for enlarging is unduly long, provided that the negative is on the thin side. Extra dense negatives are reduced with the usual pot. ferricyanide-hypo prior to enlargement. Chloro-bromide papers have such a range of latitude as regards exposure that it is rare to spoil a print. Differences in exposure result in differences in the colour of the print, ranging from warm black to brown, but it is extremely rare to get a poor ‘foxy’ colour such as occurs with bromide papers which have been toned after insufficient development. I never enlarge above 10 x 12 in., as I find this quite sufficient for exhibition purposes.

As regards special difficulties in the Tropics, I think they are easily surmounted. All solutions used are chilled to 75 degrees Fahr. by ice. (A lower temperature than this is liable to cause frilling later in the process.) I always immerse my plates before development in water, and lightly wipe the surface with a wet pledget of wool. This obviates the majority of pinholes.

I use a concentrated developer so that the process is complete in two minutes. I add a small teaspoonful of sodium sulphate crystals (Glauber salts) to each ten ounces of developer. This materially assists in preventing softening of the emulsion. Fixing is done in acid-hypo. The plates are then given a brief rinse, and immersed for ten minutes in a mixture of one part standard formalin and ten parts water. They are then washed in tap water at ordinary temperature for fifteen minutes.

India affords a great field for the photographer, and the standard of photography is becoming higher every year. There are many keen advanced workers. They are fortunate in having plenty of sunshine for their studies, but handicapped by the lack of atmosphere one meets at home. With Indian conditions it is impossible to render the middle and extreme distances with the softness one would expect in more temperate climates. Contrary to popular opinion, the skies are often clouded, but here again the clouds are often too sharp cut and ‘theatrical’ to provide a restful setting for one’s picture.

I never do any ‘dodging’ on my prints, as I lack the necessary skill. I consider that prints are definitely much improved by being treated with poppy oil or some similar ‘dope,’ prior to mounting.
"THRUSTER."

(See article, "How I make my Exhibition Pictures," on the opposite page.)

By Major H. J. Rice.
COCKINGTON, DEVON.

By

Edwin Broomer.

(From the Advanced Workers' Competition.)
ESSEX COURT, MIDDLE TEMPLE.

(From the Advanced Workers' Competition.)
1.—"A Glimpse of the Taj."
By G. Boquet.

2.—"The Verandah."
By H. Brush.

3.—"The Tower Bridge."
By G. W. Cattermole.

4.—"Lying Alongside."
By A. J. Young.

5.—"First Impressions of Dover Castle."
By R. C. Stanley.

6.—"Circle Meeting."
By M. Friedman.

7.—"Bushy Park."
By A. J. Potter.
PICTURES of the WEEK

Some Critical Comments on the Beginners’ prints reproduced on the opposite page.

THAT there are many excellent features about “A Glimpse of the Taj,” by G. Boquet—No. 1 of the prints reproduced on the opposite page—goes without saying. The subject material, in essentials, is well chosen; there is a nice effect of sunshine, and, from the technical point of view, the values are well recorded both in the lights and shadows.

For and Against.

It is questionable, however, if, under the conditions prevailing, the most has been made of the opportunities latent in such a subject as this.

What is defective seems to be mainly a matter of arrangement, not so much in the placing of the building or the angle at which it is seen, but in the encroachments upon the picture space on either side. It is perfectly true that the darks, which are so introduced, are inclined to emphasise the delicacy of the tones of the structure, and, to some extent, set them off, but the foliage on the right and nearer the building really does all that is necessary in this direction.

Consequently, the encroachments in question can only be regarded as of a superfluous character, for those on the right are without visible means of support, and seem to require explanation; while those on the left are detached in nature, and the lininess of the twigs introduces a disturbing note, particularly as they verge upon the principal dome.

On the other hand, the shadow at the base is a decidedly useful feature, for besides enhancing the suggestion of sunshine, it has the effect of lending distance to the presentment.

Undesirable Intrusions.

The figure, too, does not seem altogether congruous, and this, with the intrusions on each side, represents the elements which cannot be regarded favourably. The arrangement of the building itself and the effect of sunlight upon it are good features, and the idea should be to show the building and the shadowed foreground much as it now is, but without those undesirable encroachments.

Obviously, the only way in which this could be done is by the adoption of a viewpoint a little forward of that previously selected. Judging from the set of the subject as it now is, it would be possible to keep the greater part of the foreground shadow and entirely avoid the clumps of foliage on each side. It might be necessary to drop the level of the camera a trifle, but that would result in no disadvantage, as it would tend to stress the height of the building and diminish the width of the foreground.

The seat, as well as the patch of light in the bottom left-hand corner, would also be omitted, and, altogether, the arrangement would be an improvement on that at present shown.

In No. 7, “Bushy Park,” by A. J. Potter, the subject is of a very different type, but there is a similar sense of intrusion about the tree on the left. It bulks so large in the picture space that its inclusion does not seem at all well advised, particularly as it has no strength of position and cannot be viewed as the centre of attraction.

The Dominant Note.

Were it absent, the next tree would fall naturally into place as the principal item and dominant note of the composition, but, as the arrangement now stands, it is much overweighted by its nearer neighbour.

It is undesirable, too, that trees should be shown in so formal a line and at practically equal distances from one another. It is very probable that, within a few yards of the same spot, a much more pleasing arrangement would present itself; and, if at all possible, it would be as well to try and place the most important of the trees somewhere about one-third of the space across. At the same time, another tree, but on a smaller scale, should be included on the opposite side, and this should be placed nearer the edge.

So arranged, it would provide a balance for the other. It would, however, be an uneven balance, or one of unequals, and, in artistic work, it is a balance of this kind that should be aimed for rather than anything so equivalent that symmetry is suggested. Regular sequence is likewise to be avoided, for, as in this instance, it creates a similar suggestion of equivalence, and a better effect is produced if an arrangement conveys the idea in ordered informality.

The Central Position.

The suggestion of centrality also creates a similarly formal impression, and this is why, apart from the departure of the horizon from the level, the subject of No. 4, “Lying Alongside,” by A. J. Young, does not appear well designed. Not only is the vessel placed on a central division vertically, but it also comes just about the lateral middle of the print.

Trimming about an inch from the base and a fraction from the left-hand side improves matters a good deal, but the boat would show her lines better if she were seen from a more acute angle. In No. 5, “Dover Castle,” by R. C. Stanley, the far outline of the arch comes almost on the vertical centre, but the near opening is appreciably nearer the left-hand side. This gets over the difficulty effectively.

The question does not arise in the remainder of the examples, but, in No. 2, “The Verandah,” by H. Brush, the principal opening on the left is placed rather too far over in the other direction. The probability is, however, that, if it were advanced more to the right, an intrusion, in the shape of an unnecessary light, would make its appearance and impair what good features the picture does possess.

Foreground and Distance.

The arrangement of No. 3, “The Tower Bridge,” by G. W. Cattermole, does not appear to invite a good deal of criticism, apart from the fact that the foreground is rather busy having regard to the interest attaching to the distance.

A little less assertiveness in the lower portion would be advisable, and, in all probability, might have been obtained with a little dodging about with the viewpoint, while No. 6, “Circle Meeting,” by M. Friedman, which is entirely a foreground study, suffers on account of the exaggerated perspective occasioned by the height of the viewpoint and the angle of the line of sight.

“Mentor.”
internal Connections.

Built up in this way, and having regard to the depth of tone in the foreground, the composition assumes a conventional form and is perfectly sound; but, going into matters of detail, the first thing that occurs to invite comment is the absence of a connecting link between the foreground and the principal light at (1). As the arrangement stands, there is a lack of that internal connection that ought to exist. There should be a break or gap in the hedge, a gateway, or something of a similar nature, that would have the effect of leading the eye from the immediate foreground to the light on the gable end; and, preferably, that break should be indicated or led up to by a hint of a pathway, a streak of lighter tone, or inequality in the terrain. The presence of such a feature would quite prevent the existing sense of a marked separation between the foreground and the remainder of the picture. It would also avoid the present pronounced line of demarcation.

That no such state of affairs existed is unfortunate, but, in these days when control is so widely practised, it is comparatively a simple matter to arrange by means of either retouching or double printing. Having regard to the considerable improvement that would accrue, the end would justify the means. Beyond the hedge, the required connection between the middle distance and sky is established by the gable end itself, for, by its projection into the area allotted to the sky, limitations suggested by a darker tone, such as, in a case like this, the shadow side of a fairly high cloud. These are, in the main, matters of not much moment if they be considered singly, but, in the aggregate, it must be admitted that they do diminish the appeal of the picture appreciably, and therefore should receive a due measure of attention.

At the same time, it might be as well to avoid, if possible, the present diffusion of image. If it happens to be in the negative it cannot be helped, but if it were introduced during printing it is a feature that had better be dispensed with, for it does no more than introduce a note of uncertainty or indecision that clarity of definition would dispel. "Mentor."
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**The London Salon of Photography**

**1934.**

**SENDING-IN DAY, Wednesday, August 29th.**

THE TWENTY-FIFTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 8th September, to 6th October, 1934.

**CONDITIONS OF ENTRY.**

No. 1. Pictures from exhibitors in the British Isles must not be framed; but may be mounted. Each picture must bear on the back, clearly written, (a) name of artist; (b) number and title of picture; corresponding to particulars on the Entry Form.

No. 2. When mounts are employed, they should conform to the following sizes—25x20, 20x16, or 15x12, but no mount to exceed 25x20; and it is suggested that white or light-toned mounts be employed wherever possible.

No. 3. Pictures from abroad must not be mounted (or framed), but should bear full particulars as above.

No. 4. Pictures which are sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.

No. 5. All pictures should be sent by parcel post, packed flat, and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5a, PALL MALL EAST, LONDON, S.W.1.

No. 6. The sending-in day is Wednesday, August 29th, 1934. All pictures for the Exhibition must arrive at the above address on or before this date. Exhibits may be delivered by hand at the Gallery on this date only.

No. 7. The Entry Form, properly filled in, must be sent with the pictures, together with entry and packing fee of 3/- (this fee covers any number of pictures from one exhibitor).

No. 8. To avoid Customs complications, all entries from without the United Kingdom must be sent by post and without prices marked on the prints. Packages containing such entries should be clearly labelled: "Photographs for Exhibition Only. No Commercial Value. To be Returned to Sender."

No. 9. All pictures sent by post will be inspected and returned carriage paid, after the close of the Exhibition.

No. 10. In view of application being made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked kindly to signify on the Entry Form whether they have objection to such permission being given. The copyright, in all cases, remains the property of the authors of the prints.

No. 11. The Committee assure intending exhibitors that the utmost possible care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.

The submission of pictures will be understood to imply acceptance of the above conditions.

Due notification of acceptance of pictures will be sent out as soon as possible.

All work submitted to the Selection Committee will be carefully and impartially considered, and no preference will be given to pictures by Members of the Salon. Entry forms and further particulars from the Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.
Amateur Cinematography

Empire Amateur Cinematography: a Retrospect

SIGURD MOIR.

The following article was unavoidably crowded out of our Spring and Empire Number last week.

DURING the past year or two practical amateur cinematographers in England have combined to form a number of small societies—which, in the main, are properly organised for serious work. Indeed, it is significant that of all amateur films screened recently, the most outstanding have been produced by comparatively small societies and by individuals. Amongst these fine achievements, I will mention only "Saturday" (Bolton Amateurs: Direction, George N. Booth), "Blue Elegance" (East Anglian Film Guild: Direction, Florence Kelsey), "Away With War!" (Kino—Cine Section, Workers’ Theatre Movement: Production, Cambridge University Branch), "Woodcraft" (directed and photographed by Frank H. W. Cox, unattached), and "Thirst" (Civil Service Cine Society: Direction, A. A. Peachey).

Another interesting development affecting English societies is shown in a definite leaning towards well-made films having a second object or purpose in addition to good cinematography. Hence the Manchester and Salford Film Society—recently referred to as the best society out of London—has just confirmed its desire to make films of social value; Kino, clever makers of the anti-war film earlier eulogised, aim at incorporating a similar value in all their films; Rudolph Messel—familiar to Empire readers as a travelled and highly-skilled amateur—is now completing a "Social News Reel" 1933.

Overseas.

Easily the most widely discussed film made during the year by amateurs working overseas was "Everest" (Expedition Committee: Direction and Photography, Capt. Noel). Until this came, India was not by any means the most prolific of film-producing Colonies; yet she managed to send over several other films with "Everest." All enthusiasts who have the opportunity to see or to hire a copy of this film should certainly seize it.

From India to the West Indies is a far cry, but recent films from these islands have attracted our attention almost as strongly as the epic referred to above. Basil Wright—whose skill as an amateur I have already mentioned in these pages—has given us three new films, at least two of which will always find a place in Empire film history. The films are officially titled "Windmill in Barbados," "Liner Cruising South," and "Cargo from Jamaica." All the beautiful scenery and skylines so familiar about the islands have been cleanly and expressively photographed, but it is the cutting and editing which stamp these films as essentially cinematic.

Egyptian amateurs, too, have every reason to congratulate themselves upon possessing within their ranks a worker of the class of A. A. Peachey—who last year directed the production of "Thirst," to which I have already referred; I understand that the next two years are to be spent in making a comprehensive travelogue of the Nile.

Australia does not appear to have sent out a great many films during the year, but there is evidence of increased activity in the 16-mm. gauge; and a number of "centres" have been formed in the capital towns. Films of instructional and advanced educational subjects seem to constitute the bulk of productional

Spring mornings in the Park provide many attractive pictures for the amateur cinematographer in search of action subjects of typical London life.
output—an output which is rapidly acquired for the use of amateur projectionists. A few play-films have been made; but, as is the case in most other parts of the Empire, they are based on professional tradition without ever surpassing professional execution.

A Camera

MOST of us are familiar with the amiably ridiculous shots of characters running backwards, and title-letters casually fluttering into position. Such shots are easily—indeed, too easily—secured by means of the inverted camera; but because they are aimless and meaningless, the device is not very popular amongst serious cinematographers. This is unfortunate, because—apart from its use in the field of trick filming—camera inversion can imply good and thoughtful cinematography. Eisenstein, for example, uses it with great expression in his early classic "October" (screened for the first time in this country at the March show of the Film Society), whilst a car accident in what I consider to be the best staged in back action and filmed with the camera reversed. Accidents in what I consider to be the best classic "October" (screened for the first time in this country at the March show of the Film Society), whilst a car accident in what I consider to be the best staged in back action and filmed with the camera reversed.

One great disadvantage about filming with the camera reversed is that only seldom do we find adequate means available for keeping the instrument absolutely steady throughout the whole length of the shot. Holding the apparatus in the hands is only to invite bodily swaying, whilst few ciné cameras are so shaped that they can be firmly held against a wall or other support and operated at the same time.

Fortunately, the ordinary tripod can be pressed into service here, the only special apparatus required being a simple adapter—which may assume one of the two forms illustrated upon this page.

The Amateur Photographer and Cinematographer's Diary of Forthcoming Events

FORTHCOMING EVENTS DURING APRIL, 1934.

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**The A.P.** Monthly Competitions

To encourage pictorial outlook and good technique in the photographic work of our readers in all parts of the world.

(1) **For Advanced Workers.**

- This class is open to all amateur photographers.
- First Prize—A guinea in cash or "A.P." silver medal.
- Second Prize—Half a guinea in cash or "A.P." silver medal.
- Third Prize—Five shillings in cash.
- A special prize of five shillings in cash for the best returned print in the Advanced Competition, but have not progressed sufficiently to enter in the Advanced Competition. The award of a prize or certificate in the Advanced Competition debar the competitor from entering again on the same subject winning for further prizes.

(II) **For Intermediate Workers.**

- This class is to encourage those readers who have passed the "beginner," stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.
- First Prize—Half a guinea in cash.
- Second Prize—Three guineas in cash.
- Third Prize—Two guineas in cash.

**General Rules.**

- Any number of prints may be entered, but each print must have on the back the appropriate coupon.

**AWARDS FOR FEBRUARY.**

- The prints not receiving awards have been grouped according to their merit, and the same names have been entered in all sections in the competition for February. The number of entries also showed a further increase, particularly in the Beginners' Section. The awards are as follows:
  - Advanced Workers' Section:
    - First Prize—"A Fresh Year," by N. H. Martin, 48, Belmore Road, Croydon, S.E.20.
    - Second Prize—"A Fresh Year," by N. H. Martin, 48, Belmore Road, Croydon, S.E.20.
    - Third Prize—"A Fresh Year," by N. H. Martin, 48, Belmore Road, Croydon, S.E.20.

- Intermediate Section:
  - First Prize—"A Fresh Year," by N. H. Martin, 48, Belmore Road, Croydon, S.E.20.
  - Second Prize—"A Fresh Year," by N. H. Martin, 48, Belmore Road, Croydon, S.E.20.
  - Third Prize—"A Fresh Year," by N. H. Martin, 48, Belmore Road, Croydon, S.E.20.

- Beginners' Section:
  - First Prize—"A Fresh Year," by N. H. Martin, 48, Belmore Road, Croydon, S.E.20.
  - Second Prize—"A Fresh Year," by N. H. Martin, 48, Belmore Road, Croydon, S.E.20.
  - Third Prize—"A Fresh Year," by N. H. Martin, 48, Belmore Road, Croydon, S.E.20.

- National Exhibition:
  - First Prize—"A Fresh Year," by N. H. Martin, 48, Belmore Road, Croydon, S.E.20.
  - Second Prize—"A Fresh Year," by N. H. Martin, 48, Belmore Road, Croydon, S.E.20.
  - Third Prize—"A Fresh Year," by N. H. Martin, 48, Belmore Road, Croydon, S.E.20.

**Exhibitions and Competitions**

**The Amateur Photographer Monthly Competitions for Beginners, Intermediate, and Advanced Workers.**

- Entries, March 1. Rules on this page.
- Pittsburgh Salon.—Open, March 16-April 15. Secretary, Pittsburgh Salon, Box 64, Pittsburgh, Pa., U.S.A.
- Scottish Photographic Federation.—Open, March 17-21. Further particulars from the Hon. Secretary, 10, Leven Street, Edinburgh, Scotland.
- Brussels International Salon of Photographic Art.—Open, April 10; open, May 5-20. Further particulars from the Hon. Secretary, 1, Rue de la Poste, Brussels, Belgium.
- Camera Enthusiasts of San Diego, International Salon.—Open, April 1-15. Further particulars from the Hon. Secretary, 7, East Street, Newton, New South Wales.
- Bolton C.C. International Exhibition.—Open, April 5-18. Further particulars from Exhibition Secretary, 12, East Street, Newton, New South Wales.
- Hammersmith House Photographic Exhibition.—Open, April 15-21. Further particulars from Exhibition Secretary, 50, Chiswick High Road, London, W.5.

**CURRENT AND FUTURE**

- Midland Salon (Castle Museum and Art Gallery. Nottingham.—Open, August 12-September 15. Applications for entry forms (British Isles) to W. C. Massey, 1st Floor, 3, Leonard Street, Southwark, London, S.E.I.
- "All Britain" Photographic Exhibition (organised by Scarborough Amateur Photographic Club).—Entries, July 28, August 6-September 15. Further particulars from Exhibition Secretary, 70, Clapham Road, London, S.W.5.
- South African Salon.—Held in Johannesburg from August 24-September 24. Further particulars and entry forms can be obtained from the Secretary, South African Salon, F.O. Box 204, Johannesburg, South Africa, in time for the competition to be held no later than the last week of the month. Prints arriving late will be entered for the next month's competition. The closing date for receipt of entry forms is the fifteenth of the month following the announcement of the awards.

- London Salon of Photography.—Open, September 8-October 6. Sending-in day, August 29. Entry forms can be obtained from the Secretary, London Salon of Photography, 25, Brook Street, London, W.1.
**Readers' Questions Answered**

**General.** All communications for the Editor should be addressed: "The Editor, The Amateur Photographer and Cinematographer, Doreset House, Stamford Street, London, S.E.1," and in every case, without exception, must give name and address of the writer.

**Contributions.** The Editor feels glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or contributions may be written on sheets already appearing in the paper, or printed and sent. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned.

**Enquiries and Criticism.** Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

1. See "General" above.
2. (i) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned.
3. Neither enquires nor prints for criticism must be enclosed with competition prints.
4. On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue.
5. Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "What can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section.
6. All envelopes should be distinctly marked "Query" or "Criticism," as the case may be.
7. Prints are sent at the sender's own risk. Advice or criticism on the day a communication was sent is not possible, as it is given after the return of the post.
8. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned.

**Reproduction fees for prints are only paid by arrangement and in cases where a photographer is willing to make a number of prints.**

**Filling a Rack.**

I load my panoramic plates into the rack of the developing tank in the dark, but it is difficult to get them into the grooves correctly. Can you suggest a dodge that facilitates this?

B. G. (Staines.)

Cut a number of thin cards that just fit the grooves, but a little longer than the plates. Fill the grooves with the cards. Slide the first plate into the first groove, next to the card, and then draw out the card. Continue until a plate has been substituted for each card.

**“The Year’s Photography.”**

Can you tell me the publishers of a volume called "The Year’s Photography"?

S. E. (Bodmin.)

It is published by the Royal Photographic Society, 35, Russell Square, London, and deals only with the exhibits at the Society’s annual exhibition.

**Stale Paper.**

In these days of economy, I should like to save, if I can, a considerable quantity of stale bromide paper in large sheets. Is it practicable to restore it?

D. H. (Rugby.)

The best plan is to immerse each sheet separately in:

- Potassium permanganate . . . 5 grs.
- Sulphuric acid . . . . . 30 min.
- Water . . . . . 50 oz.

and then pass the sheet into a sodium sulphite solution of 20 grs. to the ounce, allowing for one minute. The paper can then either be thoroughly washed, and dried at once on the enlarging easel, or dried in the dark. The speed of the paper will probably be reduced by at least half of its original speed.

**Ferricyanide.**

Will a solution of potassium ferricyanide keep in good condition?

I. E. (Ipswich.)

It is affected by light, and should therefore be kept in the dark, or better still in a stoneware bottle. It will keep better if common salt, double the weight of ferricyanide used, is added.

**Camera for Architecture.**

What are the main essentials of a camera suitable for architectural work?

I. E. (Ipswich.)

It should be stable, with a tripod, and have a focusing screen. Both short and long extensions are necessary, and a turntable in the base is useful. There should be considerable rise in the front, an arrangement for swinging the lens panel, or otherwise, and it should be possible to use several different lenses.

---

**Pinhole Exposures.**

Is there a really reliable way of calculating exposures with a pinhole at different camera extensions?

T. D. (Hither Green.)

Certainly there is. You must know the diameter of the hole, and you must measure the extension, i.e., the distance from pinhole to plate. Call the diameter of the hole the f/ number. If the diameter is r/20th of an inch, call this r/20 and work out the exposure with a meter, just as if you were using a lens stopped down to that aperture. Having found the exposure, multiply it by the square of the extension. If, for example, the hole is 0 in. from the plate, multiply by $9 \times 81$.

---

**Speed of Lens.**

What is meant by the speed or rapidity of a lens?

G. N. E. (Dudwich.)

The rapidity of lenses is decided by comparison of their "full" or largest stop. A lens which can be used at f/6 has a higher speed than one which has f/8 as its largest stop. To use a lens at f/6, in the same circumstances, is only half that required for f/8, and therefore the f/6 lens is more rapid. If it were stopped down to f/8 the speeds would be sharp ? A. O. (Exeter.)

Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.
Now reduced to 45/-—a remarkable camera at a remarkable price!

Last year the Voigtlander Brilliant was first introduced and it immediately won amazing popularity! It offered excellent value at £1.15s.—but now its price is reduced to 45s. Fitted with 1:7-7 Anastigmat lens in speeded shutter, the Brilliant shows you a brilliant image of your picture, nearly full size, while you take it—and you get 12 pictures 2½" square on a standard 8-exposure 2½" x 3½" film! The Brilliant will make your photography more successful, and less expensive.

THE VOIGTLANDER Brilliant

Roll Film Reflex Finder Camera

Your dealer will demonstrate it for you, or write for full details to:

W. H. McKaig, Meter Works, Friar St., Hereford

(Additional time allowed for readers from overseas)

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P.O. BOX 3

LEAMINGTON SPA.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.
IMPORTANT NOTICE

Owing to the Easter Holidays, the next issue of "The Amateur Photographer and Cinematographer" (dated April 4th) is closing for press earlier than usual.

In accordance with the Notice that appeared last week, the latest date upon which MISCELLANEOUS ADVERTISEMENTS could be accepted for the above issue was FIRST POST, WEDNESDAY, MARCH 28th.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. L. Green's Photographic Exchange, of 218, Foe Street, Edmonton, London, N.18.

For some considerable time we have recommended to our advertisers to insert their advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash.

Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

1-PLATE T.-P. Junior Reflex, Zeiss Tessar f/4.5
4 lenses, 3 slides, F.P.A. and case, as new, £15.00. - W. C. Brown, 68, Broadway, St. Alkrington, S.E.2.

ROLLEIFLEX 21 x 21, automatic, f/3.8 Tessar, in excellent condition, £15.00. - Woodrow, 90, Ackington, W.1.

Rolleiflex 21 x 21, automatic, f/3.8 Tessar, in excellent condition, £15.00. - Woodrow, 90, Ackington, W.1.

LEICA II Camera, £21.00. - P. Lexon, 60, Oak Street, Southend-on-Sea.£21.00.

LEICA Camera, £15.00. - P. Lexon, 60, Oak Street, Southend-on-Sea.£15.00.

ых

The Amateur's Emporium

Business Notices

Publishing


SUBSCRIPTION RATES.—British Isles 17/- per annum, Canada 17/-, other countries abroad 19/6 per annum, post free.

MITTANCES.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Limited.

Display Advertisements


SALE AND EXCHANGE: AMATEURS ONLY--15/2 words or less.

PROFESSIONAL AND TRADE--2/6.

Each paragraph is charged separately.

10% for every additional word.

PREPAID ADVERTISEMENTS

15/2 words or less.

2/6d. for every additional word.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertising inserted in consecutive columns under identical headings should be prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the week of publication. All advertisements inserted in consecutive columns under identical headings should be prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the week of publication.

Cameras and Lenses

3 x 20 T.-P. Junior Reflex, Dallmeyer £14.5
8x10 anaglyph and 9x10. Ross Tefla f/5.0, 10
slides, F.P.A., direct vision wire finder. Written £2.30, M. and focussing screen, all in
solid leather case, £15.15.—Box 9770, c/o "The Amateur Photographer." £2.30.

V.P. Erenman Roll Film, f/3.6, shutter 1 to 1/1000th sec., rise and cross front, lever focussing, leather case, £4.5.—Ensign, 26, High St., Putney. £4.5.

SOHO Reflex 4-pl., f/4.5 Ross Xpres, 3 double

ENSIGN Cameo 1-pl., f/4.5, £10.00 to £14.00
in excellent condition, leather case, £11.00.—Collinson, Briars Hey, Formby, Liverpool. £11.00.

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WANTED.—Camera, plate, double extension, good lens; exchange. Microscope, 72 slides, with lens; state make, and ask price.—J. McCarty, 7, College St., Dublin. [1108]

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WANTED.—Plate Camera, double extension, good lens; exchange. Microscope, 72 slides, with lens; state make, and ask price.—J. McCarty, 7, College St., Dublin. [1105]

WANTED.—Motax Enlarger, with tripod, for Patt Camera, good condition.—Barrett, 103, Holly Lane, Maidstone, Kent. [1104]

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If there's a story to be told
tell it with moving pictures.
Motoring, hiking, yachting, cruising, home-life—these activities, and many more besides, provide almost endless opportunities for making your own motion pictures.
Carry a ciné camera with you always, and record your story with all natural movements.

Tell it better
with a MOTOCAMERA

To better your photographic reproductions, use the best of all ciné cameras at a price within the reach of everyone. Have natural grace and movement in your pictures and show your own movies to your family and friends at home.
All Pathèscope Motocameras are fitted with a fully corrected anastigmat lens, and consistently provide first-class results. A 9.5-mm. Motocamera costs no more to operate than a hand camera. Pathèscope 9.5-mm. Films, giving over 1,000 single pictures per reel, cost 2s. 7d. each, with development 2s. Only 4s. 7d. for each distinctive film.

Buy a Motocamera and enter your story-films in the 9.5-mm. National Amateur Ciné Contest.

PATHÈSCOPE HOME MOVIES

The Pathèscope 9.5-mm. Super Gazette commences this month

PATHÈSCOPE LTD.
5, LISLE STREET,
LONDON, W.C.2
THE hoardings and the travel agents' windows are blooming again with seductive posters illustrating the delights of ocean cruises. But we wonder whether the increasing popularity of this form of holiday does not owe more to the amateur photographer than to the freehand professional artist and designer. The greatest advertising agent is the person who, having been on a cruise, comes back with a lot of prints which she shows her friends, or, perhaps, being more ambitious, with a cinematograph reel. The posters and illustrated advertisements are such obvious art, and are always subject to a certain discount in the mind of the observer, but here are the photographs, unforced, with no ulterior motive behind them. What we want to suggest is that those who advertise ocean cruises should allow a slightly reduced rate for such of their tourists as carry cameras. Perhaps it would be necessary to stipulate a certain minimum of use. But the result would be that from the evidence of the photographs, especially those illustrating, not so much the scenes at ports of call, but the happy life on deck—many more people would be attracted to this carefree form of travel. Shipping companies, please note!

Where the Film Fails.
The film carries everything before it, and we get into the habit of thinking that nothing in the heaven above, nor in the earth beneath, nor in the waters under the earth is incapable of representation by cinematographic art, or, as Mr. Olaf Bloch would call it, dynamic photography. Yet we saw a film the other evening, shown to a scientific circle, which was unconvincing, and, for the life of us, we cannot see how it could be made convincing. It illustrated certain psychological experiments carried out by a professor in a Continental university, and among them was a subject under hypnotism. The lady had the automaton-like movements of a person under the spell, but somehow they failed to get across. No doubt, had we been watching the actual demonstration in the flesh, instead of in the shadows, we should have been sure of its reality, or the reverse. How can the hypnotic trance be represented on the film in such a way as to convince the audience that it is genuine and not assumed?

Spoilt London Views.
A protest against the effect of some new tall buildings upon the beauty spots of London is contained in the fifth report of the Royal Fine Art Commission issued a few days ago. The Commissioners state that the effect of some new tall premises upon buildings of national and historic interest has been detrimental. Special mention is made of some new erections in the vicinity of St. Paul's Cathedral. They say that the distant views of St. Paul's provide some of the most famous and beautiful prospects of London. Of these views, two, those from Waterloo Bridge and from the Surrey side of Southwark Bridge, have been disastrously blocked by the new Unilever House and the International Telephone Exchange. The report urges that it is undesirable that Government departments should be exempt from the restrictions of the Building Acts, and it should be the duty of all public authorities to set an example of scrupulous respect for the amenities which private owners might be
persuaded to follow. The report also deplores the tendency to concentrate on the street front of a building, leaving the sides and back unfinished.

Building a Colour Camera.
It is good to learn that the zest for making three-colour cameras still obtains among a certain group of interested people, perhaps because there is something very engaging in puzzling out the complicated optical and other arrangements. But the trouble begins when the design is handed over to the craftsman. One worker, an expert in three-
colour, told us that there never were such embodiments of obstinacy as the makers of cameras, who insist upon incorporating their own ideas; and another designer said that, after having developed his three-colour construction, he took his lenses and prisms to a camera-man who had had a good deal of experience, and at the end of three months, when he called again, the job was not even started. It is one thing to design and another to build, and yet, as this second worker proudly showed, having gone to someone else who produced his camera within a month, they can be built, and built to work, too.

Of Making Books.
In the United States there is issued every five years a Book Index of the titles of the books in English published during the quinquennium. In the latest of these volumes, cataloguing the books for the years 1928 to 1932, we count 769 books on photography. This includes out of account books on photo-engraving and on certain special subjects and cinematography. The photography of animals alone has been the subject during the period of thirty books; the photography of birds of five. But only seven books on colour photography appeared in the list.

"The Amateur Photographer" EXPOSURE TABLE—April
EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, 1/8. The exposure should be doubled if the sun is obscured or if stop f/n is used. For f/16 give four times the exposure. For f/5.6 give half. From 9 to 10 a.m. or from 2 to 3 p.m., double these exposures. From 7 to 9 a.m. or from 3 to 5 p.m., treble them.

N.B.—The times given above are by "sun time." The exposures, therefore, which are laid down as suitable for 2 to 4 p.m., for instance, will be those to be given between 3 and 5 p.m. by the clock, during "summertime," which begins on April 22nd.

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<tr>
<td>Open seascapes and cloud studies ..</td>
<td>1/20 sec</td>
<td>1/30 sec</td>
<td>1/60 sec</td>
<td>1/80 sec</td>
<td>1/100 sec</td>
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<tr>
<td>Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes, snow scenes with no heavy foreground ..</td>
<td>1/12</td>
<td>1/18</td>
<td>1/35</td>
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<td>Ordinary landscapes and landscapes with snow, open river scenery, figure studies in the open, light buildings, wet street scenes</td>
<td>1/5</td>
<td>1/8</td>
<td>1/15</td>
<td>1/20</td>
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<tr>
<td>Landscapes in fog or mist, or with strong foreground, well-lighted street scenes ..</td>
<td>1/4</td>
<td>1/6</td>
<td>1/12</td>
<td>1/15</td>
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<tr>
<td>Buildings or scenes occupying great portions of picture ..</td>
<td>1/2</td>
<td>1/4</td>
<td>1/5</td>
<td>1/6</td>
<td>1/8</td>
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<tr>
<td>Portraits or groups taken out of doors, not too much shut in by buildings ..</td>
<td>1 1/2</td>
<td>1</td>
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<td>1/3</td>
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<td>Portraits in well-lighted room, light surroundings, big window, white reflector ..</td>
<td>5 secs.</td>
<td>4 secs.</td>
<td>2 secs.</td>
<td>1 1/2</td>
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As a further guide we append a list of some of the best known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hypersensitive panchromatic plates and films require less exposure than the ultra-rapid.

- Ultra Rapid.
- Agfa, Special Portrait.
- Super Pan. Film.
- Super-speed Film.
- Isochrom.
- Ultra Special.
- Barnet, Press and Super Press.
- XL Super-speed Ortho.
- Soft Panchromatic.
- Studio Fast.
- Ultra Rapid.
- Criterion, Ensilite.
- Eastman, Pan Speed Cut Film.
- S.S. Cut Film.
- S.S. Pan. Film.
- Gevaert, Super Sensima.
- Sensima Fast.
- Sensima Ortho.
- Super Chrome.
- Roll Films and Packs.
- Hauff, Ultra Rapid.
- Ultra Roll Film and Pack.
- Kodak, Verichrome Film.
- Herzog, Ortho-Isochrom Film Pack.
- Ilford, Golden Iso-Zenith.
- Iso-Zenith.
- Hypersensitive Pan. Plates and Films.
- Portrait Film (Ortho Pastic).
- Monarch.
- Press.
- S.S. Ex. Sens.
- Zenith Ex. Sens.
- S.G. Pan.
- Illumsworth, Fleet.
- Super Fleet.
- Super Fleet Ortho.
- Pan Fleet.
- Imperial, S.S.S. Press Ortho.
- Eclipse.
- Eclipse Ortho Soft.
- Eclipse Ortho.
- Kodak, Ortho Anti-Halo.
- Golden Ortho.
- Golden Ortho Anti-Halo.
- Extra Rapid.
- Agfa, Chrono.
- Extra Rapid.
- Agfa, Rapid.
- Extra Rapid.
- Ixo.
- Slow.
- Rapid.
- Extra Rapid.
- Rapid.
- Roll Film.
- Roll Film.
- Roll Film.
- Roll Film and Pack.
- Ilford, Auto Filter.
- S.R. Pan.
- Roll Film.
- Roll Film.
- Rapid Film.
- Imperial, Non-Film (new series).
- Chromo.
- Rapid Chrono.
- Imperial, Non-Film.
- Rapid Chrono.
- Imperial, Non-Film.
- Rapid Chrono.
- Kodak, Roll film and Film Pack.
- Pathe, Roll Film.
- Slow, Roll Film.
- Zenon, Roll Film and Film Pack.
- Rapid.
- Marx, Roll Film.
- Self-screen Ortho.
- Criterion, Extra Rapid.
- Hauff, Ortho Anti-Halo.
- Ilford, Screened Chromatic.
- S.R.
- Commercial Ortho Film.
- Imperial, Non-Filer.
- S.R.
- Kodak, Cut Film.
- Lumière, Extra Rapid.
- Instantaneous.
- Pelliculaire.

Medium.
- Ilford, Empress.
- Chromatic.
- Ordinary.
- Barnet, Ordinary.
- Criterion, Ordinary.
- Criterion, Ordinary.
- Agfa, Ordinary.
- Ilford, Ordinary.
- Rapid Process Pan.
- Imperial, Ordinary.
- Pan Process.

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SPRINGTIME

usually sees the expenditure of a certain amount of money on the budding photographer's equipment in readiness for the summer season.

How to allocate the available cash is not always easy. Possibly your camera is beginning to show annoying little defects which take some of the gitt off the pastime. In that case it is certainly by far the best plan to consider buying a new camera and getting a part exchange offer for the old one. Although you could get the defective camera repaired easily enough, yet such a proceeding often involves considerable expense which might well go in another direction.

Why not a Different Camera?

When this state of affairs is reached, consider the idea of trying a different type of camera altogether. If you have been a roll-film user try your hand on a plate reflex, and get to know the correct use of dark slides, focal-plane shutters, and the value of the extremely wide range of plates available to the plate-camera enthusiast. Your skill as a photographer will improve immeasurably as a result of getting first-hand information on the working of more "professional" cameras than you have been used to.

The plate-camera user, on the other hand, may be quite ready to join the ever-growing band of miniature camera enthusiasts. A good quality instrument of the latter type is expensive enough when new, but the columns of "The A.P." offer innumerable bargains of almost new cameras of the modern "high-precision" miniature kind at reasonable "part exchange" prices.

Accessories.

If you are satisfied with your camera itself, what about your accessories?

Have you got such comparatively inexpensive items as a lens hood, filter set, tripod with ball-and-socket head, and a waterproof case? Then what about distance and exposure meters, telephoto and wide-angle lenses? Expensive new, but bar-

Now is the time when the amateur photographer begins to take a renewed interest in his apparatus, etc. The Easter holiday has probably whetted his appetite for work in the open, and he may feel a certain dissatisfaction with some of his old equipment. This article offers some suggestions that should be noted by every reader.

Dark-room Matters.

If you are keen on developing, printing and enlarging your own work, your budget is a problem indeed. You should first see that your dishes are in chemically clean order. It is useless buying new equipment if your work is spoiled by stains from dishes in the first place.

If you have not already got them, the two items which the amateur finisher most longs for are probably vertical focussing enlarger and electric printing-box. The first is an immense help in producing exhibition and competition enlargements to your own liking, while the latter saves hours of weary work with printing frames. Both are suitable matters for your spring photography budget; both are available in good condition at reasonable prices at most large second-hand photographic dealers' stores.

Size and Materials.

A matter that must inevitably arise in any consideration of the photographic budget is the question of size. This, in many cases will be the deciding factor in the choice of new apparatus. For many amateurs, who have worked with a small camera, the lure of a bigger one, say a reflex, is very strong, but it cannot be overlooked that the materials and accessories that go with it will be on a bigger—and more expensive—scale also. While it is true, to a certain extent, that the user of a large camera is generally more careful in his work, and devotes greater consideration to every subject before exposing, thus reducing waste, the fact is that he will probably spend more on materials—films, plates, papers, etc.—if using a large size, than when employing a smaller camera. In the matter of making prints the small size may necessitate the regular use of an enlarger, while the bigger camera may be sufficient for contact work; but, on the whole, it will be found that the small instrument is cheaper to "run" than the others, and this point must be taken into account when budgeting.

Try Cinematography.

Finally, if you are going to forsake the still-camera hobby for the movies, think twice before you part with your old friend. If you can "wangle" your budget to meet the case, add a ciné camera to your possessions and yet retain the still camera. You will, as you may very soon find out, wish you had the latter on many occasions where a film camera is unnecessary.

Rather than get a ciné camera in exchange for your old instrument and a cash adjustment, search "The A.P." columns for a ciné camera discarded by some private person who cannot make the best of it, and is willing to dispose of it cheaply. You will then be able to see whether you really find the new hobby a better one than the old, without having the latter out of reach in case of disappointment.

Now take "The A.P." you are reading, and with your available surplus in mind, search the advertisement pages and see just what you can get for your money. You will be pleasantly surprised, for never has there been such an array of new and second-hand material offered as awaits your attention this spring.

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CUT-OUT Portraits

Solving the background problem in outdoor snapshot portraiture.

By WILLIAM C. ROWSELL.

HOW often do we find that a casual snapshot portrait, though an excellent likeness, is spoilt by a distracting and ugly background. The way to correct this fault according to the book is to block out the background on the negative with "Photopake," afterwards lining out the portrait with a pen to give it a clean finish. The result of my efforts on these lines gave the impression that I had been round the portrait with a lawn-mower and garden hose, so I tried the following method, which gave much more satisfactory results.

The First Step.

A print or preferably an enlargement of the snapshot is made on fairly thin paper. Then the background is carefully cut away with a sharp pair of scissors, leaving only the required portrait. This is pasted on to a mounting card and placed under some heavy books for an hour or two. The colour of the card depends upon the colour of the print. Cream or light fawn mounts are suitable for cream base or toned prints, while for black-and-white photographs a white or light grey background is best. Try several mounts before finally pasting the cut-out down, and see which one is most suited to the portrait.

If the back of the cut-out is properly sandpapered down around the edges it will give a much better finish to the picture. In place of sandpaper a nail file will do equally well.

As soon as the cut-out is properly fixed a few border lines enclosing the portrait should be drawn, as in the illustration. This will give the impression of just an ordinary mounted photograph. The background will be the plain mounting card, but if required this can be shaded with a pencil and conté stump. In fact, a little shading, not overdone, will frequently improve the portrait, making it stand out from the mount.

Finishing the Print.

This mounted cut-out can now be used as the final picture, or if desired it can be pasted on to another mount of different colour or tone, in the same way as an ordinary print. The best way of all is to copy the mounted cut-out in the camera, and make prints or enlargements from the new negative. This will produce a result in which the textures of the print and background appear the same, and the effect is more natural and convincing.

Preparing Competition Prints

By A. R. TAYLOR.

The approach of sunnier days is closely followed by the annual crop of photographic competitions organised by newspapers and various firms, which often prove highly remunerative to amateur photographers.

Failure in these competitions is not always due to poor photography or ill-chosen subjects. Frequently it is occasioned through lack of care by competitors in preparing their prints. Although many competition promoters state that the subject of a print is more important than its technique, the fact remains that a well-finished print is much more likely to appeal to the judges than one which is poorly finished.

Clean Prints Essential.

It may seem unnecessary to stress the importance of submitting clean prints, but the judge of a certain competition held recently stated that of the thousands of prints submitted for his selection a large proportion were marred by dirty finger-marks and unsightly scratches. If the negative is responsible for faults such as these the marks on it should be carefully "spotted out" before the prints are submitted.

When the conditions of a competition do not stipulate as to the size of prints, it is wise to submit pictures in the size which looks most attractive. If a negative is sharp, a good enlargement is possible, and, as this brings out more detail than a contact print, it should be submitted whenever possible.

The trimming of prints calls for particular attention. Generally, a considerable part of the print surrounding the main subject can be trimmed away with advantage, leaving only that portion which forms the necessary background. This treatment will both simplify and strengthen the composition.

If mounted photographs are not forbidden in a competition the attractiveness of prints may be considerably enhanced by their being carefully mounted on suitable mounts.

The Printing Process.

Choice of paper used for prints is of paramount importance. The use of glossy paper, printed a little too long rather than a little too short, is best for all general competitions. The reason for this is that well-printed glossy pictures reproduce well. Where it is known that prints will be judged for themselves alone and not reproduced, an artistic rough paper will give them a finish that may attract the eye of the judge. What is most likely to score is a print of good technical quality, and of a strong and original subject.

Finally, read the conditions of the competition very carefully and follow them exactly.
April 4th, 1934

Letters to the Editor

The Editor is not responsible for the opinions of its correspondents.

STEREOSCOPIC WORK.

Sir,—I was very pleased to see the letter by Mr. W. J. Potter in favour of stereoscopic work and making mention of the "Puck" camera made by Messrs. Thornton-Pickard. My conclusions for some time have exactly agreed with those now reached by your correspondent, viz., films essential, for ease, certainty and convenience, and 2½ square, 6 x 13 cm, far and away the best size both for separation of lenses and for viewing, but, unfortunately, so far as I am aware, there is only one camera on the market with all these features, and the price is high. I hope that before long we shall see Messrs. Thornton-Pickard putting on the market one of this size, possessing the advantages which the "Puck" shows, with further refinements. There are signs that before long we shall see a revival of stereoscopic work, making use of modern films, lenses and sizes, for the stereo user is at any time able to secure good single pictures when they offer themselves, besides having his own special advantages.—Yours, etc., J. A. HUBBARD.

THE PERFECT CAMERA.

Sir,—With regard to the article in "The A.P." on "The Perfect Camera," there is little doubt that most of your readers read this guide with the thought that they may learn something helpful with regard to their new season's camera. The size V.P. is a foregone conclusion, the same with the enlargement size, 10 x 8 in. Aperture f/2 or f/1.9 with a 7-cm. focus does not leave much to be desired with regard to depth of focus, and I don't think there are many amateurs who will grumble at the moderate price of these excellent lenses. We have several very good V.P. cameras on the market now, but there seems to be something lacking in all of them. The Ihagee Exakta V.P. Reflex is a step in the right direction. Here we have a choice of various lenses down to f/1.9 with interchangeable Telephoto lenses up to 9-in. focal length, and also a focal-plane shutter. My idea of a perfect camera is a V.P. reflex with all the various view-finders and lenses, focal-plane shutter speeded up to 1/1,000th sec., also a Compror shutter with delayed action, and fitted with a plate back as well as roll film.

I don't think anyone could wish for a camera any more ideal than this, and I hope that it will soon be possible to obtain one similar to the above description.—Yours, etc., F. W. DOBSON.

CRITICISM.

Sir,—I have read in a recent copy of "The A.P." an article by Mr. John St. Aubyn briefly ventures upon the thin ice of aesthetic criticism, whether, in the hope that it may be strong enough to bear us both, I would attempt to follow him. As he makes such gibb use of the words "beauty" and "beautiful work," it is to be presumed that Mr. St. Aubyn knows what he is talking about, and I would ask him, therefore, for the benefit of such inaesthetic readers as myself, to define precisely what he means by these words. May we assume that the two works reproduced alongside his text may be styled "beautiful"? If this is so, would he have the goodness to explain to me—base Philistine that I am—in what respects they differ from any average "pretty" chocolate-box lid?

Mr. St. Aubyn also makes the somewhat startling assertion that a certain "very celebrated sculptor" has to keep his name before the public by "Day" and "Night." Might I ask Mr. St. Aubyn upon what grounds (not aesthetic ones surely!) he bases such an outrageous statement, or may one look upon it merely as a rather extravagant piece of high-fown verbiage? I would, in charity, prefer the latter.—Yours, etc., JAMES STONES.

News and Reviews

Items of general interest from all quarters.

The Daily Mail is the first in the field this year with a newspaper photographic competition. £100 every week is the sum offered for amateurs' news snapshots.

The Annual Exhibition of The Birkenhead Photographic Society has proved an outstanding success. The open class brought 300 entries from exhibitors in twelve foreign countries.

Messrs. Ilford, Ltd., have announced a new grade of gaslight paper. It is called "Selo Rayon," the name being that of a certain "very celebrated sculptor." "Selo Rayon" lends itself to all sorts of variations, such as deckled edges, wide margins, plate printing, etc., and discriminating amateurs should ask their dealers to show them how they are utilising this new printing medium. For the amateur who makes his own prints this delightful material is also available at the same prices as doubleweight gaslight paper—in 8d. and 1s. 3d. packets.

The management of the "German Settlement" Exhibition, being held at Munich, June 2—October 14, announces a prize photograph competition which will be open to all, irrespective of nationality. Prizes will be given for the best pictures illustrating the advantages of owning a house on freehold. Photographs of old villages or of settlements are also accepted. Closing date of the competition is April 14, and photographs should not be less than 6 cm. square. Further information from German Railways Information Bureau, Queen's Gardens, W.2.

A reduction in the price of roll films is announced by most of the leading makers, including Kodak, Selo, Zeiss Ikon, Ensigh, Agfa, etc. This applies to the 3½ x 2½ and the 4½ x 3½ sizes. The films previously listed at 1s. 2d. are now 1s.; those at 1s. 4d. are now 1s. 2d.; those at 1s. 5d. are now 1s. 3d.; those at 1s. 8d. are now 1s. 6d., and those that were 2s. 2d. are now 1s. 9d.

The Autotype Company of 59, New Oxford Street, W.C.1, has issued a new and revised edition of their general catalogue of materials and accessories for the carbon and Carbro processes. In addition to the price list, a brief outline of the carbon process is included which serves as a guide to those trying this printing method for the first time. A copy of the list will be sent free to any reader mentioning The Amateur Photographer.

The first Pathescope 0.5 Super Gazette issued as a news reel for amateurs contains the following: 1—Tragic death of King Albert, 2—Cambridge win the Boat Race, 3—England win the Calcutta Cup, 4—Grand National, 5—H.R.H. The Duke of York opens Bridge of the River Tees, 6—Annual Steeple-chase at Eton College. Particulars concerning this amateur news reel may be obtained on application to Pathescope, Ltd., 5, Lisle Street, London, W.C.2.

An attractive set of showcards, display posters, window pelmets and other decorative publicity for Solo Films has just been issued by Solo, Ltd. Much originality is displayed in the designs, and we understand that they have been sent to dealers in all parts of the country. They will form an attractive display during the coming season, doubtless helping the sales of Solo films considerably.

Messrs. Zeiss Ikon, of Mortimer House, 37-41, Mortimer Street, London, W.1, have issued an attractive set of pamphlets and leaflets dealing with the various models of Zeiss Ikon cameras and other products of this firm. They are excellently illustrated and fully descriptive. Copies will be sent free on application to readers of The Amateur Photographer who apply to the above address.

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Some suggestions for Picture-making on the Seashore by early Holiday-makers.

recorded with cameras every summer with monotonous regularity. One curve of shore and one headland, plus a generous dose of sea and sky, are the usual ingredients, but they

The Easter vacation having fairly started the holiday season, every well-known place on the coast of Britain will soon be receiving its influx of visitors in steadily increasing numbers. The early visitor, however, has greater opportunities for picture-making in which the natural charms of the coastline can be studied, as they are subjects that are best treated when not overrun with other holiday-makers.

It needs only quiet contemplation of a rugged stretch of coast to realise the beauty of the lines of the seashore. Pictures with original treatment can then be attempted that will be far more effective than the usual snapshots taken more hurriedly at other times in the height of the holiday season.

It is a subject also that is within the scope of every amateur with practically any type of camera, as all the views are of the snapshot variety. They merely need to be "seen" and a correct viewpoint chosen. For this purpose a separate finder is an advantage, one that can be used independently of the camera. For this purpose nothing better can be suggested than a piece of blackened card (say of postcard size) in which a rectangle has been cut of the shape and size of the negative given by the camera. Through this little black frame the subject can be viewed, and by separating it in this manner the composition and curves of the coast-line can be studied before the camera is opened or the exposure is made.

Using, therefore, any form of camera, from the cheapest snapshot variety to the most expensive reflex, here is a subject that can be commended to every reader of this paper who has an opportunity of visiting the coast at any time during the present season.

I am aware, of course, that thousands of "bay" views are not necessarily good compositions or as pictorial as the material would justify.

On rocky coasts such as those of Devon and Cornwall there is no excuse for lack of variety. One can easily climb high enough to see two bays, and, by hunting for an effective foreground, secure a long and interesting outline of land. To give scale and direct attention towards the main subject, figures are very useful, preferably on what looks like the "very edge" of the cliff, so long as this does not involve taking risks.

"Mill-pond" seas, without a glint, form excellent backgrounds for shapely masses of land. It is no use being deceived by their glorious depths of blue into thinking of them as anything but backgrounds!

The granite cliffs south-east of Land's End provide many opportunities for cliff compositions. In the one shown, great care was needed to include the upper section of rock without loss of the foreground mass. (My view-finder, on a cheap folding camera, is small but accurate.) The vertical lines of the subject
LINE
Compositions
By EVA WEBB.

were all-important for giving a sense of height and emphasising the characteristic rock structure.
The quest for unusual shore compositions depend more on the state of sea and light than on what is termed "scenery." In a chilly gale which disappoints the sunbathers, a photographer can cheerfully button up his coat and go stalking waves. But the "big splash" is almost as common as the "bay view," and even more disastrous!
"The Lace Fan" was caught when a strong tide began shooting up a definite slope in the beach. The waves were violently sucked back many times before the slope was conquered, but only twice did the perfect curve appear. Sharp focussing was only required for the foreground, but a further glimpse of seething water and flying spray was invaluable for carrying on the pattern of white.
The sunset study in Bigbury Bay was made on the edge (or bank?) of the River Avon, where it winds along through "sinky" sand. (Other people were seen taking snaps here—of the River Avon with light falling flat on it! Doubtless they afterwards went for a close-up of Bigbury Island in its smooth simplicity!) With lens hood fitted and camera held low, there was nothing more to do but make sure that the horizon was level. The lines of light and shade, slanting in two cross-over directions, were a godsend here, counteracting the horizontal arrangement of rocks. The silhouette and reflection afford contrast with all three sets of lines.
It is often worth while to stay late on shore until the sun is fairly low and the picnic parties have gone; or to reach a favourite tide-washed cove very early in the morning for the blessed sight of virgin sand. I did not allow a figure or a footprint in the cove picture, and perhaps those who know such spots will agree with me.
In most cases, however, the most striking photographs of coast-line scenery, particularly if rocky in character, are to be taken from above. Not only are the contours of the shore more clearly to be seen and turned to the best account, but the high viewpoint will frequently cut out the sky entirely, or reduce it to a minimum, thus enabling the interest to be concentrated on the foreground and coast-line.
Although these subjects are all within the range of any ordinary snapshot camera, there is no doubt that the best rendering is obtained when panchromatic films or plates are used. A filter also is desirable when the light is good enough.
Not the least virtue of a camera is its power of leading its enthusiastic owner into the best places at the best times. The value of a holiday is doubled when he sees and values the play of light on cliffs before they become sun-baked, on cushions of sand before the tide swallows them and on frills of foam in their brief moment of perfection.
Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

ENLARGING BY DAYLIGHT.

The most obvious disadvantage of making enlargements by daylight is that opportunities for doing it are necessarily restricted. On the whole, too, I consider that the arrangements and procedure when working by daylight are not as simple and convenient as with artificial light apparatus. When it comes to the actual results there is nothing to complain about.

There are several methods of enlarging by daylight, and I wish to say something about the more usual of them, indicating at the same time their advantages and deficiencies.

A fixed-focus enlarger is the simplest form of apparatus, but by no means to be despised if nothing better is available. A typical form is shown in Fig. 1. Fundamentally, such a camera is merely a light-tight box, carrying the negative at one end and the bromide paper at the other, with a partition carrying the lens at the appropriate position between the two.

The type shown in Fig. 1 has the long box tapered to reduce bulk and weight somewhat. In other models one section of the box slides into the other when not in use. Others can be dismantled and folded up into comparatively small space. The back carrying the bromide paper may be detachable, so that it can be carried into the dark-room for loading and unloading; otherwise it means carrying the whole apparatus backwards and forwards.

Considering the limitations of this form of enlarger it would not pay to fit a high-class lens. In fact, as a rule, the lens is of the cheapest and simplest form possible, necessitating a very small stop to minimise its optical shortcomings. The novice who attempts to make such a camera is often handicapped because he does not understand the adjustments necessary with an "uncorrected" lens in order to secure reasonably good definition.

A simple shutter is fitted on the lens partition. It may be a flap that is raised or lowered by turning the rod that passes out at the side; or it may be a metal plate with an opening that exposes or obscures the lens by moving the rod in or out.

When some such arrangement is not already provided it is a wise plan to fasten two strips of wood on the front carrying the negative, and on these to lay a sheet of fine-ground glass, so that it comes about half an inch above the negative.

It may be mentioned here that in any method of enlarging, whether by daylight or artificial light, it is absolutely necessary to have the negative evenly illuminated. The apparatus typified by Fig. 1 is stood, as shown in the diagram, with the negative carrier pointing upwards to the sky; but unless the sky happens to be even in tone the lighting will be unsatisfactory. Although the lens is focussed on the negative it will give a diffused, out-of-focus image of any clouds there may be, and it can still "see" these through the negative. Hence the necessity for the ground-glass diffuser.

The disability of this form of enlarger is that the whole of its output is standardised and limited. There is only the one degree of enlargement—one negative size to one print size. The prints may certainly be trimmed down, but that is the limit of the possible modifications.

In the type of enlarger illustrated in Fig. 2 the range of work is enormously extended.

Here again we have, as usual, the negative at one end, the bromide paper at the other, and the lens between them; but the whole thing is adjustable. I have made hundreds of enlargements with just such an apparatus, but mostly by artificial light. This may seem strange, as the camera is essentially for daylight work; but I found it quite easy to rig up a baseboard carrying a condenser and an inverted gas burner, and illuminate the negative in that way. But we are dealing now only with work done by daylight.

In this apparatus the front carrying the negative is fixed at one end of the long baseboard. By means of carriers negatives of different sizes can be used. In my own case it would accommodate negatives of any size up to half-plate. Further, the negative could be raised or lowered, and moved from side to side either way, thus enabling any desired portion of a negative to be brought into correct position for enlarging.

The panel carrying the lens can be moved nearer to, or farther from, the negative, and clamped in any position, thus providing for any degree of enlargement. Naturally, this involves the necessity for moving the back also. The back is fitted with a focussing screen, which can be swung out of the way to allow insertion of the dark slide.

This slide, in my case, was fitted with a nest of carriers, and would take any size of paper up to 15x12 in. Whatever
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April 4th, 1934

size of paper I was using I had a sheet of plain glass of that size to fit the carrier, and also a sheet of card to keep the paper flat in contact with the glass. The focusing screen was ruled with pencil to show the boundaries of each size. I removed the lens originally supplied with this camera, and put a better one in its place. The original lens had only one fixed stop, and that a small one; the second had an iris diaphragm, and worked at f/6.3. It was an easy matter to alter the stop when necessary, as the bellows from lens to negative was detachable from the lens panel.

In my earliest attempts with such a camera, many years ago, I had serious trouble with uneven illumination. The ground glass was not quite effective. When the whole of the film-carrying mechanism comes out so that no part is detachable. (with a catch) and the interior swings out on hinges. Another "Brownie," the "Six-20 Brownie Junior," at £8. 6d., is about as simple as a camera can be—a box with a lens, an "instantaneous" shutter, a "Time" mechanism and a film winder, of fixed focus, and with nothing to go wrong, so long as you do not damage it by dropping it or getting the shutter full of seaside sand.

In my opinion, there is only one satisfactory solution to this difficulty, and that is to use reflected instead of direct light. This is done by keeping the apparatus horizontal, and rigging up on the front a white reflector at an angle of about forty-five degrees. I will deal with this next week in describing another lay-out for daylight work, but it may be borne in mind that it can also be adapted to the sort of apparatus shown in Fig. 2. It does not apply to apparatus of the Fig. 1 class.

The arrangement I intend to describe next week has one great advantage over the present one. Everyone who has done much enlarging knows the immense importance of being able to control exposure by interposing masks in front of the bromide paper, and this can only be done effectively when the projected image is visible. With the two enlargers described here the paper is not in sight at all, and any shading of parts of the image can be done only at the negative end, where the operation is more or less guess-work.

W. L. F. W.

NEW KODAKS FOR 1934

The new models which Kodak have added to their comprehensive range of roll-film cameras for the season are "instantaneous" instruments—attractive in price and attractive, too, in quality.

There is, for instance, a new Brownie in 2½ x 3½ size—the "Six-20 Brownie," which has resources that leave the old type of Brownie far behind, and at 17s. 6d. no one can say it is not value for money. It has the merit of compactness and the convenience of a sensible carrying-handle. The lens, a better one than the old Brownie's objective, has an aperture of f/11, with three stops which are marked f/11 ("clear"), f/16 ("bright") and f/22 ("fis" only—see Manual). That is a rough-and-ready guide to exposure conditions in summer, and the "see Manual" hint is a pointer to exposure conditions in winter.

Another "Brownie," the "Six-20 Brownie Junior," at 15s., is a delightful little camera, compact, good-looking and pleasant to handle. So is its companion, the "Six-16 Junior," which, similarly equipped, costs 7s. 6d., compared with the ordinary reflecting view-finder, and the marks indicating the shutter speed and the aperture-setting are duplicated on top of the shutter so that they are in your view when the camera is pointed at your chosen object.

There are cheaper models, too—also made at the Kodak works at Harrow. The "Six-20" Kodak Junior [2½ x 3½] with Kodon shutter and Twindar lens of the R.R. type, at £2 5s., is good value for a cheap camera, so is the similar camera with a Kodak f/6.3 anastigmat at £2 15s. These are self-erecting cameras of handy type. The model with the Twindar lens has two focusing points—one for objects 5 ft. to 10 ft. and the other for subjects beyond 10 ft. The f/6.3 lens has its focusing device in a rotating front cell of the lens.

The "Six-20 Junior."
April 4th, 1934

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

My grandfather was a photographer, and as a result I began to trip a shutter rather early in life. I was raised on the Clyde, and my earlier exposures were made on yachts and ships. Then I found myself making portraits of my school chums, and studies of flowers and historical scenes throughout Scotland. Some twenty odd years ago I arrived in Canada, and while in Vancouver I became acquainted with James Phillips, a young Englishman from Liverpool. Under his influence I entered some prints for an exhibition in Vancouver, and to my surprise and delight I received two awards. In 1917 I found myself in San Francisco, and at the beginning of my exhibition career. Except for a short interval I have been at it ever since.

My pictorial work is done with two 4 x 5 outfits—a Graflex and a Sanderson. The back of the latter was remodelled to take Graflex equipment, so that film holders and magazines are interchangeable. Several lenses, including two diffused types, of different focal lengths are employed. The mounts are standardised so that they all fit the same flange. A combination filter-holder and sun-shade is universally used, and with the use of adapter rings it fits all the lenses.

Eastman Portrait Panchromatic and Plenachrome films are used exclusively, being tank developed in pyro-metol. The development time depends upon the contrast of the paper used for printing, and the contrast of the subject itself. Sometimes, for extreme long-scale lighting the quantity of carbonate is reduced, and the development time reduced accordingly. The slower chloride and chloro-bromide papers meet my requirements. My medium is photography, and my prints must look like photographs.

On long hikes and mountain-climbing trips, where weight is a factor, a 2 1/2 x 3 1/2 Zeiss Ideal camera, fitted with a 4-f in. f/4.5 Tessar, is used. The same sensitive material is used as with the other cameras.

Whenever possible, I believe in getting what I want in the negative. However, I am not a purist to the extent that I would limit myself to one method of working. I am after results, and the final print, I believe, justifies whatever steps I may pursue in producing a picture. If the combining of parts from several negatives is necessary to produce the picture I have in mind, it is done unhesitatingly. After-manipulation of the negative, such as toning down high lights that are too strong, accenting others that are too weak and the removal of anything not desired, is practised. Some do this work on the print, others do it on the negative. Personally I prefer doing the work on the negative.

I find myself striving for human interest in my prints. Landscapes generally include a figure or something else associated with the human element. Even in still life studies the things depicted are part of our daily life. I use my camera for the enjoyment I derive from it in portraying the things that appeal to me, and that give pleasure to my friends and myself. The exhibition is really secondary, although it gives a thrill to have prints accepted.

The 'Betty Camille' picture was made on a trip to St. Mary's College. While walking along the outside corridor of one of the buildings, the pictorial possibilities of the open window with the metal bars caught my eye. I could easily visualise the little girl sitting on the sill watching her chums at play outside. The subject was soon arranged and photographed.

The 'Wood Pile' study was made in British Columbia. The sticks intrigued me, especially those with the charred outside. Before me arose visions of a forest fire—a stern reality to those who have fought one—and then and there I decided to make a study of them. The sticks were arranged, the axe introduced for balance, and then I waited for the light-angle desired. Later on, I discovered that the wood came from an area over which a disastrous fire had raged for more than a week.

All in all, photography has brought me much of cultural value, and no little pleasure. It is my hope and belief that an ever increasing number on both sides of the Atlantic will learn what the hobby of photography has to offer.
PORTRAIT.

(From the Royal Photographic Society's Exhibition.)

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(Canada.)
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VALUE SIXPENCE

No. 3. One of these coupons cut from each of six successive issues of *The Amateur Photographer* will secure a 5/- Watkins Exposure Meter, if sent within one month of the date of the last coupon together with postal order value 2/- to W. H. McKaig, Meter Works, Friar St., Hereford

Address

(Additional time allowed for readers from overseas)

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.
THE amateur cinematographer who studies the work of professionals will realise that outstanding direction is not so much the work of following the script but of departing from it.

Let us assume the amateur has learned enough about picture-making to know the complete shooting script must be planned out before one shot is taken if costs are to be kept as low as possible, and with this in mind let us take a look at the work of well-known producers.

"How could that have been in the shooting script?" the studious amateur asks, when a leaf falls suddenly, gracefully, from the branch of a tree, and flickers down in front of a player's face, or when a fly unexpectedly settles on his nose and makes him shake his head.

The answer is that it wasn't, but the director knew that such an incident could be successfully incorporated to mean something in the finished film.

The first efforts of most amateurs are stiff, because the aspiring producer has said to himself, "This scene must be like this, that must be there, and this must happen."

But the more experienced picture-maker will say, "This is the effect I want. I see a better method of getting it than the one I have noted in my script."

"I want a close-up of a cow; but the sun is shining strongly, and the cow has a well-defined shadow, so I think I'll take that instead."

Thus the shadow of the cow is photographed in place of the cow itself. This, then, adds a purely individual touch to the picture which is the spontaneous work of the producer. A number of such incidents will slowly develop into "characteristic touches" of the producer and, when a producer has characteristics, whether they be simple or complicated, he is made.

Lubitsch, you will notice, builds up his picture with a series of short, interlinking touches, which are, in themselves, almost meaningless, but when grouped together tell the whole tale. The shot alone may be quite small, or a large panorama, but it never means much until associated with some other shot, or shots.

A characteristic touch of Lubitsch is the close-up of a straw hat. What can that mean? Hardly anything! But the audience recognise it as Maurice Chevalier's straw hat. That shot is linked up with all the shots of Chevalier in his hat the viewer has seen before, and so the touch has its meaning, and gets over.

The amateur movie-maker, then, who wishes to be a success in his hobby, or who has professional aspirations, should understand first of all how he can use the characteristics of his own mind to depart from the script, and not wander on blindly, as one I know who wonders why his films of rural life go all wrong, when all the time he has a mind too mathematical for natural ruggedness.

Professionals are apt to wander, too: Take the case of James Whale. His characteristics are admirably suited to the production of thrillers like "Frankenstein" and "The Invisible Man." His technique is short, crisp, rather hurried and unpolished, all very acceptable traits in an eerie film.

But James Whale directed a light, fluffy, Ruritanian picture of princes
and suave dialogue, called "By Candlelight. What has happened? The unpolished, short, hurried, crisp technique did not fit, and so the picture, which might have been an outstanding success in the hands of the right director, seemed to lose all its appeal, and was merely a thriller without any thrills.

The amateur can, and should, profit from the experience of such professionals. He must understand his own mind, and make pictures in concord with his own method of thinking.

And yet, remarkable to say, few people know how they think; just so few know how many teeth they have in their own mouths. Their friends know how they think, of course, and it is really just as easy to find out as counting the teeth.

Recently we had the opportunity of witnessing the projection of two films, the work of a film society in a northern town. They were both clever pieces of work, but the criticism we were bound to make was that in both of them there was far too much changing of scene. For two seconds we were in the corporation electricity station, and the next two were out in the open fields, then we cut into a domestic interior, and, with scarcely time for a glance, fled again to the power station.

Among the Societies

By M. A. LOVELL-BURGESS.

EASTBOURNE ciné amateurs are organising a contest for the best 9.5-mm. stock by a solo worker. The minimum length of entries must be 300 ft., but there is no set subject. A film expert will come from town to judge the entries, there will be a worth-while prize, and the competition, although primarily for members of the Eastbourne Amateur Cine Enthusiasts' Club, is open to all interested. The closing date—most probably the end of the summer—will be announced later. Mr. G. E. Inskeep, 154, Terminus Road, Eastbourne, is the club's hon. secretary.

At a recent meeting of members at the Oak Cabin Restaurant the programme took the form of an interesting lecture, illustrated by lantern slides, on "Exposures, by Mr. Toft Bate, who is an expert on this subject. A thoughtful discussion of the subject after the lecture was helped by members being able to handle and compare a range of exposure meters. This club is one of a growing number that exists to help members make interest films, and not for the purpose of making group story films. The distinction is becoming a very real one.

One of the films shown at this meeting, made by a member, was a 300-ft. record of winter sports in Switzerland. Mr. Hills was the projectionist.

An increasing number of amateurs make winter sports films, and here are a few points worth bearing in mind in that connection.

See that you get a side lighting, so as to get shadows in the snow. When light permits, use a filter. Work up individual shots into some kind of connected story. Do not photograph rapidly-moving figures broadband on, but get them when they are approaching or receding.

Two Distinct Classes.

"From enquiries which we have recently received," writes Mr. L. A. Elliott, hon. secretary of the Brondesbury Cine Society (Kensal Rise, N.W.10), "there appears a growing misunderstanding as to our present rates of subscription. Since last October this Society has endeavoured to cater for two distinct classes of amateur cinematographers. Firstly, the one interested chiefly in film play production, and, secondly, the lone worker to whom a society may only appeal as a means of findingulsion to his similar interests, and as a centre where regular film shows, lectures, etc., are held.

It is interesting to a student of the amateur cine movement, incidentally, to note this growing division between the not technically minded and the film minded, as was the case a few years ago, but between the solo workers—who yet appreciate group criticism and interest—and the amateurs who are all out for story films and group production.

The Brondesbury Cine Club is trying to meet the problem by having two rates of subscription, which are as follows: Full membership, 30s. per annum, payable in advance yearly or quarterly, or by special arrangement 3s. monthly. Visiting membership, 10s. 6d. per annum payable in advance. Full subscription entitles the member to take advantage of every facility offered by the Society, the only additional liability being a 6d. levy collected at each meeting attended, as film stock used in production is provided free by the Society. Visiting membership, which may appeal particularly to the lone worker, entitles the subscriber to attend any of the Society's gatherings—arranged at least twice a month—devoted to entertainment such as projection evenings, lectures, debates, demonstrations, etc. There is no other charge except the very nominal cost of tickets for club dances if attended.

The visiting membership idea ought to have a particular appeal for women ciné enthusiasts. The opinions of lone and group workers on this vital subject would be interesting.

Dorset Societies’ Activities.

Dorset Amateur Film Productions, whose studio is in Lower St. Edmund Street, Weymouth, have arranged several shows this autumn. These include a silent film, "The Winter,” whose studio is in Lower St. Edmund Street, Weymouth, and are now at work, I hear, on their film "Control," which deals with the making, control and release of robots. Most of the shooting is to take place out of doors. Bad weather having held up work recently, rehearsals are being held in the studio. The film is on 9.5-mm. stock by a fellow member of the Society and the shooting has already been completed. This Society intends to make an advertising film of Weymouth. This is to be made in the summer, and will be ready for loan to other clubs by late September. I commend this excellent publicity idea—beneficial to town and club—to other societies.

Mr. Edmund G. H. Lightfoot, a member of this society and a serious amateur, is also connected with the Independent Film Makers’ Association, which is issuing a bulletin in a week or so.

A New Society in N.W.3.

The Golder's Green and Hendon Radio Scientific Society, which for many years has enjoyed the distinguished patronage of Sir Ambrose Fleming, F.R.S., has for some time past been requested by local amateur ciné enthusiasts to include cinematography amongst its activities. With the rapid development of substandard “talkies” there is unquestionably much scope for experiment and co-operation between those interested in cinematography and radio enthusiasts, particularly with regard to sound reproduction and electrical apparatus in general. An active section dealing exclusively with cinematography has therefore been organised.

Although a fully-equipped studio is available, during the summer months efforts will be directed to practical outdoor work, and meetings will be held at the Hampstead Art Galleries, 343, Finchley Road, N.W.3, which will be devoted to the projection of silent films (16-mm., 9.5-mm. and 8-mm.), as well as to sound films (17-mm. and 16-mm.). Lectures and demonstrations will be given by experts in the field of amateur cinematography, and visits to places of interest arranged. Tickets and full particulars of the Society will be sent on application to Mr. A. D. Frischmann, 39, Parade Mansions, Hendon Central, N.W.4.
Our SPECIAL GIFT OFFER of a Watkins Exposure Meter

The value of an exposure meter for the amateur photographer cannot be overestimated. Both beginners and advanced workers need a meter if a high percentage of correctly exposed negatives is desired.

To assist our readers in this direction we are pleased to announce that we have made the following arrangements with the Watkins Meter Company, of Hereford, the makers of the well-known Bee Meter. The regular price of this meter is 5s.

In this issue of "The Amateur Photographer," and for the seven issues that follow, a coupon will be printed in the advertisement pages. The value of an exposure meter for the amateur photographer cannot be overestimated. Both beginners and advanced workers need a meter if a high percentage of correctly exposed negatives is desired.

Any reader who wishes to possess one of these exposure meters must collect six coupons from "The Amateur Photographer," and for the seven issues that follow, a coupon will be printed in the advertisement pages. The value of an exposure meter for the amateur photographer cannot be overestimated. Both beginners and advanced workers need a meter if a high percentage of correctly exposed negatives is desired.

The 6d. Coupon will be found on page viii of the advertisement pages.
Readers' Questions Answered

Prints for Reproduction.

When a print is to be used for reproduction, why is it necessary to make it more contrasty than for ordinary purposes? 

B. T. (Portsmouth.)

What is known as the half-tone process is the most usual for reproduction, and as this tends to reduce contrast, all negatives should be made for this in making the print.

Hydroquinone.

Will you tell me how to prepare a simple hydroquinone developer in one solution?

S. T. E. (Leatherhead.)

In 8 oz. of water dissolve 80 grs. potassium metabisulphite and then 50 grs. hydroquinone. Make another solution of 840 grs. potassium carbonate in 8 oz. of water. Mix and filter. This is a stock solution. For use dilute each volume of this solution with two or three volumes of water.

Postponed Washing.

When it has been impossible to wash negatives properly can the operation be finished later? 

M. L. (London.)

The best plan is to give such negatives another ten or fifteen minutes in the hypo solution, and then to proceed to thorough washing as usual.

Mounts Cockling.

What is the best paste to use to prevent mounts cockling? 

H. R. (London.)

It is doubtful whether there is any method of wet-mounting which is not liable to cause cockling of the mount. One palliative adopted is to stick on to the back of the mount a piece of paper of the same size and thickness as the print itself. When these are well pasted and stuck down all over, the whole thing is put under pressure for some hours. A piece of paper on the back should be placed as to coincide with the print on the front.

Lightening Background.

I want to make a background print lighter so as to emphasise the principal object. Can you solve my problem? 

E. L. S. (Harrow.)

You do not say whether your negative is on glass or film. If it is on glass the best plan will be to coat the glass side of the print with preferably stained yellow, or mixed up with a little red ink. You can then scrape the varnish away from over the part you want to print fully. If the negative is on film you must bind this up with a sheet of glass and do the work off the glass.

Weak Negatives.

The enclosed negatives seem to be fogged, and give poor prints. Can you suggest anything for my use? 

R. F. (Eastbourne.)

The only trouble with your negatives is that they seem to have been very fully exposed and then under-developed. They are not so bad, however, but that they would give good prints on a paper giving sufficient contrast to suit their weak condition. Rather less exposure and longer development would have given you stronger and more contrasty negatives.

Starting Club.

I have tried to get in touch with a camera club in this district, but can find nothing in the Photographic Journal. What steps can be taken to start such a club if you cannot tell me of one? 

A. J. W. (Edgware.)

As you cannot find a photographic club that would suit you in the lists you name, we regret that we cannot help you, as we know of no others but those enumerated. The only practical method of getting people together to form a club is to send a letter to the local Press, in the hope that this may attract the attention of others. We have known this method used quite effectively elsewhere.

Lamp for Enlarging.

Would it be possible to use a 72-watt lamp for enlarging with an f/6.3 lens without the exposures being too long? 

H. R. K. (Wellington.)

Enlargements can be made with quite reasonable exposures with lamps of the power you suggest, or even considerably lower.

Shellac Mountant.

What are the ingredients of shellac mountant to be applied to the backs of prints for mounting purposes? 

H. B. W. (Bradford.)

You do not say whether you require the shellac mountant for dry-mounting purposes or otherwise. In any case, white shellac is dissolved in methylated spirit, or, better still, rectified spirit, making the solution as strong as possible. A thin coating of this is brushed over the back of the print, and, when dry, the application of heat will cause it to adhere to the mount.

Pinholes in Blind.

My old focal-plane shutter exhibits a large number of tiny holes. Do you know any method of masking it, with light-tight spirit, or otherwise? 

L. A. (Dublin.)

A stray hole or two may be dealt with, but as there are many pinholes in the blind of your shutter, there is no help for it but to have a new blind fitted. Any one of the camera repairers advertising in our columns will carry out the work for you.

Cracked Negatives.

I have a number of cracked negatives. Is it possible to float the images on to fresh glasses? 

C. H. R. (London.)

It is quite possible to transfer the film of a cracked negative on to another glass, but the methods are too long to be described in the form of a reply. If you refer to a book of the "Dictionary of Photography" (obtainable from our publishers, price 8s., post free), you will find full information given under the heading of "Stripping Negatives."

X-ray Prints.

Can a print be made from an X-ray film? If so, what paper is best? 

T. (Chelmsford.)

You can use the X-ray films in exactly the same way as any other film negative, provided you have a printing frame of the necessary size. The kind of paper to use varies according to the character of the negative, but probably the best result would be obtained on a glossy bromide of a rather vigorous grade.

Choice of Camera.

I wish to buy a camera suitable for general work, so that I can take children and animals without using a tripod. If a quarter-plate reflex is suitable, could you tell me where I could obtain one for about £5? 

A. O. C. (Stretford.)

From what you say in your letter we should think that the Reflex camera will be about as suitable a camera as you can select. It is quite impossible, however, for us to tell you of any particular one at the price you name. Your best plan will be to watch our advertisement columns, and, if possible, get an experienced photographic friend to examine anything offered to you before buying it. There are quite good instruments obtainable second-hand at that price.
Send-in Day, Wednesday, August 29th.

The Twenty-Fifth Exhibition promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from Saturday, 8th September, to 6th October, 1934.

Conditions of Entry (Please Read Carefully).

No. 1. Pictures from exhibitors in the British Isles must not be framed; but may be mounted. Each picture must bear on the back, clearly written—(a) name of artist; (b) number and title of picture; corresponding to particulars on the Entry Form.

No. 2. When mounts are employed, they should conform to the following sizes—25 x 20, 20 x 16, or 15 x 12, but no mount to exceed 25 x 20; and it is suggested that white or light-toned mounts be employed wherever possible.

No. 3. Pictures from abroad must not be mounted (or framed), but should bear full particulars as above.

No. 4. Pictures which are sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.

No. 5. All pictures should be sent by parcel post, packed flat, and properly protected with stiff cardboard and adequate wrappings, addressed to: The Hon. Secretary, The London Salon of Photography, 5a, Pall Mall East, London, S.W.1.

No. 6. The sending-in day is Wednesday, August 29th, 1934. All pictures for the Exhibition must arrive at the above address on or before this date. Exhibits may be delivered by hand at the Gallery on this date only.

No. 7. The Entry Form, properly filled in, must be sent with the pictures, together with entry and packing fee of 5/- (this fee covers any number of pictures from one exhibitor).

No. 8. To avoid Customs complications, all entries from without the United Kingdom must be sent by post and without prices marked on the prints. Packages containing such entries should be clearly labelled: "Photographs for Exhibition only. No Commercial Value. To be returned to sender."

No. 9. All pictures sent by post will be repacked and returned carriage paid after the close of the Exhibition.

No. 10. In view of application being made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked kindly to signify on the Entry Form whether they have objection to such permission being given. The copyright, in all cases, remains the property of the authors of the prints.

No. 11. The Committee assure intending exhibitors that the utmost possible care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.

The attention of exhibitors residing in countries outside Great Britain is specially directed to Condition No. 8.

Form of Entry.

To the Hon. Secretary, The London Salon of Photography.

Sir,—I beg to submit the undermentioned Photographs for the consideration of the Selection Committee, and I enclose Postal Order of the value of 5/- to cover Entrance Fee and the cost of return postage (see conditions 7, 8, and 9).

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I agree to Condition 10.

Yes or No.

Name
(State Mr., Mrs., or Miss)

Address

Please mention "The Amateur Photographer" when corresponding with advertisers.
Business Notices

CAMERAS AND LENSES

31 x 21 T.-P. Junior Reflex, Dallmeyer f/4.5 Anastigmat and 9-in. Ross Telephoto f/5.5, 10 silent shutters, £12.—Lister, 11, New Bond St., W.1.

KODAK Postcard Reflex, Cooke f/3.5 lens, £9/10.—31, Trafalgar Rd., W1.

CAMEOPLATE Dual Special, improved view-finder, focusing to 1-m, hood, leather case, £8.—R., 8, Heathcote, N.W.11.

1-PLATE Goerz Anschütz, f/6.8, focal-plane, £8.—14, Houses of Parliament, S.W.1.

VESTER Postcard, Tropical Contessa Nettel. Zeiss Tesser f/4.5, 1/300th, F.P.A., 6 slides, £9/10.—Box 9977, c/o "The Amateur Photographer." [0005]

DALLMEYER 47.P.K., f/6.5 T.T. & H. anastigmat lens, with 47.P.K. K 2 filter and focussing magnifier, all in solid leather case, £15 15.—Box 9770, c/o "The Amateur Photographer." [0005]


OLLEIFLEX, 21, Compur, Tessar f/3.8; perfect condition, £25; Sanderson Tropical 5x4, preservation leather case, £15.—Box 9894, c/o "The Amateur Photographer." [0005]

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WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 215, Fore Street, Edmonton, London, N.18.

For some considerable time we have received complaints concerning our advertisers; from the complaints we have received we would appear that the business is conducted on false pretenses. If any reader has any goods to exchange for others or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

Replies should be addressed: "Box 000, c/o ' The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1, and in the absence of fresh inquiries the entire " copy " is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%, ; 52 consecutive, 15%.

REMITTANCES.—Cheques, etc., should be crossed and made payable to IIiffe and Sons Limited.

Business Notices


PUBLISHING DATE.—" The Amateur Photographer and Cinematographer " is on sale throughout the United Kingdom every Wednesday morning.

SUBSCRIPTION RATES.—British 17/4 per annum; Canada 17 4, other countries abroad 19/6 per annum, post free.

REMUNERATION.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Limited.

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SALE AND EXCHANGE—ANONYMOUSLY only.

12 words or less. £1. 1d. for every additional word.

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12 words or less. £1. 1d. for every additional word.

Each paragraph charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire " copy " is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%, ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 366, Deansgate, Manchester, 2 ; 26, Benfield Street, Glasgow, C.2.

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Readers who reply to Box No advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the " Deposit System " is recommended.

Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive offers from customers that it is quite impossible for them to supply, and in reply to Box No. advertisements.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for all transactions up to £1 a deposit fee of 1/- is charged ; over £10 and under £50 the fee is 2/6 ; over £50 and under £75, 5/-; over £75 and under £100, 7/-; and on all transactions over £100, one-and-a-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and in the absence of fresh inquiries the entire " copy " is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%, ; 52 consecutive, 15%.

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Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for all transactions up to £1 a deposit fee of 1/- is charged ; over £10 and under £50 the fee is 2/6 ; over £50 and under £75, 5/-; over £75 and under £100, 7/-; and on all transactions over £100, one-and-a-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and in the absence of fresh inquiries the entire " copy " is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%, ; 52 consecutive, 15%.
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THE AMATEUR PHOTOGRAPHER

April 11, 1934

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THE CULT OF THE MINIATURE CAMERA GROWS APACE.

Those prophetic foretold that the boom in these tiny instruments which started last year would quickly finish, must admit to-day that they were mistaken. Not only is the miniature camera more in evidence than ever, but now, at the beginning of the spring season for photography, many new models are being put on the market, while the manufacturers and dealers report that the well-established patterns are selling better than ever. The coming season will, therefore, again be largely influenced by miniature camera work. With this in view we are publishing a special Miniature Camera Number which will appear next week. This will deal exhaustively with the subject, both for the worker at home and the traveller. Many applications of these little instruments will be dealt with, and a complete Buyers' Guide will refer the reader to all the latest miniature cameras and accessories now on the market. It is an issue that everyone interested in this modern development of photography should secure, and if any reader has a friend with a miniature camera, but who is not yet a reader of The Amateur Photographer, it will be an excellent number to bring to his notice. It will appear on Wednesday next, April 18th.

A VILLAGE ON THE FILM.

The life of a little village has more than once made a great theme for the novelist. Why not for a film? Some idea of the possibilities of a small English village, that of Chipping Campden, in Gloucestershire, was given in a Gaumont reel we saw the other evening. Certainly the producer has selected one of the most beautiful villages in England, but he made the utmost of its picturesque situation and the charming grouping of almshouses and other buildings. Someone complained afterwards that the moving figures were an intrusion, and prevented an appreciation of the pictorial certain inventive faculty constructed with a view to indulging their own laziness. But laziness hardly explains the photographer's love for gadgets, and we have known people who would not have parted with their own Heath Robinson constructions for the finest finished product which could have been presented to them. Probably the gadgeteer enjoys the feeling that he is at the beginning of things, for undoubtedly every big invention in which we rejoice began as somebody's gadget. The mighty express engine was a gadget once. Mr. Newman showed a device for rocking a number of dishes at a time by means of a little uneven platform of wood, to which the merest touch of the finger imparts just the necessary motion. Is it mere laziness to eliminate in this way the mere tedium of rocking the dish? Another was a little toy, a kind of spiral, which enables a length of cinematograph film to be so wound as neither to spoil itself in the manipulation of development, nor to spoil the temper of the worker.

SPRING CLEANING.

A good example of "low-angle" photography. An article on this subject appears on another page in this issue.
values of the place, but in our view they made the film—the village children going to school, the horses and hounds passing through, the simple traffic of the village trade, the gossips at their cottage doors, the choirboys on their way to church. A village is dead, frozen, without gossips at their cottage doors, the values of the place, but in our entertaining account of her journey on her way from Australia to permanent structural beauties of choirboys on their way to church. simple traffic of the village trade, the and hounds passing through, the children going to school, the horses view they made the film—the village paper in ? If so, can you give me a hint as to how it was done ?

A Sea Story.

In a recent issue of The Blue Peter, a lady amateur photographer on her way from Australia to Papua tells in the course of an entertaining account of her journey on her way from Australia to Papua tells in the course of an entertaining account of her journey how she attempted to develop some photographs in a disused bathroom aboard the ship, and how when she had got everything ready, she covered up an electric bulb with "a neat drapery of orange linen covered with crimson silk." Then, when just about to open the camera, there was a sudden white flare and a shower of blazing fragments of silk and linen and a scatter of broken glass. Fortunately, she did not lose her head, but switched off the current and trod the blazing stuff out with her feet. At dinner that evening she confessed to the captain, "for the good of her soul," how she had nearly set his ship on fire. It is quite possible that the destruction of the improvised "safelight," saved the plates, for the dyes of the linen and the silk may have been anything but safe, though apparently so to the eye.

Tracking the Criminal.

Dr. Jelley told the Royal Photographic Society at its last meeting of a very specialised type of photomicrographic apparatus which is being used in criminological investigation. It has a pair of objectives projecting separate images of a prism placed below the eyepiece, so that the two images are in optical contact. Thus, the markings or structure of one particular thing can be compared with those of another, and some quite remarkable clues can be obtained. For example, the texture of the cloth of a man's trousers can be compared with microscopic fineness in the same field with the impression which someone has made by kneeling in soft soil; or again, the marks on a pair of pliers in the possession of a suspected burglar can be compared with the marks on a piece of wire which had been cut during the burglary. Dr. Jelley said that it always pained him to read in detective stories how, just because there was another revolver of the same pattern a man got off scot-free. That only shows how far detective writers are behind the advance of science. With an apparatus such as Dr. Jelley demonstrated it would be immediately possible to say which of those two weapons had fired that bullet.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the back page.

Box for Bromide Paper.

When making a number of enlargements I find it a nuisance to keep opening the packet of paper to take out a sheet. Was there not some old dodge for adapting a plate box to keep the paper in? If so, can you give me a hint as to how it was done?

R. P. (Edmonton.)

Probably the plan to which you refer was to utilise an empty plate box by putting a few waste negatives at the bottom to weight it down, and fastening a knob to the top of the lid. This was mainly a professional method, and was handy in the days of large-size plates. Few amateurs to-day have seen even a 15x12 plate box, to say nothing of owning one. It is certainly inconvenient to keep opening the packet of paper and wrapping it up again, and it is worth while making a simple box to avoid the trouble once for all. The size will depend on the dimensions of the paper to be used, but even for large sizes a light construction of plywood will be sufficient.

The sketch suggests a suitable form—a plain shallow box with a hinged lid. On the inside of the lid a frame is made from four strips of wood, fitting easily but accurately into the sides, so as to make the box light-tight when closed. On to this frame is tacked a piece of card or thin wood, to make a sort of pocket, as shown.

Before commencing work, the sheets of paper likely to be required are taken from the packet and put into the box. If two kinds of paper are being used one can be put in the box and the other in the lid. Or when several exposures are being made before development the exposed sheets can be put in the lid. Any paper not used should be returned to the packet, as the box is intended as an aid to working, and not for storage purposes.

Enamelling.

I enclose an old carte-de-visite portrait. Can you tell me how the very highly glazed surface was obtained? Was it done with a burnisher?

L. M. A. (Oxford.)

No such glaze could be obtained with burnishing rollers. There is no doubt at all the method adopted in this case, as it was a comparatively common one years ago. Many people admired this ultra-shiny surface, which certainly had one real-advantage—it protected the actual surface of the photograph, and was practically waterproof.

As your enquiry suggests that you wish to try the process we describe it briefly.

Soak 30 grs. pyroxyline in 3½ fluid ounces pure alcohol, and after a day or two add 4½ fluid ounces ether. When the pyroxyline is dissolved add 24 drops castor oil. Leave the mixture to settle, which will take another day or two, and then carefully decant the clear solution.

For use, polish a piece of plate glass, and pour on enough solution to give an even patch of the size required. As soon as it sets, put the glass in a dish of clean water, slip in the print face downwards, and lift out the two together. Squeeze the print into contact, and put aside to dry. The print will then strip off with the coating of collodion adhering to it. The process is known as collodion enamelling.
Buying and Selling

"USED" APPARATUS

At the present time of the year many photographers are considering a change in their equipment. In the following article some hints are given to both buyer and seller of second-hand apparatus, which should be read by all contemplating such transactions.

Although many people still have a prejudice against things second-hand, this need not apply to photographic apparatus. A good camera will carry its age very lightly, and be as efficient after years of repeated use as when first from the makers' hands. At the same time the fact that it comes within the "used" class is sufficient to take the edge off the price. The latest and most modern camera introduced to the photographic market is to be found upon the second-hand market within a few months, although as good as new in every respect. The following article is addressed to both buyer and seller of "used" apparatus.

For the Seller.

Generally the purchase of other apparatus is dependent upon the disposal of that at present in use. There are two courses open. The photographer may decide to take, or send, his unwanted apparatus to one or other of the dealers in second-hand goods who advertise regularly in "The A.P." Every one of these firms may be dealt with in the certainty that the transaction will be fair to both parties. The allowance on the goods taken in exchange will be lower than the price which can be obtained by private sale, but we have to remember that the dealer has to make a profit on the resale of the goods.

The other course is to advertise the apparatus for disposal in the private "sale and exchange" columns of "The A.P." Care must be taken when drafting the advertisement, so that the prospective buyer will be told exactly what he needs to know.

The make of the camera must be stated, also its name, number and size. The maker and aperture of the lens are most important. The buyer will want to know whether the camera is of the latest pattern, if it has single or double extension, how many plate-holders, or a film-pack adapter. Any accessories should be stated, such as light-filters, supplementary lenses, cases, etc.

All these are necessary details. It is sometimes thought by the advertiser that a prospective purchaser will write for fuller particulars. This is not always the case. It may be that if a similar outfit is advertised, which is seen to be what is required, this is the one which is replied to.

Many advertisements give superfluous adjectives, and not the essential details. Others by their brevity defeat their own object, and are examples of the truth of the old adage relative to "penny wise and pound foolish."

Price.

The price should always be stated. The seller should be able to estimate what is a fair price to ask. It is impossible to lay down any hard and fast rule. If the camera is modern, of a type in common demand, of a popular size by a well-known maker, and in good condition, it may fetch two-thirds of the original price, and will command a quick sale. On the other hand, a camera of the very latest type, in almost new condition, will realise 10 per cent less than its original price.

The seller should never invite "offers." It is easy to fix a price, after a careful study of the advertisement pages of "The A.P.", which may be regarded as a sound guide of present-day values.

Care must be taken to avoid the use of a wrong term with regard to condition. Errors in this respect cause trouble and needless annoyance to both parties. The prospective buyer who thinks that a camera is in good condition will reject one which is the worse for wear.

Inspection or trial of apparatus is an essential preliminary to a sale. "The A.P." deposit system protects both parties, and if approval is objected to the apparatus should be regarded with suspicion.

The Buyer.

Upon receipt the camera should be carefully examined for signs of misuse. Any want of stability of the instrument, and especially the front, is a bad defect. It may be found as the result of ill treatment, although the camera may appear new.

All working parts should be firm, yet work smoothly. The bellows should be stiff when the camera is extended and not sag. Tests for pinholes in the bellows should be made by putting a small electric lamp inside and examining in a dark room, with the front and back closed and the bellows extended.

Care must be taken to see that all is well with the lens and shutter. All good anastigmats have a fine polish, and if the glasses look dull, as they will if they have been carelessly cleaned or otherwise mishandled, the lens should be regarded as imperfect. This dulness of the glasses is often a worse defect than a chip or scratch.

The shutter should be tested. It should work smoothly, and free from jar, with light pressure on the release. Sluggishness in a shutter usually means that it will need cleaning or adjustment in the near future. If the buyer is not very experienced it is a good plan to ask an expert photographer to give an opinion on the apparatus.

Lastly, plates or films should be exposed, setting the scale, or focusing very carefully, using the lens at its full aperture. The negatives will show very clearly if the apparatus is in good order. The scale can also be tested at the same time.
A Method of Roll-film Development

By WILLIAM E. STUCKES

A METHOD of developing roll films which has much to commend it is as follows. It is a distinct improvement on "see-saw" processing through a dish of developer—a method that frequently leads to fogging and is unsuitable for panchromatic material.

The film is first allowed to curl itself up into the hand as it is being removed from the backing-paper in the dark-room. It is then fed, a few inches at a time, into a basin of water. From the basin it is removed, and, rolled up, it is placed in the developing dish, which should be of the deep variety and nearly full of developer.

The film may then be passed through the developer, and subsequently the hypo, by a continuous unrolling of the film with the finger-tips (see illustration). It will roll up by itself at the other end of the dish. When one end of the film is reached the dish is turned round and the film unrolled from the other side.

In this way the film passes rapidly through the solution and is kept under complete control. Moreover, it can be kept in the shade of the body—screened from direct safelight rays, solutions are not splashed about, and the whole operation is not in the least tiresome, even in complete darkness.

Points to observe are: the fingers should not press or rub the film, but only the lightest touch should be used—just sufficient to unroll the film. The action should be fairly rapid, so that the film is on the move all the time. This will prevent uneven development.

With panchromatic roll films the entire process can be conducted in the dark. After a little practice this will be found quite easy. In any case, a large piece of card can be placed over the dish and wrists as an extra protection from the safelight until the film is nearly developed.

Care should be taken that the finger-nails do not come in contact with the film, or scratches will result. The nails should be trimmed before trying this method.

The bottom of the developing dish should be examined before use to see that there are no rough places or small projections that may scratch the underside of the film while passing along its surface.

After development is complete, it should be unrolled once or twice in a dish of clean water before putting it into the fixing bath. This will ensure freedom from stains.

The Sixth Chicago International Photographic Salon will be held at the Art Institute of Chicago from December 13th, 1934, to January 20th, 1935. The closing date for prints is November 1st; the number of entries from each competitor is restricted to four, and the entrance fee is one dollar. The size of mounts must not exceed \( 14 \times 18 \) in. and \( 16 \times 20 \) in. Further details and entry forms can be obtained from the Salon Committee, Chicago Camera Club, 137, North Wabash Avenue, Chicago, Ill., U.S.A.
in Town

By DONALD G. SHELDON.

in the atmosphere. This is caused by smoke and dust, but it is valuable to the picture-maker, for it softens the distant details and makes the nearer objects stand out more clearly from their background.

In town photography it is frequently possible to obtain "dramatic" effects. The picture may be framed in the arch of a bridge or gateway; we may take a row of columns casting a shadow pattern; some striking design may be seen in a flight of steps, an iron gate, or in the shadow of a row of railings. In many cases the effect will be heightened if the sunshine is coming towards the camera; this gives rich darks and glowing high-lights, and often provides valuable shadows to fill empty foreground.

Many of the most charming effects occur in the morning and late afternoon, for at these hours the sun is lower in the sky, and cast shadows are longer. The use of a lens hood, always a wise procedure, becomes a necessity at these times, in order that the lens may be protected from glare when working "into the sun."

The best kind of day for sunny town pictures is one with blue sky and fleecy cumulus clouds. The clouds act as huge reflectors, and scatter much light into the shadowed areas, so lessening the risk of under-exposure. On such a day, too, there may be showers; but these will turn the roadways into mirrors, and in the brilliant sunshine which follows there will be splendid reflection pictures. When the view includes some sky, a light colour filter will enhance the rendering of the cloud forms.

Those who prefer pictures with "human interest" will welcome the sunshine, for it brings out both old and young, in their brightest attire, to enjoy its delights. When you want a change from the streets, find the places where the old men gather to gossip, and the parks where the children play.

When taking pictures of the type just suggested, and in street scenes where there is movement of people and traffic, it is necessary to be sure that the shutter speed is fast enough to avoid blurring due to subject movement. For this reason it is wise to take advantage of modern high-speed materials; otherwise some degree of under-exposure is likely to occur when much of the light is cut off by high buildings.

Even though a wide-aperture lens may be available, it is not always possible to use the larger stops on account of their shallow "depth of focus," so that the use of high-speed material (especially if panchromatic) is a compensation that will often save the picture. It will also permit the cheapest form of hand camera to be used successfully to record these sunny days in town.
Low-Angle Photography

By N. B. DENMAN

A great deal has been written on the advantages of a high viewpoint in photography as opposed to that from eye-level; but little has yet been said in favour of a low angle of view, although examples appear from time to time.

Certainly, its possibilities are more limited; but there are many occasions when striking compositions can be made by pointing the camera upwards. Those graceful pines behind the tanyard wall, for example, will be no longer taboo; their bushy heads will make a pleasing pattern when silhouetted against the clouds. And the old windmill that we have photographed so often in the ordinary conventional manner will yield a more striking picture—and a fine study in radiation if the camera is tilted upwards so as to picture only its black head and spread-eagled sails.

The exclusion of all extraneous matter in this way will be found to produce very effective pictures—simple, perhaps, but gaining much in concentration of interest as a result.

The Suggestion of Instability.

If the subject is carefully chosen, the effects of tilting the camera will at no time be unpleasantly pronounced. A more important drawback is the feeling of insecurity which results from cutting off the base of the subject. But if it is considered objectionable, this tendency to instability can often be successfully countered by arranging a string of darks along the bottom edge of the composition, as in the tree-top picture reproduced herewith.

Securing Clouds.

The enthusiast who delights in recording fine skies will find low-angle photography especially attractive, for well-recorded high clouds and sky add much to the beauty of the pictures—often, indeed, they are the pictures. White clouds on a blue sky, particularly such as occur during showery weather, probably form the ideal "background" for low-angle pictures, but it is a happy fact in this case that the background is constantly changing—a rare thing in photography.

Incidentally, overhead clouds are seldom satisfactory by themselves, and can never be used in ordinary landscape subjects. By including a strong foreground object as indicated, they can be dealt with very effectively, and very successful pictures secured.

Technical Details.

Owing to the importance of the sky portion, panchromatic materials should be used; if plates, they should be backed, for halation is liable to occur where dark objects stand against a bright sky. Filters are necessary, a deep yellow one giving over-correction often yielding effective results. The scattered light and absence of cast shadows make for short exposures, and this is an advantage, for it permits filters to be used when the camera is held in the hand. Light development should follow, otherwise the clouds—often, as pointed out, the main beauty of these pictures—will be lost.

Any type of camera can be used for low-angle photography, and no high shutter speeds, fast lenses or other refinements are necessary. Every photographer should make a point of securing at least an occasional picture from this original viewpoint.
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Letters to the Editor

SPOTTING MINIATURE NEGATIVES.

Sirs,—I feel that I must write to congratulate you for publishing Peter Posford’s most inspiring letter. "Why should you have to retouch negatives," he says, "why remove the cause, then you will have nothing to retouch?"

This simple solution to a very complicated problem, whilst tending to put out of business all the manufacturers of retouching materials, will surely prove a boon to every photographer, amateur and professional, all over the world. Take myself, for example; during my photographic experience, I must have spoiled scores, or perhaps hundreds (pardon my modesty!) of pictures. Why? All because the negatives needed spotting or scraping, etc., and they were either too small or I was otherwise incapable of doing. (I blush with the thought that Mr. Posford may read this.)

I, who had spent pounds on books and periodicals, which, incidentally, includes several years of "The A.P.", may perhaps wish Mr. Posford to learn that I still occasionally take a photograph which proves to be either over- or under-exposed. This may sound primitive to him, who, I imagine, always makes a perfect compromise between light and shade, and therefore finds scenes correctly, thus eliminating the expense and bother of intensifying or reducing. What a man!—Yours, etc., ISAAC GROSSMAN.

THE PERFECT CAMERA.

Sirs,—The frequent discussions in "The A.P." between users of miniature and larger cameras have been of such interest that I wondered whether my experiences might appeal to some of your readers.

Searching for the "perfect" camera since 1912, I have bought and exchanged twenty-seven different instruments, ranging from V.P. Tenax to 3½-plate Sanderson, and have now settled down to a vest-pocket film camera, with f/4.5 lens and Compur shutter, with "Rhaco" finder added.

My friends are not provided with magnifiers to gaze at the negatives, as the sharp little negatives go straight into a "Mira-phot" enlarger, fitted with a condenser in place of opal glass. This, with the aid of the vigorous, medium and soft bromide papers supplied by all dealers, gives perfect prints from any negative, needed spotting or scraping, etc., and they were either too small or I was otherwise incapable of doing. (I blush with the thought that Mr. Posford may read this.)

I, who had spent pounds on books and periodicals, which, incidentally, includes several years of "The A.P.", may perhaps wish Mr. Posford to learn that I still occasionally take a photograph which proves to be either over- or under-exposed. This may sound primitive to him, who, I imagine, always makes a perfect compromise between light and shade, and therefore finds scenes correctly, thus eliminating the expense and bother of intensifying or reducing. What a man!—Yours, etc., ISAAC GROSSMAN.

A PLEA FOR LARGER SIZES.

Sirs,—"Hopeful," in his letter to you, complains that the price of good-sized cameras such as quarter-plate is now prohibitive. I entirely disagree with him; if he will read the advertisement columns of "The A.P." he will find that first-rate cameras of that size, originally costing twelve to fourteen pounds, may be bought for from three to five pounds, largely owing to the craze for the miniature.

I have a quarter-plate with Compur and Tessar f/6.3, in perfect order, bought from a dealer for £6, and was offered a brand new camera in original wrapping for £5 instead of its list figure of £10, and could have bought a dozen if I had wanted. A telephoto lens (vetted as perfect by its makers), cost me £6 instead of £10. It is also forgotten in the rush for "four-point-fives" that the f/6.3, owing to the new films, is in practice twice as fast as it was a year or two ago, and is probably, taken all round, a more satisfactory instrument.

The troubles of splitting materials is a difficulty, but is largely offset by the great saving that can be made in the cost of the camera and lens, and the fact that the good camera seldom wastes a film and dispenses with the cost of enlargement or magnifying glasses.—Yours, etc., H. C. HARBORD.

News and Reviews

Items of general interest from all quarters.

The Ensign Photographic Catalogue for 1934 has been issued, and contains 130 fully-illustrated pages of apparatus, materials, accessories, etc., both for the photographer and cinematographer, made and sold by the firm of Ensign, Ltd., 88-89, High Holborn, C.1. This catalogue is the centenary edition, the firm having been established in 1834, and it contains as a preface some particulars of the early phases of the firm which commenced business in High Holborn on the site of the present Ensign House. This is referred to on another page in this issue of "The A.P." The Ensign catalogue is a book of reference that every amateur should possess.

The Professional Photographers' Congress will be held this year at Blackpool from May 7th-11th under the presidency of Mr. T. Lee Symes. A remarkable fixture list of meetings, lectures, demonstrations and entertainment has been arranged. Full particulars are obtainable from the General Secretary of the P.P.A., Mr. A. F. Bucknell, Sunhill House, S.37, Easton Road, London, N.W.1.

The Hammersmith Hampshire House Photographic Society's Nineteenth Annual Exhibition will be open, at Hampshire House, Hammersmith, from 13th to 22nd April, both days inclusive. A record entry has been received this year, including many from foreign countries. The exhibition will be open daily from 11 a.m. to 10.30 p.m. except on Saturdays and Sundays, when the hours will be 11 a.m. to 7.30 p.m. and 10 a.m. to 7.30 p.m. respectively. Applications for reserved seats for the evening lectures should be made to the Exhibition Secretary, Mr. J. Ainger Hall, 10, Kitson Road, S.W.13, from whom full details may be obtained. A stamped addressed envelope should be enclosed with the application.

"The Rambler's Handbook for 1934" has been published for the Federation of Rambling Clubs by Messrs. E. J. Larby, 30, Paternoster Row, London, E.C.4. This little book, which sells at 6d., is a mine of information for everyone interested in rambling in the British Isles. It not only gives particulars of the rambling Clubs themselves, but a large number of pages are occupied by particulars of selected excursions with full references to times and fares. It is a book that no rambler or hiker should fail to get. It is obtainable from the publishers, as above, or from the Secretary, Federation of Rambling Clubs, 7, Buckingham Palace Gardens, London, S.W.1.

An Exhibition of Architectural Photography by well-known amateurs and professionals in this branch of camera work is now open at The Camera Club, 17, John Street, Adelphi, W.C.4. Applications for reserved seats for the evening lectures should be made to the Exhibition Secretary, Mr. A. F. Bucknell, Sundial House, 357, Euston Road, London, N.W.1. Admission to the exhibition is free.

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Allens of Manchester.—An attractive new illustrated list has just been issued by Messrs. Allens Photographic Stores, of 168, Oldham Road, Manchester. It includes prices of plates, papers, chemicals, mounts, sundries, a comprehensive illustrated catalogue of most of the modern cameras and particulars of their novel "exchange service," whereby new and second-hand cameras may be exchanged within specified periods at agreed rates. Full particulars will be sent to any reader applying. A stamped addressed envelope should be enclosed with the application.

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Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

PICTORIAL photography has a dual appeal to me—firstly, from the pictorial side, as it is a medium that allows one to record scenes that appeal to one, and then from the photographic side, in that it is a process that can be worked scientifically. When going out into the field I prefer to go alone unless in company with another photographer who is also prepared to wait for a desired effect, say of light or cloud. While studying the picture on the ground-glass screen, I judge whether the whole effect pleases rather than by analysing it according to a strict code of rules, but, on the technical side, as far as limitations allow, I treat it on strictly scientific lines.

"My favourite camera for pictorial work is a 3½ x 2½ Soho Reflex, fitted with a 12-in. Dallon f/3.6 and a 5-in. Pentax f/2.9 lens. I use the Dallon lens whenever possible in order to take advantage of the longer focus lens. As this camera is too bulky for use other than on purely photographic outings, I usually carry a miniature camera in my pocket."

"I use Eastman cut films, commercial panchromatic and super-sensitive panchromatic, as circumstances dictate."

"For developing prints I use metol hydroquinone, using a fresh portion of developer for each print."

"I mostly use Kodak Royal bromide paper, and when a warm tone is required can obtain by the direct sulphiding method a result that is sufficiently like that obtained with chloro-bromide paper to deceive quite old hands."

For toning, two stock solutions are made up, one a saturated solution of barium sulphide in water and the other a 10 per cent solution of meta-nitro-benzene-sulphonate. Twelve parts of the former are taken and one part of the latter, and diluted with an equal volume of water. This solution is used at about 70 degrees Fahr. The prints are fixed in an acid fixing bath and washed for about fifteen minutes before toning.

"Mounting is done with dry tissue, using an ordinary domestic electric iron. A piece of smooth paper only is laid over the print and the iron used with a sliding motion over the paper, starting from the centre of the print and working outwards."

"The prints are spotted with water colour, and oiled up after mounting with the usual mixture of one part boiled oil, one part copal varnish and three parts turpentine. A small quantity only is applied and well rubbed in. I endeavour to get the result I want in the negative, but have no objection to afterwork on the print if necessary. When this has to be done the print is left until the oil has dried, and pigment bound with oil gold size is used. For toning down large areas a small quantity is taken on a piece of flannelette and well rubbed in. The advantage of using gold size as a binder is that it dries in the course of a few hours with a surface similar to the unworked portions, and does not rub off or smear like pigment applied with the oiling-up medium."

"'Sunshine,' reproduced on the opposite page, was taken on slipsensitive pan. film, K2 filter, exposure 1/25th sec. at f/8. Print on Ilford Clorona. A K1 filter would have been used in each case in preference to K2 but was not available at the time."
SUNSHINE,

(See article, "How I make my Exhibition Pictures," on the opposite page.)

BY S. GRIMSDELL DIX.
MONTREAL FROM MOUNT ROYAL.

(From the Overseas and Colonial Competition.)

By Thos. Farmer.
(Canada.)
THE IRON HORSE.

(From the Royal Photographic Society’s Exhibition.)

BY E. Bafford.
1.—"Lonely Toil."
By W. R. Cocks.

2.—"Morning Sunshine."
By L. Ellis.

3.—"The Road to Borth."
By P. J. Forge.

4.—"November Morning."
By W. G. Halliday.

5.—"Ye Bell Inn, Oxted."
By J. H. Benson.

6.—"Looe Island."
By G. W. Cattermole.
Some Critical Comments on the Beginners' prints reproduced on the opposite page.

A

n effect of glancing sunshine, such as is to be seen in No. 2 of the prints reproduced on the opposite page—"Morning Sunshine," by L. Ellis—forms a very highly attractive pictorial motive, and is one that photography is able to handle in a better way than any other method of representation; but, in this instance, it is somewhat handicapped by the presence of the gable end on the right in full light.

Competitive Lights.

There are the two main lights. That on the cottage front should be the most attractive because of the effect of glancing sunshine thereon, but, because the light on the gable is the stronger, it attracts and holds the attention at the expense of the other.

It is scarcely a case of divided interest, for although the front does exert some attraction, it is overwhelmed by the greater brightness of the adjoining light, and its play of sunlight and delicate shadow does not get a chance of making itself felt. As the print stands, it is impossible to alter it as to bring the light on the frontage into greater prominence except by the entire removal of the gable end.

That might be done by trimming off that portion to the right of the corner of the wall, and, as far as it goes, the alteration would be advantageous, for the front would then attain its proper significance and be able to claim primary attention as the centre of interest.

There would be, however, some corresponding disadvantages, the chief being that the major portion of that useful foreground shadow would be lost, together with the enclosing effect of the foliage on the right, and the lines of the composition would not fall quite so happily.

Gain and Loss.

The sky, too, would come into greater prominence and would probably have to be somewhat lowered in tone; but against these losses would have to be set the prime consideration that the beauty of the effect is retained without impairment.

In a case like this that is the main thing, and, as the effect would not last for long, and there is small probability of either shadows obscuring the gable end or getting the same effect with the lighting coming in a different direction, it would seem to be useless to advocate any change of viewpoint.

There are points of analogy between this picture and No. 5, "Ye Bell Inn," by J. H. Benson; but, while the latter is more fortunate in its lighting, and the corresponding gable end is in comparative shadow, there is no such lighting of texture in the left-hand side of the building. Moreover, there is something of a commercial suggestion—quite foreign to the pictorial genre—in the prominence given to the sign displayed on the wall facing the right, and, somehow or other, most people would try and arrange for that notice to be avoided.

As for the tone in which the sky is represented, it is only the bare minimum, and a greater depth would not only be more in accordance with the visual impression, but would also have the effect of heightening the value of the sunshine.

Mood and Motive.

Nevertheless, and although the print falls short of what it might be, it does show an appreciation of the value of an effect of sunshine, and this might be said to form its mood or motive. Mood may be regarded as something apart from the objects forming the subject material, which conveys upon them an aspect which they do not commonly display, and which lends an attraction that they do not ordinarily possess.

In this instance the mood is indicated by the sunlight, and in the case of No. 6, "November Morning," by W. G. Halliday, it is suggested by the effect of sunlight breaking through a misty atmosphere. The composition here might be improved by the addition of an accent on the right to afford some compensation for the somewhat heavy left-hand side; but, in other respects, the effect has been very well seen, and, except for a slight measure of overprinting, ably carried out.

A like suggestion of atmosphere would not be inappropriate in No. 1, "Lonely Toil," by W. R. Cocks, where, although the figures are not badly placed in the picture space, they suffer from the angle at which they are seen.

The Viewing Angle.

Figures such as these are best seen when approaching the viewer from a slight angle, or, in other words, a three-quarter presentment assumes a more pleasing form than a broadside view.

The principle is demonstrated in the way the buildings are shown in Nos. 2 and 5, and, just as it is better that they should be seen as shown rather than as a straightforward depiction of one instead of two sides, so it is when figures or faces come to be dealt with.

To get a three-quarter view in a subject like this would mean a fair amount of stalking, but there is usually plenty of time for it.

For similar reasons, it would have been an advantage if the horse and cart in No. 3, "The Road to Borth," by P. J. Forrester, had been shown coming towards the camera rather than, as at present, going away. It is true that they are not of great importance in the scheme, but it is a point that is worthy of consideration, particularly as the print, though not very ambitious pictorially, conveys a good impression in other respects of the topographical features of the scene.

The Artistic Content.

It is the absence of any particular mood, to which reference has previously been made, that restricts the attraction of the print to its topographical aspects, and prevents it acquiring an artistic or pictorial content.

In No. 4, "Looe Island," by G. W. Cattermole, something of a mood is suggested by the brightly-lit clouds in the sky, but their formation is not very happy, and the remainder of the subject content is somewhat lacking in interest. Subjects of this nature, too, have been done so often that much of the undoubted beauty of the sky loses its appeal by reason of its hackneyed character, and unless it is exceptionally well done, it has little chance of obtaining recognition. It is, however, free from the exaggeration of effect that is too frequently seen, and, insomuch, deserves commendation.

"Mentor."
Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

“MONTREAL FROM MOUNT ROYAL,” by Thos. Farmer.

A DISTANT view of a city, from time immemorial, formed a subject that has compelled the efforts of many artists. It is true that most of these efforts were of cities in the old world, and that the example now before us comes from the new, but the intention is identical, and, possibly, much of the attraction of the subject lies in the associated suggestion of reaching a haven after a wearisome journey.

A Suggested Impression.

That something of this suggestion is conveyed in this instance is undeniable, and, besides the literary content so implied, there is a beauty in the sunlit aspect of the many-storied buildings seen through a veiling of atmospheric mist that confers upon the picture a far higher aesthetic appeal.

It has an attraction of a very high order, yet, with so much of the attention being demanded by the middle distance, it does seem as though a little artistic licence, such as could be employed to heighten the light on one of the groups of towers, might be adopted with no little advantage. At the same time it must be mentioned that the proximity of the rather insignificant trees in the immediate foreground is inclined to dwarf the significance of the more important distance, and, on the whole, a better arrangement would be likely to accrue had a more distant viewpoint been chosen, and had they been shown on a much smaller scale in consequence.

Without being acquainted with the nature of the terrain, it is impossible to say if such a viewpoint were possible or not, but the idea should be, by means of getting farther away, to reduce the difference in scale in which the two elements are shown.

Scale and the Subject.

Even going so far back as twenty yards or so would appreciably reduce the size of the trees, but, as far as the buildings are concerned, they would scarcely be affected.

The impression that would then be created would be to exaggerate the size of the buildings at the expense of the trees, and reverse the unfortunate disparity now apparent. The relative importance of the buildings would be increased, and that of the trees diminished.

If, however, it is not possible to arrange for the exposure to be repeated, there is an alternative offered by a rather severe trimming, restricting the picture space to the area included by the dotted lines in the sketch. It will be seen that such a trim removes the greater proportion of the top of the left-hand tree (1) and deletes that on the right altogether. Without its upper portion, the effect of the tree (1) is much reduced, and, consequently upon its reduction, the significance of the buildings immediately behind (2) is increased. If the light upon them could be stressed a bit, as could be easily done by the application to the negative of one of the suitable dyes manufactured for the purpose—neococine is one—the needed emphasis would be acquired.

On the other hand, if the repetition of the exposure is practicable, the emphasis upon the lights could be obtained by the use of panchromatic plates in conjunction with a light filter of suitable depth. The latter provision is important, because if the depth is excessive there would be a danger of some of the atmospheric effect being lost, whereas, with a filter of the right type, this contingency would not arise.

At the same time, it might be wise for the second group of buildings (3) to be omitted. There is, in the present rendering, some suggestion of competition between the two groups, particularly as the position of each is of just about the same strength. In this connection, it will be observed that the trim recommended avoids the inclusion of the second group, and a somewhat similar arrangement might be aimed for at the second shot.

Idea and Execution.

In spite of the criticisms herein made, it must be quite frankly admitted that the idea behind the picture is excellent. It is exceedingly well conceived, and, because it reaches a very high level, the various points to which attention has been drawn have been mentioned in order that its undisputed merit may yet be enhanced.

It betrays a sane and well-ordered conception of a highly attractive effect, which, in these days when eccentricity and the stunt are a byword, is decidedly refreshing, and only needs a more mature handling to become a very fine thing indeed.

With time, experience and knowledge, the necessary ability will be acquired, and the present example may be taken as indicative of better things still to come. “MENTOR.”
Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

ENLARGING BY DAYLIGHT.—II.

I NOW come to a method of daylight enlarging which is quite satisfactory if it is possible to make the necessary arrangements. These involve being able to darken a room completely, and naturally a suitable one is not always available. It may be quite small; in fact, within reason, the smaller the better. Matters are simplified if there is only one window, and if the door leads to a passage or darkish part of the house. Sometimes a small attic solves the problem.

The room is not used, as a rule, for any part of the work beyond making the exposures, the exposed paper being put into a light-tight box or envelope, and taken to the dark-room for finishing. Nevertheless, the room must be made lightproof; which means fitting a shut-out to the window, and probably hanging a curtain over the door.

It will be possible to describe only the general idea of this method, the details of the arrangement having to be varied and carried out according to circumstances. Once the main idea is grasped it must be carried out to suit the accommodation and apparatus available. A camera of some sort is necessary, and it is quite possible that if only one is available it may not answer the purpose. Everything else can be made or improvised in some way.

The diagram to illustrate the arrangement I have slightly modified from one in Mr. Child Bayley's book on "Photographic Enlarging," which is now out of print. I may digress a little here to explain why there is no book on the subject of making enlargers, and why the publication of articles on the subject has almost died out. Years ago there were very few types of enlargers on the market, and as they were rather expensive many beginners who only occasionally wanted to enlarge hesitated to incur the expense. They were glad to know how to improvise some simple apparatus that would serve their purpose. The most popular size was quarter-plate, and contact prints were large enough to be examined with ease.

Now there is a strong tendency to tiny negatives, and there is more urgent necessity for enlarging. All sorts of enlargers have appeared, cheap and expensive, and working almost automatically; the whole thing being simplified by the wide availability of electric light. Nothing the average amateur can make comes anywhere near them for convenience and efficiency. So great is the necessary variety of enlargers to-day that it is hardly worth while publishing detailed instructions and drawings of any particular one, as it would meet the requirements of only a very limited number. Further, there are on the market many cheap and good articles for making up an enlarging apparatus for daylight or artificial light, and with or without the inclusion of one's own camera.

To return to the diagram. It shows a method of using almost any camera for making daylight enlargements, and there is no limit as to size, or degree of magnification, as there is with even very expensive automatic vertical enlargers. The window must be completely blocked up with an opaque screen in which there is an opening sufficiently large to allow daylight to reach the negative freely. If a negative is placed in the opening, light would pass through it into the room; but if a black card were substituted for the negative the room should then be quite dark.
If with a negative in the opening, a camera with the back open is put against the screen, the light coming through the negative can only pass into the room through the lens. It is evident that with suitable adjustments the lens can be made to project an image of the negative, varying in size.

With some cameras the negative may be placed in a slide or carrier at the back. Otherwise the negative is slotted into grooves fitted to the opaque screen. This is an example of having to vary the arrangements according to circumstances.

A stand camera, such as that shown in the diagram, is the most convenient, as the lens is the most even illumination possible on a piece of ground glass in the negative opening. The reflector is generally hinged at the bottom, and moved and fastened by a string. It need not be very large, and if the lower sash of the window can be opened, a comparatively small reflector can be fitted to the opaque screen. Otherwise a larger one must be rigged up outside on the window sill.

An easel to hold the bromide paper must also be provided. In the sketch this is shown on a table which supports the camera as well.

The second diagram shows two simple forms of easel. One is rigid. The other has the board arranged so that it can be raised or lowered. The easel can be moved bodily from side to side on the table so as to get the paper opposite any given part of the negative. If the board is of sufficient size the paper can be fastened in a variety of positions on it. It is a great help when enlarging part of a negative if the lens of the camera can also be moved up or down and sideways.

There are all sorts of modifications and elaborations possible, but I will not attempt to indicate them. The amateur who has the inventiveness and skill required will be able to carry them out to suit his purpose. The main thing is to grasp the fundamental ideas—a darkened room, the negative evenly illuminated by reflected light, a lens that can be positioned for different degrees of enlargement, and an easel to support the paper in the required position.

Next week I hope to say something about exposure and development.

W. L. F. W.

THE REST OF THE OUTFIT

In the following note the various accessories that the new photographer should have as essential parts of his outfit are dealt with, and also some points of importance with regard to them.

The possessor of a camera, who decides to take a serious interest in photography, and decides to finish his own work, will possibly be glad of a little help as to what is required. The photographic price lists may perplex rather than inform, as there are so many essentials, so many additional pieces of equipment that it is desirable to have, and there are so many different patterns. In this article only essential items are dealt with.

The Tripod.

Every photographer should have a tripod. In spite of fast lenses, ultra-rapid plates and films, the tripod is still necessary for many subjects if the best results are to be secured. The tripod should be as high as possible, and it should not be flimsy. Some tripods are only suited to carry the very smallest and lightest of cameras, and if the viewpoint is too low it will spoil the perspective of landscape subjects.

Filters.

The photographer who uses ortho or pan. plates and films will not use the full capacity of his medium if he does not employ a light filter. Cloud effects, the delicate colour contrasts of landscapes, flower subjects, even portraits, especially if the sitter is of fair complexion, will be surprisingly better if taken through a colour filter. These are quite cheap; they can be bought in the form of gelatine film.

Tanks or Dishes.

The beginner will generally be advised to develop his plates or films in a tank by the time and temperature method. There are many plate and film tanks, all with points in their favour. Plate tanks accommodate six or twelve. If the photographer uses a small number of plates the advantages of the tank which takes the lesser number should be considered, as this will economise in developer. If tank development is decided upon the photographer will want two dishes, one for fixing plates and films and another for developing prints.

If the dish method of development is decided upon dishes should be chosen with care. They should be at least one size larger than the largest size of plate or film in use. For roll films it is a good plan to use one of the special dishes fitted with a device to keep the film flat. They also economise developer.

Exposure Meters.

One item of equipment must not be omitted—the exposure meter. This may be simple or expensive. The main point is that it must be used intelligently.

Chemicals.

There is a tendency on the part of the beginner to desire a great variety of chemicals. For some reason there is a great attraction in this, but all that is necessary for the very finest photography can be contained in two bottles. One should be a developer of the concentrated type, which will develop plates, films or prints. The other bottle will contain a fresh solution of hypo.
Preparing a Scenario

P. H. BRAITHWAITE.

The scenario, or construction on paper of a screen play, is vitally necessary to successful production. The planning out of the most modest play requires the employment of a special technique. The following article gives practical hints and tips to the amateur in this work.

WHEN choosing a story for an amateur film play it is well to concentrate on one which is not too complicated or ambitious, but one that is strong and yet simple. Many amateurs often aspire to the production of plays on the lines of lavish professional productions, whereas there are innumerable original subjects close at hand, well within the scope of the average cinematographer.

Everything in the plot should have a sole purpose, the progress of the story being told. The "happy ending" need not be insisted upon, although this is preferable to a sordid ending. The story having been decided upon, the first step is to reduce it into sequence form. This allows for clear analysis of plot value and development.

A sequence corresponds to an act in a stage play. Each sequence should be concluded on the screen by a "fade out" or alternatively a "lap dissolve" according to the dramatic requirements. The "lap dissolve" allows for the end of one sequence to merge directly into the commencement of another, preferably through a situation common to both. For example; if one sequence ends with a character in the act of telephoning, the picture then changes into the next sequence depicting another character telephoning somewhere else.

Again, the "lap dissolve" may be employed as a means of speeding up action by bridging certain scenes, thereby eliminating unnecessary film footage.

The opening sequence of the story should not be made too vivid, or the subsequent action may not be sustained. Following sequences must be made to take their place naturally whilst gradually advancing the story. A good story should not have more than six or eight sequences, and the peak of action should not be reached until the last one.

Having then arrived at the correct sequences, the actual scenes and sets can be planned out, noting the characters required. The actual number of scenes will, of course, depend on the type of story chosen. Each shot should be allowed for, so that when the actual film is assembled and edited the impression is given of an unbroken flow of action.

At no time should action appear to "mark time" or lag, all non-essential action being eliminated. This can be greatly helped by "matching," enabling action to overlap one shot into another.

Suitable backgrounds will have to be considered. A background should not be too vivid or it may detract the eye from action portrayed before it. Backgrounds should be made to fit the actor and not the actor the background. Natural outdoor backgrounds, i.e., existing buildings, etc., may, from the viewpoint of the amateur, be preferred for economical reasons. Considerable labour will be saved in this way.

Where indoor scenery is essential, allowance must be made for its construction, which will have to appear convincing photographically, and the necessary artificial lighting taken into account.

All characters in the story must be essentially human. Few characters as possible should be utilised and the story woven around them. Two or three main characters will probably be found sufficient with perhaps the same number of secondary main characters.

Of titles there are two kinds, "narrative" and "spoken." The former should be employed sparingly, although its use should not
be entirely neglected, as it enables any gap in action to be bridged, thereby eliminating unnecessary film footage.

Spoken titles should also be few, as the action in the story should portray exactly what the character is saying. Yet, often the screening of the words which we know the character is saying adds considerably to the dramatic touch.

The final script should embody and describe each shot individually, although action may repeatedly take place in the same setting. Interior or exterior scenes should be fully described and each scene numbered consecutively. Approximate length of each scene should be noted for the purpose of estimating final film footage. Titles and sub-titles must also be included. In this way a working scenario is obtained and the actual shooting of the play can be undertaken with the knowledge that full preparation has been made for its production.

The Brondesbury Ciné Society

Readers of “The A.P.” who have noted from time to time references to the activities of the Brondesbury Ciné Society will be interested to learn that at a meeting on the 27th March it was decided to disband the society.

Mr. B. Ludin, who has spent much time and money in endeavouring to make it a success, and is responsible for the fixtures and fittings, has found that while one section of the members was serious about cinematography his great-grandsons have in their turn deferred the social side. He intimated that he would form a new club and it was decided to offer him the name of the Brondesbury Ciné Society, which he said he was pleased to accept. He was also given two films, “All is not Gold,” and the newly-finished 700-ft. production “B.” It was further announced that the film “Two Candles,” now in production, would be continued.

The new club will carry on at the old studio in Kensal Rise, where there is a very finely equipped studio with lighting up to 70,000 c.p.s., a comfortable social room, and a projection theatre seating about eighty people comfortably; but its membership will be strictly limited to real enthusiasts.

Mr. Ludin realises that the club cannot be run successfully without sufficient funds, so the subscription will probably be about two guineas, with an entrance fee of two guineas, and he hopes that serious workers will communicate with him at 135, High Street, Notting Hill Gate, W.11 (Telephone, Park 0163). Clubs wishing to show “All is not Gold” are invited to communicate with Mr. Ludin.

The Ensign Centenary

A hundred years in the Service of Photography and Optics is the claim justly made by Ensign, Ltd., of High Holborn. The firm was started by George Houghton—the grandfather of Mr. Edgar Houghton, the present managing director—in 1834, at 89, High Holborn, on the site of Ensign House of to-day.

The business then was for the supply of optical glass, but within a few years of that date Daguerre had perfected his photographic process in France, and George Houghton joined forces with Antoine Claudet, who introduced the daguerreotype into England in 1840. Claudet and Houghton, having acquired the patent rights for the process, opened a daguerreotype studio in the Strand at the Adelaide Galleries (now Gatti’s Restaurant).

The founder of the firm of Ensign was therefore responsible for making the earliest practical form of photography known and popular in this country. Since that time—with the steady growth and development of photography in all its many branches—the business has grown too, and prospered; and George Houghton, his son, his grandsons and his great-grandsons have in their turn maintained the associations thus begun.

At a later period Houghtons, Ltd., became associated with the old-established firm of W. Butcher and Sons, and the name of Houghton-Butcher Ltd., appeared. This eventually became Ensign, Ltd., as we know it in 1934.

The history and progress of this firm, therefore, runs parallel with the history and progress of photography. In making and supplying apparatus, materials and accessories to meet the changing requirements for professional and amateur work throughout a century they have established both a record and a reputation. As cameras have, in the process of time, become less bulky and more mobile, as new processes have been invented and the cinematograph has come into its own, so they have met the demand from every type of photographer, both old and new. Now at the Ensign works at Walthamstow, London, E.17, they have the largest camera works in the Empire, with 150,000 square feet of working space, and employing 1,500 people.

This record of “A hundred years in the Service of Photography and Optics” is one of which Ensign, Ltd., may be proud, and we congratulate the firm on its successful achievement.

Bruno Schultz of Berlin, and is obtainable in this country from B. T. Batsford, Ltd., 15, North Audley Street, W.I. The price is 25s.

* * *

A photographic competition is announced by the association known as “The Men of the Trees.” Tree subjects, woodland studies and “portraits” of single trees are specially invited. Consideration will also be given to rural scenes, wooded lanes or roads and gardens in which trees are the main feature. Further particulars will be supplied by the Hon. Secretary, Mrs. Gay Winkfield, 32, Warwick Road, London, S.W.5.
The Week’s Meetings

Wednesday, April 11th.

Ipswich P.S. Annual General Meeting.
Croydon C.C. Annual Runnage Sale.
Ilford P.S. Annual General Meeting.
Portico C.C. Studio Night.
Sheffield P.S. Annual Exhibition.
Stockport P.S. "Making the Most of our Negatives." Mrs. W. Madley.

Thursday, April 12th.

Ashton-under-Lyme P.S. Debate.
Cheadle C.C. Exhibition.
Cheadle P.A. Annual General Meeting.

Friday, April 13th.

John Ruskin C.C. Practical Work.
London County Council Staff C.C. Annual Exhibition Closes.
Nottingham and Notts P.S. Annual Exhibition.


Saturday, April 14th.

Beckenham P.S. Annual Exhibition Closes.
Chesterham A.P.S. Exhibition Closes.
Darwen P.A. Annual General Meeting.
Denisnott A.P.A. Visit to Scottish National Salon.
Haskell P.S. "Looking back on 1933." Mr. Wood and Messrs. Elliott.
Meet at Stoke Station, 5-30 p.m.
Nottingham and Notts P.S. Annual Exhibition.
N. Middlesex P.S. Monkwood.

Exhibitions and Competitions

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

Overseas entry forms, T. Fisch, 47, Herbert Road, Nottingham. (Overseas papers, please copy.)

All British Photography Exhibition (organised by Scarceborough Amateur Photographic Club).—Entries due, May 28. Open, June 30-September 15.

Fotoklub Ljubljana, Poljanski Nasip, 16, Ljubljana, Yugoslavia.
Portsmouth C.C. Annual Exhibition.—Entries, May 8; open, May 22; entries close the last post in June. Secretary, H. Coker, 4, Wilmington Park Road, Southsea.
International Salon (Poznań, Poland).—Entries, May 15; open, June 1-30. Secretary, J. de Zibin, ul. Towarzystwa Mużnówkow Fotografii, 27, Poznań, Poland.
Boston (Mass.) C.C. International Salons.—Entries, May 15; open, June 1-30. Secretary, W. R. Marsh, 139, Newbury Street, Boston, Mass., U.S.A.
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The Western Salon of Photography.—Closing date for prints and entry forms, April 23; open, Saturday, May 26 to Sunday, June 6, inclusive. Particulars and entry forms from N. J. Foster, 161, Muller Road, Horfield, Bristol.

Tori Y.M.C.A. Pictorial Camera Club International Salons.—Entries, May 20; open, June 1-30. Secretary, A. S. Taylor, Y.M.C.A., 6, Via Magenta, Turin, Italy.

Southern Counties Salon (organised by Camberwell Camera Club).—Entries, June 11; open, June 28 to July 8. Secretary, I. M. H. G. Ingle, 10, Kirt Road, London, S.W.13.

Derby Railway Institute P.S. Annual Exhibition.—Open, May 8-10. Secretary, J. Allsop Hall, 10, Kirt Road, London, S.W.13.

Cambridge University Camera Club—Open, May 8-10. Secretary, J. Allsop Hall, 10, Kirt Road, London, S.W.13.

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London Clubs.

Can you tell me of any photographic clubs in this area? S. B. B. (New Cross)

The following are a few photographic societies in S.E. London. We do not know which is the nearest to your home, but trust you will be able to find one quite suitable:—Borough Polytechnical; Secretary, W. E. Goodchild, 93, Longley Road, S.W.17; Camberwell Camera Club; Secretary, F. C. R. Herdson, 1, Northlands Street, Camberwell, S.E.5; Forest Hill and District Camera Club: Secretary, Geo. A. Slight, 18, Ewelme Road, Forest Hill, S.E.23; Norwood Camera Club; Secretary, R. W. E. Wroth, 4, Knights Hill, West Norwood, S.E.27; South London Photographic Society: Secretary, D. E. M. Wright, 12, Marmora Road, S.E.22; South Suburban and Camford Photographic Society: Secretary, H. J. Hewitt, 46, Sidewood Road, Eltham, S.E.9; Woolwich Photographic Society: Secretary, T. D. Nunn, 221, Crumdon Avenue, Welling, Kent.

Colours and Shadows.

I am finding great difficulty in getting a perfect black on glossy prints. Even when they are washed the black is streaky, and some of them penetrate to the back of the paper. What can I do? S. B. B. (New Cross)

We quite understand your difficulty in getting any kind of colour to take properly on your prints. In spite of all the advice given as to treating the surface before colouring it is by no means easy to apply an even wash of colour, and with some colours it is impossible to avoid their penetrating through the paper. We gather from your letter that you are using glossy prints, and we should advise you to try instead a matt surface paper, and, before commencing colouring, to sprinkle the surface of the print with a little gunpowder obtained from the chemist, and rub lightly over the surface with a plug of cotton-wool. You would probably then find that ordinary water-colour will take sufficiently well, and this will not stain the paper as do the dye colours that you have been using.

Local Reduction.

How can I reduce the high-lights on bromide prints with ferricyanide? Is subsequent fixing necessary? F. P. N. (Haslemere)

Before doing local reduction on the print it should be soaked but surface dried. The reducer to which you refer is an ordinary plain hypo solution, in which ferricyanide has been dissolved to make it a lemon yellow colour. It must be prepared immediately before use, and applied with a brush in a quill and not a metal mount. No fixing is necessary, but the reducer must be quickly washed off as soon as the action has gone far enough, or rather just before. We should advise you to practise on waste prints first.

Anhydrous Sulphite.

I have always used crystal sulphite, but now have a 1½ in. tin in powder form. Should I use it just the same as the powder? C. S. (Ipswich)

Whatever weight is given for crystals in the formula must be halved when the powder (anhydrous) form is used instead.

Liver of Sulphur.

How is liver of sulphur used for toning bromide prints? L. M. (Devonport)

A suitable formula is:

Liver of sulphur .... 60 grs.
Water .... 80 oz.
Ammonia (.880) .... 2 fl. drs.

The prints must be thoroughly washed, and should also be hardened, say with formalin, as the bath should be warmed up to about 60 degrees Fahr., or the action will be slow.

Pyro for Slides.

Some time ago you gave a pyro developer for lantern slides, but I have been unable to find it. Can you repeat the formula? S. C. (Wolverhampton)

We do not know to which particular formula you refer, but you would do well to make three stock solutions, thus:

A. Pyro .... 1 oz.
Sodium sulphite .... 2 oz.
Lactic acid .... 40 grs.
Water to 10 oz.

B. Ammonia (.880) .... 1 oz.
Water to 10 oz.
C. Ammonium bromide .... 1 oz.
Water to 10 oz.

A normal solution is made by adding to each ounce of water A, 30 minims; B, 60 minims; C, 30 minims. For warmer tones increase the exposure and add more of C.

Spots on Engraving.

Can you repeat the formula for slides, but I have been unable to find it. Can you repeat the formula? S. C. (Wolverhampton)

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Price, for 3½x2½ roll-film pictures, £17
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SOHIO Reflex, 1-2 pl., f/4.5, 6x9cm, lens £15, focus, £11, Telephoto, solid leather case; very good outfit.

V.P. f/2.8, 6x9cm, f/4.5 Tessa lens, £10.50.£10.50.

V.P. f/3.5, 6x9cm, f/4.5 Tessa lens, £10.50.£10.50.

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You can deal in perfect safety through our deposit system.

WARNING

We have received many complaints from our readers against the methods of Mr. R. L. Green, trading as "The Amateur Photographer and Cinematographer," and from the complaints we have received we should like to warn our readers that he has been known to solicit private offers involving goods for sale, offering to take such goods in exchange for others, or to purchase goods for cash. Readers are advised to answer all such offers from this quarter.

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1-PLATE Adams's de Luxe Reflex, f/4.5 Zeiss Tessar 4-6 in., Zeiss Combined Lens, 91 and 54 in. — Messham, 19, Clifton Drive, Lytham, Lancs.

2-PLATE Alumina Tiptop, extended 38 in., closed box, 5/7 inch, £10/10. — Super Konica, as new, £11/9.—Turpin, 80, Colindale Lane, N.W.9. Colindale 6003.

3-PLATE A. C. Wellington, 1-PLATE Ensign Special Reflex, 3 plates, £2. — W. H. Ellis, 3, Ascott Avenue, Ealing.

4-PLATE Adox, f/6.3, £3.—Messham, 19, Clifton Drive, Lytham, Lancs.


6-PLATE Am. F. G., 1-PLATE B. & G. V. P. Roll Film Sibyl, f/4.5, 9 slides, £11/10.—Wright, Bay Hotel, 6x12 cm. or 5x4 cm. £12/6. — Watkins Developing Tank, 9x12 cm., £3.

7-PLATE Anselmo, £12/12.—D. Ridley, 59, Theobald's St., W.C.2.

8-PLATE Ansco, £13/17/6. — D. Ridley, 59, Theobald's St., W.C.2.


10-PLATE A. W. V., £3.—E. L. Buck, 31, Dale Gardens, Mutley, Plymouth.


12-PLATE A. W. V., £3.—E. L. Buck, 31, Dale Gardens, Mutley, Plymouth.


14-PLATE A. W. V., £3.—E. L. Buck, 31, Dale Gardens, Mutley, Plymouth.


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Or 12 equal payments, £1:1:10.

Light or medium filters £1 2/6 each.

Subject, 8/6.

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A L L E N S.—Baldax (2 or 31/2 x), A. F. 4/5, Compur, £4/19/6. — also Meyer 3.5 model, £3/10/6, with Tcheffers and latest accessory. New. £2. £3/17/6.

A L L E N S.—Kodak Vertical (2 on V.P.), A. F. 4/5, £3/19/6; Tropical Roll Film Reflex, £5. £6. £3. £4. £5.

A L L E N S.—Estate Focal Plane 4x3. £3/19/6; Tropical Roll Film Reflex, £5. £6. £3. £4. £5.

A L L E N S.—Pentax One Camera, Dallmeyer f/3.5, £3/19/6.

A L L E N S.—For every make of camera; two

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5-in. Dallmeyer f/5.6 Telephoto, focus, mount. £6 15. 0. [1262]

40-in. Ross Xpres f 4.5, £3 19. 6. 5-in. Cooke f/2.9, £2 2. 0. [1262]

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16-mm. Zeiss Wafer Camera, Zeiss Tessar f/2.9, £10 10. 0. [1262]

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21x42 i-pl. Zeiss Roll Film Plate, Tessar f/4.5, Compur. £6 19. 0. [1262]

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<td>Postcard</td>
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<td>13x19</td>
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THAT essentially modern development of photography—the miniature camera—forms the topic of most of the contents of this issue of The Amateur Photographer. Its appeal to the amateur grows stronger every day, if the opinions of our readers and reports from dealers are any criterion, and there is little doubt that the small precision instrument has come to stay. Although its different applications appear endless, we are at the moment more concerned with its utility as a picture-maker, and in the following pages many of its possibilities in this direction are discussed. The Buyers’ Guide that is given on pages 363 to 367 will refer the reader to most of the popular types of miniature cameras now on the British market.

Portraiture with Miniature Cameras.

In some quarters a prejudice appears to have arisen against the employment of miniature cameras for portraiture. Yet a little consideration will show that the question of size of negative (apart from the problem of grain, which is now practically solved) has little to do with the matter. A portrait or similar subject should be entirely within the control of the photographer before the exposure is made. A knowledge of correct exposure and of the depth of focus of the lens and its capabilities is also desirable. In proof of this, some of the finest portrait effects and lighting are to be seen from time to time on the screen at the cinema. Here the posing and lighting have been supervised by the operator, and the recording instrument has produced a negative less than 35-mm. in width.

The modern miniature cameras can deal with similar subjects with equal effect, and the most popular of them produce larger negatives than the maximum standard size ciné frame. These little instruments with their superb optical equipment used in conjunction with fine-grain film should enable comparatively big pictures to be obtained that will bear comparison with direct prints made with much larger cameras. As an example, the reproduction on this page is an outdoor portrait snapshot taken with one of the smallest of miniature cameras, the Mini-Fex. A contact print from the original negative, 13 x 18 mm., is reproduced as an inset. The enlargement shows less grain than would have appeared on many earlier prints of similar subjects taken direct with a postcard camera. With studio lighting and background a still better result would have been possible. We see no reason why there should be any limit to the possibilities of modern miniature cameras for practically every subject.
Developing MINIATURE NEGATIVES

Some Tested Formulae for Fine-grain Developers.

I t is now generally acknowledged that the constitution of the developer exerts, within certain limits, an effect on the granularity of the negative. It is true that many recently introduced films for the modern miniature camera have been coated with special emulsions calculated to produce the finest grain. To make the most of this quality, however, it is eminently desirable to give correct exposure and use the right developer; otherwise the results that are claimed for the film will be discounted or lost altogether.

It is a significant fact also that the makers of the fine-grain films for miniature cameras have themselves advocated certain formulae, and it is these that should be adopted by every practical worker who wishes to secure the best results.

The developers of which the formulae are given here are essentially tank developers, as they are somewhat slow-acting. Therefore, the method of time and temperature should be followed, although the times that are given must be regarded as a guide only, as alterations in this respect will govern the degree of contrast secured.

In addition to these formulae, the firm of Perutz (English agents, R. O. Seifert, 8, Beulah Hill, S.E.19) manufacture a ready-made fine-grain developer, both in the form of concentrated liquid and as a powder. This is suitable for all fine-grain films.

Messrs. Hendon, N.W.4, also manufacture a reliable fine-grain developer. This is prepared specially for the development of miniature negatives where the utmost fineness of grain is required. It is supplied in tins. The contents of a tin are dissolved in 20 oz. of warm water and it is then ready for use.

The following formulae are recommended by the respective makers and can be depended upon as reliable.

Agfa fine-grain developer,

- Metol ... ... 60 grs.
- Sodium sulphite (anhydrous) ... 2½ oz.
- Sodium carbonate (anhydrous) 15 grs.
- Water ... ... 32 oz.

Ten to twenty minutes at 65 degrees Fahr.

Eastman-Kodak fine-grain Borax developer (A and B),

A. B.

- Metol ... ... 30 grs. 40 grs.
- Sodium sulphite (anhydrous) ... 3½ oz. 3½ oz.
- Hydroquinone ... 75 grs. 40 grs.
- Borax ... ... 30 grs. 30 grs.
- Water ... ... 32 oz. 32 oz.

Ten to twenty minutes at 65 degrees Fahr.

Formula A gives a little more contrast; formula B gives a softer negative.

Coversat fine-grain developer.

- Metol ... ... 61 grs.
- Sodium sulphite (anhydrous) ... 3 oz.
- Hydroquinone ... ... 30 grs.
- Borax ... ... 30 grs.
- Water ... ... 32 oz.

Ten to fifteen minutes at 65 degrees Fahr.

Agfa Rodinal, diluted to 1 in 40.

Six to fifteen minutes at 65 degrees Fahr., according to the film and the degree of contrast required.

Perutz Perinal, diluted to 1 in 30.

Six to fifteen minutes at 65 degrees Fahr.

Chemicals should be dissolved in the order named, and each should be completely dissolved before the next is added.

Do not force development, as grain increases with the degree of development. Grain will be less apparent in subjects of fairly strong contrast as development of these need not be prolonged. In the case of flatly lit subjects it may be beneficial to develop to a lower degree of contrast and print on one of the more contrasty enlarging papers.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page each week. Other replies appear as usual on the back page.

Spotting Miniature Negatives.

I have been following with interest the correspondence on the trouble with pinholes, etc., in negatives of very small size, and I am a back one. Hence the dodge suggested.

An ingenious method of dealing with these hails from America. When the image is projected on the paper in enlarging the bright spots are plainly visible, and of course they become black spots in the print. It is admittedly a very much easier matter to deal with a white spot on the paper than the other end, and hence the dodge suggested.

A yellow cap is put on the lens of the enlarger, and each bright spot is covered by means of a soft, sharp lead pencil. The lead protects the spot during exposure, and when erased from the dry print leaves a white spot which can be retouched with water-colour and a fine brush.

Daytime Screen.

As I sometimes have to run through sub-standard ciné films while there is still daylight about I find it impossible to make an ordinary room dark enough. Is there any convenient method of making the pictures more brilliant? S. S. (Woolwich.)

The practical plan is to keep direct daylight from falling on the screen during projection, as it is this which weakens the image. Apparently you have not a copy of Abbott’s “Motion Pictures with the Baby Cine,” as this is one of the matters dealt with therein.

A makeshift arrangement is to blacken the inside of a box, such as a large sugar-box, and to paint the inside of one end white to serve as the screen. The other end is, of course, open. In this case the positions from which the pictures can be seen are very limited.

For this and other reasons it is worth while to construct a special box of plywood, as shown in the sketch. The sloping sides enlarge the range of vision, and the whole thing is lighter and more sightly than a rough box. If the best position in the room to be found, any extraneous light reaching the screen itself is negligible.

Mr. Abbott recommends Ripolin school-board black thinned with turps for the sides, and “Coverine” for the white. A small roller screen may be fitted to an open back if preferred.
FROM the earliest times a sympathetic response to the appeal of diminutive objects has been a well-marked trait in the human mind. Painted miniatures, minute books and engravings, tiny watches and other mechanical things, wee dolls and models, and a hundred and one other specimens of handicraft on a small scale have had a fascination (not always admitted) for both young and old.

The appeal of the modern miniature camera has, therefore, a psychological aspect, and result, there is no doubt that tiny contact prints have an appeal all their own when of attractive subjects and well made. It is a fact, also, that they are being produced in great numbers and appreciated for their minute perfection. There is at least one flourishing miniature print society

is understandable apart from the remarkable photographic qualities that these little instruments possess, and the wonderful performances of which they are capable.

Although it is assumed that in most cases the negatives produced by miniature cameras are only a step along the path of picture-making, and that an enlarger is an essential for the production of the positive in this country, and many others abroad which demonstrate this new outlook on pictorial photography. These small prints, carefully produced on suitable surface paper and properly masked and mounted, may well become gems of art (for which the adjective "precious" must be avoided at all costs) and demonstrate that the element of size is not always the dominant one in the production of a satisfying pictorial composition.

For the guidance of those who have not yet embarked on the enterprise of miniature photography, and for those who, having already fallen under its spell, are interested in other varieties of apparatus, an indication is given on this page of the actual picture sizes available with modern miniature cameras. In each case, references to typical instruments that produce negatives of the indicated measurements are given.

It will be seen that the popular $2\frac{1}{4}\times 3\frac{1}{4}$ size is not included. This has now become an "outsize" among miniature camera workers, and film of these dimensions only appears by courtesy in the miniature list when an 8-exposure spool is used in certain cameras for 16 exposures $2\frac{1}{4}\times 1\frac{1}{16}$ths in.

In the "Buyers’ Guide," which is given elsewhere in this issue, particulars of most of the popular models now on the British market will be found. This should be consulted, and specifications and prices compared by every potential purchaser.

We feel sure, however, that with the great variety of miniature cameras now available, their excellence of design, perfection of construction and superlative optical equipment, the "lure of the little" will not be the only factor that will convert every amateur photographer, sooner or later, into an enthusiastic user of these instruments of precision.
Photographs taken with natural frames are deservedly popular. A glimpse of a landscape seen through an arch or half-open door is often far more attractive, with its hint of mystery, than is the whole scene when spread out before us. Possibly, also, the dark frame increases the effect of brightness beyond.

It is unfortunate that with all the larger sizes of cameras considerable stopping down of the lens is necessary to secure this type of subject so that both foreground and middle distance are sharply focused.

The advent of the miniature camera, however, has solved the difficulty in the simplest possible manner. The great depth of field given by the short focal length of the lenses fitted to these little instruments has in some cases been regarded as a drawback by pictorial workers, as both foreground, middle distance and distance are frequently sharply focussed at the same time when it is not required.

For the subjects that are illustrated, however, the miniature camera scores heavily, as it enables the foreground and what is seen beyond it to be rendered with quite a large aperture of the lens, and in many cases a snapshot exposure. This is helped considerably also by the fact that very high-speed materials are now available, so that even if the lens is stopped down a little to intensify still further the depth of field well-exposed negatives can be secured.

The foreground can be of almost any object. A distant view of a village or cathedral is often framed by trees, a specially suitable setting; town scenes can be taken from a castle gateway or market cross; gardens through a window.

There is no doubt that garden pictures in particular are improved by such a frame. This may be partly due to the fact that the room acts as a lens hood which enormously increases the brilliance of the negative. These natural frames vary in shape, and often their beauty or quaintness of outline adds interest to their contents.

Exposures for such pictures should be little, if any, longer than would be given for the scene unframed. It is necessary merely to indicate the character of the surround. Anything like a full exposure for the shadows which would result in a complete record of the stone, brick, etc., is unwanted, as this would draw attention to the frame at the expense of the picture.
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CLOSE-UPS with a Miniature Camera

By MISS J. WHITE
(Montreux).

The application of the miniature camera to practically every form of photographic work is being constantly demonstrated. So far there has not been a great deal mentioned, however, in regard to the photography of small objects at close quarters; in other words, "close-ups," in which the result is shown on a large scale.

That this type of work is quite within the range of a camera such as the Leica, I have discovered for myself, and every owner of one of these cameras should invest in the little outfit which is supplied by the makers to enable him to take close-ups. It is not a very expensive "extra," and the interest it will bring pays a hundred-fold.

The outfit consists of four short rods like miniature tripod legs, which can be adjusted to different lengths. These legs are screwed on to a ring which in turn is clipped to the lens. There are two different kinds of lenses, No. 2 and No. 3. Personally, I favour No. 2 lens as the one for all-round work. With this, the distance between the camera and the object to be taken is just under fourteen inches, and all four legs are adjusted to this length.

A little white ring marked on each leg makes this adjustment easy. The camera can now be placed on these legs to take objects on a table, such as insects or stamps, or the camera can be held as normally to take flowers in a vase. But if the latter is the case, care must be taken that the subject is within the area of the four legs, which is the field of view with the close-up lens on.

As the depth of focus is also very small, care again is needed that the subject is on a level with the ends of the legs. This is very much the case with a large aperture, when it is practically impossible to take anything with much relief; but stop down the lens to f/9 and the depth of focus is much greater, and though the makers of the Leica say it is only an inch or so, I have found it is more, and things I didn't want in focus were sharp.

With this No. 2 lens, the camera is always focussed at its nearest point, namely: 1.5 metres, or, on the model in feet, 3 ft. 5 in., while with the No. 3 lens there are two ranges, one with the camera focussed at 1.5 metres, and the other when focussed at infinity. Here the legs are adjusted to two different points, one when the camera and the subject are 10 inches apart, and the other only 8 inches. Naturally the field is also smaller, but as it usually means that one is taking some smaller object, it is of little importance.

Not only can coins, stamps, insects, copies of maps, photographs, flowers, etc., be taken, but animals—small ones, naturally—come within the scope of the outfit. I have even taken a Pekinese's head, but it looked unnatural, taking the whole field of view. But it is with wild flowers that the close-up outfit excels. Where one would hesitate to take a cumbersome double extension camera on a long tramp in the country, or mountain climbing after alpine flowers, one does not hesitate to take a miniature camera.
MINIATURE CAMERA
An Illustrated Guide for the Beginner

With the efficiency of miniature cameras and ease with which they can be handled, the amateur may carry a complete equipment in a case little bigger than that provided for field-glasses, and enough in the way of spare films in a normal-size pocket to satisfy the needs of the most prolific enthusiast. The whole process of loading a film and operating a miniature camera of the popular half-V.P. size is illustrated in the accompanying photographs. This may vary in small details for different makes, but can be taken by the beginner as a general outline of the procedure.

1.—Opening the back of the camera.

2.—Putting a spare bobbin in the winder end.

3.—Placing a new film in the camera.

4.—Drawing the film across to the winding bobbin.

5.—Closing the back of the camera.

6.—Winding the film on to Number 1. This should be done slowly so that the number is not passed.

After loading, the camera is ready for use. Some small cameras do not have to be opened, and are already in a position to set the focus, shutter speed and lens stop, others open automatically on pressing a button, whilst a few require the flap to be opened and the camera front pulled out. Most miniature cameras are fitted with a direct-vision view-finder, when the normal position for holding them is at eye-level, as shown in No. 8.
MANIPULATION

in the use of a Modern Model.

If slow instantaneous shutter speeds are required, a good plan is to bend one arm, gripping the opposite shoulder, thus making a stand on which the camera can be rested as illustrated in No. 9, a position that leaves the other hand free to operate the shutter. With practice it will be found possible to hold the camera in one hand, and although this is never desirable if a normal position is possible, it is sometimes a means of getting an awkward shot. When taking a horizontal picture the camera can be rested on the hand as shown in No. 10, or as in No. 11 for an upright picture. A finger releases the shutter.

8.—Using the camera at eye-level.

9.—Supporting the camera on the arm at eye-level.

10.—Holding the camera in one hand for a horizontal picture.

11.—Holding the camera in one hand for an upright shape.

12.—Using a reflex attachment for a low view-point. The camera is steadied on the knee. This also applies to miniature reflex cameras.

When the total number of exposures have been made on the film, it is wound off. The back is opened, and the exposed roll of film is removed as shown in No. 14. A small paper seal with the word "exposed" is provided on the end of the paper support with which to seal it, and the bobbin on which the film was originally wound is now placed in the other end of the camera, in readiness for a fresh film. Care must be taken not to let the film run slack on the bobbin.

13.—Holding the camera for a picture at waist-level.

14.—Taking out the roll of exposed film.
PHOTOGRAPHY in the CINEMA

For the amateur photographer in search of fresh fields to conquer, a visit to a cinema with a miniature camera can be the means of producing some interesting and astonishing photographs. The word astonishing is used purposely, as the prints will certainly astonish the photographer's friends who are unacquainted with the results that can be obtained by using the modern high-speed panchromatic sensitive materials now on the market, used in conjunction with a lens of large aperture.

It may be as well to state in this connection that only reasonably good results can be obtained of photographs of "the movies" by using a camera fitted with a lens having its largest aperture not smaller than f/3.5, and obviously a camera which can be operated at eye-level, unless it is possible to rest it on the rail of the balcony.

It is a great tribute to the flickerless quality of the films of to-day shown at our cinemas that photography of scenes from them is possible. Even so, the shortest possible exposure consistent with the brilliance of the projection should always be given. In the latest super cinemas it will be found that the image thrown on the screen is very brilliant, that is to say, the light portions reflect a considerable amount of light, and it is here that the most satisfactory results can be obtained, provided the haze of tobacco smoke is not excessive.

If the camera is fitted with an f/2.9 lens, exposures ranging from 1/100th to half a second can safely be given.

Exhibitions and Competitions

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are received in good time.

AMATEUR PHOTOGRAPHER Monthly Competitions for Beginners, Intermediate and Advanced Workers.

Entries, April 30. Rules in the issue of March 28.

Devaivre, Publisher, 12, Rue Markelbach, Brussels.

驱, Paisley, Scotland.

national Salon.—Entries, May 7-28. Further particulars from N. J. Foster, 161, Muller Road, Brighton and Hove C.C. Open Exhibition.—Entries, May 28; open, June 1-25. Particulars from M. Danos, Rue de Boidois, 107 (Societe Photographique de Tours), Tours (Indre-et-Loire), France.

The Western Salon of Photography.—Closing date for prints and entry forms, April 28; open, Saturday, May 26 to Saturday, June 9, inclusive. Particulars and entry forms from N. J. Foster, 161, Muller Road, Brighton, Sussex.

Ilford S.S. pan. film.

Agfa Superpan film.

Agfa Superpan film, Ilford S.S. films and all other Super-sensitive panchromatic films are all excellent for this class of work.

It will be found that the most pleasing results are obtained from shots when the screen is occupied by two or three people in "close-up," rather than a number of actors in smaller perspective.

The illustrations are reproductions from postcard enlargements. It will interest readers who are also "talkie fans" to identify the actors and actresses depicted, also the pictures of which the photographs were taken.

CURRENT AND FUTURE.

but one must expect a few failures owing to unforeseen quick change of action in the picture being shown. In this, as in stage photography, unless the film or play is familiar to the photographer, intuition must be developed to expose at a time when movement in the picture is least likely to occur. Dramatic pictures are best in this respect, as quick movement is not so continuous as in the musical comedy films.

Afternoon visits to the cinema are obviously best for taking photographs, as one can usually choose a seat in the centre of the hall, and one giving an uninterrupted view of the screen.

A distance of 30 to 50 feet from the latter I find gives the best possible size image on the plate or film for enlargement. In fact, the nearer the screen the better, provided the camera has not to be tilted too much. Focussing can easily be adjusted on the camera by means of a pocket lamp or match.

Agfa Superpan films, Ilford S.S. films and all other Super-sensitive panchromatic films are all excellent for this class of work.

It will be found that the most pleasing results are obtained from shots when the screen is occupied by two or three people in "close-up," rather than a number of actors in smaller perspective.

The illustrations are reproductions from postcard enlargements. It will interest readers who are also "talkie fans" to identify the actors and actresses depicted, also the pictures of which the photographs were taken.

Exhibitions and Competitions

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are received in good time.

AMATEUR PHOTOGRAPHER Monthly Competitions for Beginners, Intermediate and Advanced Workers.

Entries, April 30. Rules in the issue of March 28.

Devaivre, Publisher, 12, Rue Markelbach, Brussels.

驱, Paisley, Scotland.

national Salon.—Entries, May 7-28. Further particulars from N. J. Foster, 161, Muller Road, Brighton and Hove C.C. Open Exhibition.—Entries, May 28; open, June 1-25. Particulars from M. Danos, Rue de Boidois, 107 (Societe Photographique de Tours), Tours (Indre-et-Loire), France.

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Turin Y.M.C.A. Pictorial Photographic Club Interna
tional Salon.—Entries, May 30; open, June 15-30. Secretary, A. S. Taylor, Y.M.C.A., 6, Via Magenta, Turin, Italy.

Southern Counties Salon (organised by Camberwell Photographic Society of Touraine International Salon.—Entries, May 25; open, June 21-July 3. Particulars from Mrs M. E. Walsh, 330, Newbury Street, Boston, Mass., U.S.A.

Photographic Society of Touraine International Salon.—Entries, May 21; open, June 21-25. Particulars from M. Danos, Rue de Boidois, 107 (Societe Photographique de Touraine), Tours (Indre-et-Loire), France.

The Western Salon of Photography.—Closing date for prints and entry forms, April 28; open, Saturday, May 26 to Saturday, June 9, inclusive. Particulars and entry forms from N. J. Foster, 161, Muller Road, Brighton, Sussex.


Southern Counties Salon (organised by Camberwell Camera Club).—Entries, June 12; open, June 30-July 8. Particulars from Hon. Salon Secretary, 69, Denesham Hill, S.E.3.

Midland Salon (Castle Museum and Art Gallery, Nottingham).—Open, August 18-September 15. Applications for entry forms (British Isles) to W. R. Anderson, 3, Meadow Road, Beeston, Notts, and for overseas entry forms, T. Finch, 47, Herbert Road, Nottingham. (Overseas papers, please copy.)

"All Britain" Photographic Exhibition (organised by Scarborough Amateur Photographic Club).—Entries, July 28; open, August 31-September 19.

Photographic Society of Touraine International Salon.—Entries, May 30; open, June 21-July 3. Particulars from Mrs M. E. Walsh, 330, Newbury Street, Boston, Mass., U.S.A.

Photographic Society of Touraine International Salon.—Entries, May 30; open, June 21-July 3. Particulars from Mrs M. E. Walsh, 330, Newbury Street, Boston, Mass., U.S.A.

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April 18th, 1934

NIGHT Photography with Miniature Cameras

The British Photographic Fellowship is arranging for various personally conducted photographic holidays during the coming season, including one to North Wales in May, Germany in July, North Wales again in August and Austria in September. Full particulars will be supplied by the Secretary, British Photographic Fellowship, 7, Aberdeen Mansions, Kenton Street, W.C.1.

Exposure 1/20th sec., f/2.5 Perutz Neo Persenso film.

How different it has become with the introduction of miniature camera photography. Due to the small dimensions of the negatives, the lenses could be made smaller; again in turn the focal length was less, consequently the depth of focus much greater in spite of the wide aperture.

Photographing night scenes with the miniature camera offers no difficulties whatever. In addition to the wide aperture of the lens there is the vastly increased sensitivity of the negative material generally.

With the miniature camera and an f/2.5 or f/2 lens it is possible to take actual snapshots at night, and that at places which are not really excellently lighted.

With 1/8th or 1/20th of a second at f/2 or f/2.5 a lot can be done, as the accompanying photographs show. They were taken in real darkness, not at lighting-up time, and they are full of life, and are of subjects that a few years ago were hardly ever attempted by the average amateur. To take a snapshot with a miniature camera and a f/2 Summar lens of a street scene at night is now no more difficult than snapshotting the family on a fine day at the seaside.

The possibilities of using this type of camera after dark are not confined to street work only, but it is equally suitable and perhaps more useful for snapping celebrities at banquets, etc., without any posing. Leica photographs taken in the Underground have been reproduced in this journal before.

The exposure required would range from a few seconds to a few minutes in accordance with the aperture of the lens available, and the night photographer would keep on taking off and replacing the lens cap in order to avoid the traffic passing by.

He would eventually get fed up with this, not getting sufficient time for an exposure without movement, and would decide to let the vehicles and foot passengers take their course, whatever happened to the plate. Night photographs with white streaks, animated curves on the prints, etc., were evidence of vehicles with lamps having passed during the exposure.

Photographs of shop windows are the easiest of all night photography, and it is not difficult to snap a scene of a film picture on the screen, or of the circus at Olympia. More difficult is a sufficiently-exposed snap at the open air night markets.

There is not much needed in the way of hints as to how to take snaps at night with a miniature camera. The lens aperture is set at f/2.5, or preferably f/2, the speed is adjusted to 1/20th if the light is good enough, or 1/8th if it is not. If there is not much movement about and the illumination is bad, and one has a chance of resting the camera, one can give 1/4 or 1/4 second.

A lens hood is advisable to keep off light from sources in the near vicinity. The film to be used is one of the many super panchromatic materials in existence. The most prominent are Agfa Superpan, Kodak Superpan or Panatomic, and the new Perutz Peromnia.

Exposure 1/20th sec., f/2 Summar lens, Kodak Panatomic film.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER
In Passing

By D. SWAINE.

THAT the streets of cities and towns are full of interesting personalities is a truism which needs no emphasis. Nor do photographers need reminding that many of these make excellent camera subjects; subjects, moreover, possessing that powerful element which so appeals to competition judge, editor, or one's friends—humanity.

On a par with the trait which causes us to like views of places we know, is the interest aroused by a picture of a person doing something which is familiar. But the picture must be well presented; that is, clear, and if possible beautiful in arrangement and lighting.

I consider that the coming of miniature cameras has made a great opening for the photography of people engaged in some interesting occupation, especially if circumstances combine towards creating a pictorial photograph. The previous disadvantage was that one could not say, "To-day I will go out and photograph interesting people," because, by the perversity of things, none would have been found. But now the photographer can just accustom himself to a little extra weight in one jacket pocket and walk about content and alert. Although I always think one is more alert when a camera is carried; the faculties are naturally sharpened, and more good things are seen and taken.

I have selected as illustrations a few typical snaps of this sort, secured as a result of chance meetings in the street or park; they have not come quickly or easily, but that makes them all the more precious. Some were obtained quietly, without disturbing my unconscious model, others were posed. But in either case it is important to have the camera "set" for a quick exposure.

According to the conditions of the day, have the stop and time on, say, f/6.3 at 1/50th sec. If it is a lens mount focussing camera, leave this at 15 or 20 ft., then if something turns up suddenly no time is lost. If the model has to be approached one can also get to work with as little fuss as possible by having the instrument ready.

It should be remembered that background and lighting are of the utmost importance, and unless there is a reasonable chance of getting these right it is better not to bother over photographing. I stalked the flower-
WORKADAY PICTURES
OF PEOPLE WE MEET

Taken with the Miniature Camera.

seller some distance before seeing any chance of getting her against a plain background and well lighted at the same time.

In the case of the road-makers and the Punch and Judy show, these are straight snapshots for which only an appropriate moment for exposure had to be awaited.

People always seem very willing to assist when asked tactfully, and of course if any prints are desired I always send them at the earliest moment. It may take some time to get together a collection of such subjects, but it will be found well worth while, and undoubtedly repays the patient carrying of a small camera when out on pleasure or business.

As time goes on, and the collection of this class of subject grows, it will be found that they tend to run together into groups. Some will be related to each other by the fact that they represent some form of industry or occupation; others are alike in having children as their subject; in another group come the pleasure-makers and idlers.

With anything like reasonable luck there will turn up, from time to time, subjects that are saleable for reproduction in papers and magazines, either as character studies, as illustrating some definite incident, or as pictures accompanying an article on any special phase of outdoor life and work. Probably not so often will a subject be secured that results in a print well up to good exhibition or competition standard.

At the same time we must be prepared for a rather high proportion of complete or partial failures. This is specially the case when several people are included in the same picture. It is impossible to avoid cases where one or other is in the wrong place, or shows an awkward pose or expression.
"When I was a youngster I often felt the urge to depict things graphically with pencil or brush, but when I began to grow up my hands refused to carry out my ideas, and I reconciled myself to the evident fact that I was not intended to paint. The process of developing and printing had always fascinated me, as most scientific processes have. About five years ago I had access to a laboratory, and made a few contacts and enlargements. Two years later, still interested in the processing, I bought a camera for more serious work, and began to do considerable snapshotting. Some of my efforts, I thought, looked very fine, and I promptly tried to make exhibition prints of them. You can imagine the results. This taught me that there was more to a real picture taken with a camera than merely flicking the shutter. So as the processing was beginning to lose interest for me I became engrossed in a camera as a means of expression. Since then I have read, studied, discussed and practised, until now I can, once in a long while, get a successful picture which has more than a personal interest.

A good picture, to my mind, must have feeling—a mood or an emotional element of some kind in it. I do not mean that it should be sentimental, heaven forbid! But a photograph which is a masterpiece in technique, yet which is commonplace, or lacks that subtle 'something,' is merely a record, and such it will remain.

"Maybe it is because I do not like to do any more work than I must that I prefer straight photography. I like good oils, good etchings, good woodcuts, good water colours, and good photography; but when someone tries to make one an imitation of another I object. If a photograph has to look like a mezzotint or an engraving to be considered beautiful then it is not worthy of the name of art. As everyone knows, the draughtsmanship of a photograph, and its long gradation of tones, are without equal in the graphic art; so why try to disguise or conceal two of the finest qualities it possesses? Of course, the ideal is to attain the perfect negative, but nothing being perfect in nature, including the photographer, it is generally necessary to exercise slight control here and there. So long as it is done without destroying texture and without revealing itself we cannot criticise.

"Like all the other arts photography trains our senses to see the beautiful where we should otherwise see nothing but ugliness. The artist may see charm in the sunlight playing on a broken wagon-wheel in the city dump, for instance, and so isolate and reproduce it that it gives pleasure to the rest of us. I think Shakespeare said something about a jest growing in the ear of him who hears it. Well, in the same way, beauty is nurtured in the eye of him who sees it.

"Both of the prints reproduced on these pages are straight chloro-bromides. The one of the candles is from a single negative, and has had no retouching except for a few spots here and there with an ordinary pencil. A considerable amount of manipulation was necessary before the exposure, but I believe this will bear fairly close scrutiny without discovery. 'Sunlit Sails' was printed, with a slight amount of dodging, from about one square inch of a film, being enlarged on to paper with an 'old ivory' base. It is an example of the utility of a negative of 'miniature' dimensions."
SUNLIT SAILS.

(See article, "How I make my Exhibition Pictures," on the opposite page.)
WATER MELONS.

(From the Overseas and Colonial Competition.)

(The enormous depth of field of this subject presents a problem that is well within the scope of a miniature camera.)
NIAGARA.

(From the London Salon of Photography.)

(Reproduction of an enlargement 20 x 16, made from miniature film negative.)

By F. J. Mortimer.
1.—"The Kirkstone."
   By A. S. Donaldson.

2.—"Taking the View."
   By F. Major.

3.—"Hilltop."
   By Malcolm Cook.

4.—"On Top of the Heath."
   By A. Green.

5.—"Steamy Weather over Snowdonia."
   By T. Smith.

6.—"Wrinklererry."
   By Miss V. L. Collins.
PICTURES of the WEEK

Some Critical Comments on the Beginners’ prints reproduced on the opposite page.

In the days when cameras were cameras—some thirty or more years ago—it was not uncommon thing for the amateur of those days to lug about a 10×8 in., or even a 15×12 in., and the average size in general use was a whole-plate. Some individuals, who were not looked upon at all seriously, contented themselves with a half-plate, but 5×4 in. and quarter-plate were looked upon as toys, and unworthy of more than passing consideration.

Cameras of the Day.

It is perfectly true that magnificent work was done with the cumbersome apparatus of those days, but it called for not a little physical effort, and many classes of work—notably those involving climbing, or when no transport was available—were a sheer impossibility.

The amount that could be done was necessarily very limited, for, quite apart from the lack of speed in the sensitive emulsions then existent, it was almost an invariable procedure to have to erect the camera, and, once they are familiar, the thought and calculations that had to be given to the exposure question, the focus in the lenses employed, and, to get anything like an equivalent degree of definition in both near and distant planes, there was no alternative but to use the smaller stops. Exposures were consequently prolonged, and, taking into consideration the time required to erect the camera, the need for this was imposed by the lack of any appreciable depth of field. At this aperture and at this time of the year, an exposure of 1/20th of a second should be ample for such a subject, assuming an emulsion of moderately fast characteristics, and that it was taken during the brighter hours of the day. To obtain an equal degree of depth with a 10×8 camera, an aperture larger than f/16 could scarcely be employed, and, at that opening, the exposure required would be round about ½ sec. In practice, however, it would probably be found desirable to decrease the aperture and increase the exposure to correspond, and as the duration of the exposure, quite apart from the size of the apparatus, would necessitate the use of a tripod, it would be found a practical impossibility for the subject to be handled at all, for the difficulty of transport would be almost insuperable.

It is doubtful, too, if the models could be persuaded to wait while the apparatus was erected; nor is it likely that, if they did, their poses would be so good, or that camera consciousness would not make an unwelcome appearance.

Speed in Action.

The portability and handiness of the small instrument allows it to score heavily in such a case, and no less an adjunct is the speed with which it can be brought into action.

The need for rapid action is scarcely displayed in the remaining examples on the page, but there is not one that could not be as well handled with a small camera as a large. It is possible, however, that in the time required to bring a large one into action, the beauty of the sky in No. 4, “Stormy Weather,” by T. Smith, would have passed; and that, while on the road depicted in No. 1, “The Kirkstone,” by A. S. Donaldson, it would have been exceedingly irksome to be forced to delay the journey for like reason.

With a miniature camera, the seizing of the opportunity would be the work of an instant, and in this lies another of its many advantages. Many fine subjects offer themselves, but only endure for a moment, and, if they are to be caught at all, must be taken just as they are seen.

Offered Opportunities.

There are good skies in both Nos. 5 and 6, “Hilltop,” by Malcolm Cook, and “Winkleberry,” by Miss V. L. Collins, and, in each case, the offered opportunity would appear to have been taken as and when it happened; while, if No. 3, “On the Top of the Heath,” by A. Green, does not display a like advantage, nothing better could have been secured—except, perhaps, with regard to the placing of the trees—with a bigger instrument.

And the only reason for that would be that the subject would be viewed on the focusing screen before exposure, when the undesirability of the central position would immediately be manifest; whereas, with a small camera the point is one that may easily be overlooked. Nevertheless, it really should have been observed, or at least corrected in determining the trimming of the print.

“Mentor.”

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Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"NIAGARA," by F. J. Mortimer.

That the contention, advanced on the preceding page, that as fine work of an exhibition standard can be done with a miniature camera as with the older and larger forms is not without a substantial foundation is well exemplified in this instance, for we are able to say the subject was taken with a Leica camera. Obviously, the degree of magnification is enormous, but, nevertheless, there was little, if anything, from which the fact could be inferred in the original, which was shown at the London Salon of Photography last autumn.

It might have been guessed, of course, that the work was an enlargement, but that was a feature that was common to practically all the exhibits; nor was there any distinction between this example and any of the others which would indicate the details of its origin. It stood up well in comparison, and, having regard to this and the convenience of carrying so small an instrument, it is no wonder that cameras of the type in question are being increasingly adopted by our foremost workers.

Their depth of focus reduces the adjustments required before exposure to a minimum, for there is little or no focussing to be done with any average out-of-door subject such as this. It renders possible the securing of those subjects which only last for a second or so and are then gone for ever, and its readiness for immediate action is also extremely valuable in that it permits the mind to be concentrated on the artistic aspects of a subject almost exclusively.

In a case like this, the camera would be pre-adjusted for an average distance with an average stop, leaving the only question to be decided that of exposure, which necessarily depends upon the nature of the subject.

Exposure, here, would have to be somewhat short to avoid excessive movement in the water, but not so short as to render the subject so that it conveys a suggestion of frozen immobility.

The actual duration would depend upon the distance of the water from the camera, and would have to be dictated by experience; but, having been decided upon, the considerations then remaining would be the selection of the point of view from which the subject made up best, and one which would most convincingly display its vital characteristics, assuming, of course, that, if the light were varying, the choice of time would also be such as to emphasise those features.

That the first consideration is satisfied is obvious from an inspection of the print, for the arrangement conveys the idea of great simplicity, and there is no doubt about its unity. The interest centres in the great mass of falling water at (1), the attraction of that particular point being stressed by its comparative brightness, its size as an individual mass, its position in the picture space, and its close proximity. The point (2), inclining towards the opposite side, provides a balancing accent, and the dark of the foreground supplies a stable foundation, the lines of which tend to draw the attention, indirectly, to the centre of interest.

There would be, no doubt, some slight margin allowed for subsequent adjustment, but, for all practical purposes, the arrangement as it now stands, would be settled at the time of exposure. No need for any re-arrangement now seems to suggest itself, and, in connection with the characteristics of the subject, its immensity, its latent power, and its impressiveness as a spectacle, are most convincingly displayed.

These latter are adjuncts of a pictorial nature. It is these qualities which make the picture what it is, and it is they which incorporate those abstract qualities which distinguish a work of art from a topographical record.

It is no doubt possible for an equivalent result to be secured with larger apparatus, and, in the same hands, it is probable that a result so obtained would be no less attractive than that now before us; but there is equally no doubt that the facilities innate in the miniature instrument with which the subject was taken render it much more convenient in operation.

Convenience or simplification on the technical side or in manipulation tend towards a higher level of achievement on the aesthetic side, and of the truth of this contention this example provides a convincing demonstration.
As this number of the paper deals specially with miniature cameras and the work done with them it is as well that I should draw attention to the special advantages of daylight enlarging when using very small negatives, or, what is the same thing, small portions of larger negatives.

I have already mentioned that with many patterns of vertical enlargers, with automatic focussing, the degree of enlargement is limited. In some cases the maximum degree of enlargement is four diameters. This means that nothing beyond approximately whole-plate can be obtained from a vest-pocket negative, even when using the whole of it. If only a part of the negative is used it may well be impossible to get a print larger than half-plate.

With such an arrangement for daylight enlarging as that suggested last week there is, within reason, no such limit to the scale of enlargement, although naturally other considerations make their appearance, such as magnification of grain and loss of definition and tone values.

The greater the distance of projection of the image the weaker becomes the light, and therefore the longer the exposure. This applies to daylight as well as artificial light; but even reflected daylight is fast compared with many artificial lights, and there is no need for expensive lamps, which will gradually deteriorate until they have to be replaced. It is quite possible to use slow bromide papers, chloro-bromide and even gaslight papers for daylight exposures.

Then another important point. We hear a great deal about the grainy appearance of the image when making large-scale enlargements from tiny negatives, and people shout vociferously for fine-grain emulsions and fine-grain developers. In my opinion a good deal of this shouting is unnecessary. People who under-expose, use a vigorous developer, perhaps under-develop, and then use direct condenser light for enlarging, get all the grain they deserve. Diffused daylight is kind to grain, retouching, and negatives flaws of all kinds.

These facts alone are sufficient to justify the use of daylight, and to
counteract the drawbacks, such as they are.

One of the illustrations shows how part of a vest-pocket negative has been enlarged to about twenty times its area—quite a modest degree—and demonstrates how much easier it is to examine the resulting print than to get an idea of the subject from a contact print. With such a degree of enlargement, and even with one very much greater, there should be nothing to complain about as regards granularity of image, loss of tone values, or undue fuzziness. The larger print does not need to be examined with a magnifying glass; it is viewed at a reasonable distance; and it should then be just as satisfactory in all respects as a contact print made from a negative of that size.

When using daylight it is an easy matter, once the negative is in the carrier, to spend any necessary time in studying the projected image. There is no current being wasted, no lamp being burned out, no over-heating of apparatus or negative. Different parts of the negative can be brought into the picture space, and various degrees of enlargement considered, so as to arrive at the best the negative will yield. Of course, it is necessary to be able to “read” a negative image as easily as a positive one, but this is only a question of a little experience.

One of the great advantages of all this is that it is often possible, and advisable, to select only part of the material included in the negative. This amounts to exactly the same thing as if, from the same viewpoint, a proportionately longer-focus lens had been used, and the perspective of the part included will be more pleasant. For example, suppose the subject is a long row of houses, taken from near one end. The nearest house will look unnaturally large, and the farthest one unnaturally small, although the proportions are really correct. If in making the enlargement we cut out the extremes, and perhaps a bit more as well at each end, the remaining buildings will look more natural.

There is not sufficient space available now to deal with the questions of exposure and development, but I should like to draw attention here to the other illustration. This is familiar to many, although I find there are others who are not acquainted with the dodge it represents.

It is a trial or test exposure, made to save trouble and waste in future work. Sometimes only a strip of paper is used, but I prefer a full sheet, as it is easy to draw conclusions from, and such extravagance is called for only occasionally. Exposure is started on the whole sheet; after an interval a piece of card is used to cover a strip; after another interval the card is moved on; and so on until the paper has received a series of exposures of different lengths.

These exposures must be accurately timed, and it is best to jot down beforehand what they are to be. They should have a range that will ensure under-exposure at one end, and over-exposure at the other. The print is then developed just as if it had received a correct exposure, fixed in the usual way, and then examined in a good light. Either a strip has received just the right exposure, or it can be seen that the best exposure lies between one and the next.

Such a plan is useful both for contact printing and enlarging, and once the information so obtained is known it can be used as a starting point for calculating other exposures under different conditions. How this is done I hope to show next week.

W. L. F. W.

LENSES HOODS AND MINIATURE CAMERAS

By L. H. ATKINSON.

During the present vogue of miniature cameras, for which a lens hood is constantly being advocated, it would appear that due consideration must be taken regarding the size of lens hood to be used.

The accompanying six prints were taken at the same shutter speed, 1/25th sec., with the diaphragm varying from f/2.9 in the case of No. 1 to f/12.5 with No. 6.

It will be seen that as the lens is stopped down the lens hood becomes visible. This is apparently due to the fact that when a smaller diaphragm is used this is accompanied by an increase in the depth of focus, and the margin of the hood is brought into sharp focus, the effect of which is clearly seen in the prints.

As the negatives were of unequal density the first three were printed for 40 seconds and the last three for 20 seconds.

Miniature camera users should take warning from this and test their lens hoods before undertaking important work. In this case the hood was about 1 in. deep for a 3-in. lens, and its inner diameter was the same as that of the outer ring of the front of the lens.

It is clear that a larger diameter hood was necessary if circular in form. The ideal would appear to be a rectangular hood with a circular fitting to snap on to the lens.
Miniature Cameras of 1934

The Buyers' Guide to the latest models by the leading makers, with brief specifications of their salient features. On page 345 of this issue will be found illustrations of the sizes of pictures obtainable with these cameras.

SECTION I. — Miniature Cameras for taking pictures 24 x 36 mm. or smaller. For use with cine film.

Contax.
All-metal body, for 36 exposures 24 x 36 mm. on standard cine film. Spools of film of various makes with fine-grain emulsion obtainable ready for insertion in camera. Dimensions when closed, 5 x 2 1/4 x 1 1/2 in. Focal-plane shutter giving exposures from 1/500th sec. to 1,000th sec., arranged in four groups for "rapid," "medium," "slow" and "time." Built-in automatic long-base range-finder. Setting shutter winds exposed film. Choice of nine Leitz anastigmat lenses, including f/2 Summar lens, Helomar f/3.5 anastigmat, in finder mirror. Also frame. Weight, unladen, about 18 oz. Focal-plane shutter, setting shutter winds exposed film. Made in three models. The standard Leica Camera in Models II and III can also be supplied chromium-plated at an extra cost. E. Leitz (London) Ltd., 20 Mortimer Street, London, W.1.

Mini-Fex.
All-metal body, 36 exposures 13 x 18 mm. on perforated 16-mm. cine film. Fine-grain film (Perutz and Gevaert) in spools of 36 exposures (double 18) obtainable ready for inserting in camera. Dimensions when closed, 5 1/2 x 2 x 1 1/2 in. Focal-plane miniature reflex for roll films. Size of picture 2 1/2 x 2. Dimensions of camera 3 1/2 x 2 1/2 x 1 3/4 in. Focussing lens in shutter forms front of camera, telescopic direct-vision finder. With f/3.5 Victor anastigmat, in Vario shutter, £4 10s.; with Meyer Kino f/3.5 anastigmat, in Compur shutter, £5 17s.; with Astro Astrar f/2.7, £10 15s.; with Astro Tachar anastigmat f/1.8, in Compur shutter, £9 19s.

Voigtlander as below.

Leica.

Peggy.
12 or 36 exposures on 24 x 36 mm. cine film. Dimensions when closed, 5 x 2 1/4 x 1 1/2 in. Exposure cartridges or strip of film cut from length of cine film sufficient for approximately 60 exposures can be used. Has film-cutting device, enabling any number of exposed films to be removed for development and remainder restarted at once. Compur shutter, with speeds 1 to 1/250th sec. Automatic focussing range-finder. With Zeiss Tessar f/3.5, or Meyer Primotar f/3.5, 50-mm. focus, £4 10s.; with Meyer Makro-Plasmat f/2.7, 30-mm. focus, £3 10s.; with Zeiss Tessar f/2.8, 30-mm. focus, £3 15s.; with Zeiss Biotar f/2, 50-mm. focus, £3 6s. A. O. Roth, 85, Ringstead Road, London, S.E.6.

SECTION II. — Miniature Reflex Cameras.

Brilliant.
Miniature reflex for 12 exposures 2 1/4 x 2 1/2 on 3 1/2 x 2 1/2 roll film. Dimensions were adapted, 4 x 3 1/2 x 3 1/2 in. Weight 19 oz. Large finder. Special shutter with exposures of 1/25th and 1/500th sec. Separate finder lens and special film mounting device. With 3-in. f/7.7 Voigtar anastigmat, £4 3s. Made by Voigtlander as below.

Superb.

Exakta.
Focal-plane miniature reflex for roll films. For full-size pictures on V.P. film 4 1/2 x 6 cm. Dimensions when closed, 6 x 3 1/2 x 2 1/2 in. Focal-plane shutter, 1/25th to 1/1,000th sec. Also B. and T. Picture is seen in the finder mirror. Same knob that turns shuttle winds film for next exposure. In addition to reflex mirror the picture can also be seen at eye-level by means of auxiliary mirror. Also frame.
SECTION III.—Miniature Cameras using ordinary small size roll films or plates.

### Foth-Flex.
Twin-lens reflex. Outside dimensions, 5.3/5ths x 3.3/5ths x 3.3/5ths in. Weight 37 oz. Focal-plane shutter, giving exposures from 1/50th to 1/500th sec., also Time exposures, and delayed-action movement. Takes 12 pictures on standard 8-exposure 2.4 x 3.4 film, or 6 pictures on standard 2.4 x 2.4 film. Picture size 2.4 x 2.4. Numbering device automatically operated by movement of film. Focussing magnifier to hood. Price, with Foth anastigmat lens f/3.5, £10 7s. 6d.

### Pilot.
Daylight loading roll-film reflex. Takes standard V.P. size film and gives 16 exposures 3.2.4 cm. Dimensions of camera, 5 x 2.1 x 2.1 in. The Pilot is supplied fitted with f/3.5 Zeiss Tessar anastigmat, price £18 15s.; also with an f/4.8 Zeiss Tessar at £21. Leather cases 1/4 extra. The shutter is the Compur, giving a range of speeds from 1 to 1/300th sec.

### Rolleiflex.
Twin-lens reflex. Made in two sizes. Standard, for 12 exposures 2.1/4 x 2.1/4 on 2.4 x 3.4 roll film, or 9 pictures on 6-exposure film. Dimensions when closed, 4.1/4 x 3.1/2 x 1 in. Weight 26 oz. Adapter for plates 3.1/2 x 4.3/4, but picture opening remains 2.1/4 x 2.1/4. Focal length of lens 7.5 cm. All movements automatic. Price, with Zeiss Tessar f/3.8, £22 10s.; with Zeiss Tessar f/4.5, £50. Finder lens works at f/3.1, with compensation for parallax.

### Rolleicord.
Twin-lens reflex for 12 pictures 2.1/4 x 2.1/4 on 3.1/2 x 2.1/4 roll film. Film counting indicator. All-metal body. Outside dimensions, 3.1/2 x 3.1/2 x 1.1/2 in. Weight 31 oz. Heidoscope lens with finder, with compensation for parallax. With Zeiss Triotar f/4.5 lens, £10 10s.

### Ikonta.
For 16 exposures on 3.1/2 x 4.3/4 roll film. Size of picture 4.1/2 x 6.1/2 cm. (2.1/2 x 2.25 in.). Self-erecting, front lens focussing, direct-view finder. With Zeiss Novar f/6.3 anastigmat and Derval shutter, £4 15s.; with Novar f/4.5 and Telma delayed-action shutter, £5 15s.; with Novar f/4.5 and Compur shutter, £7 5s.; with Novar f/4.5 and Compur shutter, £6 6s.; with Zeiss Tessar f/4.5 and Compur shutter, £10 12s. 6d.

### Dolly.
The Dolly miniature cameras are made in two sizes: A, for 16 exposures 3.1/4 x 4.1/4 in. (3 x 4 cm.) on standard V.P. size roll film; B, for taking two sizes of pictures in one camera (2.1/4 x 1.1/16ths) and (1.1/4 x 1.1/4 in.). This is for roll film, film pack and plates with clip-on slides.

### Balda.
Folding roll-film camera (16 exposures 2.1/4 x 1.1/16ths in. on 3.1/2 x 2.1/4 roll film). Dimensions when closed, 4.1/4 x 3.1/4 x 1.1/2 in. Self-erecting, direct vision optical view-finder. With f/3.5 Goerlitz Trioplan anastigmat in Compur shutter, £6 6s.; with Schneider f/5.6 Trioplan in Compur D.A. shutter, £7 15s.

### City Sale and Exchange, 84, Aldersgate Street, Strand, London, W.C.2.

### Baby Ikonta.
16 exposures 3.2.4 cm. (1.4 x 1.4 in.) on V.P. roll film. Dimensions when closed, 3.1/2 x 2.1/4 x 1 in. Automatic opening. Direct-view frame view-finder. Focus

### Ension Midget.
The Ension Midget has all-metal body with leather bellows. Weights 6 oz. Dimensions when closed, 3.1/4 x 1.1/16ths in. It takes a special 6-exposure spool of film (4 x 3 cm.), costing 6d. Has brilliant finder and direct-view folding finder. Arrangements have been made with D. and P. firms to make enlarge-
ments 2½x3½ from Midget negatives at the same price as contact prints of this size. Made in two models: No. 1, with All-Distance lens, price 30s.; No. 2, with Ensar anastigmat f/6.5, and focussing adjustment, £2 10s. The shutter gives speeds of 1/100th sec. Also B. and T.


**Foth-Derby.**

Takes 16 pictures on standard V.P. roll film. Picture size 3x4 cm. Outside dimensions when closed 2½x2½x1¼ in. Weight 13 oz. Focal-plane shutter giving exposures from 1/25th to 1/500th sec. Also Time exposures and delayed action. Direct-vision finder. Tube view-finder. Price, with Foth anastigmat lens f/3.5, £12 6d.; with Foth anastigmat f/2.5, £7 15s.


**Mentor Three-Four Camera.**

Takes the standard V.P. film. Negative size 3x4 cm. 16 exposures on 8-exposure V.P. film. Dimensions when closed, 2½x4½x1 in. All-metal body. Focussing mount. Fitted with automatic raising tubular optical finder. Price, fitted Zeiss Tessar f/3.5 in delayed-action Compur shutter, £15 15s.; Zeiss Tessar f/2.8, £18 10s.; Schneider Xenon f/2, £21 10s.


**Piccochic.**

This camera opens automatically to infinity by pressure of a button, the view-finder opening at the same time. It has all-metal body and is leather covered, with nickel fittings. Takes 16 pictures 3x4 cm. on standard V.P. roll film. Price, with f/4.5 Viodar anastigmat and Vario shutter, £3 7s. 6d.; with f/4.5 Meyer Trioplan, Pronto shutter, £4 15s.; with f/3.5 Meyer Trioplan, Ibsor shutter, £6.; with f/3.5 Meyer Trioplan, Compur shutter, £6 17s. 6d.; with f/2.9 Meyer Trioplan, Compur shutter, £7 5s.; with f/3.7 Cassar, Compr, with Helical mounting, £8 7s. 6d.; with f/3.5 Zeiss Tessar, Compur shutter, £9 17s. 6d. Prices include reindeer leather purse and silk neck cord.

**Norse Trading Co., 47, Berners Street, W.1.**

**Plaubel Makinette.**

Takes 16 3x4 cm. pictures on V.P. spool. All-metal body with pull-out front and view finders. Dimensions when closed, £2 x 2½ x 3¼ in. Weight 13 oz. Direct-vision finder and scale focusing. Price, with f/2 Supra-comar anastigmat, built-in Compur shutter, £25; with f/2.7 Anticomar, built-in Compur shutter, £21.

**A. O. Roth,** 85, Ringstead Road, London, S.E.6.

**Virtus.**

Takes 16 exposures 2½x1¾ (4.5x6 cm.) on 2½x3¼ roll film. Outside dimensions when closed, 5½x3½x1½ in. Weight 10 oz. Special finder compensated for parallax. Self-erecting and can be focussed when closed. Pressing button opens camera and finder is closed ready for use. Price, with 3-in. Skopar anastigmat f/4.5, in Embezet shutter (delayed action), £7 17s. 6d.; with 3-in. Skopar anastigmat f/3.5, in Compur shutter (1/300th sec. and delayed action), £11 7s. 6d.; with 3-in. Heliar anastigmat f/3.5, in Compur shutter (1/120th sec. and delayed action), £13 13s. Voigtlander as below.

Kodak, Ltd., Kingsway, W.C.2.

**Perkeo.**

Takes 16 pictures 1½x1¼ on V.P. roll film. Dimensions when closed, 4½x3½x1¼ in. Weight 13 oz. Automatic opening. Focussing can be set while camera is closed. Frame finder or optical finder. Plaited leather sling. With 2-3/16ths-in. Skopar anastigmat f/4.5 and Embezet delayed-action shutter, £6 12s. 6d.; with Skopar anastigmat f/3.5, in Compur shutter (1/300th sec. and delayed action), £9 13s.; with Heliar anastigmat f/3.5, in Compur shutter (1/300th sec.), £12 2s. 6d.

Golden Square, W.1.

£5 15s. ; with Tessar f/3.5 anastigmat and Compur shutter, £13 ios. Prices delayed-action Compur shutter, carries the Jens and shutter. Lens Prices, with f/4.5 Ihagee anastigmat handed, on the extending tube which the other for V.P. roll films and 4.5 x 6 cm. on V.P. roll film; 8 cm. on V.P. roll film. Dimensions when closed, 4½ x 3½ x 1 in. Automatic opening to infinity. Optical direct-vision view-finder. Focussing mount. With f/4.5 Schneider Radinar anastigmat in Nagel shutter, 4½ ; similar lens in Pronto shutter, 4½ ; 3½ Schneider Radinar anastigmat in Compur shutter, £7 17s. 6d. ; f/3.5 Zeiss Tessar anastigmat in Compur shutter, £13 2s. 6d. ; f/2.8 Zeiss Tessar anastigmat in Compur shutter, £13 10s. ; f/4.5 Zeiss Tessar anastigmat in Compur shutter, £13 2s. 6d. ; f/4.5 Zeiss Tessar anastigmat in Compur shutter, £13 10s. ; f/3.5 Schneider Radinar anastigmat in Nagel shutter, £4 7s. 6d. ; similar lens in Pronto shutter, £5 15s. ; similar lens in Compur shutter, £7 17s. 6d. ; f/3.5 Zeiss Tessar anastigmat in Compur shutter, £10 10s. ; f/3.5 Zeiss Tessar anastigmat in Compur shutter, £13 2s. 6d. ; f/4.5 Zeiss Tessar anastigmat in Compur shutter, £10 10s. ; f/4.5 Zeiss Tessar anastigmat in Compur shutter, £13 10s. ; f/3.5 Schneider Radinar anastigmat in Nagel shutter, £4 7s. 6d. ; similar lens in Pronto shutter, £5 15s. ; with Tessar f/3.5 anastigmat and Compur shutter, £13 10s. Prices include soft leather case with lightning fastener.


April 18th, 1934

Vollenda No. 48.

Folding roll film (16 exposures 3 x 4 cm. on V.P. roll film), Dimensoni when closed, 4½ x 3½ x 1 in. Automatic opening to infinity. Optical direct-vision view-finder. Focussing mount. With f/4.5 Ihagee anastigmat and delayed-action Compur shutter, £5 15s. ; with Tessar f/3.5 anastigmat and Compur shutter, £13 10s. Prices include soft leather case with lightning fastener.


The Westette.

This folding camera takes V.P. spools for 16 pictures of 3 x 4 cm. It has Schneider Xenon f/3.5 anastigmat in compound shutter, speeded up to 1/300th sec. Lens panel is held by two pairs of struts giving great strength and rigidity. Direct-vision finder and long focussing scale with lever at side. Price, in purse case, £12 17s. 6d. Westminster Photographic Exchange, 62, Piccadilly, W.1 (and branches).

SECTION IV.—SPECIAL FILMS suitable for the cameras mentioned in Sections I, II and III.

Agfa.

For Leica, Contax and Peggy cameras. 35-mm., fine grain, perforated, medium speed, free from haloation. Daylight-loading cartridge. Price per 36 exposures, 2s. 8d. Isochron film, 33-mm., high speed, free from haloation, orthochromatic. Daylight-loading cartridge. Price per 36 exposures, 3s. 8d. Superpan film, 35-mm., super speed, anti-haloation backing, panchromatic. Daylight-loading cartridge. Suitable for exposures by half-watt light. Price per 36 exposures, 4s. Agfacolor film for Leica, Contax and Peggy cameras. 16-exposure spools, 48. 9d. Film for these cameras also supplied in 15-ft., 50-ft. and 80-ft. rolls. Spools for 8 and 16 exposures for all other miniature cameras at standard rates.

Agfa, Ltd., 1-4, Lawrence Street, High Street, London, W.C.1.

Gevaert.

For Leica, Contax and Peggy cameras. 35-mm., fine grain, perforated, super speed. Daylight-loading spools for 36 exposures, 3s. ; Superchron, 3s. 4d. ; Panchromosa, 3s. 8d. Gevaert Leica Cartridge. Ready for insertion in camera. Varieties and prices the same as for daylight-loading spools. Mini-Fex film, 16-mm., unperforated, high speed. Price per 36 exposures (in two separate lengths of 18 exposures each), Regular, 1s. 6d. ; Superchron, 1s. 10d. Spools for all other miniature cameras at standard prices.


Kodak.

"Panatomic" film, specially prepared for miniature cameras—Extra fine grain panchromatic, double coated, anti-halo.

For Leica and Contax cameras, 36 exposures, daylight loading, 4s. For other miniature cameras taking 8 or 16 exposures on V.P. film, 3s. 6d. For cameras taking 8 or 16 exposures on "120" roll film (2½ x 3½), 1s. 6d. Kodak "Super-sensitive" pan. film, same prices.

All other makes of Kodak film for miniature cameras at standard prices for regular size spools.

Kodak Ltd., Kingsway, London, W.C.

Lukos.

Extra-rapid film specially for the Ensign Midget Camera in 6-exposure spools (1½ x 1½), 6d.

Lukos film is also supplied in spools for all other sizes of miniature cameras at standard prices.

Ensign, Ltd., Ensign House, 88–89, High Holborn, W.C.

Perutz.

This film has been specially prepared for the production of negatives of the finest grain.

Supplied in daylight-loading cartridges for Leica, Contax and Mini-Fex, in the following varieties, price 4s. :

Perutz Neo Persenso, 1,300 H. & D. Perutz Peromnia (super-pan.), 2,600 H. & D. Perutz Rectepan (grainless pan.), 1,300 H. & D. Perutz "Fine Grain," 720 H. & D.

In addition to the above, Perutz Peroro (semi-fine grain), 1,300 H. & D., and Perutz Persenso (fine grain), 2,600 H. & D., can also be supplied in roll film and film packs for all other miniature cameras at standard prices.

R. O. Seifert, 8, Beulah Hill, S.E.19.

Selo.

Ilford Ltd. manufacture two types of film for Leica Cameras—a fast orthochromatic film with very fine grain, known as "Selo Orthochromatic," daylight loading (on spools), 3s. 4d. per spool; dark-room loading (not on spools), per box of 3 films, 9s. ; and Selo Hypersensitive panchromatic film for Leica cameras: daylight loading (on spools), 4s. per spool; dark-room loading (not on spools), per box of 3 films, 11s. This film also has a very fine grain and is fully colour sensitive.

Ordinary roll films for all other small cameras are available in Selo, Selochrome and Selo Panchromatic.

Ilford Ltd., Ilford, London.

Zeiss Ikon.

Zeiss Ikon Ortho Ultra Rapid, anti-halo, in spools of 36, for Contax cameras. Daylight loading, 3s. 6d. ; for dark-room loading, 3s. ; in 5-metre (16 ft. 3 in.) lengths, 6s. Zeiss Ikon Ortho Ultra Rapid and Pernox roll film supplied in usual daylight spools for all other miniature cameras at standard prices.

SECTION V.—Enlargers suitable for all cameras mentioned above. They are all designed for use with electric light unless otherwise stated.


Praxidos Vertical Enlargers. These have been designed specially for miniature negatives. They can be used with or without a condenser. The automatic focusing models give seven times enlargements from 6 x 6 cm. or smaller negatives and ten times enlargements from 4 x 4 cm. or smaller negatives. Prices, with f/3.5 Anastigmat lens, £11 10s. to £19 17s.

The Praxidos "O" is semi-automatic focussing, giving eight times enlargements from 4 x 4 cm. and six times enlargements from 6 x 6 cm. or smaller. Prices from £4 12s. 6d. to £8 15s. Thorsch & Co., Ltd., 37, Bedford Street, Strand, W.C.


Valva. Non-automatic. For negatives up to 4 1/2 x 6 cm., film-holding device, film gate and baseboard, £20 10s. E. Leitz (London), 20, Mortimer Street, W.1.

Valva. Non-automatic. For use with owner’s own Leica lenses. Film-holding device, adjustable masking bands and baseboard. Enlarges 24 x 36 mm. negatives to whole-plate £7 5s. Valva."Precision" Enlarger.

The Week’s Meetings

Wednesday, April 18th.
Cheltenham A.P.S. "How to Look at and Understand Old Churches." G. P. Harris.
Croydon C.C. Competition.
Richmond C.C. Annual General Meeting.

Thursday, April 19th.
Auction-under-Lyne P.S. Bromoil Circle Exhibition.
Cardiff C.C. "Visit to Max Cray's Studio."
Richmond C.C. Annual General Meeting.

Friday, April 20th.
Hammermills H.H.P.S. Developing and Enlarging Demonstrations.
Leighton and Wanstede C.C. Central Association Slides.
Letchworth P.S. Annual General Meeting.
Photomicrographic Society, Members’ Evening.
Southend-on-Sea and D.P.S. "Photographic Chemistry." H. W. Pratt.
Wimbledon Cine Club, Studio Evening.

Saturday, April 21st.
Hackney P.S. "Bayford and Brenchley Common."
South London P.S. "Woolwich Ferry." Croydon C.C. Lectures by Members.
Bleed P.S. "Hints and Gadgets." Illustrated by Members.

Sunday, April 22nd.
Camberwell C.C. "Subject Selection." Miss R. Noble.

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Monday, April 23rd.
Ashington-under-Lyne P.S. "Pass-Pardon Mounting.
Beckenham P.S. Annual General Meeting.
Beoley Heath P.S. Bromoil Circle Prints.
Chestea P.S. "The Evolution of a Competition Print." S. J. Gollop.
City of London and C.P.S. Practical Portraiture in the Dark-room.
London County Council Staff C.C. Annual General Meeting.
Oxford P.S. Slides by Members.
Southamton C.C. "Auction of Members’ Surplus Apparatus.

Tuesday, April 24th.
Barnstable P.S. Annual General Meeting.
Bedford C.C. Annual General Meeting.
Cambridge P.S. E.A.F. Portfolio.
Wimbledon Cine Club, Studio Evening.

Wednesday, April 25th.
Camberwell C.C. "Print and Slide Competition." Croydon C.C. Lectures by Members.
Bleed P.S. "Hints and Gadgets." Illustrated by Members.
Leicester and L.P.S. "Alliance Prints and Slides."}

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What Sort of Cine?  

By E. Appleby.

The photographer contemplating the purchase of a ciné camera is faced with a much larger problem than beset him when he invested in his "still" instrument, and it is the purpose of this article to summarise briefly those points which should be mainly considered in the new venture.

In the buying of apparatus for any kind of hobby, the question of expense is always an important one, but in amateur cinematography the expense does not end with the purchase of the camera. Consideration of the purpose for which the instrument is to be used will be a guide in this respect. Thus, if it is to be used for work to be projected solely in the home, where the rooms are not unduly large, the camera taking 9.5-mm. film will be quite suitable.

It must always be remembered that a ciné camera is useless unless a projector is available, and the amateur usually finds himself obliged to purchase one. If, then, he takes the projector into consideration as well as the camera when he is preparing his budget, he will not find himself in that unfortunate position of having a film with no means of projecting it owing to having spent all his available cash on the camera.

This is where the question of size will come in. If the would-be cinematographer belongs to some organisation which would appreciate his "movies" at some of its functions, he would be wise to adopt the 16-mm. size, in order that a reasonable-size picture can be projected in a hall.

But, of course, the question of expense is not solved entirely by the initial cost of camera and projector; the cost of the materials is a far more important one than it is to the "still" worker.

For instance, the cost of 30 ft. of 9.5-mm. film, including processing, is in the region of five shillings. The 50-ft. spool of 16-mm. film costs about fourteen shillings, including processing, so that it can be seen that 9.5-mm. scores very heavily in favour of running expenses. There are variations in the costs of special kinds of film stock, but these prices may be taken as a fair indication of the difference in cost.

There is, of course, the smaller 8-mm. film, which is really a 16-mm. one cut in half, and this reduces the cost of the final film even more, but the pictures are very small, and require a very powerful light to make a good-size screen showing. Naturally, they are quite good enough for small rooms.

Having decided how much he can afford to spend on his materials, the amateur is able to estimate what he can afford to give for his apparatus. Here the very old advice to give as much as he can afford is excellent.

Perhaps the first consideration, after size, is the lens, and it is good practice to invest in the f/2.9 or even f/1.5, since it widens the scope to a surprising extent, and one does not want to have to put the camera away as soon as the light becomes dull, which is often just the occasion when the instrument is most required.

Cameras with turret heads will appeal to those enthusiasts who are going straight out for the best at the start, and with three lenses fitted the amateur has an instrument that approaches as near professional perfection as it is possible for an amateur to get. These are very expensive, costing between eighty and a hundred pounds, and it may be safely assumed that only a very few beginners will purchase such instruments.

Very few cameras are used nowadays with a hand drive, although they can be purchased extremely cheaply on the second-hand market; but really the advantage of the motor drive is so great that the hand drive is hardly worth considering, since a tripod is really necessary for the proper operation of this type of apparatus.

Many of the most modern instruments have several speeds of film running, from eight to sixty-four frames per second, and the need for a variation in speed often arises. Some have an arrangement whereby only one frame can be advanced at a time, and this is useful for the insertion of sub-titles, or other "stills," into the film. The fast speed (or...
We've given the Rolleicord big space because it's doing big things for amateurs who've longed for a miniature camera of the Rolleiflex type at a low price. With f/4.5 Zeiss Triotar lens in Compur shutter and many Rolleiflex features, the Rolleicord creates a precedent in modern photography. Takes 12 pictures 2½x2½ on 3½x2½ standard 8-exposure roll film. A masterpiece in construction and performance. Supplied in a unique patented leather case for £1 extra (case optional). Look for the word Rolleicord on case. SEE IT AT YOUR DEALERS—or write at once for beautiful brochure [in colour, post free from Sole Importers: R. F. HUNTER, LTD.]

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FOR EVERYBODY!
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We've given the Rolleicord big space because it's doing big things for amateurs who've longed for a miniature camera of the Rolleiflex type at a low price. With f/4.5 Zeiss Triotar lens in Compur shutter and many Rolleiflex features, the Rolleicord creates a precedent in modern photography. Takes 12 pictures 2½x2½ on 3½x2½ standard 8-exposure roll film. A masterpiece in construction and performance. Supplied in a unique patented leather case for £1 extra (case optional). Look for the word Rolleicord on case. SEE IT AT YOUR DEALERS—or write at once for beautiful brochure [in colour, post free from Sole Importers:

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anastigmat is a compact high-speed lens of long focus. It gives images twice as large as those of a normal lens yet with the same bellows extension.

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PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.
slow-motion) is always a popular feature on projection, and is well worth including in the requirements of the new amateur.

Practically all modern cameras have direct-vision finders, most of them of the telescopic type, and some of the more expensive have visual focussing, but it is hardly likely that the beginner will wish to be bothered with this at first, being content with the focussing on the lens mount, or, more often, with a fixed-focus camera. These latter much simplify operations, since all that really needs to be attended to is to see that the shutter is set at the required speed and the aperture of the lens correctly adjusted, and simplicity of operation is important when first venturing on to cinematography.

The would-be cinematographer would do well to obtain a number of catalogues of ciné apparatus and to make a study of them before purchasing an instrument. He will find that there is a wide variety of such cameras, from expensive to moderate, and from those having a direct-vision finder to those with an optical finder. The cost of accessories are not very important at first.

A Simple Device for Making Fades

WHERE they are used with a certain amount of intelligence, the fades in and out are extremely helpful to the amateur cinematographer. They definitely slow down cutting tempo—and thus may be employed wherever it is desired to assemble any sequence in a leisurely or impressive fashion.

The use of fades is generally indicated only at the beginnings and at the ends of sequences, though they can be made to introduce characters and certain phases of action which would appear too forceful were the introduction performed by means of a direct cut.

Hitherto, fades have been restricted to an orthodox darkening of the image from the edges of the frame inwards; but this method is scarcely ingenious, and it frequently fails to achieve the maximum of effectivity. My own preference is for more irregular fades—fades which leave the motif image (and not merely the centre portion of the frame) visible until the end. At the same time, all the fades in a film should operate in the same direction—i.e., from left to right, or from bottom to top; and with these requirements in view, the type of fader shown in the accompanying illustration has been devised.

The accessory consists of a grooved holder—conveniently drilled to facilitate rapid attachment—and the fader slide proper. In use, the holder is quickly attached to the lens hood, the slide being operated as and when required by the camera-man. The device is, of course, best made of sheet metal, though fine wood may prove an effective substitute. To avoid scratching the lens hood a lining collar of velvet may be cemented inside the attachment opening.

Note.—The fader slide shown in the illustration is shaped to give fades operating from one of the four corners of the film frame. If desired, supplementary slides incorporating curved and other shapes may be added to the equipment; but in any film it is generally advisable to employ one particular shape only and to operate the fades according to the directional instruction referred to above. —S. M.
Ammonium Persulphate.

Is it possible to make up a stock solution of ammonium persulphate? C. B. L. (Dublin.)

A stock solution suggested by H. W. Bennett is:

Ammonium persulphate...240 grs.
Sodium sulphite...48 grs.
Sulphuric acid...36 grs.
Water...5 oz.

Add five to eight parts of water to one part of this.

Thin Negative.

Is the thin, weak image of the enclosed negative due to under-exposure? How is under-exposure identified in a negative? T. W. (Bath.)

The thin image is the result of under-development. You should have continued the process longer. If you examine the negative you will see that there is insufficient detail, even in the shadow areas. and it is very faint. It is absence of proper shadow detail that indicates insufficient exposure, assuming that development has been carried far enough to bring this detail out if it had been the necessary light action.

Photographing Lace.

What is the best way of setting about photographing lace so as to get a very sharp definition? D. U. (London.)

You do not give enough particulars to enable us to advise you. Usually lace is photographed flat, and a good plan is to tack it lightly to black velvet stretched over a board. If the lace is white a yellow filter would be necessary, although it is very faint. It is absence of proper shadow detail that indicates insufficient exposure, assuming that development has been carried far enough to bring this detail out if it had been the necessary light action.

Levelling a Camera.

My stand camera has no spirit level or anything of the kind. Is there any simple way of making sure it is level? S. S. C. (Loth.)

It is when vertical lines are to be rendered correctly that levelling is most necessary. Select a clearly-marked vertical line, and swing the camera so that this line is close to one edge of the focussing screen, with which it must be exactly parallel. Then swing the camera again to bring the line close to the other edge. When parallelism is secured in both positions the camera is level.

Rapidity of Lens.

Is there any real difference in the rapidity of a lens at 1/15 compared with one at 1/2, or is the different marking only for the numbers, which are 3.61 and 4 respectively—a difference so small that it is negligible in practice? C. J. H. (Sheffield.)

As far as the apertures are concerned there is a slight difference in speed. This is indicated by the squares of the numbers, which are 3.61 and 4 respectively—a difference so small that it is negligible in practice.

Uranium Intensification.

Why is uranium so seldom recommended now for intensifying negatives? What is a good formula? How is the process carried out? T. J. (Lincoln.)

Other processes are considered to be more reliable, especially the bleach-and-redevelop forms. Proceed as follows for uranium treatment. In 10 oz. water dissolve 2 grs. uranium nitrate; in another 10 oz. water dissolve 100 grs. potassium ferricyanide. For use take one ounce of each, and add 2 fl. drs. acetic acid. Experience alone shows how far the treatment must be carried, but when the negative is considered strong enough it is washed in a few changes of still water till the yellow stain has gone from the clear parts. Prolonged washing will remove the colour, especially if the water is alkaline.

April 18th, 1934

Indeed, it is well to add two or three drops of acetic acid per ounce to each lot of washing water.

Sepia Toning.

Would you consider the colour of the accompanying gaslight prints a good example of the effect of sulphide toning?

The colour is too yellow for our personal taste. This is not unusual with gaslight papers. A good plan with both bromide and gaslight prints is to give them a preliminary five minutes in the sulphide solution, wash them thoroughly, and then proceed to bleach and tone as usual.

Acid Hypo.

What are the correct proportions of hypo and metabisulphite for an acid fixing bath? C. L. (Coventry.)

Some use one ounce of potassium metabisulphite to one pound of hypo; others prefer two ounces. Anything between these limits is satisfactory, as no exact proportion need be observed.

Definition in Finder.

If an image in the finder of a camera is sharp, and in the right position, why should it come out fuzzy and in the wrong place in the negative? A. M. (Swindon.)

Presumably you refer to the small finders, with a lens, often fitted to hand cameras. The image may be, as you say, correct in the finder, but you do not make the exposure with the lens of the finder. The camera lens must necessarily be in a position different from that of the finder lens, and the nearer the object photographed the more this difference matters. As to the definition, the finder lens has such a short focus that objects at almost every distance appear equally sharp; but with the camera lens this does not apply.

Screen-plate Structure.

I am told that some years ago you published micrographs of all the colour-plate structures. If this is the case could you refer me to the issue? P. L. (London.)

We have certainly never published photographs of the structures of all colour plates, as long ago as March 18th, 1925, we published an article on the subjects by Ernest Marriage, who illustrated it with four 300-diameter magnifications, the plates shown being Autochrome, Dioptrichrome, Agfa and Paget.

Cleaning Negative Glasses.

A friend has given me some old quarter-plate negatives, the glasses of which I intend to use for making masks as described recently in your pages. I find it tiresome to scrape off the films with a knife; is there a better way? W. F. F. (Finchley.)

There is, we are glad to say, a much better way. Besides being tedious your method will result in scratches. Soak the negatives in cold water, lay flat in a dish, film side up, and pour very hot (not boiling) water over them. The gelatine at once softens, and a rub with a stiff brush will remove every trace. Rinse the glasses under the tap, and stand on edge to dry. They will then need only a final polish to make them ready for use.
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The Patent Etui Camera—is so slim that you slip it instinctively into your pocket. It's a featherweight camera, you can take it with you always. For Plates, Film Packs or Roll Films.

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All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Rivington House, Stamford Street, London, S.E.1, not later than first post Wednesday for the following week’s issue, or one day earlier at the Branch Offices, 19, Heraford Street, Coventry ; Gulliwell Buildings, Navigation Street, Birmingham, 2, 200, Deansgate, Manchester, 3; 285, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the following week in which there is space. The Proprietors reserve the right to refuse or withdraw advertisements at their discretion.

CAMERAS AND LENSES

VOIGHTLANDER Superb Roll Film Reflex for 3½ x 2½-in. film, f/3.5 Skopar lens, delayed-action Compur shutter ; absolutely as new : splendid camera ; lovely. £15.—Lavin, Old House, Southend, Ramsgate.

LEICA Model II, Elmar f/3.5, hood, ever-ready case, late model ; new condition, £15/10.—Box 96/62, e/o “The Amateur Photographer.”

3¼ x 2½-in. Ensign Roll Film. Ensign f/4.5, 3-speed shutter, 50/- ; 3¼ x 2½-in. Kodak Roll Film, anaglyphic, Kodak 17/9, 3-speed shutter, leather case, 50/— ; both new condition.—Wilson, 5, Horn Hill, Walthamstow.

1-PLATE 9 x 12 Agfa, f/4.5, Compur, double exten¬sion, 6 slides, F.P.A., case, as new, £5.—Mynesson, 37, Monticello Rd., Putney, London.

1-PLATE Stand Camera, R.R. lens, Kodak 9 shutter, 5 D.D. slides, tripod, leather case, perfect working order, £2, or offer.—292, Ripple Rd., Barking.

3¼ x 2½-in. Dolly, f/4.5, 3-speed shutter, new condition, purse, filter, 50/—.—Martin, 39, Fore St., St. Ives, Cornwall.

3½ x 2½-in. D.E. Kodak Plate, f/3.8, Compur (D.A.), 3½ x 2½-in. slides, finder (D.V.), £4.—Gilpin, 11, Kimberley Drive, Belsize.


Field, £11, 42, Granby Street, Birmingham.

N & G V.P. Roll Film Spy, Rux Xpro f/4.5, 3½-in. lens, between lens f1 filter, lens hood, canvas carrying-case ; good condition, £9.—Rivington, 14, Drummond Place, Edinburgh.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green’s Photograph Exchange, of 213, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in “The Amateur Photographer and Cinematographer,” and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to avoid all such offers from this quarter.

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3½ x 2½-in. Zeiss Ikon Trim Camera, f/4.5, Computar, D.E., leather case, 12 plate-holders, 8 special colour or ordinary plate-holders, F.P.A., roll shutter, lens hood, filter holder, Alpha filter, Agfa colour filter, Optochromatic graduated sky filter, holder, extra back ; guaranteed perfect condition ; reasonable offer.—Birmingham 225, Ashley Avenue, Oldham, Lancs.

ANDERSON Superior f/3.5, regular, 80/- ; Goerz Focusing Tennis, 3½ x 2½-in. Dagmar f/4.5, India.—Barlow, Northfield Circus, Edinburgh.

3¼ x 2½-in. Zeiss, 3 D.D. slides, case, £10.—Barlow, Northfield Circus, Edinburgh.
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WHOLE-PLATE Studio Camera, Dallmeyer lens, 2 slides; cost £20; sell, £15; or write.—Turner, 9, Pink Lane, Newcastle-on-Tyne.

NEWMAN-GUARDIA Sibyl Camera, 3x4 in., film pack and sundries, £10/10; also Sibyl Daylight Enlarger, to whole plate, £2.—Wierman, Mount Sandford, Barnstaple.

VOGTLANDER Vitessa, 6x9, £26.—Young, 31, St. Mary’s, York.

2l x 3% N & G. Folding Reflex, standard model, £21.—Sherriffs, 10, Bridge St., Liverpool.

MENZEN Folding Reflex, 9x12 cm., f/4.5 Schneider lens, £7.—H. G. Reid, 25, Argyll St., Edinburgh.

For Sale.—Leea II and Accessories, enlarger and complete dark-room equipment; inspection invited. London.—Box 39, c/o “The Amateur Photographer.”

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ILFORD AUTO-FILTER PLATES
H. & D. 400
Do photographers take their work too seriously? That is suggested by a remark made by Major P. C. Bull at a recent meeting of the Pictorial Group of the Royal Photographic Society to the effect that a friend of his had defined a pictorial photographer as a person who had lost his sense of humour or had been born without it. Major Bull himself did not subscribe to that dictum, but he thought that sometimes photographic workers were inclined to overdo the seriousness of their part. Was not this going back to Rembrandt, for example, overdone? Why to Rembrandt? If one wants to go back at all, why not to Hogarth, to Rawlinson, to Gilray? There is no reason why every photograph should be a masterpiece, and some trivial subject, such as the marks made by a sponge on a piece of blotting-paper, may afford more aesthetic pleasure than super-artistic works bearing such titles as "Where cattle slumber in the gentle shade." At any rate, Major Bull declared that he can only think of about half a dozen photographs which he has seen since 1906 which he would care to have hanging on his walls for all the rest of his life.

Film Clubs.

A word of praise should be said for the work of the amateur film clubs which are springing up in various parts of the country. Some work done by the Sheffield Club was recently exhibited in London and evoked much admiration. Some of the Lancashire towns have done quite ambitious work, and Manchester is pre-eminent. Bristol, again, has made a noteworthy contribution. One wonders why the film club movement has spread itself so markedly in industrial centres, in towns which, much as is to be said for them, would never be acclaimed as places of beauty. We do not hear, for instance, much of film clubs in seaside resorts, in spite of the temptation to do some local advertising. The work of amateur cinematographers in industrial towns is not, of course, done mainly in their own streets, but it has that kind of thing as a background, and a very good background, too, for pictorial work with the film. The film reveals what beauties there are at the very gates of huge industrial cities. That cannot have escaped anyone who has approached Birmingham from London on the Great Western line, where some of the loveliest country in England creeps up to the Birmingham border.

The Scottish National.

The twenty-sixth Scottish National Salon of Photography was opened at the Museum Art Galleries, Paisley, on April 7th, by Sir John Stirling Maxwell, and remains open until April 28th. A remarkably fine show of pictorial work has been hung, and the organisers are to be congratulated upon its success. The section devoted to Scottish workers contains 252 pictures, and prints from other parts of the world bring the total up to 504. This includes exhibits from a number of well-known workers. The Technical and Scientific Section is also well supported and there is a good show of transparencies. This is the fourth time the Scottish National has been held at Paisley, and the exhibition was intended originally for Scottish photographers only, but in recent years the scope has been extended. An Art Union, with prizes of pictures is always a feature of this show, and has proved an attraction.
Popularising Photography.

Mr. Gui St. Bernard was provocative and stimulating in his lecture at the Royal Photographic Society last week, and some of his remarks may be the occasion of future comment. One point urged very seriously was the desirability of popularising photography as a means of home decoration. The Japanese have a kind of domestic shrine in the shape of a hinged receptacle over the hearth in which pictures are inserted and re-inserted at frequent intervals. Why not something of the kind in the British home, where a succession of good photographic prints may be put on the walls of the sitting-room, none of them remaining so long as to wear out its welcome? Another point made by Mr. St. Bernard was an appeal to the art editors of newspapers to use their opportunities for including on the picture page an appeal to the art editors of newspapers to use their opportunities for including on the picture page an appeal...
Sensitive materials have been improved enormously in late years, but with the considerable variety available the beginner may find it difficult to make a choice. In the following article some of the characteristics of modern films and plates are discussed.

Within the last few years photographic materials have been greatly improved with regard both to variety and quality. The photographer who is not very experienced may well be puzzled as to which to select. Apart from material designed for special purposes, and the work of the specialist, there is a wide variety which may be used for what is termed general work.

Ortho, or Pan.

Very few plates or films of non-colour-sensitive type are used in these days. For most photographers the question ranges round orthochromatic or panchromatic material, in fact for all roll-film cameras only these varieties are now available, and differ merely in the matter of speed. Plates of the "non-screen" variety have been upon the market for many years, and while their powers of colour correction are only partial, they are an improvement upon the older varieties which are not colour sensitive.

The recently introduced 'chrome' films are an improvement in the matter of colour sensitiveness over the films of twenty years ago, even when no screen is used upon the lens. They are not sensitive to red; but this may not be necessary. When a suitable lens screen is employed the colour translation is sufficient to meet most needs, especially with regard to the greens and the yellows. They are also of definitely high speed, and can be regarded as very suitable for all-round snapshot work.

Panchromatics.

Panchromatic plates and films offer so many advantages that their growing popularity is not surprising. The modern panchromatic plate or film is a marked advance upon the material of ten years ago. There is phenomenal speed, hand camera exposures can be made with a pale filter on the lens, and full exposure secured, even with a lens of moderate aperture, when the subject is well illuminated.

The panchromatic plate or film can be used to advantage for practically every subject, quite apart from its ability of giving a correct translation of colour, and is probably the ideal for the modern pictorial worker to whom correct tone values are a consideration. It offers increased speed when the light is yellow or red, such as at early morning or late evening. Under half-watt lighting the panchromatic plate or film, by reason of its high sensitiveness to the red end of the spectrum, will be even faster than it is to daylight.

For the Miniature Camera.

With the ever-growing popularity of the miniature camera the question of negative material becomes of even greater importance. The small negative is primarily intended for the production of large prints, and if the latter are to be of fine quality the film must be of the right type.

The chief essential is fineness of grain, and an emulsion which will give an image of soft contrast, with a long scale of gradation. The high-speed materials of a few years ago produced negatives of very coarse grain, but this is not the case with modern high-speed films.

Modern roll films are to be had in different speeds, and the user of a miniature camera may well ask himself whether he should use a slower speed film of very fine grain, with a large lens aperture, or reduce the aperture and use a faster film. Rarely will the maximum speeds of both lens and film be necessary.

The Best Plate or Film.

The beginner often asks which is the "best" plate or film. The answer is that there is no best, in the sense that all are good, the best being the one with which he becomes most familiar. Apart from speed, plates and films differ in minor respects; for example, in the time of development and in the appearance of the image during that process. Some need short or longer development in order to produce an image of the same degree of contrast.

The photographer who knows his material and the manner in which it behaves has an advantage over the doubtful benefit offered by another with which he has had no experience. This is an argument in favour of the worker who undertakes his own dark-room operations. The photographer who goes on holiday should use the material with which he is familiar, rather than one which, although excellent, may have different characteristics.

We have known of cases where irreplaceable holiday exposures have been spoilt simply by the use of materials with which the photographer had no previous experience.

In General.

Modern materials provide the photographer with all that he requires for securing perfect results. Their use may make greater demands upon the amateur who does his own developing than did those of other days, but to the serious worker this is no obstacle in view of the finer rendering obtainable.

At the same time, it must be pointed out that they are not more difficult to use because photographic science has kept pace in other directions. For example, by the use of a desensitiser the fastest of panchromatic plates or films may, in the dark-room, be reduced to the sensitiveness of bromide paper. Although modern materials are said to have considerable latitude in exposure it is necessary to see that this all-important factor has sufficient attention to ensure that it is not far from the ill-defined limits termed "correct."
FOOTBALL
SNAPSHOTS
with a
Compur Shutter
By E. G. TURNER.

Although the season is nearly over there are still many good games to be seen, and with the brighter light available now is the best time to secure well-exposed football snapshots.

FOOTBALL photography is usually associated with cameras of the focal-plane type, but although this is the ideal instrument, really excellent results can be obtained with a good between-lens shutter of the Compur pattern, such as is fitted to many modern hand cameras.

The maximum speed of the Compur is usually about 1/250th part of a second, which is sufficiently fast to arrest quite considerable movement on the part of the players.

With the introduction of new super-speed sensitive material, the exposure problem is considerably reduced, and at the end of the football season fully exposed high-speed snaps can be easily secured, although when the sun is not actually shining a certain amount of under-exposure is always present; negatives must therefore be treated accordingly.

The arrival of the ultra-rapid roll film rated at 2,700 H. & D. puts the film user on a par with anything obtainable in plate form in the nature of speed, and the photographer using this class of material in a modern camera with the popular f/4.5 or f/3.8 lens in a Compur shutter, is in a position to obtain some excellent results.

The view-finder is of considerable importance; the small reflex type is quite useless for the job, and the popular screw or clip on finders constructed on the negative lens principle are not a great improvement.

In practice, the only really satisfactory finder is the simplest of all, just a wire-frame with a backsight. Fortunately, these are now fitted to a number of the latest types of cameras, often in addition to a reflex finder. The range-finder telescopic finder is perhaps the best of all, as it ensures sharp focus.

Although the ideal place for soccer photography is on the goal line, equally good results can be obtained from amongst the spectators behind the goal. Naturally, the photographer must arrive early in order to get a place at the front, especially if the match is of importance, and a big crowd is expected. Elbow room will be very limited, and a film camera will be easier to manipulate.

The limitations of the shutter must be remembered; do not waste exposures on figures moving rapidly across the field of view, there will be plenty of chances when play is more or less of a suspended nature, as the illustrations show.

Printing will generally take the form of enlarging, especially as the figures on the negative are often small in size, and it is really amazing how tiny portions of negatives containing interesting bits of play look when enlarged up to half-plate.

A ferricyanide reducing bath will often give a plucky print when dealing with exceptionally flat negatives. The enlargement, which must be somewhat overprinted, is developed and fixed in the usual way, and is then given a brief dip in a dish containing a weak solution of hypo to which is added a crystal of ferricyanide. Quickly remove the print and rinse, repeating the process if necessary.
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THE AMATEUR PHOTOGRAPHER

"WHEN CORRESPONDING WITH ADVERTISERS."
A Printing-frame Enlarging Easel

By CLARENCE PONTING.

ANYONE who has a number of enlargements to make of a stock size, or of different sizes for that matter, will soon get tired of the constant placing of four pins, one in each corner of the paper. The ideal easel for the rapid production of enlargements is one in which the paper is easily inserted and is held dead flat, both for focussing and during exposure.

The easel which I have had in operation during the past seven years fulfils these conditions, and it may count with those who have to consider the cost of their hobby. The following is a description of this simple piece of apparatus.

In these days of midget cameras, a large printing-frame is a drug on the market, and can be picked up for a mere song at any of the obliged second-hand emporiums, who seem to make a hobby of collecting junk. I got one in this way, measuring 15 x 12 inches, the largest size in enlargements I make. This, together with a thick piece of plank that happened to be lying about my workshop, made me a very excellent easel, the only extra cost being a piece of plate glass and two cheap brass hinges.

The printing-frame is simply hinged to one end of the board, as can be seen in the illustration. The hinges should allow the frame to lean either backwards or forwards. The reason for the backward fall is to allow it to incline to the wall against which it is placed. Normally, of course, it stands at right angles to the base and facing the enlarger.

By bringing the board and frame forward a little, the easel may be placed out of the straight when it is desired to correct the verticals of a negative which has been taken with the camera tilted upwards. If the hinges are kept stiff, the frame can also be leaned towards the lens of the enlarger, so that every required movement is possible.

The matter of height may need attention in order to bring the frame central with the enlarger lens. My method of attaining this is rather primitive, but answers perfectly; simply place the board on the requisite number of old plate boxes, making good any small differences with old negatives. This structure is fairly rigid; at any rate, sufficiently rigid to remain in position during a lengthy exposure.

The ability to tilt the frame sideways, by slight pressure on either end, comes in useful at times, such as when the verticals in a negative are not parallel with the edges of the plate. A slight tilt of the frame will correct this, the easel being tumbled in the required position by pressure of the hand, which inclines it against the wall during exposure.

Downward pressure will raise the image, if it is wished to raise the projected image, and old negatives are not to hand, to place underneath the board during the exposure of that particular negative. I frequently make use of this dodge, rather than hunt up negatives to give the desired height.

For some time I used this large frame for all sizes of prints, but found that for small enlargements—that is, smaller than the whole of the frame—adjusting the paper in the frame was almost as much trouble as pinning it up. Therefore I bought the intermediate sized frames down to 1/4-plate, putting each one on a board, and hinged in the same manner as for the large ones. Now, if I want a given size, it is simply a matter of placing the desired frame into position, filling with paper, and making the exposure.

To use this primitive but most effective easel, the frame is filled with a sheet of clean paper, the image projected and focussed, after which the frame is dropped forwards, the paper removed, a sheet of bromide being substituted, after capping the lens of the enlarger, or switching it off if electric light is used. The frame is then pushed up against the wall, where it will remain erect and at right angles to the enlarger, after which the exposure is made, the frame dropped, paper removed, and that's all there is to it. It is a wonderful time-saver in the dark-room, and quite efficient.

The Week's Meetings

Wednesday, April 25th.

Camberwell C.C. Print and Slide Competition.
Croydon C.C. Lecture-ttes by Members.

Camberwell C.C. Print and Slide Competition.

Thursday, April 26th.

Cardiff C.C. Request Night.
N. Middlesex P.S. "Old Hornsey." S. W. Kilbride.
Twickenham P.S. Rummage Sale.

Friday, April 27th.

Dover Inst. P.S. Annual General Meeting.
John Ruskin C.C. Monthly Meeting.
Southend-on-Sea and D.P.S. E. A. F. Portfolio Display.
Wimbledon Cine Club. Programme of Films.

Saturday, April 28th.

Bath P.S. Gas Works.
Hackney P.S. Rickmansworth.

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Saturday, April 28th (contd.).

Hanley P.S. "Mow Cop and Arley.
N. Middlesex P.S. "Kew and Richmond.

Sunday, April 29th.

South London P.S. Otford and Shoreham.

Monday, April 30th.

Bournemouth C.C. "Some Cities of Italy," G. W. Driver.
South London P.S. "A Different Light on Negatives." W. J. Jouhlin.

Tuesday, May 1st.

Hackney P.S. Print Competition.
Halifax P.S. Annual Meeting.
John Ruskin C.C. Monthly Meeting.
South Shields P.S. "The Amateur Photographer" Prize Slides.
Whitehall Cine Society. Visit to Croydon Amateur Film Club.

Wednesday, May 2nd.

Leicester and L.P.S. "Print Competition.
Margate and D.P.F. Portraiture Evening.
Rochdale P.S. "Calibrating the Camera." H. Oldham.
Photographing

By P. W. CUNLIFFE.

Some of the oldest churches and most interesting buildings are to be found in the congested parts of our towns, and they can frequently be photographed only by going some distance down a narrow street. The houses themselves act as a setting, and together with the foreground almost as a frame for the distant building, whilst the somewhat pronounced perspective leads the eye involuntarily inwards.

The picture varies from hour to hour and is again different when a slight haze mellows the distance, or when the foreground is wet after a recent shower.

There is usually no lack of figures in these narrow streets, and groups of gossips. At first the photographer may be regarded as an intruder, but after a while the figures will forget his presence and will continue with their talk or work or play.

If tall buildings are to be taken a
Narrow Streets

fair amount of rising front may be necessary, but in most cases the tilting lines can be corrected afterwards in making a print in the enlarger. The shadows are often very dark in a narrow street, so fast plates or films are an advantage. If the subjects are of high contrast, as they frequently will be, it is well to cut down the time of development to about two-thirds of the normal to avoid over-harsh negatives.

In any case, when an attractive viewpoint has been discovered it is always best, if time permits, to visit the spot at different times of day—an hour later or earlier will often be responsible for a great change in the lighting effect when the sun is shining. A comparatively dull vista may become a picture of brilliant sparkle, particularly if there are sunlit side passage-ways or courtyards opening into the street.

Perhaps the best renderings of these subjects, in regard to the architecture, are to be secured with a focussing camera with a rising front and used on a tripod. The preparation for the exposure, however, generally attracts an unwelcome crowd of the younger inhabitants. The small, mobile hand camera must therefore be resorted to, and an exposure of 1/25th of a second will generally suffice on a sunny day.

With one of the modern instruments fitted with a large-aperture lens and used in conjunction with high-speed pan film, successful results should be secured with the greatest ease. With similar film, even the cheaper form of hand camera with smaller lens aperture can be employed to advantage.

Bastia, Corsica.

In Palma, Majorca.

At Whitby.
Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

ENLARGING BY DAYLIGHT.—IV.

THE PROBLEM OF EXPOSURE.

When enlarging by artificial light, the illumination is, or ought to be, reasonably constant; daylight, as I have already pointed out, is variable, and exposures must vary accordingly. Some people regard this as a fatal objection to using daylight for enlarging. But the vast majority of ordinary camera exposures are made by daylight, and no one suggests that it is impossible to expose plates and films properly simply because the light varies.

The best way of dealing with the wide variations of light when negatives are in view, is the best also when daylight enlargements are contemplated; that is, to use an exposure meter. In my opinion it should be, in this case at any rate, an actinometer, where the photographic value of the light is determined by noting the time taken to darken a piece of sensitive paper to a standard tint. It is, indeed, only the paper and the tint that are necessary, as the scales on the meter do not come into operation at all.

Here is the way to set to work with the first daylight enlargement, so that all future work can be carried out by calculation without risk of serious error.

The negative used for the test should be an "average" one; that is to say, one that is of the kind that will generally be used. It is just as well, also, to arrange the degree of enlargement so that it will be a usual one.

An important step now is to test the light. Hold the actinometer so that the light falls upon it in exactly the same way as it will fall on the negative, and note the exact number of seconds taken to match the tint. For those who have not previously used such an actinometer it may be pointed out that it is a case of matching depth of tone, and not actual colour.

It is a help to watch the paper and the adjacent tint with half-closed eyes. At first the paper is lighter than the tint; in time it will be darker; between the two is a point at which the two exactly correspond in depth, and that is the time to note.

The next step is to decide what stop to use in the lens. I say "stop," and not "stops," because I advise that the same stop shall always be used for the actual exposure, even if a larger one is used for focussing and arranging the subject.

It is generally possible to arrange that the diameter of the stop is an inch or some simple fraction of an inch. When this is done the f/ value of the stop can be found for all distances. Suppose the diameter of the stop is 1 in.; then if it is 10 in. from lens to paper the stop is f/10; if 20 in. the stop is f/20; and so on. A ½-in. diameter of stop would make the values f/20, f/40 and so on. In general terms, the number of times the diameter of the stop will divide into the lens-paper distance is the value of the stop for the time being.

There is another method by which the value of the stop may be ignored, provided the same stop (whatever it may be) is always used. This is to measure the distance from lens to paper. Exposures will vary according to the squares of the distances. If at one time the paper is 12 in. from the lens, and at another time 20 in. the exposures will vary as 144 (12²) and 400 (20²).

The final step is to make an actual exposure in strips, as described and illustrated last week, and so decide what is the correct exposure in the circumstances.
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PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.
We have now obtained all the information necessary to help us with future work. It stands thus:

- **Actinometer time**: \( x \) sec.
- **Stop**: \( \frac{f}{x} \)
- **Negative**: Average
- **Paper**: So-and-so
- **Exposure**: \( x \) sec.

In a future case we can make the necessary allowance for any factor or factors that may vary. The only one that cannot be worked out by arithmetic is the character of the negative, and the greater or less exposure it requires as compared with an average negative must be decided by judgment based on experience. This, however, soon becomes an easy matter.

As regards the paper there is a table in the Burroughs Welcome Diary which shows the comparative exposure times for all the well-known brands on the market. If the \( f/ \) values of the stops are used (instead of the lens-paper distances) the ordinary rule for stops applies. That is, the \( f/ \) numbers are squared. If the stop, calculated as explained, is \( f/20 \), the square of that is 400; if the stop is \( f/30 \), the square of that is 900; therefore the exposure with

**The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER**

**From the Carriage Window**

**By JOHN D. ALEXANDER.**

A train journey is regarded by most amateur photographers as a waste of time, at least in so far as pursuing our hobby is concerned, but there is no reason why this should be. Photography from a moving train is not the impossible task that many amateurs think, and it has a peculiar fascination which has to be experienced once or twice to be appreciated.

In the first place, only open landscapes or seascapes with no near foreground should be attempted. With the ordinary shutter giving \( 1/100 \)th sec. as its fastest, near objects such as bushes, fences, cattle, etc., will be blurred, unless the train happens to be travelling very slowly. It follows that the best viewpoint is from a raised embankment or the side of a hill, as this will cut out most near objects. I am assuming, of course, that the reader does not possess a super-speed shutter.

The best angle from which to take the photograph is looking either backward or forward, as the risk of movement showing is considerably reduced, whereas looking directly out of the window at our subject necessitates the use of a much faster shutter speed to prevent blurring.

A direct-vision view-finder is almost indispensable, as the scene must be taken almost as soon as it appears. Furthermore, objects such as bushes, telegraph poles, etc., can be seen as we approach them, and so spoilt exposures are reduced to a minimum.

The accompanying illustration was taken on the West Highland route to Mallaig with a camera having as its fastest speed \( 1/100 \)th sec. It was taken looking directly out of the window, but it was only due to the slowness of the train on that section that there is no trace of movement. The fact that the train was passing over a long viaduct made it easier still, as there were no trees to bother about.

Several other snapshots were taken in much the same manner, and amply compensated me for the few failures where a tree or a bridge had made a sudden and unwelcome appearance.

Admittedly the West Highland Railway is a most suitable one for snapshotting, as it passes through some of the finest scenery in the Highlands for almost its total length. Vista after vista of loch, moor and mountain appears, and with a little luck and skill a record of the journey can easily be made. I use the word "record" advisedly, as it is obvious that composition cannot be attempted. Nevertheless I feel sure that any keen amateur, travelling over a suitable stretch of country, can break the monotony of the journey by working along these lines, and also experience the thrill of the chase.

Incidentally, this particular type of work affords good practice in speedy action with the camera. The man who hesitates is lost. The facility for rapid action thus gained, stands one in good stead in many other circumstances where eye and mind must work quickly.
Dr. ELIZABETH L. ASHBY.

Methods and Ideals of well-known Pictorial Workers.  
From information communicated to our Special Representative.

"Given a ready-made subject, such as 'Promise of Rain,' the production of an exhibition print is an easy affair—I merely follow the rules for chloro-bromide printing, using the make best suited to the negative in hand. But for a subject which cries aloud for a little control, or looks commonplace when printed by ordinary methods, something more is required."

"For many years I employed bromoil, and met with a reasonable amount of success, but I have latterly abandoned it for prints made from enlarged paper negatives. This process gives prints of a very attractive quality—they are frequently mistaken for 'particularly good transfers'—and it is quite easy to work.

"'Stopham Bridge,' owing to its wicked composition (it is an example of 'pattern' in landscape), has never been a popular success, but it illustrates the points of the process very well. The problem here was how to present an attractive subject which was hopeless from the purely photographic standpoint on account of the cruel top-light. By employing an enlarged paper negative I got a steeper range of tones than that obtainable by an ordinary straight print, and though atmosphere may have been lost, 'life' was gained. Such an experiment may shock the theoretical photographer, but after all one must work primarily to please oneself. By the use of suitable printing papers, helped by careful control, this loss of atmosphere can be remedied, and I only mention it as a peculiarity of the process.

"The procedure is as follows. An enlarged positive is first made. This is simply a straight enlargement on platinomatte bromide paper, but printed nearly 50 per cent darker than a normal print in order to get plenty of deposit in the high-lights. It is developed for at least half a minute longer than the normal time, using an M.Q. formula with about one part of metol to four of hydroquinone. Insufficient development leads to undue graininess of the final print.

"The positive, when dry, is placed on an improvised retouching desk, or against the window if the print is a small one, and is then spotted and worked up with pencil or stumping chalk where control is desired. The cut-waters of the bridge were thus brought out, and the masonry through lowered in tone. Branches and other small objects can be inserted at this stage, but it is poor fun to fake for the sake of faking.

"The enlarged negative is made from the positive by contact printing in a large printing-frame. Exposures are quite short, being only a few seconds if a 60 candle-power half-watt lamp is used. I place positive and printing paper face to face, but some workers prefer the type of grain given by printing through the back of either positive or negative. The enlarged negative must be deeply printed to give quality in the shadow detail, and should also be very fully developed. The actual grade of bromide paper used depends upon the amount of contrast required, and can only be learned by experience. Retouching of the negative is done as before by transmitted light. This is the stage where shadow detail, as in the arches of the bridge, can be brought out. It is best to work on the back, for hand-work, if carefully done, then becomes almost invisible.

"The final print is made on either bromide or chloro-bromide paper according to the style of the subject, and is a simple affair of contact printing. Retouching of the final print is usually only the merest spotting. White or black margins to the print are obtained by trimming the positive or the enlarged negative respectively before passing on to the next stage.

"The advantages of this process can be summed up as (1) charming quality; (2) ease of control; (3) increase or diminution of contrast without tampering with the original negative; (4) the final print is purely photographic, not a mixture of chalk, paint and silver salts; (5) ease and certainty with which duplicates can be produced."
STOPHAM BRIDGE.

BY

DR. ELIZABETH L. ASHBY.

(See article, "How I make my Exhibition Pictures," on the opposite page.)
"TIME!"

(From the London Salon of Photography.)

By J. Capstack.
RONDINI.

From the London Salon of Photography.

By Italo Bertoglio,
1. "A Wayside Cottage."
   By Miss K. E. Taylor.

2. "Down by the Water."
   By G. B. Gregory.

3. "Chapter House Steps, Wells."
   By W. O. Wilton.

4. "In Glen Moriston."
   By G. Higginson.

5. "Lochleven."
   By H. O. J. Beale.

6. "Poles and Pots."
   By W. J. Sellers.

7. "Chapel St., Basingstoke."
   By R. J. Hail.
PICTURES of the WEEK

Some Critical Comments

A WAYSIDE COTTAGE," by Miss K. E. Taylor—No. 1 of the prints reproduced on the opposite page—is quite a nice bit of work in its way, but it lays itself open to the objection that it makes too much of the two gates in the foreground and not enough of the cottage.

Essentials and Incidental.

That it does so is rather a pity, for it emphasises what should be an incidental at the expense of an essential. The main attraction, judging from the title, is intended to be the cottage, but, owing to their proximity and relative scale, the gates claim an equal share of the attention.

In other respects, the composition does not make up badly, and the probability is that, as the subject appeared to the eye, those gates were not quite so insistent. The eye, however, would be appreciably higher than the camera—if the latter were held at waist-level—and the lower position would tend to exaggerate the foreground at the expense of the rest. Some improvement might be expected if the camera were raised, but it is not, however, altogether a matter of height, for a somewhat greater viewing distance would make a far more appreciable difference.

More effective still would be the simple expedient of opening the bigger gate, for not only would this reduce its significance, but it would also have the desirable advantage of providing a connection between the foreground and the centre of interest. This lies in the cottage front, and, in an ideal arrangement, would be made the vehicle for an effect of sunshine.

Light and Direction.

Such an effect would appreciably enhance the pictorial appeal; but, as the print stands, there is little or no evidence of any such thing, for there are no marked cast shadows, and without shadows there can be no real suggestion of sunlight.

The sun may have been shining in a weakish sort of fashion, but it must have been indeterminate, and, if it had any direction at all, it would be falling more or less in the same direction as the line of sight.

In circumstances such as these, shadows would scarcely be visible. They would only make their appearance when the sun had gone a little farther round and was somewhat opposed to the line of sight against the camera. Then there might be a chance of the sunshine so making its presence felt that it could be regarded as taking an effect, in which event the picture would present a much finer appeal.

An instance of the kind of lighting that is in mind may be seen on reference to No. 7, "Poles and Pots," by W. J. Sellers, where, although the interest is rather dissipated by the existence of so many points of light, there is no doubt about the presence of sunshine. It is self-evident, and, inomuch, the picture has points to commend it; but it suffers, to no little extent, on account of its tendency towards harshness or excess of contrast.

What has happened is that development of the negative has been carried so far that its contrasts are too great for that particular type of printing paper to handle.

Tonal Rendering.

It is true that printing might be carried a stage or so farther without any loss of brightness or overprinting in the shadows; but, even then, the lights would not show their full measure of gradation, nor would the effective contrast be diminished.

The only real improvement that could be obtained in the tonal rendering, now that the negative is made, would be by the substitution of a paper of softer type altogether. This would allow the lights to be fully printed without the shadows getting choked up, and then the general tone of the whole would be more harmonious, the existing excess of contrast being countered. Similar remarks in connection with the tonal scheme are applicable also to No. 4, "Chapel Street, Basingstoke," by R. J. Hall, and similar treatment is advisable.

No. 3, "Chapter House Steps, Wells," by W. O. Wilton, also exhibits a tendency in the same direction, but the degree is less, and possibly the needful improvement in rendering could be obtained with but a slightly less contrasty paper.

In the latter, there is a slight loss discernible in the wall in light seen through the archway which could be retrieved by the suggested substitution of printing paper. This is desirable, for, in other respects, the print makes up very well, and a feeling of light is nicely conveyed.

Subject Differences.

More in harmony are the tones of Nos. 5 and 6, "In Glen Moriston," by G. Higginson, and "Loch Leven," by H. O. J. Bedgood, although the skies in both might be brought out a little more by a judicious local extra printing.

There is, as a matter of fact, slightly more gradation in the originals than in the reproductions, but it is not enough, and the little more that could be obtained by the means indicated would make a vital difference in the tonal schemes. Both examples would seem more finished and complete, particularly if the tone towards the top were darkened a shade or so more than the area below, for this would emphasise the suggestion of luminosity, which, even now, is conveyed in a measure.

In the case of No. 2, "Down by the Water," by G. B. Gregory, the difference between the tones of reproduction and original is even more marked. In the former, they seem to be just about right, and, in the latter, there are distinct evidences of overprinting.

Depth of Key.

It must be admitted, of course, that there is a certain latitude in choice of key, and some people will prefer a lighter print and others one of greater depth; but, if the general tone is too deep, as in this instance, there is an appreciable loss of the valuable quality of luminosity, and the print seems degraded.

This is a fault that must be avoided at all costs, and it appears to arise, here, from over-exposure and under-development of the print. There is a minimum time needed to complete development, when gaslight papers are employed, and this time must not be curtailed or loss of quality will make its appearance. 
Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

“RONDINI,” by Italo Bertoglio.

The arrangement of this subject is characterised by a very marked simplicity. For all practical purposes, there are but the group of birds in their nest and a setting, yet so nicely are the relative positions of each element adjusted that there is not the slightest suggestion of insufficiency, nor does it seem that any addition to the subject content is required.

Simplicity of Arrangement.

Either a considerable amount of thought must have been given to the placing of the elements in relation to each other or the arrangement must have been a matter of an instinctive feeling for good composition, but, however achieved, there is no denying that the appeal of the finished product is highly satisfying and complete.

In comparison with a landscape in the grand manner, or a portrait in which characterisation has been carried to a high degree, it is possible that there may be a suspicion of triviality or slightness of motive, but, in its class, the picture has a decided merit, and does what it sets out to do extremely well. It uses the most meagre of material to the greatest effect, and, with only the subject itself and its setting, each element forming the group, as well as each plane and line in the setting, attains a more than ordinary significance.

In the first place, and having regard to the severe planness of the background, the group (1) naturally claims most of the attention. It is the only item of any importance, but, were it not wisely placed in the picture space, there would be no sense of order, nor could the subject hold any attraction. It is, however, so placed that it avoids the formality of a central position, and is not so near the edge as to invite a suggestion of weakness.

Strength of Placing.

Put in another way and using the conventional artistic term, it may be said to occur upon one of the intersections formed by a division of thirds horizontally and vertically or upon a compositional diagonal.

The second is, perhaps, the more exact way of describing the placing, but, for all practical purposes, all novelty, but that is all, and, as far as the requirements of composition are concerned, any one is as strong as any other.

To furnish a pleasing composition, nevertheless, it is necessary that the elements of which the group is comprised should, in themselves, exhibit a feeling of order. That is, there must be a composition within a composition. Viewed in this light, the bird on the right (2) by virtue of its height, takes the precedence, the other two, (1) and (3), to the placing of the nestlings. Viewed in this light, the bird on the right (2) by virtue of its height, takes the precedence, the other two, (1) and (3), to the placing of the nestlings, always providing, of course, that the latter is not overdone.

In circumstances such as these a perfectly plain background might prove adequate enough, but, in this instance, the embellishment that has been furnished by means of the lines indicating the junction of the three planes and the introduction of the line of shadow adds something of an additional attraction, and guards against any suspicion of monotony.

Ornamentation and Embellishment.

They act in much the same sort of way that grace notes do in the development of a theme in music. In a fugue, for example, the motif or theme is announced, the contrapuntal melodies are introduced in due order, and then repeated with the added embellishment of ornaments or grace notes. Yet, with these additions, the theme remains distinct, and, if the theme be taken to correspond with the motive of a picture and the setting with the counterpoint, the motive likewise still remains despite the ornamentation of the setting, always providing, of course, that the latter is not overdone.

The analogy might be carried further, notably in the direction of the effect of over-elaboration, which has a similar effect in both arts, but sufficient has been said to make the point clear.
Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

SPOTTING MINIATURE NEGATIVES.

Sir,—"Miniaturist" is up against a trouble which besets all users of diminutive cameras unless precautions are constantly observed against dust.

The absence of luck is, however, after-treatment, and "Miniaturist" and others will find much helpful information in the little handbook "Modern Photography with Modern Miniature Cameras," occasionally advertised in "The A.P. and C."

As far as limitations of a letter permit, I offer a few hints which I hope will save a miniature camera from changing hands.

A large hand magnifier, a very fine genuine sable brush and a pan of ivory black water-colour paint will be sufficient. Keep the negatives uncut until after spotting as they can then be held conveniently in contact with a piece of ground glass by two elastic bands. Rest the glass at a convenient angle on a sheet of white paper so that this reflects light through ground glass and negatives.

The merest trace of moistened colour is needed, getting this on the tip of the brush by twirling the latter a bit on a paper until it leaves a mark much as a miniature camera would.

Now touch the pinhole, which will disappear.

I am afraid that the removal of the black spots from enlargements is not an easy job. I find it best to spot as much of the original negative as possible, then when it is on the enlarger I make the enlargements therefrom with a very slight diffusion, the practice almost destroys evidence of these defects.

I quite realise that there are occasions when enlargements must be as sharp as possible and where no diffusion is permissible, but as I remarked, much can be done on the negative with the simple items mentioned.—Yours, etc.,

WILLIAM ALEXANDER.

MINIATURE CAMERAS.

Sir,—The advocates of the modern miniature camera make much of the alleged greater depth of focus obtainable from the short-focus lens, compared with one of longer focus, when used at the same aperture.

Apart altogether from the very debatable point as to whether greater depth of focus is any advantage, at least from the pictorial point of view, it would be interesting to have the opinions of readers of a technical turn of mind, as to whether a picture taken, say, with a vest-pocket camera, and then enlarged to whole-plate, would possess greater depth of focus than one taken with a whole-plate camera, assuming that the lens in each case was of a focal length equal to the diagonal of the plate.

The assumption, of course, is that it would, and this seems to be borne out in practice, but it would be none the less interesting to hear the why and wherefore of the matter.—Yours, etc.,

C. K. BELL.

PHOTOGRAPHY AT WEMBLEY.*

Sir,—May I bring to your notice the severe ban against the amateur photographer at the Wembley International Football Match on Saturday, April 14th?

All kinds of pains and penalties were threatened against him if he endeavoured to secure a pictorial memento of a memorable occasion. This, I submit, is very harmful to the practice of photography, as the example so set may conceivably be extended if no protest is made. We may, for instance, find a seaside resort prohibiting any snapshots on the beach because the photographic rights have been sold to a commercial firm, or alternatively charging a shilling per camera per day for its use. Or we may find amateur photographers being arrested and their cameras confiscated because they have dared to snap the Lord Mayor's Show or the Changing of the Guard.

The principle is one that should be definitely discouraged, especially in these days when almost everyone possesses a camera, and quite a number, indeed, carry a miniature one about with them as a constant companion. I imagined the bad old days when we had to ask permission to photograph in a public park had passed away, for ever, and I fear that if a protest is not made by someone about the act of suppression at Wembley we shall be appreciably nearer those bad old days again.—Yours, etc.,

C. W. RODMELL.

SPECIAL SIZES FOR LEICA ENLARGEMENTS.

Sir,—It does not appear to have occurred to the manufacturers of photographic papers that the large number of Leica enthusiasts are very poorly catered for in the matter of enlarging papers.

The Leica negative is, of course, 1 X il-in., and obviously enlargements should be of the same proportions unless a very considerable part either of the negative or the paper is to be wasted in the process. A 5 X 7 or 5 X 8 in. is obviously wasteful; the desirable size being 5 X 7 1/2 in. It is, however, in the larger sizes that the waste becomes serious: 8 X 10 or 12 X 15 in. entails the sacrifice of much good and costly material.

Will the paper makers not attempt to meet this undoubtedly needed need by giving us 7 X 10 1/2, 8 X 12 and 12 X 18 in.? I find that Messrs. Kodak are willing to supply such sizes to special order (without any extra charge), but it is often inconvenient to wait the few days necessary for the order to be filled. "Leica likened to..."—Yours, etc.

LEICA LIKER.
Amateur Cinematography

A Plea for the Amateur Film Play

By M. A. LOVELL-BURGESS.

I was talking to a well-known ciné amateur over the Easter—a leader of the serious ciné amateurs, the making of solo interest ciné workers, said confidentially, "We have to admit that amateurs cannot make story films."

As a vague protest against so sweeping an indictment I asked him why such a state of affairs should exist. He said with a shrug of his shoulders that he didn't know, but that he challenged anyone to show him a story film made by amateurs that wasn't hopelessly lacking in every quality that a story film should possess.

It is certainly a fact that after every amateur ciné contest the judges have much higher praise for interest than story film. Indeed, in one recent contest, the film play entries were so poor that no award was made in that section.

In the last two or three years many ciné clubs have gone so far as altering their policy, abandoning the making of film plays, and concentrating on topical and interest films. The majority of new groups have come into being in order that the individual ciné maker's dream of being one of the makers of solo interest films, may be encouraged in the making of educational and serious films. Those people who wish to join with the intention of making film plays are discouraged, regarded contemptuously as would-be Garbos or Fairbanks, and placated from time to time by the projection of a library story film.

Is the amateur ciné movement becoming too intellectual? Is this new intellectualism a form of defeatism? These are questions that need to be answered.

Why is it that the man or woman who can write a good one-act play, who can take part with credit in amateur theatricals, becomes hopelessly inefficient in front of the ciné camera? Is it that this comparatively new art medium of amateur cinematography is not yet fully understood?

The club that voluntarily gives up all the fun and creative triumph of writing and producing film plays in favour of making "topicals," in other words, namely filming local events, is retrogressive. Let the clever solo worker aim at artistic interest films, by all means. But it is the true function of the common or garden amateur ciné club to make film plays. And to make good film plays.

Maybe one of the reasons why ciné amateurs fail in story production is that they are afraid of using their imagination (strangely enough, imagina-

Maypole dances, which still take place in various parts of the country on May 1st, provide both novel and interesting pictures for the amateur cinematographer on the look-out for topical subjects.
### ACTION SUBJECTS for the AMATEUR CINEMATOGRAPHER.

#### FORTHCOMING EVENTS DURING MAY, 1934.

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<td>9-10. Race Meeting</td>
<td>Tidworth</td>
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<td>9. Cambridge University v. Australians</td>
<td>KemptonPark</td>
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<td>10. Ascension Day</td>
<td>Knockworth</td>
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<td></td>
<td>10. West of England Ladies’ Kennel Club Show</td>
<td>Cheltenham</td>
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<td></td>
<td>11-12. Walker Cup Golf Match</td>
<td>St. Andrews</td>
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<td>11-12. Southern Command Horse Show</td>
<td>Tidworth</td>
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<td>11-12. Jubilee Race Meeting</td>
<td>KemptonPark</td>
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<td>11-17. Ladies’ Open Golf Championships</td>
<td>Porthcawl</td>
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<td>12. Motor Cycle Races</td>
<td>Londonerry</td>
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<td>13. Sheep Dog Demonstration</td>
<td>Lord’s, London</td>
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<td></td>
<td>14-19. Hard Court Tennis Championships</td>
<td>Hamilton</td>
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</tbody>
</table>
|            | 15-17. Second Spring Race Meeting                                     | West Kensing-
|            | 16. Essex v. Australians                                              | ton         |
|            | 16. Fair and Cattle Show                                              | Newmarket   |
|            | 17- June 2. Royal Naval, Military and Air Force Tournament            | Chelmsford  |

#### Event Details:

- **May 18-19.** London to Edinburgh Motor Cycle Trial.
- **May 18-19.** Folk Dance Festival.
- **May 18-19.** Universities’ Athletic Union Championships.
- **May 19.** Whitney Polo Cup Final.
- **May 19.** Hamilton Park Race Meeting.
- **May 19.** Open Golf Tournament.
- **May 19.** Oxford University v. Australians.
- **May 20.** Italian Motor Cycle Grand Prix.
- **May 21.** Whit-Monday.
- **May 21.** London Cart Horse Parade.
- **May 21.** Race Meeting.
- **May 21.** Motor Cycle Races.
- **May 21.** Motor Race Meeting.
- **May 21.** Folk Dance Festival.
- **May 21.** British Athletic Games.
- **May 21.** Nottinghamshire Agricultural Show.
- **May 21-25.** Amateur Golf Championship.
- **May 21-25.** Royal Scottish Automobile Rally.
- **May 21-26.** Open Bowls Tournament.
- **May 22.** Ancient Custom of “Dicing for Bibles”.
- **May 22.** Ram Roasting and Annual Kingsteignton Fair.
- **May 23-24.** Oxfordshire Agricultural Show.
- **May 23-24.** Salop and West Midland Show.
- **May 23-24.** May Race Meeting.
- **May 23-26.** Races.
- **May 23-26.** Hampshire v. Australians.
- **May 24.** Empire Day.
- **May 25.** Opening of Clyde Yachting Season.
- **May 26.** Queen’s Birthday.
- **May 26.** Middlesex v. Australians.
- **May 26.** Lanarkshire Farmers’ Society Show.
- **May 28-30.** Amature Golf Championships.
- **May 29-30.** Spring Race Meetings.
- **May 29-30.** Amature Golf Championships.
- **May 29.** South Wales Industrial Fair.
- **May 30-31.** Race Meeting.
- **May 30.** Surrey v. Australians.
- **May 30.** International Fishing Match.
- **May 30-31.** Motor Races.
- **May 30.** Bath and West Agricultural Show.
- **May 30-31.** Royal Ulster Agricultural Show.
- **May 31.** National Day.
- **May 31.** "Eights Week" (Rowing) During the Month.

#### Locations:

- **Stratford-on-Avon.**
- **White City, Hurst Park.**
- **Donnington Park.**
- **Brooklands.**
- **Bampton.**
- **White City.**
- **Welbeck Abbey.**
- **Prestwick.**
- **Eastbourne.**
- **St. Ives.**
- **Kingsteignton.**
- **Thames.**
- **Shrewsbury.**
- **Great Yarmouth.**
- **Manchester.**
- **Southampton.**
- **Firth of Clyde.**
- **London.**
- **Hamilton.**
- **Prestwick.**
- **Bath.**
- **Cardiff.**
- **Carragh.**
- **Oval, London.**
- **Loch Leven.**
- **Isle of Man.**
- **Oxford.**
- **Belfast.**
- **South Africa.**
- **Oxford.**
- **Helensburgh.**
- **North Carolina.**
- **Shops.**
- **Harrogate.**
- **Birmingham.**

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A change of secretary is announced at the King’s Heath and District Photographic Society, Mr. L. P. Lowenthal now occupying this position. All communications should be addressed to him at 30, Woodville Road, King’s Heath, Birmingham.

We regret to have to record the death of Mr. D. V. Storr, who died on April 5th. For a long period he has been associated with Ilford, Ltd., in the capacity of chemist, and also as technical editor of scientific publications.
News and Reviews
Items of general interest from all quarters.

Two exhibitions of outstanding interest are now open at the Gallery of the Royal Photographic Society, 35, Russell Square, London, W.C.1. One illustrates "The Modern Spirit in Photography and Advertising," and the other is a collection of bromoil prints by Mr. Murry Barford. Admission to these exhibitions is free, and they are open from 10 a.m. to 6 p.m. until the end of the month.

A new Pathé Sub-standard Talking Cinema Projector was demonstrated at the Trocadero Restaurant last week. Some remarkably fine talking pictures were shown, the sound rendering being very crisp and clear. A 17.5-mm. film is used in this projector (one-half the width of the standard 35-mm.). The additional 1.5-mm. over the usual 16-mm. film allows the sound track to be the same as the 35-mm. size stock. A review of the apparatus and its new features will be given later.

The awards in Johnson's Flashlight Competition for February have been announced. The first prize of £3 3s. goes to Mr. David Gluck, of 26, Front Street, Tanshead, Pontefract, Yorks; the second prize of £2 2s. to Mr. W. E. Stuckes, 123, Chessel Street, Bristol, 3. There are also seven prizes of 10s. 6d. and twelve consolation prizes of photographic material.

An exhibition of the Drem Exposure Meters, which are manufactured in Vienna under the supervision of Dr. E. Mayer, is included in the exhibition of Austrian Arts and Crafts, which is now open at the Dorland Hall, Regent Street, London, W.1. The exhibition remains open until May 12th.

At the Royal Society of Arts, John Street, Adelphi, W.C.2, on Wednesday, May 16th, at 8.30 p.m., the "Sir Henry Trueman Wood Memorial Lecture will be given. It will deal with the subject "Photography and Sound Recording," and will be delivered by Dr. C. E. Kenneth Mees, of the Eastman Kodak Company, Rochester, U.S.A.

"Gevaluxe" is the name of a new printing paper just introduced to this country by Messrs. Gevaert, Ltd., of Walmer Road, W.10. The surface texture of "Gevaluxe" is very beautiful, and when dark shadows are included in the picture the effect is that of black velvet. It is a printing medium that will make an immediate appeal to every pictorial worker. We will have more to say regarding it after conducting practical tests.

The Walworth Men's Institute are holding an exhibition at 14, Camberwell Road, Camberwell Gate, S.E.17, from April 28th to May 4th, inclusive, at which a collection of prints by the members of the John Ruskin Camera Club will be shown. The John Ruskin Camera Club holds its meetings on Tuesdays and Fridays, at 7.45 p.m., at the Walworth Men's Institute, Beresford Street, Camberwell Gate, S.E.17. The facilities are considerable, and new members, particularly beginners, will be cordially welcomed. J. A. E. Gibbs, of 93, Porthkerry Avenue, Welling, Kent, is the Hon. Secretary.

An attractive photographic competition is announced by the proprietors of "232" Flannels and Sandom Coats. There are no restrictions or entry fees, and the conditions are simple. The prizes are worth winning. Full particulars will be sent on application to "232" Photographic Competition, 38, Wood Street, London, E.C.2.

A Camera Club is to be formed by The Walker Technical College, Oakengates, Shropshire. A lantern lecture and first meeting (for election of officers, etc.) will be held on Thursday, April 26th, at 7 p.m. An invitation is given to all (students and non-students) in the Oakengates and Wellington districts who are interested. The Hon. Sec., pro tem., is Mr. P. W. Lowe, 7, Trench Road, N. Wellington, Shropshire.


Exhibitions and Competitions

Notices of forthcoming exhibitions and competitions will be included here every week if particularly

The Western Salon of Photography—Entries from September 9, concluding date, September 15. Only entries by members or non-members who have been entered since May. Open to all British and overseas members. Further particulars from Secretary, 2, Goldcliff, Street, Hereford, Herefordshire.

The Scottish Society of Photographers—Entries from September 20, concluding date, September 26. Open to all Scottish and overseas members. Further particulars from Secretary, 54, Woolwich Road, Glasgow.


The Scottish Photographic Federation.—Twenty-sixth Annual Exhibition.—Entries, October 6 ; open, October 29-30. Further particulars from Secretary, 11, Torridon Road, Edinburgh.

The Western Salon of Photography.—Entries, August 25, open, August 31. Further particulars from Secretary, 11, Torridon Road, Edinburgh.

The South African Photographic Salon.—Entries, August 25, open, August 31. Further particulars from Secretary, 11, Torridon Road, Edinburgh.


The Victorian International Salon (Melbourne Centenary, 1934).—Entries, September 18 ; open, October 29-30. Further particulars from Secretary, 35, Russell Square, London, W.C.1.

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General.—All communications for the Editor should be addressed: “The Editor, The Amateur Photographer and Cinematographer, Dorset House, Stamford Street, London, S.E.1,” and in every case, without exception, must give the name of the writer.

Contributions.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

Enquiries and Criticism.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See “General” above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as “How can I take interiors?” or “Can you give me some hints on outdoor portraiture?” are too general to be dealt with in this section. (6) All envelopes should be distinctly marked “Query” or “Criticism,” as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Bromoil Brushes.

I am told that a shaving brush, or house-painter’s sash tools, can be used for bromoil work. Is so, why should the proper expensive brushes be bought?—J. M. G. (Canterbury.)

Your use of the word “ proper ” really amazes me. Any oil pigment process is difficult enough without making it more so by trying to use makeshift brushes. Has the one who “told you” shown you a bromoil print inked up with a sash tool?

Enlarger Distance.

In arranging an enlarger what distance must I allow from lens to paper for enlarging from quarter-plate to whole-plate? E. H. (Chelmsford.)

You omit a necessary factor—the focal length of the lens. The rule is: to the number of times of enlargement divide the focal length of the lens by the number so obtained. Enlarging from quarter-plate to whole-plate is exactly 2 diameters; add 1; then multiply the focus of your lens by 3, and this will be the distance required.

Keeping Hypo.

It is evidently economical to buy hypo in fairly large quantities, but will it keep?—C. P. (Wool Green.)

If you buy hypo in bulk, instead of in cartons, it is best to put it in a stone ware jar with a good cork fitting the mouth well. A grocer’s 7-lb. jam jar is just the thing. In such conditions hypo will keep in perfect condition for years.

Permanence.

Can you say definitely what is the most permanent of photographic printing processes? M. J. (Hendon.)

As far as the actual image is concerned platinum may be regarded as quite permanent. Carbon, especially black, may also be safely relied upon. If you include pigment processes, such prints are as permanent as letterpress. In all cases the lasting properties of the paper base must also be taken into account.

Spotting Glossy Prints.

What water colour should be used for spotting glossy prints so that the spots are not “blotched”? W. J. W. (Sutton.)

It is not an easy matter to make the spots invisible, but an improvement obtained from gum water. You can prepare this by dissolving half a dozen pieces of gum arabic, each about the size of a pea, in an ounce of water. With this

April 25th, 1934

Carbro Prints.

I have seen some fine prints made by the Carbro process. Is this work suitable for a novice, or is it only for experienced photographers? M. M. (London.)

If you can make a bromide or gaslight print there is no reason why you should not make Carbro prints from it. Like other processes it needs care, and the working instructions must be faithfully followed. Even the most experienced photographers have to make a beginning. We should advise you to get the necessary information from the Auto- type Co., Ltd., 59, New Oxford Street, W.C.1, and if you feel inclined to try the use take one part of the idea that it is too difficult for you, and set to work with the determination to succeed.

M.Q. for Bromides.

Will you oblige me with an M.Q. formula suitable for bromide enlargements? R. H. (Chelsea.)

The following suits most papers:

<table>
<thead>
<tr>
<th>Type of Paper</th>
<th>M.Q. for Bromides</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hot water</td>
<td>10 grs.</td>
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<tr>
<td>Metol</td>
<td>60 grs.</td>
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<tr>
<td>Hydroquinone</td>
<td>1 oz.</td>
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<tr>
<td>Sodium sulphate</td>
<td>10 grs.</td>
</tr>
<tr>
<td>Sodium carbonate</td>
<td>1 oz.</td>
</tr>
<tr>
<td>Potassium bromide (to p.c.)</td>
<td>50 min.</td>
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</tbody>
</table>

Print on Glass.

Is there any way of attaching a print face downwards to glass, so that it will not come off when dry? W. P. P. (Chester.)

Make a weak solution of gelatine by dissolving about half an ounce in half a pint of hot water. Soak the print in this. Clear the glass and flood one side with the solution. Lay the print on the glass, squeegee into contact, and clean off surplus gelatine from the glass with a soft sponge and warm water. Set aside on edge to dry.

Square Prints.

I have a camera that gives square negatives. Is it advisable to make all the prints square, or should they be cut down only for the symbol? M. G. (Gateshead.)

A square picture of any sort is rather a rarity. The reason is that in the great majority of cases the subject suggests a rectangle longer in one direction than the other. A group of tall trees, for example, is based on vertical lines, and an upright rectangle will make the subject appear a better ‘fit’ than a horizontal one. If you examine your square negatives you will seldom be in doubt as to whether it is the top and bottom or the sides that should be cut down. Should you find that neither can be removed with advantage, by all means leave the picture square.
The "Rhaco" View-finder has immense advantages over the ordinary image can be seen in the finder precisely as it will appear on the negative. By means of the spring clip the "Rhaco" View-finder can be instantly attached to almost any folding camera.

SANDS HUNTER & Co. Ltd., 37, BEDFORD STREET, STRAND, W.C.2

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Mr. C. Allen Elliott, British School of Photography Ltd., 55-56, Harmsworth, London, S.W.1. Please send your free book, "Photography for Profit and Pleasure," to:

WATKINS METER COUPON

One of these coupons cut from each of six successive issues of "The Amateur Photographer" will secure a 5/- Watkins Exposure Meter, if sent within one month of the date of the last coupon together with postal order value 2/- to W.H.McKai, Meter Works, FriarSt., Hereford.

(Additional time allowed for readers from overseas)

Name

Address

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.
THE
London Salon of Photography
1934.

SENDING-IN DAY, Wednesday, August 29th.

THE TWENTY-FIFTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 8th September, to 6th October, 1934.

CONDITIONS OF ENTRY (Please read carefully).

No. 1. Pictures from exhibitors in the British Isles must not be framed; but may be mounted. Each picture must bear on the back, clearly written—(a) name of artist; (b) number and title of picture; corresponding to particulars on the Entry Form.

No. 2. When mounts are employed they should conform to the following sizes—25 x 20, 20 x 16, or 15 x 12, but no mount to exceed 25 x 20; and it is suggested that white or light-toned mounts be employed wherever possible.

No. 3. Pictures from abroad must not be mounted (or framed), but should bear full particulars as above.

No. 4. Pictures which are sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.

No. 5. All pictures must be sent by parcel post, packed flat, and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, The London Salon of Photography, 5a, Pall Mall East, London, S.W.1.

No. 6. The sending-in day is Wednesday, August 29th, 1934. All pictures for the Exhibition must arrive at the above address on or before this date. Exhibits may be delivered by hand at the Gallery on this date only.

No. 7. The Entry Form, properly filled in, must be sent with the pictures, together with entry and packing fee of 5/- (this fee covers any number of pictures from one exhibitor).

No. 8. To avoid Customs complications, all entries from without the United Kingdom must be sent by post and without prices marked on the prints. Packages containing such entries should be clearly labelled: "Photographs for Exhibition only. No Commercial Value. To be returned to Sender."

No. 9. All pictures sent by post will be repacked and returned carriage paid after the close of the Exhibition.

No. 10. In view of application being made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked kindly to signify on the Entry Form whether they have objection to such permission being given. The copyright, in all cases, remains the property of the authors of the prints.

No. 11. The Committee assure intending exhibitors that the utmost possible care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.

All correspondence must be addressed to the Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.

FORM OF ENTRY.

To the Hon. Secretary, The London Salon of Photography.

Sir,—I beg to submit the undermentioned Photographs for the consideration of the Selection Committee, and I enclose Postal Order of the value of 5/- to cover Entrance Fee and the cost of return postage (see conditions 7, 8, and 9).


1

2

3

4

5

6

I Agree to Condition 10. Yes or No.

Name……………………………………… (State Mr., Mrs., or Miss)

Address……………………………………

The attention of exhibitors residing in countries outside Great Britain is specially directed to Condition No. 8.

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SALE AND EXCHANGE : AMATEURS ONLY—12 words or less 1/- per word. 13-25 words 2/6 per word. 26-50 words 5/- per word. Over 50 words 1/2d. for every additional word. Each paragraph is charged separately.

CAMERAS AND LENSES

ZEN ESS Microflex 9x12 cm. Focal-plane and Reflex, f/4.5, 12 D.D. slides, dark slide leather case, tripod ; cost £2 ; condition as new, £2/10/0. offer—W. H. Willibor, 65, Wensleydale Rd., Hampton. 

1-PLATE Graflex Roll Film, f/4 Stellar lens, also Ross Tele Camera to 8 x 10.—Box 31, c/o "The Amateur Photographer." 

MEN TOIR Folding Reflex, 9x12 cm. f/4.5 Zeiss lens, revolvable back, 3 D. slides, F.P.A., leather adapter, case ; many extras ; condition new, £10.—Box 29, c/o "The Amateur Photographer." 

1x2! Salex de Luxe, Salexon f/3.8, double extension, dolly motion Compur, 3 slides, F.P.A., film holder, case, £8.—Babcock & Tuck, 52, Headingley Rd., Leeds. 

Zeiss Lens, focal-plane, 1/10th to 1/1,000th, case, £8.—F. P. A., as new, £5/10/0 ; Zeod Folding Plate, 3x2, f/4.8, double extension, Compur, slides, F.P.A., case, and supplementary lens set, fine condition, £5.—Mirax Enlarging Attachment, £3.50. 

F.P.A. and tank ; new, 270/-.—Williams, 30, Briardale Rd., Liverpool, 18. 

3x4i Super Ikonta, automatic focusing, Zeiss f/4.5, 3 D.D. slides, F.P.A., leather case ; absolutely as new, £25 ; cost nearly £50 ; approval deposit ; consider smaller good 3x4 Camera, £25.—Box 102, c/o "The Amateur Photographer." 

TROPICAL. Carbine No. 6, 3x4i, florentine bronze, roll film and plate, Ross Xpers f/4.5, Compur, rising front, wire-frame finder, focusing screen and 6 slides, £20.—I. A. C., P.O., Earlham Rd., N.16. 

8x10 Super-Angulon f/4.5, £20.—Box 100, c/o "The Amateur Photographer." 

4x5 Super Ikonta, automatic focusing, Zeiss f/4.5, as new, £14/15.—Turpin, 51, Colindine Lane, N.W.9. 

CAMERAS AND LENSES

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18. For some considerable time we have been informed by him that he is in the habit of communicating with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such advertisements.

For all transactions up to £10 a deposit fee of 1/- is charged ; on transactions over £10 and under £50 the fee is 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; and on all transactions over £100, one-half cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions over £10 a deposit fee of 1/- is charged ; on transactions over £10 and under £50 the fee is 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; and on all transactions over £100, one-half cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility.

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The Amateur Photographer and Cinematographer xi

YOU CAN DEAL IN PERFECT SAFETY THROUGH OUR DEPOSIT SYSTEM.
CAMERAS AND LENSES

1-PLATE T-P Camera, patented focal-plane shutter 2 at back, roller-blind in front, 2 double slides, Dallmeyer f/6.3 and Goerz Wide-angle in Compar shutter, £15.—T. & K., King's Cross, E.C.1.

1-PLATE T-P Camera, patented focal-plane shutter 2 at back, roller-blind in front, 2 double slides, F.P.A., leather case; recent purchase and perfect condition—Humphrey, Beckenham 2044.

1-PLATE T-P Camera, 4½ x 6 em., f/4.5

Cass, Tessa shutter, de luxe case; cost £10/6/-; accept £7 as new, purchased 5 months ago, 4 speeds as user desires—Box 104, c/o "The Amateur Photographer."

2-PLATE Camera, 4½ x 6 em., f/3.5, f/4.5, f/5.6, Leather Case, Model III, No. 22644, Summar lens, 1¼ x 3¼, favourite with French, printing Leon, Pekou, Felix, Correx Tank, Corden, Thermostor, ever-ready case, Eust. total cost £4/16/3.—Absolute latest—Wyndham Green, Mersham, Ashford, Kent.

ZIESS PRECISION SUPER IKONTA

2-1/2 x 3-1/2 Ziegler Large Precision camera. Only finders will accept negative for exact focusing, automatic focusing, pop-up lens mechanism, automatic double exposure warning, etc. £15 15 0.

NEW PRESS.—Fot-Afri Camera Roll Film, 3¾ Speed, unique automatic action focal-plane shutter, 1250 to 1000th sec., also delayed action at any speed, quick-action erection. Can be loaded almost, very small and compact, Tessa, guaranteed. Brand new, £10 on V.P. roll film.

NEW REFLEX—3 1/2 T-P, Comptor, Dallmeyer Famous f/3.9, 1½ Speed, 1-3½ x 2½, f/3.9 Speed, cine or still, 1½ Speed. £15 15 0. (Can be used inverted above the head in crowds, etc.), four extra exposures, close-up, still life, portrait, etc., excludes, £10 10 0.£35 15 0.£25 15 0.

NEW SPEED.—8-MM. Super Cine.—8-mm. Stewart-Warner Super Camera* £10 10 0. £25 0.

ARGAINS.—Nearly new Zeiss 4 1/4 x 2 1/4 Icarette, £1 10 0. £2 10 0. £25 0.

OMPELLE automatic 2 1/2 x 3 1/2, £10 15 6.; accept £7 as new, purchased 3 months ago—Wm. Mclnnes, Feluk, Correx tank, Cordo, Thermometer, Coret, £1 0 0.

LEICA.—Leica f/2.8, £20 10 0. £35 0. £50 0.

POLEflex 2 x 2, no—automatic, Zeiss f/4.5, £20 0.

NEW PRESS.—Fot-Afri Camera Roll Film, 3¾ Speed, unique automatic action focal-plane shutter, 1250 to 1000th sec., also delayed action at any speed, quick-action erection. Can be loaded almost, very small and compact, Tessa, guaranteed. Brand new, £10 on V.P. roll film.

NEW REFLEX—3 1/2 T-P, Comptor, Dallmeyer Famous f/3.9, 1½ Speed, 1-3½ x 2½, f/3.9 Speed, cine or still, 1½ Speed. £15 15 0. (Can be used inverted above the head in crowds, etc.), four extra exposures, close-up, still life, portrait, etc., excludes, £10 10 0. £35 15 0. £25 15 0.

LATEST WAFER.—16-mm. Simplex, Wafer Super Camera, £7 3 0. 2 speeds, automatic release, shut-off automatics, 16 pictures, prism, mask, focusing screen, simple single picture device, automatic exposure model, £7 7 0.

MIRROR REFLEX—3 1/2 Foth-Flex Mirror Reflex, f/3.5 Speed, unique delayed-action shutter, £25 0. to £50 0. sec., also delayed action at any speed, quick-action erection. £25 0.

LATEST PRECISION.—3 1/2 x 2 1/4 New Ensign Roll Film, £10 5 0. £20 10 0. £25 0. £30 0. £35 0. £40 0. £10 0. £20 0. £25 0. £30 0. £35 0.

CRYSTAL SCREENS.—Cine Beaded Projection Screens, gives 100% magnification on edge, 100% magnification, £1 10 0. £2 10 0. £3 10 0. £4 10 0. £5 10 0. £10 10 0. £20 10 0. £30 10 0. £40 10 0. £50 10 0. £100 10 0.

NEW REFLEX.—3 1/2 T-P, Comptor, Dallmeyer Famous f/3.9, 1½ Speed, 1-3½ x 2½, f/3.9 Speed, cine or still, 1½ Speed. £15 15 0. (Can be used inverted above the head in crowds, etc.), four extra exposures, close-up, still life, portrait, etc., excludes, £10 10 0. £35 15 0. £25 15 0.

NEW PRESS.—Fot-Afri Camera Roll Film, 3¾ Speed, unique automatic action focal-plane shutter, 1250 to 1000th sec., also delayed action at any speed, quick-action erection. Can be loaded almost, very small and compact, Tessa, guaranteed. Brand new, £10 on V.P. roll film.

LATEST WAFER.—16-mm. Simplex, Wafer Super Camera, £7 3 0. 2 speeds, automatic release, shut-off automatics, 16 pictures, prism, mask, focusing screen, simple single picture device, automatic exposure model, £7 7 0.

MIRROR REFLEX—3 1/2 Foth-Flex Mirror Reflex, f/3.5 Speed, unique delayed-action shutter, £25 0. to £50 0. sec., also delayed action at any speed, quick-action erection. £25 0.

LATEST PRECISION.—3 1/2 x 2 1/4 New Ensign Roll Film, £10 5 0. £20 10 0. £25 0. £30 0. £35 0. £40 0. £10 0. £20 0. £25 0. £30 0. £35 0. £40 0. £50 0. £100 0.

REPRINTS.—INTELEVISION.—2, £3 1 0.; 2 and 3, £10 10 0. £15 10 0. £20 10 0. £25 10 0. £30 10 0. £35 10 0. £1 1 0. £2 1 0. £3 1 0. £4 1 0. £5 1 0. £10 1 0. £15 1 0. £20 1 0. £25 1 0. £30 1 0. £35 1 0. £50 1 0. £100 1 0.

FOCUSING SCREENS.—Clear Crystal Projection Screens £5 0. £10 0. £15 0. £20 0. £25 0. £30 0.

ARD—Froth—FLEX Mirror Reflex, F. A. C. £20 0. £25 0. £30 0. £35 0. £40 0. £50 0. £100 0.

SOHO Reflex, tropical teak model, £4 15 0. £1 10 0. £20 10 0. £25 0. £30 0. £35 0. £50 0. £100 0.

CAMERAS AND LENSES

CRAFFLEX Reflex Camera, 1-pl., Model C, fitted 64-in. f/2.5 Cooke anastigmat and F.P.A. £5 0. £10 0. £15 0. £20 0. £25 0. £30 0.

CHARGERS.—Nearly new 2-pl. Camera, £5 10 0. £10 0. £15 0. £20 0. £25 0. £30 0. £35 0. £50 0. £100 0.

COOKE Telephoto 12-in. f/5.6, £11/11: all as new.—Box 112, c/o "The Amateur Photographer."

CRAFLEX.—12-in. Telephoto, £10 10 0. £20 0. £25 0. £30 0. £35 0. £50 0. £100 0.

BE WISE IN TIME—USE OUR DEPOSIT SYSTEM.
**CAMERAS AND LENSES**

- **T.P. Junior Special Reflex, Zeiss f/4.5 Tessar, 12 single plate-holders.**
  - £10, new, £7/10/-.
  - Condition, P.S.A., 4 slides, £12 10 0.

- **NEW Special Sylby, 31x22, Tessar f/4.5.**
  - £20, new, £15.
  - Condition, P.S.A., 4 slides, £12 10 0.

- **Soho Reflex, 31x21, latest pattern, matching device, camera as new, Ross Xpres f/3.5, 2 double slides, £15 10 0.**
  - Condition, P.S.A., £12 10 0.

- **H. Thompson, Little Salkeld, £4 10 0.**

- **The Amateur Photographer Advertisements**

  **SECOND-HAND OUTFITS.**

  - **T.P. Reflex, f/3.5, 3x2 Ikonta, 4 D.D. slides, £4 10 0.**
    - Condition, P.S.A., £2 10 0.

  - **31x21 Ensign Popular Reflex, with an Aldis f/4.5 anastigmat lens, 3-3x2, £7 10 0.**
    - Condition, P.S.A., £5 10 0.

  - **3x2 T.-P. 1933 Horizontal Reflex, f/4.5 Dallmeier f/4.5 anastigmat lens, 6 slides, £10 15 0.**
    - Condition, P.S.A., £8 10 0.

  - **Kodak, postcard size, complete with sky filter and leather case, costing £7 7 6.**
    - Of interest, £4 10 0.

  - **3x2 Bell & Howell, £7 7 6.**
    - Of interest, £4 10 0.

  - **31x21 Ensign Roll Film Reflex, Aldis f/7.7 anastigmat lens, £5 10 0.**
    - Condition, P.S.A., £3 10 0.

  - **31x21 Ensign Popular Reflex, revolving back, f/3.4, £6 10 0.**
    - Condition, P.S.A., £4 10 0.

  - **31x21 Ensign Tropical Reflex, revolving back, Aldis f/4.5, 6 slides, £9 15 0.**
    - Condition, P.S.A., £7 10 0.

  - **31x21 Ensign Popular Reflex, f/4.5 Novar, 3-speed shutter, purse, £8 10 0.**
    - Condition, P.S.A., £6 10 0.

  - **31x21 Ensign Special Reflex, 31x21, 1 to l/10th, £10 15 0.**
    - Condition, P.S.A., £8 10 0.

  - **3x2 Ensign A.P.E.M. Reflex, reversing back, Wray f/4.5 anastigmat lens, £10 15 0.**
    - Condition, P.S.A., £8 10 0.

  - **3x2 Ensign Popular Reflex, revolving back, £15 10 0.**
    - Condition, P.S.A., £12 10 0.

  - **4 Dallon Telephoto f/5.6, 3 slides, £6 10 0.**
    - Condition, P.S.A., £4 10 0.

  - **3x2 Ensign Popular Reflex, £18 15 0.**
    - Condition, P.S.A., £15 10 0.

  - **Making back, usual movements, 3 D.D. slides, £10 15 0.**
    - Condition, P.S.A., £8 10 0.

  - **2 roll-film holder and case. £8 18 6.**
    - Condition, P.S.A., £6 10 0.

  - **3x2 Ensign Popular Reflex, f/4.5 Novar, 3-speed shutter, purse, £8 10 0.**
    - Condition, P.S.A., £6 10 0.

  - **3x2 Ensign Focal-plane Roll Film Reflex, f/3.4 Aldis anastigmat lens, £6 10 0.**
    - Condition, P.S.A., £4 10 0.

  - **4 Dallon Telephoto f/5.6, 3 slides, £6 10 0.**
    - Condition, P.S.A., £4 10 0.

  - **3x2 Ensign Popular Reflex, £18 15 0.**
    - Condition, P.S.A., £15 10 0.

  - **Making back, usual movements, 3 D.D. slides, £10 15 0.**
    - Condition, P.S.A., £8 10 0.

  - **2 roll-film holder and case. £8 18 6.**
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  - **Making back, usual movements, 3 D.D. slides, £10 15 0.**
    - Condition, P.S.A., £8 10 0.

  - **2 roll-film holder and case. £8 18 6.**
    - Condition, P.S.A., £6 10 0.
CAMERAS AND LENSES

31 x 21 Focal-plane Thornton-Pickard Horizontal No. 1703. New; Dallmeyer f/4.5, leather case, slides, never used, £6.5, or near new £4.5, Shirley Ave., Croydon.

LICA III, with f/3.5 LICA 5cm., also two 35-gauge Elmar backs for Leica II or III, and have coupling for Leica range-finder, supplementary front lenses Nos. 1, 2 and 3, all filters and lens hoods complete. £12.5. Elmas and Marko-Plasmat, panoramic head, every one of every make in perfect condition, practically new; can be inspected in London; everything sold with discount of 35 per cent on list price, or at £12/10/for the £—Box 126, c/o "The Amateur Photograher." [1908]

12 x 10. Dallmeyer Popular Telephoto Lens f/6.5 in, in case, £12.9/6. [1942]

10.5 x 10.5 Elmar Long-focus Lens, for Leica II or III, new condition, cost £12.5, for £4/15; 9-in. f/6.5 Dallmeyer Dallolyn Telephoto Lens, with K1 and K2 optical screw filters, excellent condition, cost over £15, for £5.5; wanted. Leica Vaby Enlarger, and/or printing frame.—Box 125, c/o "The Amateur Photographer." [1902]

LENSES—Helimar f/5.6 Double Anastigmat, f/3.5, 120-mm. focus, £5 12s. 6d. Double Anastigmat f/5.6, f/4.5, £2 10s. 9d. Dallmeyer Anastigmat f/5.5, 7.5 cm., £1 6d.—one; £3 17s. 6d. Voigtlander Heliar f/4.5, f/8, 10 cm.,—Beck f/8, f/10.—all iris diaphragms.—Box 122, c/o "The Amateur Photographer." [1908]

FEED-UP.—Dallmeyer Xpres, 5 cm., f/3.5, Compur, F.P.A.; shop-soiled, £12/15. Compur shutter; fine order, £8/7/6. [1957]

18 x 24 Rolleiflex Camera, f/4.5, F.P.A., £3 15s.; Focal-plane Thornton-Pickard Horizontal, f/2.5, 14x17, speeds to 1/1,000 sec., Ross Xpres f/4.5, F.P.A., f/2.9 Lens—West Japan.—Or Sale.—Ensign Junior Developing Dish, 3/6.—Or Sale.—Baldax on 3 1/2, f/3.5, Universal View-finder. [1907]

80 x 107 Newmark & Guardia Baby Sibyl, rising and cross, reversible finder, Tenaxiar f/6, 1x6, Newman & Guardia Baby Sibyl, rising and cross, rack focus, rack rising and cross, Dogmar f/4.5, £23. [1940]

OBJECT CARD.—Goerz Tenax Roll Film Camera, No. 3 containing:—


One Packet Metol Quinol Developer. One De Luxe Booklet, Order form, etc.

Please send me Trial Parcel No. 212, Regent St., W.1, or write to us, for full particulars.—Dole, Byng Rd., Barnet. [1940]

No. 1 contains—

1 Parcel contains 1,300 H. & D. speed roll film for Leica III, f/3.5 Componon lens, £9/10. [1908]

No. 2 contains V.P. film and one gross V.P. size paper, above chemicals, etc. [1908]

No. 3 contains 50 bromide postcards, chemicals, etc. [1908]

No. 4 contains 12-exposure Leica Film, 50 bromide postcards, chemicals, etc. (include 1x extra for this parcel). [1908]

No. 5 contains 41x34 Reflex; good condition, £5 5s. deposit. —Box 134, c/o "The Amateur Photographer." [1900]

Grade of paper required

Please put X against Parcel Number required—

No. 2 Parcel contains 1,300 H. & D. speed roll film for Leica III, f/3.5 Componon lens, £9/10.

No. 3 Contains 12-exposure Continent, 5m., 50 bromide postcards, chemicals, etc. (include 1x extra for this parcel). [1908]

No. 4 Contains 2 Ensign Midget plates.—Box 1, c/o "The Amateur Photographer." [1904]

No. 5 Contains 2 great 5x12 plates. [1908]

No. 6 Contains 12-exposure Continent, 5m., 50 bromide postcards, chemicals, etc. Include 1x extra for this parcel. [1908]

No. 7 Contains 1 doz. 3x3 24 plates, 50 gaslight paper, also chemicals, etc. Include 1x extra for this parcel. [1908]

No. 8 Contains 12-exposure Continent, 5m., 50 bromide postcards, chemicals, etc. (include 1x extra for this parcel). [1908]

No. 9 Contains 2 Ensign Midget plates.—Box 1, c/o "The Amateur Photographer." [1904]

No. 10 Contains 2 Ensign Midget plates.—Box 1, c/o "The Amateur Photographer." [1904]

AMATEUR PHOTOGRAPHERS

grasp this opportunity of trying—

AMOFF SUPER PHOTOGRAPHIC PRODUCTS

An offer now extended for every camera user

SEND ONLY

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AND RECEIVE POST PAID

• One of the undermentioned Trial Parcels

Parcel No. 2 contains—

1 Parcel contains 50 bromide postcards, chemicals, etc. [1908]

Parcel No. 3 contains 50 bromide postcards, also chemicals, etc. (include 1x extra for this parcel). [1908]

Parcel No. 4 contains 2 Great 5x12 plates. [1908]

Parcel No. 5 contains 12-exposure Continent, 5m., 50 bromide postcards, chemicals, etc. (include 1x extra for this parcel). [1908]

Parcel No. 6 contains 12-exposure Continent, 5m., 50 bromide postcards, chemicals, etc. Include 1x extra for this parcel. [1908]

Parcel No. 7 contains 12-exposure Continent, 5m., 50 bromide postcards, chemicals, etc. Include 1x extra for this parcel. [1908]

Parcel No. 8 contains 2 Great 5x12 plates.—Box 1, c/o "The Amateur Photographer." [1904]

Special

AMATEUR PHOTOGRAPHERS

EXCHANGE AND WANTED

EXCHANGE.—Salex Focal-plane, 3x2, 1/15th to 1/1,000 sec., Ross Xpres f/4.5, F.P.A., for £2.9 Lens—system deposit.—EKechester, 34, St. John's Rd., London. [1943]

WANTED.—9-in. Elmar or 12.5 cm. Elmar or Hekto automatic coupling for Leica III; very lowest price to W. G. Green, 20, Roundhill, Glasmou; also Universal View-finder. [1944]

WANTED.—Case for £3/2/1 Ensign Speed Film Camera.—Below.

POIT.—Ensign Junior Developing Dish, 3/6.—Or Sale.—Newman & Guardia Baby Sibyl, f/3.5, Universal View-finder. [1907]

WANTED.—Leica Varto Variable Enlarger, Leica III, 13.5 cm. Elmar, or 13.5 Hekto with automatic coupling to range-finder, Leica Vidom universal finder; will consider purchase of other Leica accessories at low price; approval deposit.—Box 97, c/o "The Amateur Photographer." [1904]

WANTED.—Long-focus Lens, suitable for Leica Model III, approval deposit.—Forte, 16, Camden Crescent, Bath. [1908]

WANTED.—Miniature Camera, reflex or one with direct viewfinder, f/4.5 lens, or preferably smaller; must be good and reasonably cheap.—J. R. Batty, 60, High Grove Rd., Chadwell, Chigwell. [1908]

LICA.—Will the owner of Model III No. 11730, with automatic coupling to rangefinder, please communicate, with Box 101, c/o "The Amateur Photographer." [1908]

WANTED.—Telephone Lens for 3x2 reflex, in exchange for 1-pl. Focal-plane and kodkon Panoramic Camera; particulars.—ERT, Rth Rd., Leyton, E.10. [1912]

WANTED.—Pair of good quality Stereo Lenses, (paired), 7 in. focal-lengths or more; preferable convertable, cheap and good condition.—Cornwall, The Grove, Hipton, Worksop. [1908]

WANTED.—Roth Meyer V.P. Reflex, cash or exchange; new Baldax, 10 on 21, f/3.5, Componon case; adjustment.—Hall, 10, Wyndham Crescent, Cardif. [1934]

WANTED.—Holborn Magazine Reflex, prefer one with direct viewfinder, Box particularly.—Booth, 506, Leeds Rd., Thaxcle, Bradford. [1936]

WANTED.—8-in. Dallmeyer Senior Lens, 1-pl. T.-P., for £1—T. P. Reflex.—Bird, Sandhurst, Friars Rd., Ipswich. [1919]

WANTED.—Half a set of Full particulars.—Cole, Byng Rd., Barnet. [1943]

WANTED.—6 x 4 1/4 cm. Vest Pocket Plate Camera, in very good condition.—Burlington Rd., Lenton, E.10. [1912]

WANTED.—Will anyone exchange a Focal-plane Press Camera, f/2, instead of f/3.5, Leica M, for £3 15s., for a brand- new 1939 Osram 3-valve Battery-operated lamp set.—Write, Box 109, c/o "The Amateur Photographer." [1934]

WANTED.—Goerz Anschütz 1-pl. f/3.5, this aperture of essential importance.—Allen, 106, Oldham Rd., Manchester, 4 (7 minutes from Piccadilly, 22 Car). [1927]

BEFORE Buying a Leica, Contax, Rolleiflex, etc., write to R. O. Lewis, Miniature Camera Specialist, 5, Southbury Rd., Enfield, who will definitely offer the highest allowance in England on your old camera. [1200]

YOU CAN DEAL IN PERFECT SAFETY THROUGH OUR DEPOSIT SYSTEM.
PHOTO-ELECTRIC EXPOSURE METERS
We Stock all the Best.

**PHOTSKOP**

For use with "still" or "movie" cameras. Unlike other electric exposure meters, the Photokap indicates the exposure according to the lens aperture to be used.

*Inclined leather $5.50*.

Model 027, for Cine Camera only $9.50

Model 027, for Leica Camera only $9.50

The **WESTON**

**The WESTON**

This new Type 2 Weston Universal Exposure Meter is suitable for both "still" and "movie" cameras.

*Price $11.00*

The **BLENDUX**

For all Cine Cameras. Includes an extra, direct reading for a lens aperture of 1.8, with or without lens adapter.

*Price $4.50*

SANDS HUNTER & CO. LTD.
37, BEDFORD ST., STRAND, W.C.2

Always use-Geys Stationary and be satisfied. Sold by all good stationers.

CINEMATOGRAPH APPARATUS

**PATHE** Luxe Cine CAMERA, f/3.5, good condition, recently overhauled, with case, changing to 16-mm., £9. - Q. Bromfield, 12, Edward Rd., Brixton, S.W.9.

**PATHE** Cine Camera, motor drive, leather case, 3 lenses, 2 supplementary lenses, Biar, £6. - Below.

**PROJECTING Table**, comprising rear projectors, 204-100 volts, ammeter, indicator lamps, £2. - Box 48, c/o "The Amateur Photographer."
THE NORTH-EAST CAMERAS & CINÉ SPECIALISTS
WE STOCK MINIATURE CAMERAS
but our stock is not miniature.

ENSIGN MIDGET, BABY IKONTA, KORELLE, ROLLEICORD, FOTH-FLLEX, CONTAX, LEICA, ETC., and some second-hand bargains.

Whatever you want you can get from BRADY & MARTIN LTD. 29, Mosley Street, NEWCASTLE-ON-TYNE.

BARGAINS

[Price listings and descriptions of camera equipment are listed here.]

BARGAINS...

ACCESSORIES

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<tr>
<th>Depth</th>
<th>Size</th>
<th>Price</th>
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<tr>
<td>6 in.</td>
<td>24 x 18</td>
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One good print deserves another

- And every print is good on

SELO PAPER
THE annual exhibition of pictorial photography by Colonial and Overseas readers of The Amateur Photographer opens to-morrow at the house of the Royal Photographic Society, 35, Russell Square, London, W.C.

The pictures on view include the prize-winners in "The A.P." Overseas Competition, and a selection of others by readers of this paper. Again this year the prints exhibit in a very definite manner characteristics peculiar to their places of origin, due possibly in some cases to local scenery and costumes, but there is no doubt that the results on view—which are only a proportion of the number submitted—indicate a very healthy interest in pictorial photography in all parts of the Empire. The prints in many cases reach a very high standard of merit. The exhibition remains open until the end of the month. Admission is free.

Polite Competition.

We seem to remember nervous secretaries of societies in the old days who, if a trade demonstration were projected, took excessive care to ensure that only one firm was represented on the one evening. But the Royal Photographic Society took under its wing the other evening no fewer than ten rival firms, and asked them one after another to demonstrate their equipment, yet no murder was done. Each managed, in a spirit of graceful compliment to the others, to suggest that his own wares were the best in the world, and no bones were broken, and no eyes incapacitated for future focussing. One demonstrator of a new camera casually snapped the chairman in his chair, just to show how easily it was done, and he was immediately followed by another who snapped the entire audience. One demonstrator of a lighting unit even went farther. He wanted to show how kind his lamps were to bald heads. "With the ordinary type of lighting the light is about 4 ft. from the sitter's head, and 9 ft. from his boots, which, if you square it, illuminates his head five times more than his footwear. Now, will any bald-headed member of the audience come forward, just to show how soft this lighting is?"

And, sure enough, such is the spirit of self-immolation in photographic assemblies, there was quite a competition for the place of victim.

Back to Nature.

It is refreshing to see nowadays a brilliantly successful film that does not rely on complicated scenario, sex appeal or lavish production. Such a film has just been released and is now being shown in London at the New Gallery. It is called...
"Man of Aran," and is probably the finest example of unsophisticated open-air photography that has yet been presented to a "movie" audience. There is practically no plot, very little "talkie," and the setting is entirely natural. It depicts the life of some of the fisherfolk on the island of Aran, off the western coast of Ireland. The picture not only reaches the high-water mark of photography in its magnificent rendering of stormy seas, but a crowded house is held spell-bound for nearly two hours by the story and thrill of its incidents. This film should provide an object lesson for the amateur cinematographer who is always striving to emulate Hollywood or Elstree in the production of scenarios and photoplays.

It reflects the greatest credit on its author, Mr. Robert Flaherty, who has proved himself an artist in several previous productions, although he surpasses himself on this occasion. Incidentally, we understand he uses a Newman-Sinclair ciné camera fitted with a 20-in. lens for many of his shots.

**Seeing Stereoscopically.**

The statement was ventured at a recent meeting of a scientific body that from 30 per cent to 50 per cent of people do not enjoy truly binocular vision. Without realising it, they do not see with both eyes at once. An oculist has stated that what happens is that a person sees for a certain time with one eye, and then involuntarily, and without knowing it, transfers his vision to the other eye. People who have vision of that kind cannot use a stereoscope. Some people, on the other hand, are able to get stereoscopic fusion between the common portions of two contact prints without the aid of a stereoscope at all, although it must be, one would think, a considerable strain on the eyes and a procedure not to be recommended.

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### "The Amateur Photographer" EXPOSURE TABLE—May

**EVERY MONTH** a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured or if stop f/11 is used. For f/16 give four times the exposure. For f/5,6 give half. From 8 to 10 a.m. or from 2 to 4 p.m., double these exposures. From 6 to 8 a.m. or from 4 to 6 p.m., treble them.

**N.B.**—The times given above are by "sun time." The exposures, therefore, which are laid down as suitable for 2 to 5 p.m., for instance, will be those to be given between 5 and 8 p.m. by the clock, during "summer time."

<table>
<thead>
<tr>
<th>Subject</th>
<th>Ordinary</th>
<th>Medium</th>
<th>Rapid</th>
<th>Extra Rapid</th>
<th>Ultra Rapid</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open seascapes and cloud studies</td>
<td>1/30 sec.</td>
<td>1/45 sec.</td>
<td>1/90 sec.</td>
<td>1/120 sec.</td>
<td>1/150 sec.</td>
</tr>
<tr>
<td>Open landscapes with very heavy shadows in foreground, shipping studios or seascapes with rocks, beach scenes</td>
<td>1/18</td>
<td>1/30</td>
<td>1/50</td>
<td>1/70</td>
<td>1/90</td>
</tr>
<tr>
<td>Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes</td>
<td>1/10</td>
<td>1/15</td>
<td>1/30</td>
<td>1/40</td>
<td>1/50</td>
</tr>
<tr>
<td>Landscapes in fog or mist, or with strong foreground, well-lighted street scenes</td>
<td>1/8</td>
<td>1/12</td>
<td>1/25</td>
<td>1/30</td>
<td>1/40</td>
</tr>
<tr>
<td>Buildings or trees occupying greater portion of picture</td>
<td>1/4</td>
<td>1/6</td>
<td>1/10</td>
<td>1/15</td>
<td>1/20</td>
</tr>
<tr>
<td>Portraits or groups taken out of doors, not too much shut in by buildings</td>
<td>1</td>
<td>2/3</td>
<td>1/3</td>
<td>1/4</td>
<td>1/5</td>
</tr>
<tr>
<td>Portraits in well-lighted room, light surroundings, big window, white reflectors</td>
<td>4 secs.</td>
<td>3 secs.</td>
<td>1/2</td>
<td>1</td>
<td>3/4</td>
</tr>
</tbody>
</table>

*As a further guide we append a list of some of the best known makers of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hypersensitive panchromatic plates and films require less exposure than the ultra-rapid.*

**Ultra Rapid.**

| Agfa, Special Portrait | " S.R. Pan, Film. |
| " Super Pan, Film. | " S.S. Ortho. Roll Film. |
| " S.S. Ortho, Roll Film. | " X.R. Ortho. Roll Film. |
| " Ultra Special. | " Ultra Rapid. |

**Criterion, Emetico.**

**Earlham, Par Speed Cut Film.**

| S.S. Cut Film. | " S.S. Pan, Film. |

**Gevart, Special Sensitiva.**

| " Special Chromo. | " Roll Films and Packs. |

**Hauff, Ultra Rapid.**

| " Ultra. | " Ultra Roll Film and Pack. |

**Heredia, Ortho-Jodoux Film Pack.**

| " Ortho-Jodoux Film Pack. | " Heredia, Ortho-Jodoux Film Pack. |

**Ilford, Golden Iso-Zenith.**

| " Portra Film (Ortho Fast). | " Portra Film (Ortho Fast). |

**Ilford, Extra Rapid.**


**Ilford, Criterion, Emetico.**

| " Criterion, Emetico. |

**Illumington, Fleet.**


**Imperial, S.S. Process.**

| " Eclipse Ortho. | " Eclipse Ortho. |
| " Eclipse Ortho. | " Eclipse Ortho. |
| " Eclipse Ortho. | " Eclipse Ortho. |

**Ilford, Super Rapid.**

| " Ultra. | " Ultra.

| " Ultra Roll Film and Pack. | " Ultra Roll Film and Pack. |

**Kodak, Verichrome Film.**

| " Kodak, Verichrome Film. | " Kodak, Verichrome Film. |

**Lea, Special S.R.**

| " Special S.R. | " Special S.R. |

**Mamrock, Record.**

| " Iso Record. | " Iso Record. |
| " S.S. Film. | " S.S. Film. |
| " S.S. Roll Film. | " S.S. Roll Film. |

**Marston, Rapid.**


**N.B.—The times given above are by "sun time." The exposures, therefore, which are laid down as suitable for 2 to 5 p.m., for instance, will be those to be given between 5 and 8 p.m. by the clock, during "summer time."**
THE first great advantage that the amateur gains when he commences to do his own developing and printing is the enormous increase in the interest of his hobby. The building of the picture from the exposure to the final print is much more inspiring than simply collecting the finished article over the shop counter. The joy of conquest is soon apparent as one masters a different process, even if only a simple one, and, what is more, the mastery of one process leads on to the desire for investigating yet another, so that the hobby is constantly being enlarged and interest in it stimulated.

D. & P. Quality.

The firms who do developing and printing must not be disparaged, they cater for what they think the public likes, and this usually consists of contrasty negatives, with the accompanying very black and very white print, generally very highly glazed. They work on a mass principle; they cannot give each film and print individual attention such as you would give it, and the consequence is you get a very nice record “snap” to stick in your album with other mediocre ones, instead of the nicely-graded picture which comes to the worker after a little experience.

There are, of course, some D. & P. firms who produce better results than others, and all are willing to make prints on matt or special surface papers if asked. It is a tribute to the excellence of modern materials that so many good negatives and prints are produced in this manner, in view of the conditions.

Photography is said to be expensive, and there is no more certain way of cultivating this general belief than by having all your work done at the service station. Good firms will charge you, just as an example, sixpence to develop a spool of film; the same film can be done in quite a trouble-free manner at home for about twopence. For 3½ x 2½ prints they will charge you three- halfpence to twopence each, and you can do them at home for less than a penny each. When it comes to enlargements the difference in the costs are proportionately greater.

Dark-room.

But, says the amateur, it means a dark-room, and I haven’t one. It is not very difficult to rig up a dark-room. Many workers use the bathroom, some use the cupboard which exists in most houses under the stairs, others use odd cupboards, while, of course, the more opulent will have one specially constructed.

The manufacturers have, however, provided for the amateur in no uncertain way by introducing effective roll-film tanks which can be manipulated in broad daylight, and which are simplicity itself. These will produce the most delicately-graded negatives the worker may desire, and, what is even more important, will develop any type of film on the market from slow to ultra-rapid panchromatic.

Chemicals.

Then with regard to the necessary chemicals. The tyro need not have a shelf full of bottles of various mysterious compounds. Should he desire it he can get his developer in very convenient form, at a very moderate cost, by using one of the well-known concentrated solutions on the market, or the compounds put up in “tablett” form, or again, tubes put up in convenient weights, and yet again, packets of chemicals, all of which have only to be dissolved or diluted with water to make the desired solution. As simple as it is possible to be, and quite cheap.

Some workers will add to their fun by making up their own solutions, and where the extra expense of purchasing scales and measures is a matter of no consequence, they will cheapen the cost of their developing still more, since the leading chemicals used—pyro, metol, amido, hydroquinone, sulphite of soda, carbonate of soda, etc.—are much less costly when bought in larger quantities, and with careful storage will last for quite a long time.

Fixing salts are supplied already made up by many well-known firms, and save a little trouble; but it is very little trouble to dissolve 4 oz. of hypo in 20 oz. of water and add ⅓ oz. metabisulphite of potash for an effective acid fixer.

Printing.

With regard to printing, most beginners try self-toning papers as their first venture, and this is quite a good practice, though it is usually soon abandoned in favour of gaslight papers, owing to the greater convenience of the latter in not having to rely on daylight for their printing. It must be remembered that plain hypo must be used for self-toning papers.

It is very wise to decide on a particular brand of developer, and for universal use M.O. is one of the most popular, as it will develop negatives, gaslight prints, bromide papers and lantern slides, and can be purchased in packets at threepence each, with directions so plainly indicated that a child could use it. The concentrated developers, such as Azol, Rodinal, etc., run it a very good second, but some people do not find these so satisfactory for prints as for negatives. Enough to make about eighty ounces of developer of this type can be purchased for two shillings.

Printing papers can be bought in larger quantities than the usual sixpenny packets, at a very reduced figure, and the worker would do well to get into communication with one of the big firms of photographic materials manufacturers which advertise in these pages. E. A.
Horse Chestnut Blossom

TO the amateur photographer as well as to the nature-lover, the gleaming white horse-chestnut "candles" are prominent among the glories and beauties of springtime. They are so graceful as they stand above the perfectly formed leaves that we are impelled to make exposures on them. The spikes are so showy that it is a comparatively easy matter to photograph them successfully.

In making the exposure there are two possibilities: the "candle"-bearing branch may be detached from the tree, taken indoors and photographed, or the exposure may be made out of doors with the branch in situ.

There is something to be said for both methods. The first is decidedly the simpler plan in many ways; the branch can be cut just when the bloom is perfect, it can be arranged against a suitable background, in a suitable light, and the exposure made at leisure. But—and it is a large but—the cut branch, however carefully cut and arranged, will not go just as we want it, and always seems to lack something of naturalness. The carefully selected background, too, is less satisfying to the nature-lover, at any rate, than that of massed leaves and shadows which is obtained when a growing branch is chosen. Also it is hard to include more than one cut spike.

Unless, therefore, a "close-up" of the flower itself is wanted, without reference to its environment, the indoor method is seldom so satisfactory as dealing with the subject growing on the tree.

The great drawbacks to the outdoor photography of the blossoms are wind and weather; even when the perfect spike with perfect leaves has been found, (not always easy), gusts of wind—and May is often a breezy month—will upset our best-laid schemes.

Rain, too, may come unexpectedly, and dash our blossoms and hopes.

Another difficulty which often crops up in blossom photography is that the best flowered and best foliaged branch may be above tripod level; in this case it is a good plan to hook a weighted walking-stick on to the desired branch and so bring it to the proper level. This plan was followed in taking the accompanying photograph. A small reflex camera was used with Selochrome films. A light yellow filter was also used and an exposure of 1/10th sec. at f/4.5 was given. There is a satisfying amount of foliage, etc., in this picture which would have been hard to obtain, naturally, at any rate, with a cut branch.

No doubt with some subjects the "cut" method is best, but not with chestnut blossom. Choose your spikes carefully, bide your time, and use a quick film with a colour filter.

There are fortunately many bright, sunny days in springtime when this beautiful subject can be attempted, and when there is no wind to worry about. If, when these ideal conditions occur, a long-focus lens or a telephoto can be obtained and used on a reflex or other focussing camera, perfect results of a highly pictorial character can be obtained. Decorative treatments of chestnut blossom and leaves have figured more than once as exhibition pictures. It goes without saying that the finest possible technical quality is imperative.
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PLEASE MENTION “THE AMATEUR PHOTOGRAPHER” WHEN CORRESPONDING WITH ADVERTISERS.
Adapting a Quarter-Plate Enlarger

By J. D. ROBERTSON.

HAVING occasion to enlarge vest-pocket negatives to a considerable size with a vertical enlarger which gave at its maximum extension an enlargement of four diameters with a 5-in. lens, it was necessary to modify the optical system to secure the required distances between lens and paper and lens and negative. This was accomplished in the following way, so that greater enlargements were possible.

Fortunately, the enlarger lens was mounted on a removable lens panel, and a 3-in. focus lens was available.

It was found that, owing to the construction of the front of the enlarger, the 3-in. lens when mounted on an ordinary lens panel could not be brought close enough to the condenser to secure the degree of enlargement required.

Accordingly, a sunk lens-box was made to clamp on the front of the enlarger, so that this short-focus lens could be about one inch from the condenser when necessary.

With this arrangement enlargements up to 8 diameters were easily obtained, so that even portions of a vest-pocket negative could be enlarged considerably. The sketch indicates the idea.

No dimensions are given, since enlarger fronts vary; and the method can obviously be applied to horizontal enlargers also.

An additional advantage of this gadget that I found in enlargement with a longer focus lens of the same aperture.

This means a considerable saving of time in these days of miniature negatives.

PRINTS IN A HURRY

By M. L. HASELGROVE.

Develop the plates in a dish with a developer compounded to complete the process within five minutes, rinse them in the customary dish of water, which may with advantage be slightly acidified and so act as a stop-bath, and plunge them into the hypo.

Development may be curtailed slightly if a sufficiently contrasty brand of paper is available for printing on. Keep the hypo moving, and as soon as the creamy-ness has disappeared rinse the plates under the tap for two minutes.

Wipe the emulsion and glass carefully with a piece of wash-leather previously wetted and wrung nearly dry, and place with a piece of wash-leather previously little potassium permanganate solution soaked on it, wetted and wrung nearly dry, and place upon the emulsion not in contact with any other surface.

Produce the enlargement in the usual way, not dispensing with the usual test strip, for experience has shown this obvious short cut to be a great time, temper and paper saver.

Full development, two or three minutes fixing in a fresh warm bath, and three minutes in running water with a little potassium permanganate solution to assist in the hypo removing, complete the printing. I have prints in good condition made five years ago which had but this scant treatment.

The print is wiped with one towel while lying flat on another, to remove all the surface moisture, and is dried before a fire or some distance above a gas-ring, the steam being blown away as it rises from the surface. The envelope for dispatch is prepared during the washing process, and the finished print posted within half an hour of the taking.

The negative and print may be subsequently fixed and washed thoroughly if it is desired to keep them.

Enlarging from wet films is best carried out if a piece of plain glass is used as a support, a pool of glycerine being run on to one surface and the film laid in this pool, all air bubbles being carefully excluded. A second piece of glass may be placed on top, and the sandwich so formed placed in the enlarger carrier.

If it is intended to do much high-speed work it is as well to equip the dark-room with double-strength developer to enable developing to be done in half the usual time, and with a rapid fixing bath made by dissolving four ounces of hypo and three-quarters of an ounce of ammonium chloride in a pint of water, though this is not recommended for general use.

OUR SPECIAL GIFT OFFER OF A WATKINS EXPOSURE METER

THERE is nothing more disappointing in photography than a failed exposure. Both beginners and advanced workers need a meter if a high percentage of correctly exposed negatives is desired.

To assist our readers in this direction we have made the following arrangements with the Watkins Meter Company, of Hereford, the makers of the well-known Bee Meter. The regular price of this meter is 5s.

In this issue of "The A.P." and for the three issues that follow, a coupon will be printed in the advertisement pages. The value of each coupon is 6d. Six coupons have already appeared.

Any reader who wishes to possess one of these exposure meters must collect six coupons from six successive issues of "The A.P." and fill in his name and address, and post them, within a month of the publication of the last coupon, with a postal order for 2s. only to W. H. McIlg, Meter Works, Friar Street, Hereford. The meter will be sent by return post free.

Additional time will be allowed for overseas readers.

The 6d. Coupon will be found on page xvi of the advertisement pages.

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COUNTLESS articles have been written on the portraiture of pets and children, whereas adult subjects are less frequently mentioned. Perhaps the chief reason for this is the sudden awkwardness of our friends when we suggest a "close-up."

There is fortunately, however, one outstanding exception to this rule—namely, a young mother with her first-born. Come as close as you like, try this angle and that, yet your model still poses happily and gracefully, assuming, of course, that the infant does not object.

A good deal can be written about posing, but I generally ask the mother to play happily with her child, after first imploring her not to look at the camera; and then "bide my time."

The backgrounds should, of course, be the essence of simplicity, and also the clothes worn by the subjects. A dark bush or hedge is an admirable setting, and it should be far enough from the subject to be out of focus. If a natural background is not available the old plan of throwing a plain blanket over a clothes-line is useful.

Surprisingly few amateurs take indoor daylight portraits, yet providing the room is bright and sunny, very successful results can be obtained with short exposures or even snapshots, if the modern high-speed pan plates or films are used, and a fairly large aperture lens.

The mother in bed with her new baby is a particularly easy subject if she is near the window, for the white sheets, pillows and shawl act as reflectors. In photographing so young a child it is wise to do so immediately after a feed, when its waving hands will be comparatively still, and it will lie contentedly with wide eyes. As to background, any medicine bottles or sick-room paraphernalia would tend to spoil a study of this description.

The photography of infants should never be attempted in the sunlight.

This means that the faces of the subjects should be more or less in shadow, which necessitates a slight lengthening of exposure to obtain the detail in the shadow. Most beautiful motherhood studies can be taken against the light, which not only outlines the figure, but also transforms the hair into a halo.

To title your pictures is to enhance their charm, and while you are still thinking of suitable ones, fresh ideas will suggest further studies. So whether you call it "Where did you get those eyes so blue?" "First Steps," or "This Little Pig," is a matter for you alone to decide.
Motherhood

By W. N. and M. H. JAMESON.

The amateur photographer who has a room with a large and lofty window is fortunate. He will be able to deal with these subjects easily, particularly if there are not many obstructions outside. In any case, it is a good plan to shield the lower part of the window with some opaque material, so that only the upper half is used and the light strikes the model at an angle of 45 degrees. A white reflector, which may be a newspaper or a sheet, will help to lighten dark shadows.

In most cases the subjects demand short exposures, although these will not be so brief as those required for a very small child photographed alone. With the presence of the mother a certain amount of stability is secured, and this enables practically any type of camera to be used, provided the aperture of the lens is not too small and that it has a shutter that will give a quick "time" exposure. The shutter should be set to "B," and by quickly pressing and letting go the release an exposure of half a second or one second can be given without vibration, and fully exposed negatives obtained with perfect ease.

The camera should be supported either on a light tripod, or on some other convenient support, when exposures of more than 1/10th sec. are given. High-speed films or plates should always be used, and if these are panchromatic the tone qualities of the flesh tints will be better rendered.
Developing Enlargements.

Whether, in enlarging, paper is exposed by artificial light or by daylight, there is no difference in the subsequent treatment. Developing, fixing and finishing follow the usual routine; but in that routine all sorts of variations are possible.

Differences arise, indeed, even before this stage, because there is the important point of the choice of paper. The beginner, and the experienced worker, too, may well be bewildered by the variety of papers at his disposal. It was not ever thus. The print from which the illustration was made is not so old as the one I used last week, but it dates back to a period when bromide papers were restricted in variety, and by no means so fine in quality as they are to-day. Most of them were on the dull and flat side, and the "varnishing" to which many of us resorted in desperation was of doubtful advantage.

There is one thing the beginner should not do, and that is to fly from one paper to another in the hope of getting better results. It is wiser to adopt some well-known brand and become familiar with it. If the best results it will yield are not quite what the worker desires he may try something else. I think it is practically a necessity for everyone making enlargements to have at least two styles of paper available right from the beginning, and these may well be the normal and the vigorous grades of the same make. Later on this stock may well be increased. There is no such thing as a single brand of paper that is the best possible for all kinds of negatives and all kinds of subjects.

I would also strongly advise the beginner who proposes to do a reasonable amount of enlarging to provide himself with an adequate equipment of suitable dishes. When I say "adequate" I mean that the number shall be sufficient for all requirements; and when I say "suitable" I mean that they shall be of the proper size and depth, and above all of satisfactory material. In this respect, at any rate, I am no believer in makeshifts. A set of good dishes, properly cared for, will last in good condition for years and years.

One dish should be reserved for developing only, another for fixing only; and another, which should be of considerably larger size, for washing only. Immediately after use the developing dish should be thoroughly cleaned out with a sponge and plenty of water; and the fixing dish should be well rinsed out. I have used dishes of xylonite, porcelain and enamelled steel, and have found them all satisfactory. If I had to choose, my vote would go to good quality porcelain.

If ordinary bromide paper is used it should be worked, in my opinion, that development should be carried as far as it will go. There are exceptions, but they need not concern us here. What must be done is to adjust the exposure to suit the method. The shadows appear first, then the next tones lighter, and so on, up to the most delicate tones; and then nothing else happens. All this takes place in a certain time, perhaps two minutes or so, according to developer and temperature.

If prints made in this way are not the best possible, the probability is that the grade of paper is not the most suitable for the negative used. Fully developed prints not only look well as they are, but they are the only kind that will respond satisfactorily to subsequent toning.

With chloro-bromide papers it is a different matter. The order of the appearance of the tones is, of course, the same, but in this case the print must be watched, and development stopped immediately the lightest tones have appeared. If it is then found that the shadows are weak in tone the exposure must be shortened; if the shadows are blocked up the exposure was too short. What happens in the latter case is that development has to be continued so long in order to bring out the light tones,
that the shadows have had time to become too dense. They are "blocked up," and lacking in transparency.

I am assuming that with chloro-bromide paper the developer is kept to one definite strength and concentration. It is a mistake to try at the beginning to obtain a wide range of tones by tinkering with the developer —diluting and restraining it. In inexperienced hands this is a hit or miss method that results in more misses than hits.

I am inclined to think that, on the whole, the beginner is likely to get a higher percentage of good prints with chloro-bromide than with bromide paper. I may be wrong, but I certainly find myself that if a standard developer is used there is wonderful latitude in exposure with the warm tone papers of this class.

For developing, my preference for bromide papers is amidol, and next metol-hydroquinone; for chloro-bromide papers my inclination is towards glycine. As I have advised the beginner to restrict himself at first to one or two kinds of paper, I would advise him to follow the instructions issued with them, both as regards character of developer and general procedure.

It need hardly be said that the greatest care should be exercised at every stage of the work when making enlargements. Failures are expensive. In my opinion they should be rare. The personal qualities that must be cultivated are considered and methodical procedure, patience, cleanliness, thoroughness and observation. This is a formidable list, but the items mentioned overlap and are intimately connected. After a time they all become merged in habit.

I may mention one detail —washing. Several satisfactory enlargements have been developed and fixed. It is necessary that they shall be properly washed. Rather a bore! No scope here for pictorial ideas; no great expectation of any realised hopes. A dull, soulless job!

So some people leave the prints in a dish or a tank and let water run in and out till they think enough water has been wasted. Others buy expensive labour-saving devices, which may or may not do what they are supposed to accomplish. The best plan for those of us who have only a large dish is to transfer the prints, one by one, with careful draining, into clean water, ten or a dozen times, with about five minutes soaking each time. Tiresome? Perhaps. But the prints will last for a quarter of a century better than scamped ones last for six months. W. L. F. W.

**SPOTTING MINIATURE NEGATIVES.**

Sir,—Kindly allow me to raise my voice from the wilderness of Central North America on the subject of miniature camera work. Your correspondent, "Miniaturist" is probably being troubled with numerous black specks due to faulty technique. It is necessary to have all solutions and wash-bathes at practically the same temperature and to give the film a good soaking in plain water both before and after development.

To omit the wash between developer and fixer is frequently the cause of so-called "pinholes." The following method of combating such pinholes as do occur is used by many miniature workers in this country.

Briefly, it is to cap the enlarger lens with a safe yellow or orange filter and project the image on to the unexposed bromide paper. Then, with a pencil, work over the bright spots on the paper, caused by the pinholes, covering them up. The exposure is then made by removing the filter.

When the finished print is dry the pencil marks are erased with a piece of rubber and the resulting white spots are spotted out in the usual manner. It is hardly necessary to mention that the surface of the paper must be such that it will readily take the pencil.—Yours, etc.,

RALPH REX.

(St. Louis, Mo., U.S.A.)

[It is a coincidence that this letter arrived from America just after the publication of the same method in our recent Miniature Camera Number.—Ed.]

**PERMANENT PHOTOGRAPHS.**

Sir,—I have two grievances (imaginary or not) which appear to me the more serious as I combine a great deal of record photography with the usual kind of work. Firstly, the permanence of prints and negatives does not seem very great, although we are told the properly finished negatives kept away from damp "should last practically indefinitely." In our climate, how often can one be sure of keeping them free from damp, especially if they are put away in storage at any time? It is surely a standing disgrace to orthodox technique that the reproduced photograph is the only essentially permanent one, and it is up to the manufacturers to overcome this.

Secondly, the unfortunate amateur who, owing to circumstances, has to leave developing to professional firms is worse off still, as regards proper finishing. One of the best and most reliable firms in London, who do most of my work, have let me down with several negatives I have come across only a few years old. When paying to have work done one really has a right to expect it done, if anything, better than one could do it oneself. But I am afraid they are inclined to laxity in the matter of ensuring permanent results.—Yours, etc.,

S. J.

**THE PERFECT CAMERA.**

Sir,—Apropos of your very interesting article on "The Perfect Camera," I am reminded of a type not mentioned there, which seems nowadays to have been completely overlooked. I often wonder why the twin-lens camera (not the reflex type) should have fallen into disuse, as it seems to me to come as near to perfection as anything yet devised. It has all the advantages of the reflex, with the additional merits of simplicity, eye-level focusing, and considerably less bulk; though the focussing screen takes considerable space and means doubling the dimensions of the plate, it can be kept as thin as those of the ordinary type, so that if made in, say, 2\(\frac{3}{4}\) x 3\(\frac{3}{4}\) size it need be very little larger than the average \(\frac{1}{4}\)-plate model. I should think if this type were re-introduced it would find a ready sale.

The two lenses, of course, in any form of camera, have their disadvantages, but it is entirely possible to use a telephoto. I am surprised they are so persistently used in the smaller type of reflex; surely they must add to its bulk, also to its cost.

As regards the reflex, I think there is a demand for a small, portable, single-lens type of simpler construction. Those on the market are too expensive; everyone does not require high-priced large-aperture lenses, especially now such fast plates and films are available, nor the numerous patent gadgets which serve no useful purpose except to make them fool-proof or save a split-second of time.—Yours, etc.,

H. W.
"Although I have practised photography for twenty-five years it was not until seven years ago that I was persuaded to join the local photographic society, and I then realised that I was a long way behind in photographic art. I could turn out a decent negative, but my prints were suitable only for Press purposes. But I was soon helped on to the right road.

Regarding my present methods I use a quarter-plate reflex with long extension, fitted with a 6\(\frac{1}{2}\)-in. f/2.9 Pentac, interchangeable with a 14-in. f/5.6 Dallon. Sometimes I use an 8\(\frac{1}{2}\)-in. f/4.5 Ross Xpres. Although the whole outfit is heavy I do not mind, as I am strong, and my enthusiasm mitigates any discomfort which may arise. Although I do not specialise in any particular subject I have a leaning towards animal and bird photography, and will sometimes go to the Edinburgh Zoo (120 miles away) to get such subjects. But I like seascapes and genre subjects, too.

I prefer plates speeded about 700 H. & D., and use them throughout the year. When on holiday I supplement these by film packs; and if the subject appears to be good I make several exposures to make certain that one will be just right. I always develop by inspection, even with panchromatic plates, which I first desensitise. Before the war I used the single solution Rodinal, then for some time M.Q., and now either Azol or Rodinal.

While developing I have at hand several dishes with covers, one large one containing water in which I place the exposed plates. After they are thoroughly soaked I shake off the surplus water, and transfer each singly to the normal developer. By this means I have not been troubled with air-bells for many years. I note the time it takes for the image to appear, and if the subject is a contrasty one I put the negative back in the water, and then into a developer of a quarter normal strength. I take care not to develop far enough to clog up the high-lights. In my early days I frequently got my negatives too dense; I now aim to get them thin, but full of detail.

I can generally manage to find a printing paper that is suitable for both negative and subject. I often enlarge on to Kodak Royal, tinted, having two grades ready to hand. When a sea picture is required I use white Royal. I find that care must be taken in exposing, as this fast paper has not much latitude, and flat prints may result.

I generally notice that many of my important negatives are not free from blemishes, so that I have to do a little spotting and other work on the print. This I do with conte crayon or a very soft pencil (6b), and fix by steaming at a kettle. This covers up any handwork done, and gives a rather nice sheen to the print.

To all those who admire the art pages of 'The A.P.' I offer the advice to join the nearest photographic society, if they are not already members. They are bound to gain knowledge in picture-making by so doing."
NEPTUNE'S RAGE.

By
H. S. Thorne.

(See article, "How I make my Exhibition Pictures," on the opposite page.)
PENITENT

BY A. S. EDWIN (India).

(From "The A.P." Overseas and Colonial Exhibition, now open at the House of the Royal Photographic Society, 35, Russell Square, W.C.)
WHEELS OF INDUSTRY.

By C. V. Hougaard (South Africa).

(From "The A.P." Overseas and Colonial Exhibition, now open at the House of the Royal Photographic Society, 35, Russell Square, W.C.)
1.—"Fountain."
By Pek Liang Leng.

2.—"Public Fountain."
By H. Threadgold.

3.—"In a Warwickshire Lane."
By F. C. Smith.

4.—"Sunlit Foliage."
By E. G. Roughton.

5.—"Looking down on Derwentwater."
By F. Major.

6.—"Mitcham Common."
By K. Barton.
Securing Good Prints.

The lack of quality in the tones, which, of course, is not apparent in the reproduction, is attributable to indifferent technique in printing. The printing paper was over-exposed and an attempt made to correct the defect by withdrawal from the developing mixture too soon.

There is a proper time for exposure and a proper time for development. Put in a simple way, exposure controls the depth of tone, and development its quality. The time of development depends upon the class of paper and is usually indicated by the manufacturers. This time must not be curtailed, for, if it be, not only will the tones of the print fail to reach their full value, but they will appear degraded and of a poor colour.

If the full time be given, the values will be true, and, if the negative is of suitable contrast, the print will display that excellence of craftsmanship that we signify by the name of quality.

The colour will be full and rich, and, the difference has only to be seen to be appreciated. There is no fault to be found with the original of No. 2 in this respect. Its colour is good and the proper distinction between the values maintained. It is excellent in its choice of subject and effect, the feeling of sunlight being delightfully rendered, and the figures caught at a fortunate moment.

What faults it does exhibit are those of arrangement and placing, and these, having regard to the need for a certain rapidity of action to make sure of the figures, may be forgiven.

Omission and Commission.

The arrangement would have been better if the direction of view had been slightly inclined to the right so that a fraction more were included on that side and less on the left.

The space between the base of the tree and the outside edge should not be less than three-sixteenths inch, and the figures should be an equal amount nearer to the left-hand margin. Something may be cut off by masking, and, if so, that amount might well be added in another print, but the probability is there is not enough for adjustment. The point should have been foreseen at the time of exposure and then corrected, so that the defect may be described as one of omission.

A fault of commission is the inclusion of the sky at the top, for, although it may be included in the negative, its ill effect is so obvious that it should not have been allowed to appear in the final print. If the print be trimmed from the top to the level of the eaves of the far building, only a minute portion of the sky remains, and that could be lowered in tone by a little local extra printing.

If, at the same time, the tone at the extreme base could be lowered a little—the shadow is useful but not quite enough—the sunlight would tell much more effectively and the appeal would be enormously enhanced.

There is a similar analogy between Nos. 3 and 4. "In a Warwickshire Lane," by F. C. Smith, and "Sunlit Foliage," by E. G. Roughton.

Analogies and Differences.

In both, a tree has been chosen as the principal item, and, in each, the attraction lies in the distance. The technique of No. 3 is not so good, and that of No. 4 of a distinctly higher level. The fault, in the case of the former, is attributable to over-exposure and under-development of the print, as was the case with No. 1.

There is not, however, the same lack of effect, for there are evidences of the presence of sunshine and the sky is pleasantly clouded. These features could, perhaps, have been more stressed in a better quality print, and it would have been a help if more of the existing foreground shadow were included. A figure, in the bend of the lane, would be a decided acquisition if it could have been managed, particularly if it happened to be a girl in an appropriate dress of lightish colour.

In No. 4, the effect of sunshine on the distant foliage is so well brought out that there is no need for any such extraneous aid, the dark of the foreground showing the light beyond to excellent advantage.

Figures a Feature.

It could be wished, nevertheless, that that foreground were not so apparently out of focus, especially as it could easily have been avoided by stopping down.

The advantage of an appropriate figure was indicated in the case of No. 3, but the word appropriate is significant, and should not be taken to mean a figure of any description. The figure in No. 5, "Derwentwater," by F. Major, does happen to be unobtrusive, but is far too tidily dressed to fit in well. She is an obvious importation, and this is a suggestion that must be avoided. The subject, otherwise, is well seen and arranged, remarks which also apply to No. 6, "Mitcham Common," by K. Barton, which, again, is characterised by good workmanship, although, unfortunately, there is little in the way of effect.

"Mentor."
Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"WHEELS OF INDUSTRY," by C. V. Hougaard.

Subjects for the camera, no doubt, are more frequently sought in those realms of Nature where she reigns alone and undisturbed, where there is the beauty of the untouched countryside, and where there is no hint of industrialism or its regrettable defacements. In country surroundings such intrusions seem incongruous, but, nevertheless, in districts which have been devoted to the pursuit of commerce, an aspect of beauty—of an entirely different character—may sometimes be found.

Beauty in Industry.
The subject of our discussion provides an instance. The structures which comprise the subject material are obviously of an industrial nature, and, in ordinary circumstances, could scarcely be regarded as offering much scope for pictorial work. Nor, in this particular case, does the presence of sunshine, as may sometimes happen, make very much difference.

Its influence is too widespread and not sufficiently concentrated to rank as an effect, and, though it does lend a touch of brightness that would otherwise be lacking, it is rather a feeling of light or a suggestion of luminosity that provides the artistic motive.

This has its origin in the light in the sky at (1). It will be observed that the sky tone darkens as it ascends, and this, in itself, tends to create a sense of light and brilliance, partly on account of a feeling of enclosure, and partly because of the suggestion of contrast between zenith and horizon. The feeling is stressed and made much more effective by the placing of the strong darks of the chimneys and the tall buildings on the right against it, while the plumes of smoke not only intensify the suggestion but also add a touch of grace of form on their own account.

Composition by Opposition.
The deep tone existing in the wheel on the right also contributes its quota towards the impression, and it is noteworthy how the presence of this item (2) seems to pull the composition together. It is probable that the group of chimneys (3) is intended to be viewed as the chief item. That they claim a certain share of the attention is undeniable, but their opposition, and both are wide of the position that would usually be chosen for the chief item, their combined effect seems contracted, and no suggestion of weakness arises.

Put in another way, the presence of the wheel creates an illusion of strength of position in the chimneys, and unity in the composition is assured by opposition.

The way the smoke is drifting is also of moment. It would be moving towards the right, and seems to require more space on that side than on that from which it emerges. It conveys a similar impression to that suggested by the wheel, so that, besides its influence on the pictorial aspect of the picture, it has a not inconsiderable bearing upon the arrangement, which, also, is characterised by a notable degree of simplicity.

Effect and Arrangement.

It is the simplicity with which the composition is designed that enables the beauty of the effect of light to be so well conveyed.

The subject material is severely restricted, there being little beyond the chimneys, the buildings in the distance, and the wheel, but, because of their happy relationship the one with the other, and the fortunate placing of the darks against light, an aspect of beauty, which would seldom occur, has been caught and transmitted with vigour and skill.

A Word of Warning.

In this transformation of the prosaic into a thing of beauty there is a touch of novelty, as there is, again, in the unusual nature of the composition. Both lend an additional interest which enhances the pictorial appeal, but it should not be imagined that, because of this novelty, the cult of the ugly is advocated, for the attraction of the effect is an abstract quality independent of the material objects of which the subject is composed.
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THE development of professional "talkies" has contributed in no small way to the improvements which have been effected in amateur (silent) cinematography. It has popularised the near viewpoint to such an extent that few productions—amateur or professional—now show that lack of close-up shots which characterised them only a few years ago.

These close-ups have naturally taken the place of longer shots, and this is all to the good, provided essential long shots are not interfered with or cut in any way. Unfortunately, however, these long shots have sustained interference and neglect; so much so, that there now seems to be some sort of aversion to the use of the long shot proper.

Now the long shot is quite as important as any other useful device in cinematography. It has its functions and its proper purposes, and there must be no danger at all of its being lost to amateur production technique.

Correct Use.
At the same time, the long shot is a good device only so long as it is used correctly.

Always, of course, the object is to include the whole or the greater part of a large set. But to do this by means of a long shot when a number of intimate medium shots could be used more effectively would be an incorrect use. As an example of the kind of subject that no number of medium shots could portray so effectively as a single long shot, the accompanying illustration serves admirably. Stretched out before the "characters" is a long, rolling panorama of diversified scenery; and only the long shot could show the close relationship in which those diverse scenes are bound.

Similarly, no number of medium shots could effectively portray a whole crowd or vast concourse of people. The medium shots have, of course, their value in picking out certain sections, but in its ability to include the whole at one time the long shot establishes itself as unique in technical photography.

Precedence.
When assembling any sequence, the long shot should nearly always take precedence over more intimate shots of the same scene.

Thus, if it were required to emphasise, say, one of the buildings in the middle distance of our picture, the long shot—"in action"—would come first. Then, as the characters approached the building, a medium shot from a directional viewpoint could begin the emphasis—which might be completed with the aid of a suitable close-up.

Occasions on which this order would have to be reversed are significantly few. If, for example, it were required to show the characters returning from the building, this reverse order would have to obtain. In practice, however, return journeys of this kind can be indicated quite clearly without the need for intimate shots—which, by explaining the outward action, have simplified the return, too.

Scene-Changes.
When any long shot gives way to a medium or more intimate shot of the same subject, the action may be helped by making the change on a lap dissolve. In the present case, the main long shot would dissolve into the medium shot, which in turn would dissolve into the ultimate close-up.

These dissolves tend, however, to slow down the action; and since film speed is the governing factor in such matters, ordinary cuts must take preference over the lap dissolves in all cases where the film tempo is fast.

And even with direct cutting, the long shot of generous footage may occasionally incline to slowness. Here the remedy is to reduce the length of the long shot and to see that the succeeding medium shot and the close-up are each of greater footage.

Apart from these considerations, the long shot is fairly easy, and there is no reason why it should not appear more in the work of serious amateurs.
Making a Travel Film

Most of us have at some time or other been struck with awe as we reviewed some stretch of beautiful countryside. It was undoubtedly this pleasant sensation which caused many a famous artist or photographer to record in his own individual way the scene which confronted him.

It may be that we are inclined to leave the noise and bustle of the town and wander far from the beaten track, to glory in the wide open moorlands, or nestle in the genteel countryside. Some of us will find our pleasures in the midst of an old-world town.

However, instead of meditating about these places, it is a far better plan to film them, and in this article we are going to try and explain some of the most important points to watch when making a travel film.

Getting to Work.

After carefully deciding the places and scenes you intend to film you must make a short scenario. This should consist of a list of places, titles, views, human interest and connecting shots. It need not be as elaborate as the scenario of a photoplay, but it is just as important, because it will save you a lot of time and trouble.

When you are on location you will often think of new ideas, but without a foreknowledge of the main part of the film it is impossible to work out costs and length of film, apart from being mixed up with the sequences.

Titles will be the names of villages, historical notes, the explanation of local customs, and other references, which make the film comprehensible to our friends and others; but you should not use titles when some photographed action would convey the idea, for actions speak louder than words.

If you can unearth some poetry concerning the district in question it will greatly add to the charm of the film.

Human interest is very important in a travel film, because it superimposes a touch of life that relieves the monotony of the otherwise inanimate shots. Always take advantage of the opportunity to get a shot of the oldest inhabitant, or some children playing; and if you can persuade a friend to accompany you on your travels, he or she can be made to appear in most of the scenes, say leaning on the parapet of a bridge, or just walking down the road, or examining the village cross, etc.

Continuity is the art of making shots of different scenes dovetail into each other without any abrupt stops. Here are a few examples:

1. Shots taken from a car or other moving vehicle of parts of the road or views of the surrounding countryside; these give the impression of being transported from one village to another. The use of a sub-title something like this, "We leave [name of place] and after motoring three miles we arrive at [name of next place]"; fading scenes into each other by the use of an iris diaphragm or double exposure.

2. No doubt you will have observed from the above remarks that the aim of each has been to make the picture flow smoothly from end to end, and this is really the secret of successful film making, travel or otherwise.

Before you actually photograph the various scenes take a walk around and obtain the best viewpoint, because your film must be a pictorial effort as well as a record. Framing views by including some leaves which are waving in the breeze, or taking a shot through the arch of a bridge, will give a pictorial effect—and don't forget to include some close-ups here and there.

New Model Siemens Cine Camera

The new model of the Siemens 16-mm. ciné camera, Model C, with its f/1.5 Hugo Meyer Plasmat lens and its new resources, will cause more than a mere flutter of interest among the 16-mm. workers who take their ciné photography seriously. It has the chief features of the present Siemens camera, with further aids to advanced work which will appeal to the experienced worker who seeks some of the effects gained by the professional operator, and yet it is not too complicated for the novice.

The Meyer f/1.5 lens, an objective of high quality, is available for colour work, and this lens is the standard equipment for this model.

Four speeds are provided: 8, 16, 24, and 64 per second. That 24 speed is going to be useful when the 16-mm. workers link up their pictures with a synchronised running commentary, a popular development which is not far off.

This camera has a movement for use when the taking speeds are changed. The stops are coupled up to the speed indicator in such a way that if a change is made suddenly from normal (16) to 64 or 24 per second, or vice versa, the stop is changed accordingly to suit the new exposure condition. There is therefore no risk of the change from normal taking to "slow-motion" taking giving hopelessly under-exposed slow-motion pictures on the screen—provided, of course, that the exposure at 16 was reasonably correct, and that obviously impossible slow-motion shots in bad light are not attempted. Those who have tried slow-motion and have forgotten to readjust the stop for the enhanced speed will appreciate this device.

A depth-of-field table alongside the lens, with a scale automatically showing the depth available at each aperture, is useful to the serious worker, and ought to be useful to others.

The lens is usually well hooded, with a strong mount which should save the lens from damage from accidental knocks.

The focussing scale shows minute variations in distance, particularly in close-ups, another desirable feature, especially when an f/1.5 lens is used.

This new model is also equipped, as a standard fitting, with the Leitz rangefinder, detachable, which clips clipped to the top of the camera and is instantly removable for use in the hand if its employment on top of the camera should be inconvenient.

The dimensions are $\frac{5}{4}$ × $\frac{3}{4}$ × $\frac{4}{4}$ in., and the whole outfit, with the f/1.5 lens and the range-finder, in a high quality leather case, costs £60, and is obtainable from the distributors, Cinépô, Ltd., 1, New Burlington Street, W.1.

As in other Siemens cameras this one uses cassettes for its film. Loading is easier than with the general run of 16-mm. cameras, in fact it is difficult to see how anyone, however clumsy, can go wrong in loading. Cassettes are available for Kodak and Agfa film, including the Agfa negative-positive film.
The Week's Meetings

Wednesday, May 2nd.
Camberwell C.C. * "Pictorial Photography."* J. Dudley Johnston.
Leicester and L.P.S. Print Competition.
Margate and D.P.F. Portraiture Evening.
Schofield P.S. * "Calibrating the Camera."* H. Gedman.

Thursday, May 3rd.
Hackney P.S. Outing: *The Zoo.*
N. Midlands P.S. Competitions: *Members' Queries.*
Nottingham and Notts. P.S. *Picas."* Cae Coghill.

Friday, May 4th.
John Ruskin C.C. Wet Collodion Process.
Photographic Society, Annual General Meeting.
Southend-on-Sea and D.F.S. *Camera.* D. W. Spendlove.

Saturday, May 5th.
Bath P.S. Fresford.
Bradford P.S. *Hull (Y.P.U. Annual Conference).*
Scarborough A.P.C. *Hull (Y.P.U. Annual Conference).*
South London P.S. *Burnes to Richmond.*

Correction.—In the notice of the Agfa Speedex "O" Camera appearing in our recent Miniature Camera Number, two models with different lenses and prices were quoted. We understand that only one model, the Speedex "O," is now made; this is fitted with the 1½x Agfa Solinar lens in Comper shutter and sells at five guineas.

Recent changes in secretary have taken place at the following societies: Newcastle and Tyneside Photographic Society, Hon. Secretary, Mr. H. E. Ruddock, 10, Belle Vue Terrace, Gateshead, Co. Durham; Ilford Photographic Society, 40, Stonehill Avenue, Ilford, Essex.

The British Film Institute has received a request on behalf of an education officer who is home on leave and who returns to his station in Kenya shortly. He is in charge of a most interesting tribal school in that country and has bought himself a 10-mm. projector and a few simple reels for showing to his pupils, thus spreading knowledge amongst them. Where reading and writing is unknown and no literature exists in the vernacular, he has had to do this at his own expense and would be pleased to answer any inquiries or receive any films that may be donated.

A few entry forms for the Third Lucerne International Salon are available for readers of "The A.P." who apply to this office. A stamped addressed envelope should be enclosed with the application.

A new list of second-hand and shop-soiled reflex and focal-plane press cameras has just been issued by the Westminster Graphic Exchange. This list has thirty-six pages crammed full of bargains, and many illustrators of the Camera Club are included. Everyone desirous of securing a good second-hand camera should write for a copy, which will be sent free on application to 'Camera House,' 119, Victoria St., London, S.W.1.

Messrs. R. F. Hunter, Ltd., of "Celux House," 51, Grey's Inn Road, London, W.C.I, have a new illustrated leaflet ready for distribution, dealing with Rolleiflex and Rolleicord cameras. It is attractively produced and contains full information concerning these popular miniature reflex cameras. A copy will be sent free to any reader of "The A.P." on application.
**Readers’ Questions Answered**

**Grain of Paper.**

You will see that the surface of the enclosed print has a grain like woven material. Is this obtained by using something of the sort over the paper when printing?

R. B. A. (Liphook.)

No. The fabric known as bolting silk is sometimes used in contact with the paper, but this breaks up the image itself.

In the print you send the image is continuous. The effect is obtained by impressing the fabric pattern on the paper itself. Various surfaces are obtained in this way.

**Violet Toner for Slides.**

How can I tone lantern slides to a good violet colour?

P. N. (Lomond.)

We can only guess at the colour you have in mind, but probably the cobalt method of toning will come nearest to your requirements. The original slide should be made on a black tone plate. Make up four ten-per-cent solutions: A, cobalt nitrate; B, potassium citrate; C, citric acid; and D, potassium ferricyanide. The working bath, mixed in the order given, is: A, 1 part; B, 150 parts; C, 100 parts; D, 10 parts. The colour obtained is considered to be permanent.

**Filters.**

I have decided to use a filter or filters during a holiday tour. What type of filter shall I use, and what increase in exposure should be given?

J. G. G. (Warwick.)

We should strongly advise you not to begin using filters on a holiday trip, when you naturally want to get successful results. You should get used to using the filter beforehand. We think on the whole you had better rely on a plain yellow filter, which would necessitate about twice of three times the normal exposure. As we have frequently pointed out, however, the increase in exposure depends not only on the colour and depth of the filter, but upon the particular sensitive material with which you use it, and this can only be found out by experiment. You do not say what plates or films you use, but, whatever they are, we should advise you to consult the makers as to a suitable filter, as they will be able to tell you its factor for their own products.

**Amidol.**

In addition to the bromide paper the amount of amidol is often stated definitely; for example, 30-40 grains. Should not the amount be more exact?

C. L. (London.)

There is considerable permissible latitude. An increase in the amount of amidol added makes for greater vigour and contrast in the prints, which may or may not be desirable.

**Press Photographs.**

I wish to specialise in Press photography. Can a sub-standard cine camera be used as effectively as a reflex for the purpose?

W. L. (Rhulholme.)

As you have Press photographs in view you should dismiss from your mind the idea of obtaining them with a sub-standard cine camera. We should strongly advise you to use a camera taking plates or ordinary negative film, which will give you, even from small negatives, enlargements of sufficiently good quality for reproduction purposes.

**Fils Sticking.**

When I develop flat films in a dish they stick firmly to the bottom. What will prevent this?

C. G. (Rhyll.)

Of the many hundreds of films we have developed in a dish we never remember one sticking in the way you describe. We always wash a film backwards and forwards through the developer and running water before letting it remain still at all, and if this is done we cannot imagine the film sticking to the dish.

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May 2nd, 1934

**"A.P." Competitions.**

What are the restrictions governing your monthly competitions? Would it be permissible to use copies from the last month's issue?

R. C. R. (Buenos Aires)

The conditions of our various competitions are always published in the latest issue of each month. As regards the coupons, readers abroad are always allowed to use the latest one they happen to have, and prints are entered in the competition for the month during which they are received.

**Book on Composition.**

Will you say if there is a useful booklet dealing with pictorial arrangement, or rules for selecting a view, published at 2s. 6d. or 5s.?

T. A. (Caldon.)

You must get out of your mind the idea that pictorial photographs can be made according to a set of rules. Certain general rules and various hints are to be obtained from several books, most of which, however, are published at a price far higher than those you name. We consider that a book that would help you is "Pictorial Photography for Amateurs," by R. H. Goodsell. The price is 5s., and the title (if any) is "Amateur, W.C.2.

**Unsharp Negatives.**

The results I have been getting lately with my reflex camera have pronounced lack of sharpness. I am inclined to blame the lens. How can I test it?

J. C. L. D. (Rhyl.)

We find the expression "common" salt used in formulae for toning self-towing paper, and also in formulae, readers abroad are always published at as. 6d. or 5s.

M. L. (Highgate.)

It is the ordinary salt sold in blocks, or in powder form, and is the natural product without any modification. Certain prepared table-salts may have something added to them, generally to keep them dry and powdery, and these should not be used in photographic work.

**Desensitising.**

Will you explain briefly what happens when a plate is desensitised so that it becomes insensitive to light?

C. G. (Londen.)

The plate does not become absolutely insensitive to light, but it is affected by the desensitiser in such a way that its speed is enormously decreased. Thus a very fast panchromatic plate may become only as sensitive as gaslight paper, and so may be safely handled under similar lighting conditions.

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We have received many complaints from our readers in regard to the business methods of Messrs. L. Greenaway & Co., of 218, Fore Street, Edmonton, London, N.18.—For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and though we shall not insert his complaints we have received it that he would now dispose of his private advertisers having goods for sale, offering to take such goods in exchange for others, or for purchase for cash. Readers are advised to inspect all such offers from this quarter.

CAMERAS AND LENSES

DAM'S Minex de Luxe Model 1-pl. Reflex, f/6.3 A-Zenica Tessaar, F.P. 4.2 cost £10, 125-mm. plate-holder, colour filter, solid leather case; £13/10 new.—Harrison, 5, High Street West, Huddersfield. [1614]

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ICA Ideal 3x4, F/4.5 Dominion, double extension, F.P.A., Brown & Ross, £5/10; £15.—Robinson, 209, Walsall St., Exeter. [1614]

ZODEL 3x4, F/3.8, D.A. Compr. 3 slides, F.P., R.F.A., leather case, yellow filter, £15; excellent condition, £10.—Humphreys, 12, Eaton Row, London, W.1. [1614]

VOITGTLANDER Super Miniature Reflex, brand new, never used, £10/10; also Kodak l/a, self-closing, £6/6; £10.—Whitaker, 17, Sayer St., London, S.E.1. [1614]

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W. & G. 1-pl. Special B (de luxe), Zeiss 7.2, £40. 4 D.D. and 2 book-form slides, F.P.A., lens hood, case; cost £12; accept £6.—Patterson, 9, Wellington Rd., Scarborough. [1615]

T-PLATE Folding Enemann, Doppelfilm, 6 slides, F.P., £15.—Harrison, 5, High Street West, Huddersfield. [1615]

1-square Voigtlander Brilliant, £17.7., new, solid leather case; £10.—Henderson, 13, Park Rd., Blackpool. [1615]

3x2 T.-P. Junior Reflex, Dallmeyer f/4.5, £10.—Humphreys, 12, Eaton Row, London, W.1. [1615]

Folding Leica III, £25; £15.—Harrison, 5, High Street West, Huddersfield. [1615]

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Folding Leica III, £25; £15.—Harrison, 5, High Street West, Huddersfield. [1615]

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PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.
A SPECIAL issue of The Amateur Photographer and Cinematographer that is always welcome at this time of year is the Open-Air Number, which will be published next week. On every side there are evidences of great activity among amateur photographers of all classes, particularly those who are imbued with the modern open-air idea. Finer, warmer weather, and the longer hours of daylight, all tend to draw the amateur towards the open country. On fine week-ends the highways and byways of the countryside and the roads to the sea coast are crowded with open-air enthusiasts on foot or awheel, and the holiday centres have started their season. The presence of a camera as the regular companion is more marked than ever to-day, and it is to these open-air photographers that next week's Special Number will make its particular appeal. An attractive three-colour all-over cover will distinguish it on the bookstalls. Readers are advised to secure their copies early.

Do Your Own D. & P.

The British Photographic Manufacturers' Association are making a special effort this year to encourage dealers to do work on behalf of photography as a hobby. Special showcards have been issued inviting all and sundry to "Make Photography Your Hobby," and proclaiming how easy and inexpensive it is. A well-produced booklet, entitled "A National Hobby," is also being distributed. It draws attention to the desirability of the amateur acquiring a knowledge of his subject, and pertinently remarks to the dealer: "The D. & P. business is all bunched round the summer holiday months and produces very seasonal trade. Have you ever thought what would be the result if you converted 10 per cent of these seasonal customers into enthusiastic amateurs?" This is a real step forward, and one that ought to help amateur photography enormously in making it an all-the-year-round live hobby. So far, the D. & P. business has, in its process of making photographs, failed to make photographers. We congratulate the B.P.M.A. on its action.

Bond(age) Street.

Mr. Gui St. Bernard, in his provocative address the other evening at the Royal Photographic Society, expressed himself strongly on Bond Street society photographs, being careful to explain, however, that Bond Street was not meant as a strictly topographical term. These society photographs, which make one realise how many people there are in the world with faces like boots, have been produced by their creators for decades—just the same sort of thing. If you go to a Bond Street photographer—at least so says this castigatory art critic—and ask him why he does that sort of thing, his only reply will be that he has done it, or his firm has done it, from time immemorial. Nobody seems able to produce something fresh and ram it into clients as the thing they ought to have. Instead of that, these society photographers appear to take the lowest common factor in human intelligence and play down to it—the sort of thing one might expect (again according to Mr. St. Bernard) in a one-horse town in Yorkshire or Lincolnshire, but not in the most sophisticated and cultured area of
London—in short, a pandering to human vanity. But is not portraiture, even in Burlington House, always that?

The Blue Hour.

The London Rambling Society, we see, is organising a night tour of London on May 11th under the guidance of that veteran cicerone, Mr. A. H. Blake. Among other spectacles the participants are promised, about 4 a.m., the "blue hour on the river." Having seen a cross-section of snoring humanity in a night shelter, and of roaring machinery in a daily newspaper office, they will stand where Wordsworth stood and taste the mystic hour before dawn. Talking of sunrise pictures, a well-known exhibitor showed us, the other day, a picture of a sunrise which he had got at Ramsgate or somewhere, and for which he had risen at an unearthly hour. But when he had got the picture he was so much afraid that they would think him swanking, that he sent it to the exhibition labelled "Sunset."

Anywhere but at Home.

The thing that struck a correspondent when he wandered into the excellent little annual exhibition of the St. Bride Photographic Society, just under the shadow of Wren's great steeple, was that hardly any of the two hundred works exhibited had the City of London for their subject. These workers in the heart of the City had sought their subjects in Essex lanes and Surrey woods and Welsh valleys; even in the architecture section they had gone to Canterbury and Harlech and Rochester—anywhere rather than their own city. It is true that the champion print of the exhibition was a view of Aldwych, only half a mile from the exhibition room—we say a view of Aldwych, but, in fact, Aldwych was invisible; it was a night picture. One day we will probably visit a photographic exhibition in the New Forest or on the Cornish coast, which consists mainly of pictures obtained from the pavements of the Lord Mayor's domain. For photographers no more than the fringe of the possibilities of the City for picture-making has been explored.

Our Exposure Meter Gift Offer.

We are glad to know that readers have not been backward in taking advantage of our special gift offer of an exposure meter, particulars of which have appeared every week for the past seven weeks. We have heard from Mr. W. H. McKaig, of The Watkins Meter Co., that immediately after the sixth coupon had appeared applications for over 700 meters arrived, and they are still pouring in. As the coupons continue for another three weeks, and the offer remains open for a month after that, the firm has asked us to state that all applications are being dealt with as quickly as possible in rotation. Will readers therefore kindly note this if there is any delay in response to their applications.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Strip Exposures.

As I have to make a good many bromide prints, with rather long runs from some of the negatives, I have been trying the method of a test exposure in strips first. My trouble is that the strips are not clearly defined, but run into each other. Can you put me right on this point? — R. L. B. (Hendon.)

From your description it is evident that you are holding the masking card too far from the paper, so that the strips are vignetted into each other instead of having sharp edges. As you often make several prints from the same negative it is certainly worth while making a test exposure first, and, as you probably know, it is not necessary to use a whole sheet of paper for this. A narrow strip is generally sufficient.

It will take but a short time to fit up a printing-frame in the way shown in the sketch, and the additions will not interfere with the normal use of the frame.

Along one end of the front of the frame glue a stout strip of card, A. Then along the long sides fasten two strips as shown by the dotted lines, and marked B, B. On top of these fasten two wider strips. These are marked C, C, and a small piece of each has been torn away to show the strip B below.

A piece of card is now cut so that it will slip under the projecting parts of C, C, and slide comfortably between the strips B, B, till stopped by A. The various thicknesses of the cards can easily be decided.

Plain lines, are drawn as shown on C, C, to indicate the positions to which the masking card is successively drawn; and as the card is quite close to the negative, the strips on the exposed paper will be clearly differentiated.

Permanganate Reducer.

Can you give me an idea of the chemical action of permanganate for reducing negatives, and also tell me how to use it? — L. McM. (Glasgow.)

Acid permanganate is used in such a way as to oxidise some of the metallic silver into silver sulphate which is soluble in water. It acts on the image in very much the same way as Farmer's reducer, but with less tendency to cut out the lighter deposits.

Make two stock solutions:

A. Potassium permanganate ... ... ... 24 grs.
   Water ... ... ... ... ... ... ... ... ... 1 oz.

B. Sulphuric acid (comm. pure) ... ... ... 24 min.
   Water ... ... ... ... ... ... ... ... ... 1 oz.

Take A, 1 part; B, 2 parts; water, 64 parts. When sufficient reduction has taken place, fix in fresh acid hypo (which will remove permanganate stain), and wash thoroughly.
One of the most important parts of the hand camera is the view-finder. This has been greatly improved in recent years. The view-finder corresponds to the sight of a gun, and in the following note the different types are dealt with and some simple tests suggested.

Types of Finder.

View-finders are of several types. There is the brilliant finder which has been previously mentioned. This is a combination of lenses and a mirror, and shows a very bright image. This class of finder is found upon every camera of the pocket type, with the exception of the smallest miniatures. It cannot be accurate with regard to subjects near the camera, because the finder "sees" from a different position from the lens. It is also important for the photographer to look into the finder from a point directly above; viewed from an angle a different version of the subject is seen.

"Direct-vision" finders have become increasingly popular of late years. These finders are intended for use at eye-level, and this ensures a better perspective rendering of the subject. They are of two patterns: (1) A wire frame, generally fitted above the lens and made to fold, although sometimes it is attached to the body of the camera, and is then smaller. The subject is seen through and included in the frame. It is centred by means of a sighting pin or smaller wire frame at a short distance behind the larger one. (2) The Newton finder, which is in the form of a small double concave lens enclosed in a rectangular frame. This acts as a diminishing glass, and the subject is seen through it in miniature. This is also centred by means of a sighting pin at the rear.

It will be found that a great proportion of the best hand-camera work is done with the aid of a direct-vision finder. All Press photographers use this method as being the most reliable, and some of the most expert can use the camera at eye-level without a finder at all—merely aiming at the subject—a glance along the top of the instrument telling them how much is included. Constant practice and experience at distances give them remarkable judgment as to how much the lens includes.

There is a third type, a finder of the direct-vision type in the form of a small camera. This is intended to be clipped on to the camera body. It can be obtained fitted with a blue glass in which the subject is seen in monochrome, and avoids the possibility of the photographer being led astray by the brilliancy of the colouring.

This finder, sold as the "Rhaco," is a very popular one, and may be used by those photographers who possess cameras of the older type which they wish to bring up-to-date.

Testing the Finder.

It is not a difficult matter to test the accuracy of any view-finder, and to correct any error with regard to the camera, or to make allowance for it.

A very easy method of testing a finder is to open the camera and so arrange it that a window is exactly included in the finder at a distance of, say, ten feet. In the case of a camera fitted with a focussing screen the image may be examined, but if there is no screen a piece of ground glass should be placed in the position normally occupied by the film. In the case of an instrument of the better class there should be very little difference between the image seen in the finder and that included by the lens.

It may happen that the lens includes more of the subject than is seen in the finder. This is a good fault, but when it is found that the finder shows more than the lens it is a good plan to paint a mask round the glass so that the fault is corrected. In the case of a direct-vision finder of the wire-frame pattern this is not likely, as it will generally be found that the finder does not include as much. It sometimes happens that the proportions of the finder are not the same as the negative; for a camera taking a long, panel-shaped negative must have a finder to correspond, and not one of 5 x 4 proportions. This is a point that should have attention when fitting a view-finder to a camera.

Parallax.

We hear a lot in these days about parallax compensation, or an arrangement fitted to the better class of apparatus by which compensation is made in the case of "close-up" subjects for the different positions of lens and finder. Those photographers who possess an instrument of simpler type can make the necessary allowance by moving the camera slightly to one side, or upwards, before making an exposure. The movement need be but very little.

One of the secrets of successful photography is familiarity with the apparatus. Cameras, even those by the same maker, differ in minor respects, and in course of time the photographer begins to have an instinctive feeling with regard to his instrument. For this reason the best camera for any specific work is the camera with which the photographer is familiar, although the instrument may not be the most suitable type for the job.
Making Photographs in PSEUDO-RELIEF

By JOHN T. HIBBERT

THE instructions, together with the reproductions on this page, will explain how easy it is to produce photographs having a stereoscopic or relief effect which is both novel and interesting; but by throwing them slightly out of register you will get an idea of what the finished print will look like.

By varying the register slightly you will get various types of print, according to whether the positive is to the right or left of the negative, or above or below.

If you make the negative and positive on films it is possible to print from them by contact, but if plates are used you are bound to print by projection, as the thickness of the glass would prevent the print from being sharp by contact.

Figure 2 was made by throwing the plates slightly out of register to the right, and figure 3 slightly to the left, and by varying this up or down, sideways or diagonally, you can get entirely different types of print, and it is far easier done in practice than in theory.

Try it and see!

Fig. 1.

not only this, it will also be the means of making a number of different prints (in appearance) from one negative. No novelty is claimed for the method, but there are always many beginners to whom it will be new.

First of all take a photograph in profile (any other position does not show up to such advantage); see figure 1. From this negative make a positive by contact, giving correct or full exposure, but very slight development—say 20 per cent of the normal development, i.e., if the normal time is five minutes only give one minute.

The finished print is made by using the negative and positive bound film sides together, and if the positive is as dense as the negative they would simply cancel each other out, or at the best a very flat print would result; so keep the positive very thin. The ideal is a plucky negative and a very thin positive.

Place them both together, film side facing, and you will see they tend to cancel each other out, but

Fig. 2.

by throwing them slightly out of register you will get an idea of what the finished print will look like. By varying the register slightly you will get various types of print, according to whether the positive is to the right or left of the negative, or above or below.

If you make the negative and positive on films it is possible to print from them by contact, but if plates are used you are bound to print by projection, as the thickness of the glass would prevent the print from being sharp by contact.

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Try it and see!

Fig. 3.

OUR SPECIAL GIFT OFFER OF A WATKINS EXPOSURE METER

THE value of an exposure meter for the amateur photographer cannot be overestimated. Both beginners and advanced workers need a meter if a high percentage of correctly exposed negatives is desired.

To assist our readers in this direction we have made the following arrangements with the Watkins Meter Company, of Hereford, the makers of the well-known Bee Meter. The regular price of this meter is 5s.

In this issue of "The A.P." and for the two issues that follow, a coupon will be printed in the advertisement pages. The value of each coupon is 6d. Seven coupons have already appeared.

Any reader who wishes to possess one of these exposure meters must collect six coupons from six successive issues of "The A.P.," fill in his name and address, and post them, within a month of the publication of the last coupon, with a postal order for 2s. only to W. H. McKaig, Meter Works, Friar Street, Hereford. The meter will be sent by return, post free.

Additional time will be allowed for overseas readers.

The 6d. Coupon will be found on page xvi of the advertisement pages.
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CASH and the CAMERA

By "FREE-LANCE."

W E want all the garden pictures we can get. Send us a photograph of yours," invites the editor of The Nature Lover, a new monthly published at 6d. from 52, Bedford Row, London, W.C.1.

The same magazine also announces a monthly photographic competition for amateurs. There is a section for juvenile entrants also.

Tramper and Cyclist, Abbey House, 2, Victoria Street, London, S.W.1, pays 5s. for acceptable photographs.

Photographs of children and animals are purchased from time to time by Swiftsure Photographic Works, Sutton Coldfield, Warwickshire. Negotiations are required, but only prints should be submitted in the first instance.


"Gadgets for the garage, are used occasionally by the Morris junior entrants also."

@ASH and an opening worth remembering, and though good photo only prints should be submitted in the first instance.


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The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.


- Midland Salon (Castle Museum and Art Gallery, Nottingham).-Open, August 21-September 19. Applications for entry forms (British Isles) to Secretary, M. E. Cousin, Society Française de Photographie, 31, Rue de Clery, Paris (9). Overseas entry forms to Secretary, M. E. Cousin, Society Française de Photographie, 31, Rue de Clery, Paris (9).

- Nottingham International Salon.-Entries, June 29; open, July 3-9. Entry forms from Secretary, Midland Salon, 35, College Street, Nottingham, U.K.

- Victorian International Salon (Melbourne Centenary, 1931).-Entries, September 12; open, October 29-30. Secretary, C. Stuart Tompkins, Junction, Camberwell, E.6, Melbourne, Victoria, Australia.

- South African Salon.-Held in Johannesburg from September 10. Secretary, South African Salon, P.O. Box 7023, Johannesburg, South Africa.

Exhibitions and Competitions CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisations.

Camera users who essay to make money from their photography, or at least to make it self-supporting, will find in this feature many helpful market tips.

Photographs of bird houses, faniers and their birds and aviaries are welcomed by Cage Birds, Dorset House, Stamford Street, London, S.E.1.

If you know of any Metropolitan bird societies who have accomplished some notable service (such as long service as a lay preacher or Sunday School worker), a photograph and paragraph would interest the editor of the Methodist Recorder, 161, Fleet Street, London, E.C.4.

About 3s. 6d. is paid for each item, and twenty or thirty are used every week.

The Bedford Magazine, published in the interests of owners and prospective owners of Bedford transport vehicles, uses photographs showing these motor trucks in action. The radiator must be clearly shown, so that the make can be identified. The address is c/o General Motors, Ltd., Lea Bridge Road, Stratford, London, E.15.

A new quarterly illustrated magazine, Landscape and Garden, has recently appeared. It is issued from 4, Bedford Square, London, W.C.1, and the editor will be glad to receive photographic illustrations suitable for the publication.

Seasonal garden photographs are used by the Daily Herald to illustrate the weekly gardening feature, and the opening is available to free-lance photographers from time to time. Good prices are paid.

A large number of photographs are used by the editor of the Glasgow Bulletin, Buchanan Street, Glasgow, and the market is worth studying to ascertain the exact requirements. Payment is made monthly.

Illustrated travel articles are used by the Lady, 39, Bedford Street, London, W.C.2. The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.


- Southern Counties Salon (organised by Camberwell Photographic Club).-Entries, June 15; open, June 30-July 31. Particulars from Hon. Salon Secretary, 59, Denham Hill, S.E.5.


- Midland Salon (Castle Museum and Art Gallery, Nottingham).-Open, August 21-September 19. Applications for entry forms (British Isles) to Secretary, M. E. Cousin, Society Française de Photographie, 31, Rue de Clery, Paris (9). Overseas entry forms to Secretary, M. E. Cousin, Society Française de Photographie, 31, Rue de Clery, Paris (9).

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RECORD photography in churches and cathedrals—surely this is an attractive subject for the photographer. Carvings in wood, stone, marble; carvings beautiful, serious, amusing, allegorical, scriptural, satyrical—all these are simply asking to be photographed; they are waiting for the man with a camera possessed of a double extension, rising front and focussing screen, a man with patience and an eye for the interesting and amusing. They are there summer and winter, wet or fine, rain or shine—always available for the photographer.

But how many photographers nowadays go into a cathedral for picture-making? When they do they take, perhaps, a general view of the nave, or an aisle, and after a glance round pass out and say that they have “seen” the cathedral. They never notice the hundreds of little carvings in stone and wood which make excellent material for record photographs.

Carved woodwork abounds in old churches and cathedrals. Those stalls, with beautiful allegorical carvings, with their coats-of-arms and finials, their misericordes under the seats—they are rarely photographed.

Fine stonework also abounds; stonework on the tombs, on the walls of the building, both inside and out; old doors—it is everywhere. Stone was also used as a medium for telling all kinds of stories, as with the misericordes, and many are the amusing carvings which can be found, if they are looked for.

In the photography of bench-ends on stalls, the first thing is—use differential focussing. There is nothing more ruinous to a photograph of a bench-end than a glaringly sharp background. The background should be thrown as far as possible out of focus in order that the bench-end shall stand out in relief. They are usually well lighted, and an exposure of five minutes at f/8 with a fast plate or film is usually quite sufficient.

The photography of misericordes, however, is a very different matter. These carvings are low down near the floor and under a seat; in front of them, at a distance of about two to two and a half feet, is a pew which effectively blocks out the light. They are often so badly lighted that it is impossible even to
Record Work

A SUBJECT FOR SUMMER OR WINTER, WET OR FINE.

see that there is a carving there at all without using an electric torch.

These misericordes are quite the most interesting of all ecclesiastical carvings on account of the wide diversity and the interest of the subjects they represent, and they well deserve an exposure. In order to photograph them one has to get one's camera on a tripod at a height of about a foot from the floor between the carving and the pew.

The exposure for misericordes is a very variable quantity because of the great variation in the intensity of the light in different churches. If only the daylight that reaches them is relied on, the exposure may be from one to two hours at f/16, as it is necessary to stop down considerably to get all parts of the carving in focus. The alternative is to use artificial light, which may be supplied by one or two electric torches or by using a Sashalite or similar flash-bulb, as obviously ordinary flashlight is out of the question in the circumstances.

By using the electric torches and the fastest panchromatic plates or film, the exposure can be reduced to a few minutes.

Stonework is usually easy to deal with; the only difficulty is the colour of stone, which tends to give very flat negatives unless the subject is appropriately lighted to emphasise relief.

Two things to avoid are over-exposure and under-development.

Development should be carried farther than usual in order to produce a maximum amount of contrast. An exposure of more than five minutes is very rarely needed for interior stonework details, using f/8. This can, of course, be considerably reduced if auxiliary artificial light is used.

If plates are used, they should be backed, but films are perfectly adequate for the work, and in most cases the new 'chrome films, such as Verichrome or Selochrome, will do all that is necessary; but for very dark corners, and in cases where long exposures have to be avoided, the fastest panchromatic material should be employed. So far as equipment generally is concerned, a focussing camera and tripod are desirable, although a certain amount of the more obvious detail can be attempted on a small scale with practically any type of camera and a tripod.

If, however, the amateur wishes to undertake the photography of this subject seriously he will find it necessary to use a camera with double extension, and focussing screen, and have several alternative lenses—notably a telephoto for details that are out of reach, and a wide-angle lens for very confined situations. A reliable exposure meter will also prove a practical help.
FINISHING ENLARGEMENTS.

When an enlargement has been developed, fixed, perhaps toned, certainly washed, and finally dried, there is still something to be done; several things, in fact. Photographers often carry small prints about with them, or have them running loose at home, but an enlargement is generally mounted on a separate mount or with others in an album.

If the enlargement has been masked during exposure the size is already settled, but in most cases the print has to be trimmed.

Print Proportions.
The first thing that has to be decided, then, is exactly what is to be cut away, and this is very important. The use of two L-shaped pieces of card as an aid in this matter has often been described and recommended.

Over the pseudonym of "Leica Liker," a correspondent, in the issue of April 25th, said, "The Leica negative is, of course, 1 1/4 in., and obviously enlargements should be of the same proportions unless a very considerable part either of the negative or the paper is to be wasted." To my mind, what the writer calls "obvious" is nothing of the kind.

There are several cameras nowadays which give square negatives. Is it obvious that all enlargements from these negatives should be on square pieces of paper of many sizes? The makers of photographic papers are already seriously handicapped by the enormous number of sizes and varieties they must be prepared to supply. They run into many hundreds, each one with its special packing, packet and label. Amongst the many "stock" sizes, many of which have been in use since the early days of photography, there are very few with the proportions of the Leica negative which are as 3 to 2.

Economy in Paper.
My advice to the beginner is to cut out altogether any idea that an enlargement must include the whole of the negative; or that it must be even in the same proportion. The question of the size and proportions of any given enlargement should be settled independently of either negative or paper sizes.

At the same time a good deal can be done in the way of economy by having several standard sizes of paper available, and by making any given enlargement as good a fit as possible on the size selected for it. There must be some "waste" at times. It is inevitable. We are not in the habit of buying stationery of ever so many different sizes to suit the varied lengths of our epistles. And rather than spoil an enlargement we should be prepared to trim off and "waste" as much as may be necessary.

Trimming.
Although mechanical print-trimmers are handy and helpful, especially when large numbers of prints are to be handled, they are expensive in larger sizes, and very few beginners possess one. My own kit for trimming consists of a sheet of glass, a steel rule (graduated), a set-square, a T-square, and an old pen-knife. The last is used only for thick papers; for thinner ones I use a safety-razor blade in a special handle.

I always cut one of the long edges first. From near the two ends of this I measure off, and mark with pencil, the position of the other long edge, and cut that too. The shorter sides are trimmed with a square, and then trimmed. This, with care, gives a perfect rectangle. The exact positioning of this rectangle is often affected by lines in the subject that must be horizontal or vertical.

Spotting.
It is a rare print that needs no spotting. Black spots, as the correspondence columns have lately testified, are far more trouble than white ones. I find little difficulty myself in operating on black spots with a lancet, but it is a Job-like job, and it is easier to block up the spots on the negative with a crowquill pen and pigment or ink.

White spots, I think, are best dealt with by means of a fine sable brush and water-colour. With quite a few colours it is possible to match exactly the colour of any print. Unless the surface of the paper is matt I mix up the water-colour with a little gum, and let it dry on the palette. If it is made very dark the quantity of water used in the brush will give any required tone from the darkest to the lightest. Another great advantage of water-colour is that it is not disturbed if "dope" is afterwards applied to the surface.

A Good Dressing.
Talking about dope, I know of nothing to beat the kind
May 9th, 1934

now so widely used. It takes many forms, but a typical one is: mastic varnish, one part; linseed oil, one part; turpentine, two or three parts. The ingredients should not be bought from the oil shop, but from the artists' colourman. A "part" means nothing definite. It may be some sort of spoonful, or an ounce, or a gallon. The more turpentine the easier is the mixture to apply, and the less chance is there of any glossy appearance on the surface.

The mixture, which must be well shaken up first, is rubbed quickly all over the surface with a plug of cotton-wool. High-lights can be picked out afterwards with rubber.

Much useful work can be done in this way, but it is often difficult or impossible to match the colour of the print. When anything of this sort is used the surface of the print must afterwards be passed backwards and forwards through the steam from a kettle. Care must be taken with this operation, or the gelatine will not only soften, but melt and run. It is seldom advisable to work with stumping chalk, etc., on a glossy surface.

The better method of modifying an enlargement by applying oil colour can be described only at greater length than is possible here, but I hope to deal with it soon.

W. L. F. W.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

MINIATURE CAMERAS.

Sir,—For a considerable length of time there has been a lot of prose to be found in photographic papers, both English and French, pro and con the miniature camera. May I be allowed to put in my word?

It would be childish nonsense and obstinacy to deny such small sizes any merit or possibilities, but at the same time it appears to me as sheer absurdity to try to have the public believe that different cameras can do the same sort of work. The mere fact that the miniature camera is unlike its predecessors is enough to entail the consequence that it cannot work in the same way. Now the question is, is it better, or worse?

Facts answer, sometimes better, sometimes worse. Certainly it is an advantage to gain in aperture while retaining depth of focus and speed when working in difficult circumstances; and, owing to that, it certainly can be said that a new range of possibilities has been opened up to the keen (and clever) worker. But at the same time there are subjects, and quite frequent ones, which are definitely out of the scope of the miniature camera. I mean more especially architectural subjects; or for generally opening, all subjects in which a large amount of rising front is a necessity. That's why we never see such views included among the specimens propounded by the makers. Another drawback is the stress put upon the negative if we want to attain the same sizes of enlargements as before, for instance, 30 x 40 cm. (12 x 16 in.)—whereas with the Leica or other miniature cameras it is sometimes possible to enlarge to such size, but not in usual practice, as I find it to be the case among amateurs. Whereas the possessor of a 6 x 9 cm. folding camera (3 x 4 in.) can safely rely upon a far better and more regular result when working up to such sizes.

And now isn't it a pity to find that a miniature camera is always more expensive, and always heavier, than a good 3x4½ folding film camera, with full range of movements and gadgets? Yes, a great deal may be said in favour of the miniature camera, but it sounds like humbug to call it universal, which it definitely is not.

Incidentally, I should like to make a plea in favour of the Continental 6 x 13 cm. stereoscopic camera. It is made in different sorts and qualities at prices generally far below that of the Leica or other miniature cameras. It is not much heavier, and it allows of almost any combinations, which the Leica does not. Every summer I used to tour England for pleasure, and I like the country and its inhabitants, and I bring back every 1st October a batch of negatives which I could not secure with any other contrivance, and which give me stereoscopic transparencies available both for direct examination and lantern lecture. No miniature camera can ensure such fineness of grain, such rise of front, and such enlargements as I regularly obtain. Stereoscopic photography is the ideal for the tourist, and 3x4½ the ideal size (minimum) for the artistic worker in monocular.

It is a common thing to tone down high-lights, and strengthen shadows, by applying pencil, crayon or stump¬ing chalk. This is done with pencils, stumps, wash-leather and cotton-wool. High-lights can be picked out afterwards with rubber.

Much useful work can be done in this way, but it is often difficult or impossible to match the colour of the print. When anything of this sort is used the surface of the print must afterwards be passed backwards and forwards through the steam from a kettle. Care must be taken with this operation, or the gelatine will not only soften, but melt and run. It is seldom advisable to work with stumping chalk, etc., on a glossy surface.

The better method of modifying an enlargement by applying oil colour can be described only at greater length than is possible here, but I hope to deal with it soon.

W. L. F. W.
Mr. F. T. TREVERTON.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

LIKE many other photographic workers I have found exhibition work extremely interesting and helpful. For my own outdoor work I use a quarter-plate reflex camera with a 6-in. Cooke lens working at f/4.5. A longer focus is favoured by many, and has some advantages; but the shorter focus enables me to get what I should lose with the longer; besides, I need not use all there is in the negative if part is better than the whole. I have used Barnet Super-speed Ortho Matt plates for some years.

For my portraits I use a Cooke lens of 8-in. focus, invariably working at the full aperture of f/4.5. It is sometimes best to use a reflex for children as they are so full of movement and life. I take most of my portraits by electric light, which enables me to be sure of correct exposure, and makes the lighting of the subject easy of control. I prefer one source of diffused light at about 45 degrees with a reflector. I do not care for stunt lighting of any kind; I strive to make things of beauty, which stunts seldom are.

If a portrait is desired, I concentrate on the face, letting the dress and background take a secondary place; if a character study is the object in view, dress and surroundings will play an important part. Above all, to portray character and expression is essential to success. In all cases the lighting requires care and judgment to give proper emphasis and good modelling. Ilford Golden Iso Zenith plates are very quick, and suitable for electric light, a well-exposed plate taking one second at f/4.5 with one 500-watt lamp.

Landscapes and other outdoor subjects I generally print in bromoil; but for portraits I still stick to bromide or chloro-bromide, using the makers' formulae for the latter. For exhibition work I go over a number of negatives or prints, trying to find some of outstanding merit which are likely to interest those who visit the shows.

All my plates are tank developed, which gives great regularity to my negatives and thus simplifies subsequent work. Azol is very convenient and satisfactory. My negatives are all developed softily for enlarging. I have no use for intensifiers and reducers.

Quality is my aim at all times. Bromides must be correctly exposed and fully developed. Having been careful in my selection and composition it is my business to improve the latter if possible when nature has failed to give me just what I require to make a picture. This involves the elimination of detail, removal of posts, etc., always bearing in mind correct tone values and lighting, and the need for suggesting atmosphere and colour. In other words, I try to give my impressions in as pleasing and pictorial a manner as I am capable of, and to show my own personality.

Due attention is given to mounting, which so often makes or mars a fine effect.

I have received great help from many friends in that excellent club the City of London and Cripplegate P.S., which has a number of fine workers of repute—members who are always ready to help with suggestions and criticism. Every serious photographer should be a member of a good club where even beginners are specially catered for.

AT BLANKENBERG.

By F. T. Treverton.
THE SHOWMAN.

(See article, "How I make my Exhibition Pictures," on the opposite page.)

By F. T. Trewerton.
KARKLOOF FALLS, NATAL.

BY N. L. FURMIDGE.

14 P. Colonial and Overseas Exhibition, now open at the House of the Royal Photographic Society, 35, Russell Square, W.C. (South Africa.)
A SUNNY DAY.

(From "The A.P." Colonial and Overseas Exhibition, now open at the House of the Royal Photographic Society, 35, Russell Square, W.C.)

By Wee Thiam Seng.
1.— "Lockhead.
By J. V. Jackson.

2.— "A Kentish Farm.
By G. L. Slade.

3.— "Sunshine after a Shower.
By Sorab S. Talati.

4.— "A Cheshire Byway.
By Harold Derbyshire.

5.— "The Arch, Bruges.
By Miss V. L. Collins.

6.— "Sheepwash Bridge, Ashford.
By W. Gill."
PICTURES of the WEEK

Some Critical Comments on the Beginners’ prints reproduced on the opposite page.

A marked light, such as this, so near the edge, claims a share of the attention that should be devoted to the light on the mountain-side, and prevents the latter from telling as it should. Whereas, if the sky were lower in tone along the top, the competition would not arise.

A Question of Distance.

It is just possible that, in a day of alternating sunlight and shade, it might happen that the shadow of a cloud or clouds might occur and throw the foreground and distance into shade, leaving the bridge in light; but the possibility is very remote.

The scene is not sufficiently open, nor has it sufficient distance or expanse to lend itself to treatment under such conditions, except by a most fortunate chance, and, that being the case, there is no option but to arrange for the inclusion of the needful shadow by the choice of a more definitely cross lighting.

That, of course, means a repetition of the exposure, and, if the opportunity offers, it might be as well to take advantage of it. In other respects, the subject is very well managed, and, technically, its tones are excellent. The same craftsmanship is shown in No. 2, “A Kentish Farm,” by G. L. Slade, which, if not quite so well arranged, would show a better impression of sunlight if, on the right, the brightly-lit gable end were removed by trimming.

The removal in question enables the attention to be concentrated on the sunlit shed towards the centre. It pulls the composition together, and, though the fence is a bit of a nuisance, its avoidance would mean retaking the subject from a viewpoint more to the left.

Local Adjustment.

Here also, it would be an advantage to arrange for the tone of the sky to be lowered at the top left-hand corner, for, as in No. 1, its brightness pulls against what should be the centre of attraction.

The necessity for a local adjustment such as this is avoided in No. 4, “A Cheshire Byway,” by Harold Derbysihire, by the inclusion of the foliage at each of the two top corners, but, even so, there is a lack of tone in the sky, and the suspicion of halation in the upper part of the tree trunk and elsewhere, forms a blemish that would have been appreciably minimised by a curtailment of the time of development. The iron railings of the fence again prove a disturbing factor.

In No. 3, “Sunshine after a Shower,” by Sorab S. Talati, the railings being a natural adjunct to the architecture, do not strike a similar note, but the feeling of sunshine is hardly as well expressed as it might be, partly because it is shown at its brightest in the impossible position of the left-hand bottom corner, and partly on account of the competition of the much brighter sky which is seen through the window embrasures.

Impossible Subjects.

Judging from what is shown, the subject appears to be one that would be impossible to treat so that the sunshine could be made effective as the motive, that is, as long as any unvelled sky is visible.

It would be another matter if its inclusion could be avoided, a point which is well demonstrated in No. 5, “The Arch, Bruges,” by Miss V. L. Collins, where the sunlight has a value that does not suffer from a like competition. It tells, in this instance, with excellent effect, but the arrangement is rather symmetrical and would be better with a fraction more on the left.

“MENTOR.”
Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"KARKLOOF FALLS," by N. L. Furmidge.

The occasions when waterfalls are successfully dealt with from the pictorial standpoint seem to be few and far between. In fact, the only examples that can be recalled in recent years are F. J. Mortimer's "Niagara," which was reproduced in our issue of the 16th of last month, and a much earlier instance in M. O. Dell's representation of the falls at Gavarnie.

Distinctive Impressions.

Mortimer's rendering depended for its appeal on its tremendous impression of the size and dignity and overwhelming force of the falls in question; in his rendering of "Gavarnie," Dell succeeded in conveying the elusive beauty of a chance gleam of sunlight on the falling water; and, in the picture now under discussion the motive again is sunshine, but the subject is seen against it.

Each of these impressions has a distinctive appeal of its own, and each has that touch of something intangible which distinguishes the vision of the artist from a topical representation of the physical features of the respective subjects. There may be a similarity of motive in the work of Dell and that now before us, but the two things are essentially different and no less individual.

Here, the main attraction lies in the brilliance with which the sunlight endows the foam of the tumbling water. The subject is seen against the light, those patches of sunshine are much restricted, there is a goodly proportion of shadow, and that shadow displays the lights to perfection. The shadows themselves are varied in tone, ranging from the darks at the base to the lighter tones of the sheet of falling water on the right, and the more delicate values of the foam adjoining. There is something particularly intriguing in these soft transitions, but, although their attraction exists, it does not prevent them from attaining their chief purpose in providing a foil for the lights.

Transitions and Tones.

Indeed, they seem to lend a value and softness to the brighter portions that a more abrupt juxtaposition of contrast could not do, and help to convey a feeling of general harmony that is truly delightful.

Possibly, the light is at its strongest at the top of the main fall at (1), and, consequently, the pre-eminence of No. 1 is unimpaired, and, in view of the form which the three lights assume, and their relationship the one with the other, there is a suggestion of a pyramidal form of composition which makes the arrangement extraordinarily sound and strong. The form in question is indicated on the sketch by dotted lines, and it will be seen the base is furnished by the lower streak of light, the sides by the edges of the falls, and the apex by the topmost light at (2).

The feeling of strength so imparted is emphasised by the darks of the rocks at the base, for, by their depth of tone, they supply a firm and stable base. This enables the picture to sustain the great predominance of vertical lines above, and prevents the impression from becoming too unrestful without depreciating the sensation of force.

Esthetic Appeal.

That it does so in no uncertain fashion and the esthetic appeal of the picture is profound, but, all the same, it is possible that those rocks might be regarded as a shade too insistent, having in mind their relative scale and the function they perform.

There would be no loss in stability or strength if their scale were considerably less, and it is conceivable that, if they were rendered in a smaller relative size, the impression of immensity in the fall itself would be correspondingly enhanced. It is, however, highly probable that the viewpoint was much restricted, and the choice of another that would afford an improvement impracticable. Without a knowledge of the locality, it would be impossible to say, but the point is of a somewhat minor character, and, if such were the circumstances, the selection of the viewpoint can only be commended. It would, at all events, have been a pity to have missed so fine a subject on this account.

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PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.
The Ciné Camera Lens and Exposure

By P. H. BRAITHWAITE.

BRIILLIANT and sharp pictures demand a camera lens possessing the finest optical corrections. A good lens has to give an undistorted image of architectural subjects, the horizontal and vertical lines being equally sharp. The field must be fairly large and illumination even, otherwise the corners of the film will not be so well exposed as the centre. A good lens, well stopped down, will photograph every plane of the subject being filmed, embracing near, middle distance and distant objects, all equally sharp at the same time. Usual failures from overstopping a lens are when the picture planes, i.e., the relative positions of nearness, become mixed. Picture planes can best be kept correct in relation to one another by stopping down the lens only so far as will give a reasonable amount of sharpness to the least important part of the scene, whilst making the most important objects critically sharp.

Correct exposure needs experience, even assuming an exposure meter is being used. Light varies almost from moment to moment; a cloud crossing the sun will make a scene less light reflective. Often a quick shot has to be obtained which lacks opportunity to use the meter at all. Without a meter, one depends entirely upon experience and the latitude in the emulsion of the film being used. Latitude in a film allows for a passable result being obtained after incorrect exposure. If the light has to be changed owing to a suitable but hurried scene presenting itself, on which side is the error most likely to be the least noticeable, on the side of over- or under-exposure? For the one point to be considered is that of obtaining correct light values in the ultimate finished positive.

With standard size film, where development and printing are carried out with both negative and positive film stock, it is best to allow for slight over-exposure. But sub-standard film which has to enable the same negative to be processed for reversal into a positive, will not allow for over-exposure. An over-exposed sub-standard film, after reversal, lacks many finer details in the high-lights, and often in mid-tones as well, giving a thin and weak positive. On the other hand, under-exposure will yield a positive of a rather heavy and dark nature, necessitating a greater quantity of light in the projector to pierce. Still, the original tones in an under-exposed negative will remain, and this is infinitely better than a weak screened picture.

Sub-standard film lacks somewhat the amount of latitude necessary for errors in exposure owing to its nature. But the recent introduction of superspeed panchromatic film permits of movie-making under the most adverse conditions of light, giving a greater penetration of shadow detail. Being far more sensitive to light than ordinary stock, super-speed film gives the equivalent of a wider aperture lens. From this it can be gathered that extra care is necessary in exposure, and consequently it is advisable, when using this particular brand of film, to compensate for over-exposure, which is likely to occur, by the addition of a supplementary light filter. These filters are now on the market, and used in conjunction with the lens stops, allow for filming outdoors in adverse weather or late evenings, besides giving excellent results with indoor shots with the aid of ordinary household electric lamps.

Getting a new viewpoint of the Coldstream Guards. This photograph shows how the cinematographer can use his camera in securing a new angle on an old subject.
CINEPRO., Ltd., of New Burlington Street, W., the distributors of the Siemens cameras and projectors, have thought out a carrying-case for films which supplies a need that many have felt.

The plush-lined case, built of solid hide, hand-sewn, holds six 400-ft. reels in their cans. The front lets down and there, ready for use, is the almost automatic splicer. Behind the splicer are two holders in which are two stoppered bottles, one for film cement and the other holding the Cinépro "dope" for conditioning the films and for keeping them plastic.

Here, then, is not only a handy film-storage case, but, when taking half a dozen 400-ft. films out for an evening's shooting, you have your "first-aid" supplies at hand for making a proper splice when needed, or for rejoining a lead that has broken away from its film.

A soundly made leather carrying-case for the new Victor can be supplied at two guineas.

A Real Carrying-Case

A NEW Victor 16-mm. Cine Camera

It has, however, no turret to carry three lenses, and its internal workings are different. But it has the Victor simplicity of loading, and it has the useful varied speeds of 8, 16, 24 and 32 per second, and "ultra" speed (round about 72). The finder is marked to accommodate lenses of 1-in., 2-in., and 4-in. focal lengths, and these can be fitted for interchangeable use if the purchaser chooses to spend the extra money for them either at the time or later on.

This model of the Victor can provide hand-cranked exposures for trick work, and altogether it has a remarkable range of resources for a popular-priced camera.

May 9th, 1934

The newly-formed Brighton, Hove and District Amateur Cinematograph Society want members who are keener on making film plays. Their president is Captain F. R. S. Hedges.

The section has a particularly interesting forthcoming fixture arranged for May 24th, when for the first time in N.W. London there will be a demonstration of the new Pathé 17½ S.O.F. home talkie apparatus, about which so many serious amateurs are talking. Enquiries should be addressed to the Hon. Secretary, Mr. S. I. Shoot, 179, West End Lane, N.W.6.

By M. A. LOVELL-BURGESS.
An exhibition of photographs taken during Prince George’s recent South African tour was opened at Kodak House, Kingsway, W.C., on Wednesday, May 2nd. All the pictures were taken by Mr. Leslie Burch, a staff photographer of the London News Agency, representing Photographic News Agencies, Ltd., who was attached to the Prince’s staff throughout the tour. He used the new super-sensitive panchromatic films for all the exposures. The exhibition contains about 200 pictures, only a small proportion of the total number obtained. Many of them were taken under great difficulties, and developed in a dark-room attached to the Royal train. It is a remarkably interesting and attractive show that all readers of "The A.P." who are in London should visit. Admission is free.

The love of nature, which is characteristic of British folk, will be stimulated at this time of year by a new monthly journal, *The Nature Lover*, which has just made its appearance. The wonders of the countryside, its woods and downs, its birds and animals; life beneath the waters of rivers and sea; the heavens above, the planets, the stars and their constellations are dealt with in simple language and with understanding.

An exhibition of cinematography will be held at the galleries of the Royal Photographic Society, 35, Russell Square, W.C.1, during the month of November next. It will comprise apparatus, stills and films. A feature of the exhibition will be a series of lectures on various aspects of cinematography, professional and amateur, by eminent authorities. In conjunction with the exhibition a sub-standard film competition will be held, open to amateur and professional workers alike. Films accepted by the judges will be shown during the period of the exhibition and will be awarded certificates. A plaque will also be placed at the disposal of the judges for the most meritorious film submitted. Further information, conditions, and entry forms may be obtained on application to the Secretary, Royal Photographic Society, 35, Russell Square, W.C.1.

**The Week’s Meetings**

**Wednesday, May 9th.**
- Leicester and L.P.S. Members’ Evening.
- Rochdale P.S. Colour Filters. T. Eggle.

**Thursday, May 10th.**
- Bury P.S. Developing. H. Senior.
- Northants N.H.P.S. Byford.
- Oldham P.S. Negative-Making.

**Friday, May 11th.**
- Southend-on-Sea and D.P.S. Mounting Prints.

**Saturday, May 12th.**
- Accrington C.C. L. and C.P.U. Ramble to Altrincham.
- Bath P.S. Cold Ashton.
- Bury P.S. L. and C.P.U. Ramble to Altrincham.
- Exeter C.C. Christow.
- Hackney P.S. Outing—Theodol.
- Hanley P.S. Stone and Hilderstone. Meet at Stoke Station, 2.30 p.m.
- Northants N.H.P.S. Rothamsted Experimental Station, Harpenden.
- Nottingham and Notts P.S. Car Colston.

_Hford, Ltd., inform us that their new bromide paper, Salo Rayon, to which reference was made recently in these pages, has been so well received that they have put on the market a “soft” variety. This material is therefore now available in soft, normal and vigorous grades._

A one-man show by John St. Aubyn is now on view at The Camera Club, 17, John St., Adelphi, London, W.C. Many fine examples of bromoil and transfer work are included. Readers of “The A.P.” should make a point of visiting this exhibition if they get the opportunity. Admission is free.

There has recently been a big jump forward in the speed rating of the Agfa Isochrom emulsion. Agfa fast material has always been outstanding in quality, but now that they provide these ultra-fast roll films and film packs (to say nothing of the remarkable qualities of some of the Agfa plates and Agfa fast cut films) they are giving better service than ever to the keen and expert amateur photographer. The new film is labelled 26 degrees Scheiner, which, according to comparative tables, is equivalent to 2,700 H. & D. Prices are not affected.

The net profits of the Eastman Kodak Company of New Jersey and its wholly-owned subsidiary companies were $11,190,014 for the year ending December 30th, 1933, compared with $6,058,745 for the previous year. The profits, after dividends on the Preferred Stock, were equal to $4.76 per share on the common Stock outstanding at December 30th, 1933, as against $2.22 reported for the previous year. The total volume of business of the Company showed a substantial increase in nearly all products during the last half of the year. This improvement has been maintained up to the date of the Directors’ Report, which was issued in the United States a few weeks ago.

The Golden Wedding of Mr. and Mrs. W. Edwin Tindall was celebrated on May 1st. This item of news may be of some interest to many readers of “The A.P.” who have read and derived benefit from Mr. Tindall’s book, “Practical Landscape Photography,” published many years ago from the offices of this paper.
### Chloro-bromide Developer.

It seems that glycin added to a hydroquinone developer makes it more suitable for chloro-bromide papers. If this is so, can you oblige me with methods of use?—R. A. (London).

The following is reliable:

- **Water** ..... 8 oz.
- **Sodium sulphite** ..... 5 drs.
- **Hydroquinone** ..... 40 grs.
- **Glycin** ..... 28 grs.
- **Sodium carbonate** ..... 1/4 oz.
- **Potassium bromide** ..... 8 grs.

This is a stock solution which, for sepia tones, may be diluted with two volumes of water to each volume of stock solution. It should be used as near 70 degrees Fahr. as possible.

### Soft Developer.

For night subjects by artificial light it is clearly desirable to get out shadow detail without getting over-density in the highlights. Should you not some special sort of developer be used to secure this ?—B. E. (Yorks).

Various methods are adopted by different workers. Such a developer as the following is a great help. It should be used at about 65 degrees Fahr., and the development time is generally only about four to five minutes.

- **Metal** ..... 1 oz.
- **Sodium sulphite** ..... 5 oz.
- **Sodium carbonate** ..... 5 oz.
- **Water** ..... 60 oz.

### Adjustable Stereo Lenses.

I have bought a stereoscopic camera which has an arrangement for varying the separation of the lenses. What is the object of this?—S. T. W. (Sandown.)

When very close objects are being photographed it is best to bring the lenses closer together, or the " relief " is exaggerated. When, on the other hand, good relief is desired in more distant objects, the lenses are moved farther apart. The point to which these movements are used is matter for experience.

### Depth of Focus Tables.

I have been comparing two tables giving depth of field figures, and in no case do the figures agree. As the distances depend on certain established factors, what can possibly account for such conflicting results?—B. C. H. (Portsmouth).

The explanation is that one of the factors to which you refer is not " established " but variable. This factor is the permissible degree of diffusion. If the circle of confusion is taken as 1/100th of an inch, the multiplying factor is 1,000; if it is limited to 1/300th of an inch, the factor is 100,000. The hyperfocal distance, which is fundamental to the calculation, thus varies considerably.

### Iris Diaphragm.

Is there any objection to setting the iris diaphragm of a lens to positions between the marked stops ?—J. W. B. (Glasgow).

None whatever. It is difficult to see why such a course should be necessary, as it looks rather like splitting hairs.

### Matt Marks on Film.

What has injured the gelatine at the back of the enclosed film negative? The marks show in an enlargement. Can you suggest a remedy?—L. H. T. (Caversham.)

Matt marks such as that you have on your negative are very common, and we are rather surprised that you have not noticed our remarks on them. We have suggested polishing the plain side of the film with a rag and Baskett's reducer, but we are investigating another method which may answer the same purpose. We would suggest that your negative is rather under-developed, and that if you have any chance of printing from such a mark will not show even in an enlargement, provided you use diffused light instead of the direct condenser light.

### Copying Print.

Can you recommend any chemical or other substance that will make photographs transparent without giving any smudging or darkening effect to the surface? I have some old family photographs from which I want to make reproductions after making suitable negatives from them. I have tried oil and spirit but the results are unsatisfactory.—H. L. G. (Deddington).

We are at a loss to understand what it is you want to do. If your idea is to make a negative by printing through an unmounted print you will certainly find the result very unsatisfactory owing to the grain of the paper. The proper course is to put the photographs up in a good diffused light and make a negative by copying. If you try many more experiments with your family portraits the chances are that there will be nothing to copy.

---

**May 9th, 1934**

**Glycin.**

I wish to obtain warm tones on bromide paper by buffing and then redeveloping with glycin, of which I have a supply. Can you give me a suitable formula?—T. A. B. (Kuala Lumpur.)

There are several formulae for glycin, of which the following is typical:

- A. **Glycin** ..... 48 grs.
- **Sodium sulphite** ..... 1/2 oz.
- **Boiled water** ..... 10 oz.
- B. **Potassium carbonate** ..... 2 oz.
- **Boiled water** ..... 10 oz.

A good working solution for papers would be A, two parts; B, one part; water, one part. We may point out, however, that amongst other factors deciding colour you must reckon the make of paper, the degree of original development, character of the developer, and the bleacher used.

### Colour Slides.

I want to start lantern-slide making. Is colour photography for this purpose very expensive? Is it possible for the amateur?—A. A. A. (Cookstown.)

There are several methods of producing lantern slides, either by photographing the subject direct on to the plate that will be used in the lantern. These processes, however, are not particularly cheap; they are certainly not expensive; and the slides can be shown to advantage under only the most favourable conditions of lighting. They are not suitable for mixing up with ordinary lantern slides, as they look much too dark on the screen.

---

**For Amateur Photographer & Cinematographer**
Business Notices

**Display Advertisements**

Communications on Advertisements matters should be addressed: The Advertisement Manager, “The Amateur Photographer and Cinematographer,” 1-PLATE R.F., plate back, Ross f/6.3, Ernemann ANDERSON 5x4 Plate Camera, Goerz f/6.8, 61-in. focus, focusing mount, on panel, good condition. 

**Prepaid Advertisements**

SALE AND EXCHANGE: AMATEURS ONLY.—

1. 12 words or less—1/-
2. 13-20 words—2/-
3. 21-24 words—2/6
4. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire “copy” is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week’s issue, or one day earlier at the Branch Office, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 262, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

## CAMERAS AND LENSES

**IMPORTANT NOTICE**

Owing to the Whit'sun Holidays, the issue of “THE AMATEUR PHOTOGRAPHER” (dated May 23rd) is closing for press earlier than usual.

**MISCELLANEOUS ADVERTISEMENTS**

for insertion in that issue can be accepted up to FIRST POST, THURSDAY, May 17th.

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. E. L. Green, trading as E. L. Green’s Photographic Exchange, of 218, Fore Street, Stamford, London, S.E.1.

For some considerable time we have refused to insert his advertisements in “The Amateur Photographe and Cinematographer,” and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with “The Amateur Photographer and Cinematographer,” both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender.

If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes of the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/-: over £50 and under £100, 5/-: over £100, 10/6.

All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Life and Sons Ltd.

## CAMERAS AND LENSES

1. 1-PLATE Sanderson Tropical, f/4.5 Ross Xpres, 3½ D.D. slides, lens hood, f/7; or near offer; excellent condition.

2. New Special Silly, f/4.5 Ross Xpres, 3 D.D. slides, F.P.A., changing-box, many other accessories; excellent condition, £8/10; or near offer; can be seen by appointment in London, W.11. Box 219, 6/o “The Amateur Photographer.”

3. Sanderson 5x4, Plate Camera, Goerz f/6.8, shutter and lens 1 min. to 1/30th sec., 3 double slides and case, £28; £24, Croxton Rd., S.E.21.

4. Sanderson 5x4, all movements, Cooks f/5.5 and Telephoto lens, 6 D.D. slides, case, meter, filter; Below.

5. Enlarger, DiaPhore Exposure Meter; all practically new; 10/6/3, Glyde Park, Redland, Bristol.

6. 1-PLATE R.F., plate back, Ross f/6.3, Emsmann shutter, slides, case, £7.5; £5 listed 05/10.

7. Colour, Calor, 7½, 6x9 cm., boxed, £8/10.

8. 3x4 cm. Icona, f/3.5 Novar, Comar, Daylight.

9. 3x4 cm. Icona, f/3.5 Novar, Comar, Daylight.

10. T-P. Victory Reflex, Cooke f/4.5 anastigmat, 1/100th to 1/1,000th, revolving back, Export, £25/6; £18, Moorlands, Park Rd., Timperley, Cheshire.

11. 1-PLATE R.F., plate back, Ross f/6.3, Emsmann shutter, slides, case, £7.5; £5 listed 05/10.

12. Enlarger, DiaPhore Exposure Meter; all practically new; 10/6/3, Glyde Park, Redland, Bristol.

13. 3x4 cm. Icona, f/3.5 Novar, Comar, Daylight.
**CAMERAS AND LENSES**

(MINEX Reflex 1-pl., almost new condition, £7/3.)

(Cooper, 41, Longmore Rd., H.St., London, 1909.)

(Portraits, double plate-holders, £3/10, new, £7/3.)

(Minolta Reflex, £25/10, filter, £7/3, recent.)

(25x20 Rolleiflex, £3/10, new, £7/3.)

**WRITE FOR OUR FREE BOOKLET**

**IT GIVES FULL LIST OF OUR SUPER PHOTOGRAPHIC PRODUCTS**

**AND FULL DETAILS OF OUR CAMERA EXCHANGE SCHEME**

(ART SURFACE POSTCARDS)

(2D. EACH.)

**FOThER**

(The 3x4 Camera, fitted with delayed-action focal-plane shutter.)

**£4:12:6**

**F/2.5 LEN**

**£7:5:0**

**THE ROLLEIFLEX**

(Made by the makers of the famous ROLLEIFLEX.)

(Fitted with F/4.5 Zeiss TESSAR OBJECTIVE LENS, in Comper shutter.)

**£10:10:0**

(Patent leather case, £1:0:0)

**SPECIAL CAMERA EXCHANGE SERVICE**

**This Scheme will help you to obtain your Miniature Camera**

(Take only those approximately allowed as part payment on modern cameras, as our estimates are made at the present time.)

(Cameras or part payment must be submitted to our approval.)

(Write, giving exactly what you have in part payment, the price paid and date purchased, with the name also of new apparatus required.)

**SPECIAL CAMERA EXCHANGE SERVICE**

**ALLENS** 168, Oldham Road, Manchester 4.

**CAMERAS AND LENSES**

(MINEX Reflex 1-pl., almost new condition, £7/3.)

(Cooper, 41, Longmore Rd., H.St., London, 1909.)

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EDWIN GORSE, 86, ACCRINGTON, RD., BLACKBURN


CAMEAS AND LENSES

1 PLATE £15. Ensign de Luxe Reflex, 6-in. f/4.5 Heliar 4 lens, 3 D.D. slides, F.P.A.; very fine condition.
2 PLATE £17 0 0. —19a, Cambray Rd., Balham, S.W.12.
3 LEICA £25 0 0. —19a, Cambray Rd., Balham, S.W.12.
4 REFLEX £30 0 0. —19a, Cambray Rd., Balham, S.W.12.


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CAMERA MIRACLE.—Ensign Midget Roll Film, f/6.3 anastigmat, 120 roll film, 3½ x 2¼ plates, £5 10 0. —12, Wyatt Rd., Forest Gate.

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A Handbook on 9.5-mm. Cinematograph

By HAROLD B. ABBOTT

This handbook, specially written for amateur cinematographers, includes every aspect of the fascinating hobby of making motion pictures.

In the preparation of this third edition a thorough revision has been carried out. Much additional information has been included, and all important new apparatus has been brought under review.

The following Table of Contents indicates the wide range of the book and the completeness with which the subject is covered.

THE PRINCIPLES OF CINEMATOGRAPHY

BABY CINÉ “TAKING” APPARATUS BABY CINÉ PROJECTING APPARATUS USING THE CAMERA THE SUBJECT OF THE PICTURE PROCESSING AND FINISHING BABY CINÉ FILMS NEGATIVE-POSITIVE EDITING MAKING TITLES TRICKS AND EFFECTS FAULTS IN “TAKING” FAULTS IN “PROJECTION”—THE SCREEN PROJECTION—THE HOME CINEMA FAULTS IN PROJECTING LIBRARY FILMS AND FILM LIBRAEY TAKING THE BABY CINÉ CAMERA ABROAD

From all booksellers, or direct from the Publishers.

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Dorset House, Stamford Street, London, S.E.1

EXCHANGE AND WANTED

WANTED—Mounted Enlarging Condenser, 5-in., or over.—Parker, Thrapston, Bourne, Whiston, Wicket, Ipswich.

WANTED.—Leica III and case in sound condition; fine orders must be reasonable.—C. H. Harvey, The Cottage, Basingstoke.

WANTED.—4 pl. Sanderson or similar all movements, without lens, also wide-angle anamorph, giving 90 degrees on 4 pl., also 9-in. Triangulator.—Stow, Moorlands, Park Rd., Timperley, Cheshire.

WANTED.—3½ x 2½ Newman & Guardia Folding Reflex, Serrac 8½, 3 D.D. slides, F.P.A., changing-box, and leather case, £22.—Ross Xpres f/4.5 ; full particulars and price must be reasonable.—C. H. Harvey, The Cottage, Basingstoke.

WANTED.—Double Extension Roll Film Camera, 3½ x 2½, f/3.5, Compur. £10/12/6 model.—Lloyd, 244, Crompton Way, Bolton.

WANTED.—Leica III and case in sound condition, very good, £10.—F. Cowin, 9, “Oban” Rd., Liverpool.

WANTED.—Zeiss Ikon Miroflex, f/2.8 or f/3.5 Lens for Leica or Contax, focus 8.5 to 13.5-cm., wanted, coupling with range-finder back, plate back preferred.—F. Cowin, 9, “Oban” Rd., Liverpool.

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LIVE YOUR HOLIDAY OVER AGAIN!

Take a ciné camera with you. It is as simple to make "movies" as to take "snapshots." Save 10/- to 21/- London's lowest prices. New or Second-hand.

PATHÉSCOPE
Motocamera "B"

A wonderful little camera for price and running costs bring cinematography within the reach of all. A spool of 30-ft. 9.5-mm. film can be exposed without having to rewind the motor. Films 2s. 7d. each. Developing 2s. each.

Price 6s. 6d.

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Kodak's newest invention. The size of the camera is only 6½ by 4½ in. by 1¾ in. Daylight-loading film, equivalent to 100 ft. Kodachrome, ready for projection. With f/3.5 Dallmeyer lens, £1 17 6
With f/1.9 Kodak anastigmat lens...£1 8 10

CINÉ-KODAK "BB" JUNIOR

A light-weight camera made to take 100 ft. of 9.5-mm. cine film. You simply sight the subject through the finder, press the button, and the camera does the rest. With f/2.8 anastigmat lens. £13 13 0
With f/3.5 anastigmat lens...£18 11 0

SIEMENS.

A new ciné camera, including a new daylight-loading system. The leading on the shutter takes five seconds. Daylight-loading chargers, 5 speeds. Green view-shutter. Double film claw. Excellent condition, £40; genuine bargain, £32.—Box 220, c/o "The Amateur Photographer." [1779]

NEW and Welcome.—We now make B'irst-class Cine Requirements.—B. S. Productions, 1, Mitre Court, E.C.4. (Central 2480). [1801]

Trade.

EVERYTHING for Movies.—Fibres, 16-mm., 20-mm., and 35-mm. Fibres for hire in London area.

Big Selection of Sound Effect Records now available for various models.

KODATOY Projectors accepted in part payment for Camera and Projectors, from 20/-.. Pathe, B. R., 300, Easton, Ley, etc.

Statley Ambassador 2000 (after 7.30). [1883]

CINEMATOGRAPH APPARATUS

ENSIGN Auto-Kinemat, Model 6, Taylor-Hobson, 6½ by 6½-in., leather case; no offers. New, £12/12.—Below.

ENSIGN Super Kinemat, fixed lens model 8, £6 or offer.—Below.

ENSIGN Single Editor with two geared rewinding arms, £35.—Below.

ENSIGN and reflecting view-finder, double film claw, £35.—Below.

CINEMA WANTED.—Second-hand Copy "Moving Pictures," £15.—Below.

SINGLE Metal Slides, "A.P. Paris," €3, C. E., 1, Bedford St., S.W., 5. [1886]

FOR SALE.—Filters, lens shade, lens hood extra; obtainable from Actina, Ltd., 29, Red Lion Square, E.C.1. [1818]

FOR SALE.—600 mm. f/5.6 lens, £18 18 0

FOR SALE.—9-in. Telephoto for Ensign Film, £6 or offer.—Lindsay, 3, Castle St., Dundee. [1913]

FOR SALE.—Dallmeyer f/1.5, 5 speeds, leather case; new condition, £5/5; 37/6.—Hervey Bathurst, 30, Albion St., W.2. [1886]

FOR SALE.—Dallmeyer f/3.5, 3 speeds, leather case ; 3½x2½ £1/3, 41x31 1/6 ; 4x3 £1 5 0.—City Sale & Exchange (1929). [1890]

FOR SALE.—8½x11, £18.—Below.
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Guaranteed first quality. You cannot buy better, no matter what you pay.


12 sheets 36 sheets 1 gross

6 x 4 18d. 2/- 6/- POST
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10 x 8 3/- 8/- 16/- FREE

12 x 10 2/- 6/- 23/-
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GUARANTEE. Your money will be refunded in full if you are not completely satisfied. Write for list of Photo Materials.

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DO YOU INTEND TO BUY A MINIATURE CAMERA?

WE SPECIALISE IN ALL TYPES : LEICA, CONTAX, BULLETPHOTO, BALDAK, PERKOD, VIRTUS, FOTO, NIPAKA, ETC., AND OFFER FREE DEVELOPMENT WITH ENLARGED PRINTS.

OTHER SALES SERVICE WITH ALL CAMERAS WE SUPPLY:
(a) The FIRST SPOILS OF FILM used with the camera may be sent to us for FREE DEVELOPMENT WITH ENLARGED PRINTS.
(b) FREE EXPERT ADVICE with constructive hints accompanies every purchase.
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PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.
NOW is the beginning of the real holiday season. The call of out-of-doors lures all and sundry to the countryside, the highways and byways, the river or the sea. On foot, awheel, by train or coach, the urge is the same—the open air.

WHITSUN is near at hand, and in this number of The Amateur Photographer will be found much to interest the army of amateur photographers who are preparing for an expedition into the open. On every side there is evidence that the camera will form an essential part of the equipment. Recording pictorially the incidents and accidents of the holiday has become the accepted routine; in many cases it is the first consideration of the outing. To all readers, therefore: Good hunting, and may every exposure make an exhibition picture.
Cruising and Photography

For every amateur photographer to whom foreign travel appeals, and to every worker who wishes to make pictures in the open air, one of the attractive cruises which are now advertised by practically every well-known shipping line will provide not only a delightful holiday, but also new fields to explore with the camera. Those who go for a holiday cruise without a camera are to be sympathised with. Half the fun of visiting new places and making new friends is lost if we return home without any reminders of our trip. For one thing, we shall have no means of showing our friends the attractions of the various places we have visited. However gifted we are in our powers of description, words cannot take the place of photographs, and bought postcards, however good they may be, can never have the appeal of the personal snapshot. Even more important, in later years they will still remain to remind us of our holiday.

An expensive camera is not a necessity, almost any camera will do, preferably something small and handy to carry. Good negatives can always be enlarged, and in a small camera an odd negative occasionally wasted is not a very expensive item.

At sea, one is, if anything, rather inclined to over-expose. If you go south, the light is very bright and often deceptive. Unless you have an exposure meter or calculator—it will help out and correct any mistakes. Some of the most interesting snapshots will probably be the result of shore excursions. Here a little trouble and patience in getting the shot one wants seldom goes unrewarded. Very few people object to being snapped, but the majority as soon as they see the camera want to pose. This, as far as possible, should be avoided.

Finally, the following hints may be of help:

1. Don’t guess your exposure. Take an exposure meter or calculator—it will always be a good idea to get one’s first film developed as soon as possible to find out and correct any mistakes.

2. —Carry your camera always and keep your eyes open. Both on boat and on shore the life is new. All sorts of unexpected things are happening all around you. Interesting little scenes and incidents continually present themselves to the alert-eyed amateur photographer. Learn to use the camera promptly and have it ready for use when returning from any new locality. Prying about with the camera attracts attention, and many fine studies of natives, etc., may be missed in this manner.

3. —Get up early when in port! This is well worth while. While your fellow-passengers are still in their bunks, you can watch and photograph from the ship’s rail a score of incidents that will merit a place in the album of the trip. Before breakfast is the time to take that view of the port you’ve just arrived at. The long shadows and deep blue sky give character to the gleaming white buildings particularly when a yellow filter and panchromatic film are used. If you want your prints to have pictorial quality, take such views in the early morning or late evening. For most work on a cruise panchromatic films or plates and a filter will give the best rendering.

4. —Watch the ship’s photographer. A final tip! Most liners now have a resident professional, and he is a most useful friend to make. He can, if he wishes, give you plenty of advice on cruise photography. Keep an eye on him, particularly on shore excursions (which he accompanies in order to take groups and views for sale on the boat afterwards). Apart from the groups, which you may or may not wish to take, anything he photographs is usually worth an exposure, but do not take it from exactly the same viewpoint.

Readers’ Problems

Taking Panorama Photographs.

Is it possible to take panorama photographs of wide open landscape views with an ordinary camera? I have heard that this can be done by taking a series of snapshots and joining the prints afterwards.

R. P. G. (Barnes.)

It is not difficult to make a panorama photograph with an ordinary camera on the lines you mention, if certain rules are observed. Obviously, a viewpoint should be chosen which permits a clear view over the stretch of country to be photographed and to form the panoramic picture.

A firm tripod is necessary, and the camera should be perfectly level. Each exposure of the series taken with the intention of subsequent joining should have the same exposure and the same time of development to produce negatives of similar density.

The lens should point successively at different parts of the view, each exposure slightly overlapping the previous one.

The diagram herewith indicates how the camera should be rotated on the tripod top. This should be as shown in Fig. 2., and not as in Fig. 1., which is the way the novice usually does it. The gadget herewith described (Fig. 3) enables any ordinary camera to be adapted for this purpose.

Cut a strip of wood about 2 in. wide and drill a hole near one end (A). In line with this hole make a slit (or a series of holes will serve).

The hole A must be of a size suitable for screwing on to the tripod screw, and the slit should be so arranged that when the lens is directly above A, the tripod bush on the camera comes over some part of the slit. In use the wood is screwed on to the tripod at A, the lens being placed directly above A and the camera secured to the strip, through the slit, by a screw (5) similar to that on the tripod. Fig. 4 shows a plan of the arrangement in use.
HOLIDAYS spent on tour are becoming more and more popular, and many amateur photographers are doubtless contemplating a holiday to be spent in this way.

It is well to devote a little attention to the photographic side of the tour with a view to adapting the outfit to other circumstances that have to be taken into account. Such preliminary planning will be found well worth while, and may materially affect the pictorial results obtained.

The Outfit.

It goes without saying that the outfit will depend to some extent upon the means of progress. For example, a hiker will find a quarter-plate reflex a burden too grievous to be borne, no matter how enthusiastic he may be. For those who travel light, whether on foot, cycle, or in company with others in the limited space provided in a baby car, the best camera is one of the small film or miniature type. The quarter-plate reflex may be regarded by other members of the party as taking up more than its fair share of room.

The modern small camera is so efficient that there is no need for the photographer to burden himself with any other type, except when seeking subjects of a specialised character. A yellow filter, exposure meter, and possibly a light tripod, will be useful accessories to carry.

Sensitive Materials.

Films, either in the roll or the pack, will be the sensitive material chosen by the touring photographer. The question will arise whether a quantity should be taken, or whether the photographer can depend upon obtaining supplies 

Extemporised Dark-rooms.

The roll-film photographer will be independent of the dark-room, but the plate-user will find it necessary. Any room at night becomes sufficiently dark for the purpose of removing exposed plates from slides, and for the insertion of others. Provided that no bright light enters the room from outside, and a remote corner of the apartment is chosen so that no direct light will reach the plates, no harm will result. We have changed the fastest panchromatics in an hotel bedroom in this way without the least sign of fog on the negatives, but, obviously, every care must be taken.

Plates are another matter. There are few plates used to-day compared with the vast number of films, and the tourist photographer has to consider whether he can secure his favourite brand. Even in the larger towns it may not be possible to get the plate of the grade and size required, and the photographer will do well to decide upon the best way to maintain supplies.

When touring, a large supply of plates becomes a burden, and the best course to pursue is to arrange for a supply to be sent on poste restante. Exposed plates, carefully sealed up and packed, should be posted home to await arrival, marked as to contents.

Attention to these points by way of preliminary arrangement will be found well worth while, especially when we consider the fact that we may not pass the same way again and it may be impossible to repeat exposures.

May 16th, 1934

With the growing popularity of the holiday on tour, the following note, which deals with the photographic aspect of the question, will be found useful.

in good condition, but this may or may not be the case when sold by other traders. For example, films stored under damp conditions, or subjected to fumes or heat, as may be the case when kept upon an upper shelf of a general store with other goods, must not be relied upon too implicitly.

In such cases it is a good plan to consider taking the supply, or, if this is impracticable, to have fresh films sent on by the regular dealer from time to time, to be called for at a post office upon the route. Un-exposed films are best carried in a tin, as they are thus protected from damp if the luggage gets a wetting. After exposure they should be carefully packed and posted to the home address (or that of a friend) as often as possible, to be dealt with later.
A Day in the Country

To the town or city dweller what a delight it is to leave cares and troubles behind and taste, if only for a brief moment, the pleasures of the countryside. In these days, with speedy bus services and cheap railway tickets, there is certainly no excuse for the amateur photographer who fails to give his camera a "breather" in rural surroundings. We know at least one photographic dealer who has gratis local bus time-tables on his counter—an example that might be followed all over the country— for, after all, travel and photography are true hand-maidens.

There is a pleasure in tramping around some rural place, photographing its beauty-spots, then, with two or three films left unexposed in the camera, waiting for "something to turn up." As a rule something inevitably does "turn up," for although the countryside appears dull and sleepy, the labour of the farmer, like that of a busy housewife, is never finished.

Countryside work, then, falls into two distinct categories, firstly the photography of the village or hamlet itself, secondly, what might be termed incidental rural photography.

In the first instance, the photographer will do well to study the question of lighting. Since early morning work is likely to be impossible, he will often find certain spots charmingly lighted in the late afternoon and early evening, when the long, slanting rays of the sun are productive of artistic lighting effects, and good strong shadows to break up otherwise unintestigating foregrounds.

There is much virtue in "making haste slowly," and

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BEST ALLOWANCES for your Present Apparatus. FIVE DAYS' APPROVAL.
TAKING A CAMERA ABROAD

By H. W. PRATT.

TAKING A CAMERA ABROAD

On many occasions I have seen queries in The Amateur Photographer as to whether there are any difficulties with Customs authorities, both in foreign countries and on returning home, when cameras, films and plates are taken abroad.

I have visited most of the European countries, and altogether have taken cameras and photographic material to the Continent on eighteen occasions. Each time I have had with me at least two cameras and a supply of either plates or films, in some cases both. I have never experienced any difficulty with Foreign Customs officers regarding my cameras and material. It is normal to tax films or plates (provided the quantity is reasonable) that are for the sole use of the visitor who is an amateur photographer.

The Value of Insurance.

Now that there is a high tariff on foreign cameras entering this country it is very necessary to be able to prove to the Customs officers at our own ports when returning home that the cameras you have in your possession were bought in this country. I have always made a point of insuring my luggage when traveling abroad and have insured my cameras. Full details concerning the cameras are entered on the policy, including the maker’s number of the camera. When having my luggage examined at the English port I have found that the production of the insurer’s policy giving details of the cameras has immediately satisfied the Customs officer.

I have seen it suggested that when taking a camera abroad it is as well to show it to a Customs officer at the English port of departure and to get a certificate from him. If this course was adopted I think that it is very probable that the owner of the camera would miss the steamer. Carrying the receipted bill for the purchase of a camera bought in this country may be helpful, but a Customs official pointed out to me that it is an easy matter to forge a receipted bill. I am sure that the insurance policy method is the quickest and best way of convincing the authorities.

Useful Hints for the Traveller.

If you buy a new camera just previous to your holiday, expose several plates or films to test the camera before leaving home. Cameras which are not new should be thoroughly overhauled and cleaned. The bellows should be carefully inspected for pinholes. It is advisable to see that the shutter functions properly at all speeds, and that the anitnous release is in good order. In the case of a plate or film-pack camera the velvet light-traps should be examined in order to see that they will prevent light leakage.

The lens should be carefully cleaned with an old, well-washed soft handkerchief and a little rectified spirit, but great care must be taken when separating the component parts of a lens. As a rule it is only the front and back surfaces of the lens which need cleaning, unless the camera has not been used for a very long time. If a good anastigmat lens is very dirty and discoloured it is better to let the makers clean it. The interior of the camera, plate-holders and film-pack adapters should be carefully dusted out with a camel-hair brush. Any spots which have worn bright and might reflect light should be touched up with photographic dead black.

It is just as well to take a good supply of your favourite plates or films. The popular brands of roll films and film packs are obtainable in most towns on the Continent, usually dearer than in this country, but it is very difficult to obtain plates by English makers.

Accessories.

I strongly recommend taking a light folding tripod, as many picturesque subjects, such as ravines, gorges and waterfalls usually require a time exposure. An actinometer or exposure calculator is of great assistance. A lens shield should be taken, as besides being a necessity for contre jour subjects it is a useful help to the lens for nearly every exposure.

If you wish to secure clouds on your negatives a light orthochromatic filter recommended by the makers of the plate or films used will enable you to record them on the emulsion providing they are present in the sky. It is a foolish practice to carry loaded cameras for long periods in strong sunlight. On many occasions I have seen films fogged owing to sunlight falling on the red window used for inspecting the numbers. The camera should be returned to the case between exposures. A camel-hair brush is a very useful aid to have with you for dusting out the camera occasionally. In film cameras small splinters of wood sometimes come from the spools.

So many photographs of beautiful scenes, particularly mountain scenery, just miss being good because insufficient attention has been given to the selection of a suitable foreground. Views from mountain tops are rarely satisfactory unless some foreground is included. An orthochromatic filter is almost an essential to prevent a very flat representation of these panoramic views.

Testing Exposures.

It is well to have some of the first exposures developed on the spot, to see that the camera is working properly and the exposures are reasonably correct. In all the towns and in many of the villages it is possible to find a good photographic dealer who will develop films or plates satisfactorily. The local photographers will usually give very helpful advice if approached tactfully.

The value and enjoyment of a holiday is quite doubled when you have a camera with you. The Amateur photographer is more observant of the beauties of the scenery, and has the great advantage of having his own pictorial record of the holiday and consequently happy reminiscences.
The modern tendency for the town-dweller to get into the open air on every available occasion may explain the increasing popularity of cycling.

As a means of progression it is halfway between hiking and motoring. For the photographer, the first may be too slow and possibly tiring, while the distance covered is negligible. Motoring, on the other hand, generally means that the ground is covered too rapidly to enable the countryside to be appreciated. The cyclist strikes the happy medium; he may travel at a walking pace or very rapidly, and he may take the bicycle through byways where no motor could penetrate. In these circumstances, cycling and photography become an ideal combination.

Cyclists will know what constitutes the best touring kit, but the camera must be small and light; \(3\frac{1}{2} \times 2\frac{1}{4}\) is a useful size, producing negatives which are not too tiny for contact prints, yet capable of being enlarged considerably. There are, however, many of the modern miniature cameras that are ideal for a cycling holiday. They are light and can be carried easily in a pocket ready for immediate use.

Roll films are superior to plates for general convenience and are obtainable everywhere. A delayed-action shutter is a definite advantage, enabling the personal touch to be introduced when deemed advisable. An exposure meter is a useful accessory, as also is a tripod, but not indispensable.

Roadside Repairs.

The White Bull, Ribchester.

With Camera

By "BEDOUIN."

Although a cycling trip may only be for a week-end or may extend to a fortnight, the resulting pictures last a lifetime. This point is worth remembering. Whatever peak of photographic perfection the cyclist may attain in the way of composition, lighting and technique, the efforts which will be valued most are those spur-of-the-moment, intimate snaps which can never be repeated.

Don't make exposures for "records" of the picture postcard variety, unless of great pictorial value; these can be bought. The little C.T.C. appointed cottage in which you stayed for the night, with the host and hostess at the door; the interesting sight of seeing your pals repairing some minor mishap; ablutions in a mountain
and Cycle

Ideal Open-Air Companions.

stream; the informal meal by the wayside, and other similar subjects, are all far more likely to recall pleasant memories than famous castles or churches which can be seen (photographed from every conceivable angle) in dozens of shop windows in the locality.

The chief difficulty in this "touring-incidents photography" is getting a perfectly natural result. There must be no awkwardness or camera consciousness in the attitudes and expressions of the models. If the picture can be snapped unknown to the models, well and good, but this rarely happens. The best way is to explain to your friends the absolute necessity of appearing natural; tell them that the idea is to illustrate the tour step-by-step with the object of creating an indelible substitute for a tricky memory. If your friends are reasonable, no further trouble will occur, and they will know what is expected of them in later pictures.

The foregoing remarks are not intended to convey to the cyclist-photographer that possible exhibition subjects are to be totally ignored—far from it—but to point out that dozens of subjects are to be met with in the course of one day's ride which, whilst not attaining the pictorial standpoint necessary for exhibition purposes, possess the charming quality of human appeal which more than justified the reason for the exposure.

It is a good plan to make a note at the time of each snapshot, stating when and where it was taken. When the first roll has been exposed and the necessary data jotted down, mark a large and legible figure 1 on both the cover paper of the film and the corresponding notes. Mark the second film 2, and so on to the end of the trip. This will save much confusion and racking of brains when the time comes for developing and printing, and when in the future one indulges in a night of reminiscences the delights of the open road can be recalled in an orderly sequence.

To return to the question of camera equipment, the modern small folding roll-film instrument is best for the cyclist photographer. If it cannot be carried in the jacket pocket as suggested, or if no jacket is worn, means must be found to attach it to the cycle frame. Two important points to observe are: (1) to avoid jarring the camera unnecessarily and (2) to protect it from dust. By wrapping it carefully in a soft covering before attaching it to the cycle frame both points can be met. If it is kept in a jacket pocket—and no better place can be suggested—it is safe there both when the jacket is worn or when rolled up and strapped on the cycle.
THE amateur photographer who joins a rambling club, or even takes up solitary hiking, will find that he has considerably enlarged his scope. His two feet will take him into places where four, or even two, wheels could never take him, and he will discover beauties in the countryside which could never be found by anyone on a high-road. If he joins a club there will be lots of jolly little incidents just crying out to be recorded by the camera, and he will never lack "human interest" for his pictures; and, what is more, it will usually be the right type of human interest to complete the country picture—no bowler hats, umbrellas or high-heeled shoes to ruin the effect.

Camping, hiking's twin, also offers unrivalled opportunities for jolly and amusing pictures. The fact that one is out of doors both earlier and later than normally gives the camera enthusiast unrivalled opportunities. Then there are the wet days, when it rains and rains and rains, and looks as though it will never stop; that is where the club rambler scores. If he is a solitary, or merely a photographer and not a hiker, he will probably not turn out; but if there is a club ramble, or if he is on a walking tour with a party, he just goes because the others are going, and then when the rain actually does stop, just when everyone has ceased to expect it, and the sun shines whilst the clouds are still heavy, that is the time to secure marvellous pictures with wonderful skies.

If, however, the photographer prefers to be a solitary hiker, and sometimes a crowd is rather a bother, he can prowl around to his heart's content, and, provided he takes with him a tripod and a self-timer, he can provide his own "human interest" just when and where he wants it.

The photographer-cum-hiker may not score when it comes to mileage, but his photographic output will rise both as to quality and quantity, and at the end of a few months he will thank his stars for the discovery of his legs.

A plate camera, reflex or other heavy instrument is not suitable for these trips. The modern miniature and other small-size cameras have come to the fore very opportunely with the growing popularity of hiking. They are ideal for carrying,
"A perfectly marvellous camera" writes a satisfied customer of the Super Ikonta.

He thus expresses the opinion of everyone who has seen, tested and used the Super Ikonta; and testing and use merely increase and strengthen the first impression.

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This illustration is the actual size of the meter, 2 1/2 in. long, 4 in. in diameter.

A new exposure meter in very popular and useful form, the Graco Scop, which contains an exposure scale from 25 seconds to 1/1,000th second. The correct exposure is seen on looking through the "Graco Scop," which contains an exposure scale from 25 seconds to 1/1,000th second.

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The "Dist" Distance Meter shows how far the subject is from the camera. The range of the instrument is from 1 to 5 ft. Price, 3/- in hand-sewn leather case, 9 in. in.

**THE ‘TRIPOCANE’ WALKING-STICK TRIPOD**
The tripod of the "Tripcane" is 4 ft. high when extended for use. It is light, yet remarkably rigid, and it is contained in a flat leather case, 9 in. by 3 in. high when fully extended.

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**PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.**
Letters to the Editor

SPOTTING MINIATURE NEGATIVES.

Sir,—There has been much discussion lately in the columns of "The A.P. & C." relating to the spotting of miniature negatives. I am not a miniature worker myself, but it seems to me that the difficulties have been grossly over-exaggerated. Mr. Alexander, in the April 25th issue, says "the removal of black spots from enlargements is not an easy job." Nothing is farther from the truth; the removal of black spots is simplicity itself.

My own practice is always to leave the negative severely alone; since working on the print is so much easier and more satisfactory. I would say to miniature workers, therefore, do not attempt to touch the negative. It is agreed, I think, amongst the correspondents, that white spots on prints are easily toned to the point of elimination as compared with the surrounding tones by the application of water colour. All that is necessary to remove black spots, therefore, is to bleach them white by touching them with a brush moistened with a bleaching solution (e.g., that used in sulphide toning) and then to match up the resulting white spot with water colour.

In practice the first step in working up an enlargement is the bleaching out of all black spots. When all are bleached out the print is run through hypo for a minute or so, washed and dried. The print is then further treated in the usual way, all the white spots being matched with the immediate surroundings. Instead of passing the whole print through hypo, a little of the latter may be applied to each spot with a brush. The print must be washed afterwards. Of course, the hypo treatment is necessary only when a bleacher is used which converts silver to silver halide; a bleacher like Farmer's reduces no hypo treatment, but just washing. With Farmer's reducer it is sometimes actually possible to arrest the bleaching (by flooding the area with water) at a point when the spot matches its surroundings.

It is true that this method involves at least a rewashing and drying of the print, but that is a small matter in view of the simple way in which it eliminates what appears to be a great difficulty to a large number of amateur photographers.—Yours, etc., S. K. TWEEDY.

ROLL-FILM HOLDERS.

Sir,—In last week's issue of "The A.P." "Disappointed" writes about panchromatic film getting fogged in roll-film holders. Of course, this trouble is not confined to roll-film holders, but to roll-film cameras as well. If "Disappointed" had used Kodak S.S. pan, roll film he would see that the makers evidently realised this and, to overcome that difficulty, a portion of black adhesive tape (to stick over the red window and to be lifted only when winding the film) is supplied with every film.

However, although the black tape gets over the difficulty of fogging it is not such a good idea as a metal plate made to slide over the window at will, which I found Messrs. Kodak willing to fit at a very small charge. I suggest "Disappointed" sends his roll-film holder to this firm to get the fitting added, and fogging will be a thing of the past.—Yours, etc., A. GREEN.

WARM TONES BY DEVELOPMENT.

Sir,—I have recently been carrying out experiments with a view to obtaining warm black tones by direct development with Kodak Royal and Fine Grain Royal tinted base papers. I discovered that by using a more alkaline developing solution than that recommended by Messrs. Kodak, this end could be achieved.

The alkaline in question takes the form of an increased quantity of sodium sulphite, and if the following formula is used at a temperature of about 65°F, very pleasing warm black tones will result without any increase of exposure.

Sodium sulphite ................ 2 oz.
Potassium bromide (ten per cent solution) . . . 20 drops
Ammonium carbonate ........ 60 grs.
Water ................................ 20 oz.

I feel sure that a number of readers would like to avail themselves of this formula, which gives results comparable with the best chloro-bromide papers with far less trouble.—Yours, etc., K. J. PALMER.

STEREOSCOPIC WORK.

Sir,—As a member of "The Stereoscopic Society," I must protest against some of your contributors' advocacy of the small stereo camera. The old-fashioned standard size (6×3 ½ in.) is still the best; with it we get a full-size picture, and the lens separation of 3½ in. gives relief to the horizon. The 6×13 cm., having a separation of only 2½ in., does not give relief beyond a few feet, and it requires intervening objects to secure that relief.

But for holiday or travelling purposes a light roll-film stereo camera is needed, and one with as few movements as possible. I suggest, therefore, a camera having the following specifications: Rigid, box-form, fixed focus, pair of 4-in. f/6.3 Anastigmas, 2½ in. separation of lenses, or automatic, self-capping focal-plane shutter, wire-frame finder fixed on rising front, camera back to take from the standard roll film (3½×2½ in.) four stereo prints 3½×2½ in., which when trimmed would give single prints 2½×2½ in.—Yours, etc., G. F. RAWCLIFFE.

The Editor is not responsible for the opinions of his correspondents.

The Solitary Hiker.
Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

OUT-OF-DOORS IN TOWN.

For this Open-Air Number I had an idea of doing some notes on a truly rural topic, but when I came to put it into practice the whole thing went phut. I will go back to that later on, when I have cooled down a bit; at present I am too savage to talk about it except in a manner that even I should have to admit was deplorable.

Subjects in Towns.

So I had another idea—why not take a snap or two in town and leave rurality to its fate? It seems to me that some of us who live in or near a town are too prone to rush away from it with our cameras, and no doubt we often go farther and fare worse. London itself can hardly be called a town; it is a world, and a very wonderful world, too. Only the other day I was in a part of it that is perhaps more familiar to us all than any other, and where I have taken scores of photographs, and I saw a new version of an old, old subject. It goes without saying that I had no camera with me. I felt in all my pockets to see if a miniature specimen had slipped into a corner and been overlooked, but found not a single one. The subject as I saw it, however, looked as though it would repeat itself at certain times, and I am going to hunt it down if possible, and see what I can make of it.

It is the same in all towns. We never know what is going to turn up even in the most familiar spots. At any time the most amazing transformation may confront us, and no one can be sure that his daily route may not hold surprises in store.

With very limited time at my disposal I took a 3 1/2 X 2 1/4 camera and made for Lambeth Bridge, which, curiously enough, I had not seen since its completion. Unfortunately, it was a day without interesting skies. There was a certain amount of late afternoon sunshine, and a pronounced haze. It was not by any means dull, but softly luminous, and in my opinion very beautiful.

Restricting a Camera.

The camera I had was rather a gadgety one, but I decided that I would place myself on a level with the beginner who has only a simple instrument. I set the scale at infinity, and the shutter at 1/25th of a second, made the stop f/8, and ignored the existence of rising front, filter and other “doings.” I was using a fixed focus, single speed, f/8, rigid front outfit, as so many have to do whether they want to or not.

In half an hour I got twelve good negatives out of a dozen films.

I do not mean that I got any “pictures.” The nearest approach to one was on a film out of which I tore a large chunk when removing the paper backing. Have you ever torn a film? Get a waste one and try to tear it. Then you will marvel why every now and then a large slab of a film will come off in your hand, and never out of a dud negative.
Snags in the use of a Reflex Camera

HAVING acquired the ideal camera of their dreams—a reflex—many amateur photographers think that all the difficulties of picture-making will be miraculously cleared away, and are surprised to find that their results are sometimes poorer than those obtained with a less expensive instrument.

Sometimes the trouble is due to the use of a large-aperture lens without stopping down when objects in various planes are required to be sharply focussed. The great temptation of a beginner on looking at the fascinating image on the reflex screen is to focus critically on the main object, and pay no regard to the surrounding details; but a few weeks' practice by definite blobs of light and shade soon teach an unforgettable lesson.

Again, negatives are sometimes obtained which are sharp in the sky portion and blurred in the foreground. The fault here is not due to the lens or camera, but to the photographer, and his methods of releasing the shutter. The knack of holding the camera steadily, and of pushing down the shutter release trigger without a final jerk to cause vibration is easily acquired; and thus another cause of unsharp negatives is eliminated.

*Possible Architecture.*

The single illustration is put in to show that such a subject is also possible with the camera restrictions mentioned. There was no need for a rising front in this case, as the exposure (an end-on view of the County Hall) was made from one end of Westminster Bridge, which is well above the Terrace. Even with only a single lens to the camera need not hesitate to attempt architectural subjects. There may be some sign of curvilinear distortion near the edges, but it will probably not be serious.

Still in a hurry I took a threepenny packet of M.Q. developer, and forthwith developed the twelve films; and next day, with the same developer, I did twelve half-plate bromide enlargements. This is a very bad example to set, I suppose, but it doesn't matter who sees those prints. According to the book of the words they ought to be very bad; but, in fact, they are very good, and I will defy anyone to pick out the last of the twelve, which ought to betray itself by being the worst. Perhaps I had better luck than I deserved.

This is, I fear, not a very open-airy article, but I hope you have ferreted out from my wandering remarks the one thing I want you to remember: there is open air in town as well as in country. And perhaps you will also note another thing: it is not safe to assume that we have exhausted the photographic possibilities and opportunities of even the most familiar places.

W. L. F. W.

A mysterious case of a negative with a very dense foreground divided by a straight line from the less dense sky portion was once encountered when using a reflex camera with a multiple slit focal-plane shutter. The resulting print gave, of course, a very much overprinted portion was once encountered when using a reflex camera with a multiple slit focal-plane shutter. The resulting print gave, of course, a very much overprinted sky with a feeble foreground. The trouble here was due to a hand coming in contact with the rotating knob of the shutter-winding mechanism. The hand had acted as a brake on the falling shutter, so that the foreground received a much longer exposure than the sky.

But it is in sports work that one great difference between the moving-mirror reflex and the ordinary camera becomes evident. With the camera fitted with a lens shutter, or with the press type of focal-plane camera, the worker can generally be sure that on releasing the shutter the rapidly-moving object will be where he wants it on the plate. Not so with the reflex, however. Most popular-priced reflex cameras have a hand-raised mirror, which means that the shutter release has first to lift the mirror up out of the way, and then fire the shutter. This time of lifting the mirror is not constant, but depends on the operator; and has, of course, to be allowed for.

Even after years of work with a press type of camera for rapidly-moving objects, the experienced photographer will have difficulties with a reflex. The "time lag" of mirror and shutter, between the instant of viewing the subject, releasing the trigger, and completing the exposure will, at first, be responsible for many wasted plates.

Like every other camera, one must get to know the reflex thoroughly before it gives of its best. The observant worker can, however, learn when to release the shutter for such pictures by anticipating the correct moment, and get as good results as with an ordinary focal-plane camera, but it will take time and practice.

For rapid-action pictures, some reflex cameras can be used in the following way: The hood of the reflex is closed and the release lever pressed; this locks the mirror at the top of the camera out of the way. If the shutter is now wound and the release pressed, the exposure is made at the right instant; while if a direct-vision view-finder is fixed on the top of the camera and a focusing scale is marked on one of the struts supporting the camera front, the reflex may be used as a press camera. It is admittedly a makeshift, but ensures greater accuracy.
I find some considerable difficulty in writing down exactly how my exhibition pictures come into being, as there seems to be no particular formula for their production. The bulk of them start life as exposures made when on holiday, with a quarter-plate Sinclair Una, or a reflex of similar size which usually carries, ready for use, a 12-in. Dallmeyer Dallon lens. Although a Tessar of normal focus is also available for this camera, I find that the long-focus lens helps me to 'find' subjects in which 'the part is greater than the whole.'

Latterly, much of my work has been done with a Model II Leica, which, owing to the ease of handling, secures many 'pictures' which would probably otherwise remain unrecorded. The technique necessary with such miniature negatives, if a trifle exacting, is intensely interesting, and has had a very good influence on the technical quality of my work with larger negatives.

Most of my exposures are on fast backed panchromatic plates or 'Superpan' films, with a fairly deep screen, mounted in the way that I propose mounting the finished print. In this way I save myself considerable waste in materials and labour on unsatisfactory subjects, as the small print, when mounted, shows any shortcomings almost as well as a $15 \times 12$.

The majority of my pictures for competition are made on $12 \times 10$ or $15 \times 12$ doubleweight Illingworth bromide paper, developed in pyro-soda when a warm black tone is desired, or amidol for prints of a 'cooler' nature. Print development is by inspection, and no toning or chemical after-treatment is used with the exception of hypoferricyanide as a means of 'adjusting' any necessary highlights. The double-weight paper is a distinct convenience in handling a wet print in the larger sizes, and in its freedom from cracking.

When dry, the print is spotted with water-colour, and then treated with 'oil' and pigment, if I feel that I can improve on Nature. As a general rule I do not trim my large prints, preferring to do most of my composing in the enlarger so as nearly to fill the paper with the desired subject, and then to mount the print behind a cream or white card in which a suitable rectangular aperture has been cut. The double-weight paper usually calls for no reinforcement, and is secured to the back of the mount by strips of passe-partout binding, and a single black-lead pencil line surrounding the picture is generally the only embellishment on the front.

As I am a fairly prolific worker, I feel that it is worth recording the amount of valuable help that I have received through the media of club membership, and particularly the criticisms of 'embryo' pictures submitted to the 'Postal' and 'Somerset' portfolios. Every aspiring pictorialist should make use of the candid and helpful suggestions and criticisms to be secured in this way.
THE SENTINEL, DURHAM.

(See article, "How I make my Exhibition Pictures," on the opposite page.)

By H. S. Newcomb.
OVER THE SAND DUNES.

By E. Stone.
WHO hath smelt wood smoke by twilight? Who is quick to read the noises of the night?
Let him follow with the others, for the young men's feet are turning
To the camps of proved desired and known delight.

Kipling.

Camping is the happiest of all open-air holidays, and it offers unique opportunities to the keen photographer; but there are certain precautions to be observed.

The chief enemy to be constantly guarded against is dampness; the rain from above and the mist from below. Many a camera has come home from camp with its leather covering hanging loose from the body, and the shutter refusing to open or shut. The ordinary camera case, even if it is leather "de luxe," is of little protection against damp.

To the millionaire the problem is not a very difficult one. I see that a well-known London firm offers an air-tight enamelled steel case, to hold a quarter-plate reflex, at 100s. There is, however, a simpler and cheaper way out. The ordinary large square biscuit tin (price is. from any grocer) is a most efficient camera case. It will hold a reflex, a telephoto lens, and half a dozen film packs without difficulty, and it is absolutely damp-proof. It is easily packed on the car or motor lorry for transport.

For hikers, or those at any rate who use a smaller camera, oiled silk, which can be bought at any chemist's, will give the necessary protection if the camera is wrapped in it when not in use. It is worth knowing that oiled silk tobacco pouches (3d. each at Woolworths) will comfortably hold two \( \frac{3}{4} \times 2 \) or one \( \frac{1}{4} \)-plate film pack. But hikers and campers as a class hardly need hints of this kind, as they are resourceful and observant.

Insects are another cause of trouble, and the wise photographer will be careful not to leave his camera lying about on the grass or even hanging on the tent pole for very long. Earwigs are expert mountaineers, and tent poles seem to have a special fascination for them.

What equipment should be taken?
As regards the camera there is no need for anything out of the ordinary. The main thing is to know your own camera thoroughly before taking it to camp. The size and type is a matter of personal taste. The writer has tried all sorts, from a half-plate square bellows to a half-V.P.K. Test it carefully before setting out; there are no facilities for repair in camp.

As regards sensitive material the photographer is very fortunate this season in having the new super-sensitive panchromatic film at his disposal. There ought to be some interesting camp-fire scenes at the next Salon. A lens-shade is essential; most of the photographs will be taken in sunshine, and some of them against the light. An exposure meter will prove invaluable in woodland scenes and along the shady river banks.

Last, but not least, be sure and take a photograph of the farmer and his family on whose land you are camping, and send it to him when you get home. If it is a good portrait he will be delighted to have it, and if it is not too flattering you will be safely out of his reach!
The amateur photographer will find in high-speed work a highly interesting branch of his hobby. It is essentially an open-air subject for bright days, and the thrill of following a fast-moving object, anticipating the critical moment of exposure, has to be experienced to be appreciated.

Obviously, the most important factor in high-speed work is the exposure, which in many cases must be extremely short. The failure of most beginners seems due to ignorance of the shutter speeds necessary. These vary with the speed and direction of the object, and its distance from the camera. Here are particulars of the minimum exposures necessary in some common cases: Sports, speed boats, dirt or grass track motor-cycle racing, 1/500th of a second; express trains, horse racing, diving, 1/800th of a second; motor-cycle and car track racing, fast airplanes, flying birds, 1/1,000th of a second.

These figures are given assuming that the object is travelling directly across the field of the camera at a distance of not less than twenty yards. If it is moving slantingly across, double this exposure may be given, and four times as much if travelling directly towards or away from the camera.

It must always be remembered that the correct exposure depends upon the amount of light, and sometimes these short exposures will not be possible. It is useless to snap at 1/1,000th of a second if it is too dark to do so. But in these days of super-fast plates and films and large-aperture lenses that trouble is now so great. My own method is to use the largest aperture and fastest plate possible and the longest exposure conditions will allow, always assuming that...
all movement can be stopped at that speed. It may be thought from the foregoing remarks that speed photography is confined to users of special apparatus. This is not so, for if the camera is moved round at the same speed as the object, even a box camera will give remarkable results.

This is the way to do it. Assume that you are taking a motor cycle at speed. Focus the camera upon a point that you consider the most suitable for the photograph and over which the machine will probably pass. Sight the machine in the view-finder when it is some distance off, and move the camera round smoothly so that the object appears stationary in the finder. A fraction of a second before it reaches the selected point press the trigger, being careful not to jerk. Even if a slow shutter speed is used this should give a perfectly sharp photograph of the racing cycle. The background will be blurred, but this is frequently an advantage, giving a greater impression of speed.

Make a point of releasing the shutter a fraction earlier than apparently necessary. There is always a "time lag" between your thought and the actual action of pressing the trigger, and with fast-moving subjects a fraction of a second may mean a difference of a dozen yards or more.

A direct-vision view-finder is an asset, as anyone who has tried following a moving object in a small reflex finder will appreciate.

The wire view-finder will be found suitable, though I myself prefer the brilliant, reducing-lens type.

Sports pictures are a much more difficult proposition. It is impossible to follow the subject, and the background frequently plays an important part in the composition. With a slow-speed camera the only thing to do is to wait for the "dead moment." This is a fleeting instant when action is temporarily suspended—at the top of a jump or at the end of a movement. Anticipation plays a big part here, and practice is necessary to appreciate the exact moment for the exposure.

The focal-plane camera is the ideal for all speed work. Its efficiency, even at a speed of 1/1,000th of a second is remarkable, and its possibilities with modern plates and films are almost unlimited. Whatever his type of camera the reader will find high-speed photography an absorbing occupation.
Lazy River Holidays with the Camera

By C. W. Bromley.

Familiar as we all are with the Thames and pictures in its lower reaches as far as Oxford, the forty-four miles or so above Oxford are not so well known, but they include some of the most beautiful scenery and attractive material for the pictorial photographer.

This part of the river affords wonderful possibilities for a quiet, lazy holiday that will appeal to the open-air enthusiast who does not wish to spend a vacation in too strenuous a manner. The ideal method is by means of a punt, which is an easy craft of shallow draught suitable for the upper reaches; it is simple to propel, and at the same time can be covered in and is sufficiently commodious to afford sleeping accommodation at night.

From Cricklade, the starting-point, to Lechlade, the river is very shallow in dry weather. This lack of depth is convenient, it is true, for photographic purposes; all one has to do is to step out of the boat into the river in order to obtain a picture including the boat. The illustrations herewith are a few of many taken last Whitsun, they do not represent any serious effort to do justice to the scenic possibilities but were secured as records.

The river itself during the whole journey from Cricklade to Oxford will usually be the main feature of pictures taken, but there is ample material for the photographer in the surroundings. It is very easy to land anywhere—there are practically no notices forbidding mooring or landing—and the rewards for landing are views of most charming landscapes with plenty of cattle, thatched farmhouses and quaint villages.

Whitsun is an ideal time of year to indulge in this trip as the whole of the river course is quiet and conducive to lazy progress. For a whole day no other pleasure boats will be seen. The punt can be stopped at any time, or taken quietly along as required, and all photographic impedimenta can be carried comfortably.

For this reason, practically any type of camera can be used, either a pocket camera or a heavy field outfit or reflex. With regard to exposures and material, when the river is included, reflections from the water will cut down the time and help to illuminate heavy shadows under trees.

Exposures on the whole will be found to be very short. Using plates of 700 H. & D. I found that 1/50th sec. at f/8 was ample for practically all the river shots, excepting towards evening when the light was fading. In bright sunlight, shorter exposures still can be given, or if super-speed panchromatic plates or films are used. A colour filter will be found very useful for these subjects, and a tripod is also a convenience.
FREEDOM OF THE HOLIDAYS.

BY BERNARD FLEET.
1.—"Truants."
By A. F. Syer.

2.—"The Sunlit Wall."
By H. Hanson.

3.—"Sampling the Catch."
By L. H. Towner.

4.—"Carton Mayworth."
By A. V. Heming.

5.—"In an Old-fashioned Town."
By L. E. Hoddle.

6.—"Yokeski."
By C. Seldon (S. Africa).
PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

THERE seems to be a particular appropriateness in the selection for an "Open Air" number of No. 1 of the prints reproduced on the opposite page—"Truants," by A. F. Syer—in that not only are the little individuals who form the subject matter enjoying the brightness of out of doors, but so also, it may be assumed, was the photographer.

Chance Subjects.
The subject is one of those things that, by a happy chance, can often be caught, when in the open, by the worker who has his camera "at the ready." It would have to be taken as and when it occurred, and, though its author may have been bent upon another sort of thing, he did not miss the opportunity as it offered. It is an attractive piece of work, particularly so, because a great deal of the light portions of the body are displayed against a darker part of the water, and the dark of the head against a light.

These contrasts of tone afford a strong emphasis, and concentrate the main attraction in that figure, a feature which, in itself, does much to provide a satisfactory composition. The line of the bank, running away at some pronounced diagonal, is not quite so happy, but the boat provides an effective stop, and the tendency is also, to a noticeable extent, counteracted by the presence of the group more over to the right. Possibly, the children might tell a little better if they were shown on a larger scale, but that, apparently, was impossible, for the viewpoint was probably circumscribed, and the present area cannot be cut down without sacrificing something of the arrangement.

Time for Consideration.
The element of chance, again, has favoured L. E. Hoddle in No. 3, "In an Old-fashioned Town," where it shows itself in the presence of the figures.

It is true that their position would be stronger if they were placed slightly more over to the left, but, in a case like this where a certain rapidity of action is called for, it would be hypercritical to expect perfection in arrangement, although, with experience, the ability to achieve it, without missing the figures, seems to be acquired.

On the other hand, there would appear to be a measure of pre-arrangement about No. 3, "Sampling the Catch," by L. H. Towner, for there is some co-operation between figures and operator. The precise moment for making the exposure, however, would be determined by the time taken to induce the dog to assume the required pose.

Then, the opportunity would have to be seized without any delay, but there would, at any rate, be a little time for consideration before the figures were brought on the scene, and, as that of the dog is partly cut off, the time in question might have been utilised in the choice of a more distant viewpoint. This would have avoided the truncation of the animal's body, and provided a more adequate setting, a feature which seems to be an obvious desirability.

Work in the Open.
A point of this nature is one that should be borne in mind when similar subjects are essayed in the future, but work out of doors also embraces pure landscape and scenes of an urban character without figures.

An example of the former class is to be seen in No. 4, "Carton Mayworth," by A. V. Heming, where the natural beauties of the subject are enhanced by an effect of sunshine. This effect gets across quite well, for it is helped by the dark of the near-by tree and the presence of the shadow in the foreground.

It would be better still if the latter extended right to the bottom left-hand corner, instead of allowing it to be impaired by the splash of sunlight there, and, as far as can be seen, this state of affairs might have been achieved by the adoption of a slightly nearer viewpoint, the camera being slightly raised at the same time. The expedient, too, would have the advantage of reducing the intrusion on the left, even if it did not remove it entirely, and if the camera front were raised as well as to include a somewhat greater area of sky at the expense of the foreground, the picture proportions would also be improved.

Nevertheless, the work is very promising in its class, and, incidentally, illustrates the sort of clouds that occur with a westerly or north-westerly wind, to which reference was made in our review last week.

Town and Country.
The same feature is repeated in No. 6, "Yokeskei," by C. Seldon, but, as the print comes from South Africa, it is impossible to say whether the clouds are characteristic of those particular winds or not. Their formation is similar, and, at the same time, they serve their purpose with admirable effect.

A suggestion of open air and space is also well conveyed, and, in this, they play their part; but it is probable that a finer composition would have been evolved had the base of the tree on the left been included. The mass of foliage on that side, without visible means of support, invites a question concerning its origin, and, as the most prominent element, it is prevented from assuming its full importance.

Whereas, if it had been found possible to include the trunk and root, together with a small margin on the other side, these queries would not arise, and the arrangement would be appreciably strengthened. Open-air subjects, however, are to be found in the town as well as in the country, and need not necessarily be accompanied by figures, a fact which is illustrated in No. 2, "The Sunlit Wall," by H. Hanson.

Glancing Sunshine.
The effect of glancing sunshine, which forms the motive, was very attractive, and, to a certain extent, is brought forward in the reproduction.

It would, however, attain a greater significance were there a greater proportion of shadow tone, particularly if this could be placed on the left-hand side and towards the top. What is wanted is more shadow on the left at the top, and possibly at the base; and, once again, to enable this to be included, a more distant viewpoint is indicated. "Mentor."
Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.


No doubt a certain sophistication distinguishes this example of work that is possible in the open air from that discussed on the preceding page, where a figure and dog were also dealt with. The underlying intention is not dissimilar, although, in this instance, a feeling for sunlight as well as a suggestion of spaciousness and air provide an additional embellishment.

Air and Space.

There is, besides, a fine impression of the quality of luminosity, and, with all these attributes, it is not surprising that the appeal of the picture is vivid and arresting.

Moreover, the grace and beauty of the figure furnish yet a further attraction, which is emphasised and stressed by the sunlight that outlines her form. Naturally, the sunshine, of all these qualities, takes pride of place as the motive, though the feeling of air and space runs it pretty close. Still, the two are not discordant, and, as the picture demonstrates, join together in harmonious accord.

So much for the aesthetic aspects of the work. The technique, with its admirable distinction of values in the lighter tones; its retention of the relative brightness of sunlit figure, clouds and blue sky; its richness of shadow tone and pleasant harmony, with no excess of contrast anywhere; and its decisiveness of rendering, is no less effective, while the composition, assuming a pyramidal form, is strong, and the measure of its success is to be inferred from the force and vitality with which the artistic attributes are expressed.

The form, perhaps, is more obvious than in the example discussed last week, where it was suggested rather than definitely outlined. Here, with the rocks as a base, the two sides are indicated by the line of the dog's back, the figure's arm and head on the right, and, on the left, by the outline of the figure down to the base.

Force of Arrangement.

The form, once it is described, is easily seen, but, all the same, is not so obvious as to defeat its object by becoming unduly prominent. Nevertheless, its strength is there, and another feature which affords an aid in the same direction is the power of placing, the figure (1), as the chief behind, an illusion is created of more space than actually exists in front. The depth of tone in the rocks forms a good foundation, and does much towards the expression of the sense of space as well as that of light; but it could be wished that they were not quite so noticeably out of focus and indecisive in outline.

Despite this somewhat unfortunate oversight, which could have been avoided by stopping down, they are decidedly useful, besides, in that they render possible the inclusion of so great an expanse of sky. It is that expanse that is primarily responsible for the suggestion of air and space, which is more or less illusory, and which, in the absence of any real distance, is most difficult to create.

Direction of View.

The suggestion is aided, quite considerably, by the presence of clouds, even though they be somewhat blobby in formation, but the relative proportions of landscape and sky are determined by the adoption of a comparatively low viewpoint, the camera being directed upwards.

Something in the nature of an added impressiveness is imparted by this expedient to the figures, and, possibly, it has avoided what might have been incongruous features which may now be hidden behind the rocks. It does, at all events, allow the girl and dog to be finely displayed against a setting that does not detract from their excellent points, and that shows them off in a most admirable and effective way.

The picture is decidedly attractive, and, though it may yet be a little early to essay works of a similar nature, it cannot be too strongly urged that now is the time to commence work in the open, so that, when the real holiday time comes along, we shall be ready and fully prepared to tackle whatever we feel disposed to try.

"Mentor."
ON THE ROAD in SCOTLAND

By MARY CRANFIELD.

A HOLIDAY spent on the roads has its difficulties for the photographer, as well as its ever-changing delights. The accompanying pictures, and many dozen more, were all taken on a motor tour in Scotland, driving on an average a hundred or a hundred and fifty miles a day.

For one who likes to walk round a subject and think about it, the first impression of a holiday always on the move is that of tantalising waste of opportunities. There is no chance to revisit a place for a different lighting effect—no time for consideration. Each scene offers itself once in passing, and no more. Either it is worth taking, as it is, or as a few steps one way or the other will make it, or not. Take it or leave it!

After a time, however, one adjusts oneself to these conditions. There are such countless pictures on the roadside that, if only one is quick to see and decide, choice of subjects makes up for choice of conditions. If the light is wrong for one thing, leave that alone and pass on, but don’t, if you can help it, miss a real picture when you see one. The “might-have-beens” of motor photography are no pleasanter to remember afterwards than any other lost opportunities.

And the tendency is always to miss things for want of quick decision. One small point will make a big difference to the bag. Where do you carry your camera on a motor holiday? On the answer to that question will probably depend the success or failure of the whole tour from a photographic point of view. It is always a bit of an effort when the car is running pleasantly to stop and get out for a snap, and if the camera has to be found, taken out of its case and opened, the chances are that laziness will win, and picture after picture will slip past and be irretrievably lost.

The only sensible place for a camera on a tour through any land of pictures is out of its case, open and ready, and on its owner’s knee—or on that of an obliging passenger. If you are the fortunate owner of a telephoto lens of moderate magnification, this will be the best lens to keep in position. All living roadside snaps are easier to catch if it is not necessary to go too close, and the subjects that must have a short-focus lens are generally the sort that will stand still and wait for a lens to be changed.

A long tour into unfamiliar country is the best cure in the world for the “staleness” that fails to recognise a picture when it sees one, and the more different holiday scenery is from our usual surroundings, the more do subjects jump to the eye on every side. So for a holiday tour go as far away as possible, and if you are a southerner, leave the crowded roads of the south and try Scotland for a change; among other attractions of the north an extra hour’s daylight is not to be despised for any holiday purpose—least of all if that purpose is photographic. In any case, the longest day is all too short when an almost unbroken panorama of beauty unfolds itself before one.
The Central Association of Photographic Societies will hold its outing for all societies in the association to Kodak Works, Harrow, on Thursday, May 24th. An attractive programme has been arranged. Full particulars can be obtained from the Secretaries of the societies concerned.

There are vacancies for several members in The Camera Club, 17, John Street, Adelphi, W.C.2, membership of which should be particularly attractive to readers of The Amateur Photographer. Besides being fully equipped with studio, enabling a great variation of lighting effects, enlargers for ordinary and Leica negatives, workrooms and all photographic facilities, The Camera Club provides all the amenities of a social club, at which light meals may be taken, billiards and other amusements enjoyed, and all current photographic and general news matter perused. The club is fully licensed. Membership is open to both sexes, and readers who may not be members but who propose to join should apply to the Secretary, at the above address, who will be pleased to make the necessary arrangements.

A well-illustrated little booklet dealing with Night Photography, with Ilford Hypersensitive Panchromatic Plates, can be obtained free on application to Ilford, Ltd., Ilford rd.

The Hull Photographic Society is celebrating its jubilee with an exhibition at the Mortimer Gallery, City Hall, Hull. It is being held conjointly with the Yorkshire Photographic Union Conference, and remains open until May 31st. The show was opened by the Lord Mayor of Hull, and a most attractive illustrated catalogue has been issued.

The Sheffield Photographic Society has issued an open invitation to all amateur photographers to visit and inspect the rooms and work of the society at 246, West Street, Sheffield. The S.P.S. has been in existence for seventy years, and is still going strong. If visitors call on any Tuesday or Thursday, between 7 and 9 p.m., members will be on duty to make them at home and supply all information regarding membership of the society. The Hon. Secretary is Miss M. O. Turner, 16, Glentilt Road, Sheffield, 7.

The Federation of Civil Service Photographic Societies is organising two summer competitions, the closing date in each case being 31st October, 1934. The first, which will be of interest to London Service photographers, is for the best picture of the interior or exterior of the buildings in Government occupation which occupy the site of the former Royal Palace of Whitehall—on which a super Government office will be erected very shortly. The second, which will be of interest both to London and provincial Civil servants, is for the best photograph of the Victoria Memorial, South Bank, which will be erected very shortly. The Hon. Secretary is Miss M. O. Turner, 16, Glentilt Road, Sheffield, 7.

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The Freedom of the Wheel, " is by H. Horne, and was awarded first prize in our recent competition for cycling and motor photographing.

For the photographer to whom the camera for plates and film pack still makes an appeal as being the best type of all-round instrument, the “ New Norfolk,” just introduced by the Sheffield Photo Co., Ltd. (Norfolk Row, Fargate, Sheffield), is the ideal make. The camera has been designed and made by Mr. J. Dudley Johnston, who is preparing a new set of approximately 80 slides, with a criticism by Mr. C. N. Fenton, 203, Copster Hill Road, Oldham.

For the open-air photographer a small pocket-size light-weight tripod is wanted, and the demand is answered by the B.K.D. Pocket Tripod, which Messrs. Peeling & Van Neck (Hornby Circus) sponsor in the British market. This 42-inch tripod of eight metal sections, shuts up into a 9-inch length, which is tucked into a neat leather case. Each section is a double-ribbed tube, and has two spring catches—an improvement on the single catches of many light tripods. It is fitted with rubber tips to the feet for use on polished floors and the tips are removable when the tripod is used on grass or other ground. It folds flat, in a width of only 1½ in., but when extended it is rigid enough for the popular small cameras of to-day. It costs only 24½.

The Rhaco firm, whose goods are distributed in Britain by Sands Hunter & Co. (Bedford Street, Strand, W.C.), provide a finder-magnifier, costing 6s. 6d., which makes the small viewfinder fitted to most hand cameras a much more serviceable tool. The magnifier has a glass slide, which is fitted to suit all eyesights, which clips on to the top of the little brilliant finder. There are some devices of the kind which just slip on to the finder if it happens to suit their dimensions, but this one has a spring clip which adjusts itself to almost any size of brilliant finder now made. The magnifying glass gives a bigger image to begin with, and as the photographer looks at that image through a dark tube it shows up much more brilliantly. The tube also compels the user to look straight down at the finder, and he cannot be misled by an oblique glance, as when using the naked finder. A very practical little gadget.

The members of the Lantern Slide Postal Club have an entirely new set of approximately 80 slides, with a criticism by Mr. J. Dudley Johnston, which they are prepared to lend to photographic societies during the coming winter. Secretaries of borrowing societies should write to Mr. C. N. Fenton, 203, Copster Hill Road, Oldham.

The larger picture appearing on the first page of this issue, "The Freedom of the Wheel," is by H. Horne, and was awarded first prize in our recent competition for cycling and motor photographing.

An obvious misprint occurred in an article on "The Ciné Lens and Exposure" in last week’s issue of The Amateur Photographer. As several readers have already written in regard to it, we refer to it here. The word “filters” in the seventh line from the end of the article should have been “films.”
The Amateur Photographer Advertisements

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The Open-Air Ciné Worker

By "ACTINOGRAPHIST."

Although increasing energy and enterprise are being devoted to the production of sub-standard ciné films which are made under semi-studio conditions, there is no doubt that the amateur at this time of year, particularly when on holiday, is anxious to secure pictorial records of a more personal character. The following notes will give some tips and hints for the open-air ciné worker, particularly with a view to the avoidance of waste.

While practically every holiday-maker to-day carries a camera of some sort for securing records or pictorial results, those who take a ciné camera are less in evidence, but are steadily growing in numbers. It introduces a new factor, however, for no matter whether the holiday trip is for a day, a week-end, or a month, the ciné camera is admittedly a more bulky or heavier instrument to carry, supplies are more difficult to obtain en route; and, above all, unless considerable care is taken by the beginner, expensive spools of film can be wasted more readily, with less to show for it than is the case with the ordinary snapshot camera.

At the same time, there are many amateur photographers who have longed to see their "still" pictures spring into life and revive the movement that existed at the time of making the exposures. This will particularly apply during the holidays, and no matter whether the amateur ciné worker is hiking, cycling, motoring, or taking his holiday at the sea, on the river or broads, there are bound to be attractive action subjects on all sides. It is here that the ciné camera will give a much better record if intelligently used than the "still" camera; a record that will be appreciated later in the year when the films are shown on the screen, with the incidents of the trip in lively motion.

In the Field.

When starting to take films of open-air subjects, the question of exposure has to be tackled, and the photographer whose ciné camera is loaded with negative stock will find his erstwhile experience in exposure judging very helpful. But, should he be using reversal stock, let him for the moment ignore anything he ever learnt about doubling the meter reading, for this does not apply where the film in the camera is subsequently to be used for showing through the projector. Absolutely correct exposure is essential for the best results, and one of the modern meters specially adapted for ciné work will be a great help.

Composition, too, is a feature of much importance in both still photography and cinematography, but with ciné work the composition must concern itself more with action than with the scenic material of the background. And in this respect, the still photographer— as much as any new-comer—has something to learn before he can produce outstanding pictures. He must learn to balance his pictorial arrangement by "playing" important characters in the strongest positions, for only in this way is it possible to preserve good composition and at the same time retain dramatic technique as the force of greatest appeal.

Light Filters and Lighting.

Then again, the use of light filters or colour screens is common to both hobbies. In cinematography, however, they are not employed—as they are in photography—with the sole object of correcting or accentuating certain tones in the monochrome rendering, although they are used also for this purpose in ciné work, particularly with panchromatic stock. The reason is to be found in the fact that the shutter speed of the camera is normally constant, nor can the sector opening in the shutter itself be altered at will. As a consequence, exposure adjustments in regard to light intensity have to be made by varying the aperture in the lens diaphragm or by the use of light-filters of different values.

Amateur cinematographers recruited from the ranks of still photography will, of course, have some knowledge of the usual methods of lighting and the demands they make upon the selection of camera viewpoints. But they may not be aware that back lighting and other unusual effects are far more expressive and are more frequently to be made use of in ciné work than they are in still studies.

A holiday on the Broads affords an endless series of action subjects for the open-air ciné photographer. Every phase of the trip, including incidents as illustrated above (washing-up), can be recorded to make a real story film that will be worth while.
Clothing and Locations

A GREAT deal depends upon what you wear. Clothes won for Mr. Mantalini the hand of the lady whose fortune he loved—not can he be blamed that this fortune was more imaginary than real.

Unusual Angles.

Closely identified with camera viewpoints are the unusual and effective angles which have come to characterise modern cinematography. Such angles, however, are effective only for as long as they are not exploited by irresponsible people bent on making films for the sake of introducing angles—as distinct from introducing angles to make films.

In the selection of camera viewpoints, it is necessary to remember that the eye of the spectator is not held by darkness upon the screen. It must inevitably fly to the light, expansive patches; hence the proportion of light to shade in any scene may assume a different matter. Bare, uninteresting skies are particularly glaring and dangerous, but they can be removed (completely if desired) from the picture, merely by shifting the viewpoint of the camera.

Finally, it must be impressed on the holiday-making cinematographer, especially if a beginner, that much waste of film and expense can be avoided if he resists the temptation to “fire” the camera at any and every incident that occurs. He will be surprised at the celerity with which 50 or 100 ft. of film can be used up, only to realise that nothing of importance has been recorded. Few incident shots are worth more than a few seconds run of film—or they become boring. It will pay in many cases to rehearse and deliberately stage action events that may illustrate the course of the holiday. They will be far more effective when seen later on the screen than casual and interminable records of uninteresting happenings.

Rough Locations.

Suitable clothes do not necessarily mean any old clothes. You need velvet cord or other stout apparel for climbing about in rough or rocky places. And very stout footwear should not be forgotten.

Footwear is, indeed, very important on all locations. Half-Wells are better than goloshes for working on muddy ground; and knee-boots will help in securing all the best viewpoints on the seashore. Thigh or sporting boots are better for river work, but when filming has to be done amongst crowds it may be better to wear something less conspicuous—a hint that applies as much to clothing as to unusual footwear.

Other Hints.

Most of the above applies only to those self-sacrificing enthusiasts who operate the cameras. Directors and others concerned with production seldom bother overmuch about their raiment—unless it be to select the oldest flannel bags and most comfortable outdoor shoes they possess. Naturally, everybody requires light clothes on a hot day—and warmer clothing when the blasts are icy.

Megaphones and similar appurtenances are no longer favoured by responsible directors. But, on the other hand, accessories like eyeshades (for working in the sun) and boot "irons" (for tree climbing) are something more than mere affectations. They should accompany suitable dress whenever their use is indicated—lest, like the unfortunate Mantalini, you get only what is on the surface and not what you desire underneath.

"Photography, Still and Motion."—Under this title the Service Co. (London), Ltd., of 289, High Holborn, W.C.1, has issued a very comprehensive compendium of photographic apparatus and accessories. It consists of 24 pages and cover, containing descriptions and illustrations of practically every camera, enlarger and projector on the market, together with every accessory for use therewith. There is a helpful index which will save unnecessary hunting amongst the hundreds of illustrations, when details of one particular type are required. A copy will be sent post free to any reader mentioning The Amateur Photographer who applies to the firm at the address given.
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PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.
The Week’s Meetings

**Wednesday, May 16th.**

**Thursday, May 17th.**

**Friday, May 18th.**

**Saturday, May 19th.**

**Exhibitions and Competitions**

**The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.**

**Brussels International Salon of Photographic Art.** — Open, May 5-20. Further particulars from M. H. Devavoire, Publisher, 12, Rue Mariellebach, Brussels, Belgium.


**Brussels International Salon.** — Open, May 28-June 19. Secretary, Ernst Hoffmann, 54, Rue Brougnes, Brussels.

**International Salon (Poznan, Poland).** Open, June 3-24. Secretary, Józef Zieliński, "Towarzystwo Miłośników Fotografii," ul. 27, Grudnia, 18, Poznan, Poland.

**International Salon of Photography, Lucerne, Switzerland.** — Entries, June 15; open, July 7-29. Entry forms from Secretary, International Salon of Photography, Lucerne, Switzerland.

**Derby P.S. Jubilee Exhibition.** — Entries, June 30; open, July 21-August 12. Secretary, E. W. Hincox, "Beachesfield," Louvain Road, Derby.

**Middx Salon (Castle Museum and Art Gallery, Bath).** — Open, August 18-September 15. Applications for entry forms (British Isles) to W. R. Anderson, 5, Meadow Road, Ilenton, Notts, and for Overseas entry forms, T. Flinch, 47, Herbert Road, Nottingham. (Overseas paper please copy.)

**All Britain” Photographic Exhibition organised by Scarborough Amateur Photographic Club.** — Entries, July 28, open, August 31-September 15. Further particulars from Exhibition Secretary, c/o 18, Ramillies Road, Scarborough, Yorkshire.

**South African Salon.** — Held in Johannesburg from August 10-25. Entries close the last mail in July. Particulars and entry forms can be obtained from the Secretary, Southern African Salon, P.O. Box 7014, Johannesburg, South Africa.

**Toronto Salon.** — Entries, August 2; open, August 24-September 8. Particulars from W. H. Hammond, Salon, Secretary, 2, Gould Street, Toronto, Ontario, Canada.

**Saturday, May 19th (cont.).**
N. Middlesex P.S. — Whitman Weekend at St. Ives, Hunts.

**Sunday, May 20th.**

**Monday, May 21st.**

**Tuesday, May 22nd.**
John Ruskin C.C. — Practical Work.

**Wednesday, May 23rd.**

**Current and Future.**

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Any reader who wishes to possess one of these exposure meters must collect six coupons from six successive issues of this week—of particularly are sent by the responsible organizers.

The Holiday Competition organised by Messrs. Johnson and Sons, of Hendon Way, Hendon, N.W.4, proved so popular and successful last year that they are having another on the same lines for the coming season. There are no entry fees. Only one copy. Full details and entry forms from "232" Photographic Competition, 38, Wood Street, London, E.C.2.
The Amateur Photographer and Cinematographer, Dorset House, Stamford Street, London, S.E.1, and in every case, without exception, must give the name and address of the writer.

Lenses for Enlarger.
I have a lens from a daylight enlarger, 3½ x 5½ to postcard, I should like to make an enlarger for it. What are the exact distances of the lens from negative and paper? W. J. M. (Broinley.)

It is quite impossible for us to answer your question, as the distances depend upon the size of the lenses. Further, it is quite likely that the lens you have is what is known as an "uncorrected" one, in which case you cannot obtain the correct distances by focussing on ground glass, as the position which gives a sharp image to the eye will not give an equally sharp image on the paper.

Colour Process.
I have a book on colour printing which mentions a bleaching-cut process whereby colour prints can be obtained on a process analogous to the photographic colour transparency. Can you tell me where this paper can be bought? R. B. (Gloucester.)

It is certainly a satisfactory way of producing a yellow tone on bromide paper. The cover picture to which you refer was made from an ordinary black-and-white print; the yellow colour was obtained by printing from a separate block. The nearest approach that you could get to this particular effect would be to make a black-and-white print and stain the whole paper yellow, as the yellow would then only show in the clearest parts of the print.

Choice of Paper.
What paper is best to submit photographs on in competitions? Are glazed prints better? What paper and size do you prefer for prints for criticism and your competitions? J. W. (Montreux.)

We do not mean it as sarcasm when we say that the best paper for any given competition print is that which does best justice to the subject. As regards our own competitions there is no restriction as to size, except in the beginners’ section, and in the other competitions we receive prints in all sizes, from standard cinematograph to 20 x 16 in. If you send a print for criticism you should use what you consider the most satisfactory paper, and if, for any reason, it is unsuitable, that point would certainly be dealt with in the criticism.

Enquiries and Criticism.
You refer to the Uto process, in which a paper was used the colours of which bleached out when exposed to sunlight under a coloured positive. There was no reliable way of fixing the remaining colours, and neither this nor any similar process has ever been made practically useful. The paper is not obtainable now.

Risk of Over-exposure.
The smallest stop on my lens is f/11, and the only shutter speed is 1/50th of a second. I am told that if I use anything smaller than this and my negatives will be over-exposed. If so, how can I be overcome? J. B. (Smithwick.)

We do not know of any satisfactory way of producing a yellow tone on bromide paper. The cover picture to which you refer was made from an ordinary black-and-white print; the yellow colour was obtained by printing from a separate block. The nearest approach that you could get to this particular effect would be to make a black-and-white print and stain the whole paper yellow, as the yellow would then only show in the clearest parts of the print.

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THE London Salon of Photography 1934.

SENDING-IN DAY, Wednesday, August 29th.

THE TWENTY-FIFTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 8th September, to 6th October, 1934.

CONDITIONS OF ENTRY (Please read carefully).

No. 1. Pictures from exhibitors in the British Isles must not be framed; but may be mounted. Each picture must bear on the back, clearly written—(a) name of artist; (b) number and title of picture; corresponding to particulars on the Entry Form.

No. 3. Pictures from abroad must not be mounted (or framed), but should bear full particulars as above.

No. 4. Pictures which are sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.

No. 5. All pictures should be sent by parcel post, packed flat, and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, The London Salon of Photography, 5a, Pall Mall East, London, S.W.1.

No. 6. The sending-in day is Wednesday, August 29th, 1934. All pictures for the Exhibition must arrive at the above address on or before this date. Exhibits may be delivered by hand at the Gallery on this date only.

No. 7. The Entry Form, properly filled in, must be sent with the pictures, together with entry and packing fee of 5/- (this fee covers any number of pictures from one exhibitor).

No. 8. To avoid Customs complications, all entries from without the United Kingdom must be sent by post and without prices marked on the prints. Packages containing such entries should be clearly labelled: "Photographs for Exhibition only. No Commercial Value. To be returned to Sender."

No. 9. All pictures sent by post will be repacked and returned carriage paid after the close of the Exhibition.

No. 10. In view of application being made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked kindly to signify on the Entry Form whether they have objection to such permission being given. The copyright, in all cases, remains the property of the authors of the prints.

No. 11. The Committee assure intending exhibitors that the utmost possible care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery. All correspondence must be addressed to the Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.

FORM OF ENTRY.

To the Hon. Secretary, The London Salon of Photography.

Sir,—I beg to submit the undermentioned Photographs for the consideration of the Selection Committee, and I enclose Postal Order of the value of 5/- to cover Entrance Fee and the cost of return postage (see conditions 7, 8, and 9).

Reg. No. A, B or C Number on Picture Title of Picture

1

2

3

4

5

6

I Agree to Condition 10.

Yes or No.

Name ____________________________ (State Mr., Mrs., or Miss)

Address __________________________

The attention of exhibitors residing in countries outside Great Britain is specially directed to Condition No. 8.
Business Notices

PUBLISHING


SUBSCRIPTION DATE.—British lines 17/4 Caravina Canada 17/4, other countries abroad 18/6 per annum, post free.

REMITTANCES.—Cheques, etc., should be crossed and made payable to IliFFE and Sons Ltd.

Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Box 306, c/o "The Amateur Photographer." Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

SALE AND EXCHANGE: AMATEURS ONLY

12 words or less. 2/-

PROFESSIONAL AND TRADE

12 words or less. 2/6

2d. for every additional word.

Prepaid Advertisements

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions; 1/6; 26 consecutive, 1/10; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Disangate, Manchester, 3; 20a, Rentled Street, Glasgow, C.2. Advertisements are inserted at the discretion of the Proprietors, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

IMPORTANT NOTICE

Owing to the Whitsun Holidays, the next issue of "THE AMATEUR PHOTOGRAPHER" (dated May 23rd) is closing for press earlier than usual.

In accordance with the Notice that appeared last week, in accordance with which Miscellaneous Advertisements can be accepted for the above issue is FIRST THURSDAY, May 17th.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. B. L. Green, trading as B. L. Green's Photographic Exchange, 218, Fore Street, Edmonton, N.18. For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaint we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange (or other) or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to prevent them. BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to delay the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words "Box 600, c/o "The Amateur Photographer."" Replies should be addressed: "Box 600, c/o "The Amateur Photographer," Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to return goods, they must be returned to seller. If a sale is effected, buyer instructs us to remit amount due to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 to £20 a deposit fee of 2/- is charged; over £20 and under £50, 3/-; over £50 and under £100, 7/6; and on all transactions over £100, one-half per cent.

All deposit matters are dealt with at New Houses, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to IliFFE and Sons Ltd.

You can deal in perfect safety through our deposit system.

CAMERAS AND LENSES

31 x 21 Super Ikona, automatic focusing, Zeiss Tessar f/4.5, new £13/10.—Turpin, 51, Coldenham Lane, St. Albans. [1923]

1-PLATE Goer Anschutz, Doppell f/3.5, focal-plane 2 shutter, 1/1000th sec., 6 D.D. slides, leather case, £10/10 ; or exchange.—Matthews, Idle Rd., Bradford. [1920]

ZODEL de Lyle 31 x 21, 1/32 lens, all fittings, roll-film back, 4 slides, telescopic stand, almost unused, £4/17/6.—Arthur St., Derby. [1916]

MIROFLEX 4-pl. f/4.5 Tessar, complete outfit, new £17/10/6.—Lloyd, 76, Hornsey Rd., Homerton. [1919]

£7/17/6 Zeiss Maxima 31 x 21, 1933 model, absolutely new as double extension, rise and cross front, f/4.5 Tessar in latest D.A. Coupar shutters, with 6 slides, F.P. adapter, leather case; £2/10.—Heath, Corpus Christi College, Oxford. [1936]

VOUCHLANDER Stereo-Paranamor Alpine, 10 x 15 cm., two 4-pl., one 6-in. Collinear lenses, in tripod Compound shutter, 3 single metal slides, F.P. adapter, compact high-grade camera, £10/10/6 ; or exchange.—Matthews, Eile Rd., Bradford. [1925]

31 x 21 Folding Roll Film Soho, f/6.3 anastigmat, 4 Aviar lens shutters; as new, £1/10/6 ; or exchange for Miniature.—Box 306, c/o "The Amateur Photographer." [1922]

1-PLATE Kodak No. 3 Special Model A. Cook 4 Aviar anastigmat f/4.5, in Compur shutter; excellent condition throughout; in leather case, £8.—Bird, Corry Hill, Frimley Green, Surrey. [1923]

1924/Folding Camera, self-correcting, anastigmat f/5.5, 1/100th to 1 sec., self-timer, many extras, 5/6 ; must sell.—Stares, 51, Hillside Rd., Bournemouth. [1934]

1925/Folding Camera, £3.—Bird, Corry Hill, Frimley Green, Surrey. [1924]
EDWIN GORSE, 85, AGERING ROAD, NEWTON ABBOT, DEVON. 
All in Stock. 7 days' Approval. Write Now.
**CAMERAS AND LENSES**

**Trade.**

NEGRETTO and ZAMBRIA, 122, Regent St., W.1, camera specialists, offer the following bargains; all apparatus guaranteed, and sent on 5 days’ approval against full deposit; maximum allowance for salable apparatus, either exchange or cash. May 16, 1934

1. **£8 2s. 6d.** 4 3/4 x 3 1/2 in. Ross Xpres lens f/4.5, focussing, 3 D.P. holders, £4 7s. 6d.—Below. 2. **£7 15s. 6d.** 3 1/16 x 2 1/16 in. F.P.A., shutter release, cowhide case, 3 D.D. slides, F.P.A., £8 10s. 6d.—Below.

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**EXCHANGE AND WANTED.**

REFLEX Wanted, state price, full particulars.—Box 350, c/o “The Amateur Photographer.”

**WANTED.**—Microscope in exchange for New 1x6 cm. N. & G. Baby Sibyl, plate model, £17 15s. 6d.—Below.

**SUPER KONTRA.**

New Model, for 6 Pictures 1 1/2 x 1 1/2 in. or, mounted, 3 1/2 x 3 1/2 in. good focus, best nickel-plated. £5 5s. 0d.—Below.

**VEIT’S of Ealing, “The Firm that Takes cash.”**

HEN you want a clean, fair and square deal, jump up and see us some time, and let’s get together.

1. **£4 10s. 6d.** Pathe Luxe (-Zeiss Tessar f/2.7), with case and changeable, K2 screens, lens hood, 3 D.B.F. slides, F.P.A., shutter release, cowhide case; only used once; good as brand new; cost over £90; price £2 15s. 0d.—Below.

**AFGA SPEEDEX “O”**

Takes Standard V.P. Roll Films

Fitted 3 1/2 x 4 1/4 in. Anastigmat, lens, flash bracket, £5 0s. 0d.—Below.

Phone: Holborn 0666 (3 lines). Established 1889.

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BRUCE’S of Ealing, “The Firm that Takes cash.” At reduced prices.

1. **£7 15s. 6d.** 1-1/8 Plate Dallmeyer de Luxe Reflex, all movements, £4 10s. 6d.—Below.

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Phone: Holborn 0666 (3 lines). Established 1889.
**SUPER PRODUCTS PHOTOGRAPHIC WRITE FOR OUR BOOKLET FOR AMATEUR PHOTOGRAPHERS, you can see ALLTIMO "LEICA" LEITZ MANCHESTER & DISTRICT MINIATURE CAMERAS including the XX CAMERA SPECIAL SERVICE of every description and price at SPECIAL DEVELOPING SERVICE.

**ART SURFACE POSTCARDS from Miniature Negatives, developing 6d., Panchromatic 9d. Special envelopes for sending films to us supplied FREE. EACH.

**SPECIAL CAMERAS EXCHANGE SCHEME 31 × 21  D.E. THIN BODY CAMERA All movements and fitted ZEISS TESAR F/4.5 LENZ D.A. Compur shutter. **

**ZEISS IKON SUPER IKONTA The Camera that does the FOCUSING. Fitted ZEISS TESAR F/4.5, in Compur Shutter. £17 0 0 Ever-Ready Case £1 5 0 **

**This Scheme will help you to obtain your Miniature Camera.**

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**ALLENS 168, Oldham Road, SEW CROSS MANCHESTER 4.**

7 minutes from Piccadilly (72 or 52 Car.)

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**EXCHANGE AND WANTED**

**MARINA, 31 × 21, large aperture; good condition; particulars to—Grier, Newbigging, Huddersfield.**

**WANTED—1-pl. Condenser Enlarger, adaption, box, for own camera, cheap.—Way, 124, Chippingham St., Sheffield.**

**WANTED.—Vertical Condenser Enlarger, V.P. or 2 Brownie; good condition, cheap.—Box 346, c/o "The Amateur Photographer."**

**WANTED—31 × 21 All-metal Folding Plate, double extension, F/4.5 TESSAR (or its equal), D.A. Compur, D.V. finder, slides, F.P.A.; perfect, condition, and recent model.—Wilson, Bishopsgate, stockton-on-Tees.**

**WANTED.—Postcard size Photographs of Railways, Trains, Air Engines and Trains.—EM.FXPL, London, W.C.1.**

**EXCHANGE.—Mini-Fex, Meyer f/3.5, in Comper, for C.M. Badge.—C.M. Model III.—C. H. Harvey, The Cottage, Baslow.**

**WANTED.—Horizontal Enlarger, baseboard and base, 1½pl., state make, age, price.—Tynack, 52, Madeira Rd., Margate.**

**WANTED.—Baby Ikonta, f/3.5 TESSAR, in exchange for 3½ × 2½ Alfa-Buchler f/4.5 Compur, roll-film Carbine, and cash.—E. Fry, Rising Sun, Fareham.**

**WANTED.—Richards Homeoscope Viewer, boxed forms preferred.—Box 356, c/o "The Amateur Photographer."**

**WANTED.—Automatic Rolleifix or Rolleirond (or exchange for 3½ × 2½ Leica Camera Model II, f/3.5 Elmar anastigmat for f/3.5 Zeiss TESSAR; cost £13/2/6, for new Exakta with TESSAR f/3.5 lens, or automatic Rolleiflex; cash adjustment if necessary; approval.—11, High St., Kenilworth.**

**EXCHANGE.—Vellands No. 52, brand new this month, in carton, with fan case, f/3.5 Zeiss TESSAR: £13/2/6; for new Exakta with TESSAR f/3.5 lens, or automatic Rolleiflex; cash adjustment if necessary; approval.—11, High St., Kenilworth.**

**WANTED.—12-in. 5.6 F.5, in good condition.—102, Milton Avenue, East Ham.**

**WANTED.—Set II of Praxors for 4 × 4 Rolleiflex f/2.8, also Zeiss Miette or other Horizontal Enlarger, must be cheap.—Kodak, R.F. 3½-in. tank, also F.P. Tank for sale, 7/6 and 3½.-.—Thorn, Aston-Sonnerville, Broadway, Wors.**

**WANTED.—For 1-pl. Sobe Reflex (f/4.5 Zeiss TESSAR), 3 double book-form dark slides, focussing magnifiers, Tele lens, filters and other accessories.—Fennys, North Road Garage, Weyburn, Herts.**

**BABY Ikonta, f/3.5, want £.—Wilding, 14, Carlton Rd., S.W.14. (Prospect 2878).**

**WANTED.—Leitz Valvo Enlarger, 40-in., upright preferred, orange filter, Friel 10 X8 Masking (framing) Board, led Zeiss Panchromatic Film, slip-on, for Summar : Front Lens, No. 1 ; perfect, reasonable.—250, Kildon St., Sandyhills, Glasgow.**

**WANTED.—Leica Camera Model II, f/3.5 Elmar lens: must be in perfect condition; deposit system.—D. M. Macleod, Dechmont, Wellshot Drive, Cambusbarron.**

**WANTED.—One Camera and/or Projector, 10 or 9.5 im.—7, Grammar Avenue, Beaton, Notts.**

**WANTED.—31 × 21 Roll Film, Compur : exchange Balda, 16 on 31 × 2½, f/3.5, Compur; new.—Powell, 109, Fitzroy Avenue, Belfast.**

**THE VEST-POCKET PICCOCCHI 3½ × 4 CM. TAKES 16 PICTURES ON V.P. FILM.**

**F/4.5 Meyer Trioplan, Varo shutter...£4 7 0**

**F/3.5 Meyer Trioplan, Bower shutter...£5 0 0**

**F/3.5 Meyer Trioplan, Compur shutter...£7 7 0**

**F/2.9 Meyer Trioplan, delayed-action Compur...£9 15 0**

**BALDA**

**TAKES 16 pictures on Standard 21 × 31 Roll Film.**

Self-opening, hinged back, rapid loading, optical direct vision view-finder, all-metal body.

**TRADE.**

**WANTED.—Modern Photographic Apparatus also cameras with large-aperture lenses, as send apparatus, stating price required; cash by return.—Triplemann's Camera Exchange, Hanley.**

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**WE will Purchase at good Prices Cameras of all description and age with guarantees, and all other Camera Accessories.—City Pharmacy, 27, Chancery Lane, W.C.2. Holborn 6589.**

**WANTED.—Fordable Cameras 31 × 21 or smaller, good condition, prompt cash.—Leannie, Princess St., Edinburgh.**

**WANTED.—For Cash or Exchange: Baby Cameras, Projectors, Films, Microscopes, Telescopes, Binoculars, Optical, Mechanical Goods, and modern Cameras.—Frank, 67, Saltershall, Glasgow.**

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**ENSIGN Amateur PRESS**

**for Drying and Glazing Prints**

Electrically heated by two ordinary 40 or 60 watt lamps. Dries semi-matt or matt paper quickly and evenly in about 5 minutes, also glossy on ferrotype plates. The prints are held in position by a strong fabric cover attached to a metal frame. Made of metal; with lens, lamp-holders and ferrotype plate. Any ordinary household lamp (not supplied) may be used. **

**ENSIGN, Limited, High Holborn, London, W.C.1**

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**THE NORSE TRADING CO. (LONDON), LTD.**

**47, BERNERS STREET, LONDON, W.1**

**Telephone : Museum 4144.**
CINEMATOGRAPH APPARATUS

BARGAINS

Trade.

Every thing for Movies.—Cameras and Projectors from 20/- to £20, Pathe, De Vry, 200, Essex, new, cheap. Phone: 889 Garrard St. packing facilities.

CINEMATOGRAPH FILMS, Accessories: standard only; lists free; sample 1/- Filmiccer, 1935.

NEW and Welcome.—We now make First-class Enlargements from 9.5 and 16 mm. Film, send for our 1935 catalogue.

LEICA Service.—Send your spoils and we will roll with special Fine Grain Pan Film, 1/18th, 10/- each.

A. M. BELL.—Connoisseur’s Outfit, 9.5 mm. Cine-Nizo, f/1.5, focusing, Interchangeable, £4 10s. and 4 in. Tessar, £3 15s. 10/-, new. £3 20s.

At: 31 Westminster de Luxe, f/3.5 Zeiss Tessar, double extension, plate back. As new. List £16 17s. 6d. £15 10s. 0d.

Leica Model III, f/3.5, slow-speed shutter, £17 14s. 6d. £15 7s. 6d.

£12 11s. 6d. £11 12s. 6d.

Leica Model M, £12 11s. 6d. £10 10s. 0d.

£8 15s. £7 9s. 0d.

£6 10s. £5 12s. 6d.

£4 10s. £3 15s. 0d.

£2 15s. £1 10s. 0d.

£1 15s. £0 10s. 0d.

£0 5s. £0 0s. 0d.

Leica D.P., £1 10s. 0d. £0 10s. 0d.

£0 10s. £0 0s. 0d.

£0 5s. £0 0s. 0d.

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CAMERAS WITH A P. & D. GUARANTEE

1—160, Cameron, Aikin Uto 173, leather case, F.P.; adapter, case.
2—F. F. F. Kodak Special, 17s. 6d.
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5—Folding Roll Camera, Aikin Uto 173, Luke 16s. 10d., shutter 1, 1 to 1/1000 sec., leather case.
6—A. 1/4, F. A. A. K. 1/4 Roll Film Camera, Aikin Uto 173, Luke 16s. 10d., shutter 1, 1 to 1/1000 sec., leather case.
7—7—35 F. M. Junior Special Reflex, f/5.6, Compur shutter, 1 to 1/100th sec., £1:10:0 leather case, F.P. adapter.
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The Amateur Photographer. May 16, 1934

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SPECIAL FILING CARDS
For LEICA or CONTAX NEGATIVES
ALL READY FOR USE
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ENLARGEMENTS
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Edward Guest, 16, Avenue Road, Blackburn.

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Photo Trading Co., Ltd., Change Alley, Sheffield.

J. Templeman, 15, Percy Street, Hanley, Stoke-on-Trent.

W. H. Zunhammer, 20, Dale Street, Liverpool.

G. & P. A. Wilson, 39, Westgate, Bradford.

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(See displayed advertisement in this issue.)

IMPORTANT ANNOUNCEMENT

95, Fowler Street, SOUTH SHIELDS

Write, giving full particulars, and stating what new apparatus (See displayed advertisement in this issue.)

REFLEX and FOLDING PLATE CAMERAS

WANTED!

Write, giving full particulars, and stating what new apparatus you require.

A NEW "DREM" EXPOSURE METER

AT A LOWER PRICE!

JUSTODREM

The first optical exposure meter that eliminates the personal factor. You look at the meter and read the exposure.

PRICE 15/-

New lots of Drem Meters, post free. Obtainable only through any photographic dealer, or DREM PRODUCTS LTD.

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Colours: White and Orange.

Door: 5 in. 24 x 18. 15s. 3 lb. 10s. 6d. 4 lb. 5s. 6d. 3 sh. 6s. 8d. 3 in. 24 x 18. 12s. 6d. 2 lb. 11s. 6d. 4 lb. 6s. 9d. 3 in. 22 x 16. 11s. 6d. 2 lb. 10s. 6d. 4 lb. 5s. 9d. 3 in. 20 x 16. 10s. 6d. 2 lb. 9s. 6d. 4 lb. 4s. 9d. 3 in. 2 in. 8 x 6. 6s. 8d. 1 lb. 5s. 6d. 2 lb. 6s. 5d. 3 in. 20 x 16. 6d. 8d. 1 lb. 4s. 9d. 2 lb. 3s. 11d. 3 in. 2 in. 7 x 5. 5d. 9d. 1 lb. 3s. 8d. 2 lb. 2s. 11d.

Cascade sale of 93, 30 x 20. 2d. 2a. Other sizes to order.

London's Largest Store of Photographic Equipment

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ENLARGEMENTS

Trade.


1/3 ENSIGN, 81, Dale Street, Liverpool.

POST Card Enlargements, 1/3 dozen, 6 for 9d.; assayed 2d. each. Below.

FREE for every 7/6 with us, one 8 x 10 mounted Enlargement from your negative: no disappointments, no surcharges: one point each to 8 x 10 104. 10 x 8 1/1, 12 x 10 1/4, 15 x 12 3/4; mounted A.B. or F.S., 8 x 10 1/4, 12 x 10 3/4; excellent results certain: write for free lists, trade specially entered for.—The Defoe Photographic Service, 11, Roscoe St., London, E.C.1. Clerkenwell 1871.

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawry, Peterborough.

LEICA, Expert Finishing, 3 x 3 Enlargements, 2d.; lists free.—George Childe, Photographic Chemist, 228, Roundhay Rd., Leeds.

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REPAIRS to Cameras, focal-plane and other shutters, etc., by skilled workmen.—W. A. Forre (many years with C. P. Goerz Optical Works), 27, Connerell Lane, London, W.C.2. [0006]


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AMATEUR Photographers interested in selling their photographs should write immediately for free prospectus: no obligation.—World's Photographic Academy, 5, Shannon Terrace, Chadwell Heath, Essex. [1888]

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RETOUCHING.—First-class work promptly executed.—Mess Lamb, 3, Orchard St., Canterbury.

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'I'M THE AMATEUR PHOTOGRAPHER ADVERTISEMENTS

xviii

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3 x 4 cm. camera. £4.15:0
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20 x 24 cm. camera. £19:10:0
24 x 30 cm. camera. £22:10:0

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THE AMATEUR PHOTOGRAPHER ADVERTISEMENTS
May 16, 1934

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London, W.L.

The Publisher (A.P.), Dorset House, Stamford St., London, S.E.1

The Camera Exchange of the Midlands

SELECT YOUR HOLIDAY CAMERA FROM THE LATEST 1934 MODELS:

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GALLAWAYS

30- and 50-FILM

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5, Angel Court, E.C.2,
97, Piccadilly, W.1 Bus.
112, Aitchison, E.C.
140, Fenchurch St., E.C.3.
281 OXFORD ST.

CHALLENGER

15, Lodge Hill, E.C.
15, High St., Kensington, W.8.
3, Northumberland Avenue, W.C.2.
191-2, Tottenham Court Rd., W.1.
65, High St., Notting Hill Gate, W.11.

EXAKTA

Holloway, 66a, Seven Sisters Rd.
Calford, 62a, Rushey Green.
Croydon, 12, George St.
Kingston, 39, Thames St.
Waltham, 142, St. Albans Rd.

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28 pages, post free anywhere.

The Camera Exchange Specialist. Highest Allowances Made

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12-mm. Coronet Camera, motor drive, £22:0:0
9.5-mm. Pathé Camera and Game Motor, £2:2:0

MINIATURE CAMERAS

STANDARD FOLDING REFLEX

£12:6:0
£17:16:0
£9:15:0
£17:16:0
£15:10:0
£22:10:0

EXAKTA

The only small telephoto reflex

ROLL FILM, FOCAL PLANE.

Full-size V.P. pictures. Shutter speeded to 1/1,000.

EXAKTA ANSICH, £15:5:0
EXAKTA TECHNICAL, £21:10:0

PouLTRY WORLD

THE PREMIER POULTRY JOURNAL
Poultry keepers everywhere will find this journal
exceedingly interesting and helpful.

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Specimen copy of recent issue free on request from
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Pig Hill House, Polebrook, Golden Square, W.1

GARNER & JONES, LTD.

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Hiking, cycling, motoring or cruising
You'll put real "snap" into your outing if you—

TAKE A MINIATURE CAMERA

FIRST EASY PAYMENT GETS YOUR CHOICE

AUTOMATIC "ROLLEIFLEX"
Here is the camera to get life into all your pictures. Every unit that goes for absolute perfection. Takes 12 exposures on standard 2 1/4 x 3 1/4 roll film.
Fitted with Zeiss Tessar 1:4.5 lens.
Cost £20 0:0 Nine monthly payments of £2.

WESTON METERS
MODEL 627-T 
119, NEW BOND STREET,
May 16, 1934

WESTON METERS

MODEL 617-T

F/3.5 or F/2 lens, from.
The World's Best Miniature Camera.
'LEICA'THE CAMERA FOR THE HIKER

FIRST EASY PAYMENT

You'll put real "snap" into your outing if you—

Please mention "The Amateur Photographer" when corresponding with advertisers.

Baby Ikonta

Taking 46 exposures on V.P. roll film. Aluminized body. Flanged back, snap-on front for ready, leather bellows, direct-vision finder, tripod bush. Finished black enamel with nickel fittings.
Novar Anastigmat 1:3.5, Duraline shutter. From...

£3 7:6 Nine monthly payments of £4.

Leica the camera for the hiker
The World's Best Miniature Camera.
£22 0:0:0
Write for special list-Free.

The "Pilot"
F:2.8 Zeiss Tessar lens...

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BRILLIANT

The "BRILLIANT"

Takes the standard 3 1/2 x 2 1/4 24-exposure roll film at 1/2 but gives 12 3 1/4-in. square pictures. The brilliant image employed by the deep hood is almost full size. Two-speed shutter. High-grade 1:7.7 anastigmat

£26 5 0

Write for lists!
from dawn till dusk...

Selochrome gives you the best results. It provides so many more opportunities for picture-making, and yields perfect results at early morning and late afternoon.

Made in England by
ILFORD LIMITED
ILFORD, LONDON
THE \textit{Leica} FOR FAST WORK

The focal-plane shutter of the Leica is made of non-corrosive material and runs lengthways, ensuring clear and sharp pictures without distortion. Speeds from 1/1,000th sec.

Obtainable from every high-class dealer.

\textbf{E. Leitz (London), 20, Mortimer St., W.1}

Leica photograph, taken at 1/1,000th second.
HOME MOVIES at 6d. a scene

Work it out for yourself!

A 25 ft. roll of Ciné-Kodak Eight Film (running time equal to 100 ft. 16 mm. film) is sufficient to "shoot" 20-30 complete "action sequences" or separate incidents.

A roll costs 10s. Developing and reversal free, return postage free.

20 to 30 shots for 10s. — first-class movies at the rate of 6d. a scene — a whole week's holiday filming for 10s.

You see — you can afford movies — with

CINÉ-‘KODAK’ EIGHT

'Home Movies at World's Lowest Running Costs'

Ciné-"Kodak" Eight £9.17.6
"Kodascope" Eight 9. 9.0
25 ft. roll Ciné-Kodak Eight Film 10.0

*A NOTE ON QUALITY
Ciné-Kodak Film is the finest-grained home-movie film made. It is fully panchromatic and gives big, brilliant pictures of superb quality.

Kodak Limited, Kodak House, Kingsway, London, W.C.2

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YOU CAN ALWAYS DO BETTER AT THE WESTMINSTER

THE WESTMINSTER PHOTOGRAPHIC

119, Victoria Street, VICTORIA 0986, S.W.1

Appointed an Associate of the Institute

EXCHANGE LTD.

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REGENT 1360.

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THE BALDAX

THE WELT A PERFECTS

THE VERY LATEST

A TWIN LENS FOLDING REFLEX

£13 : 10 : 0

Nine monthly payments of £1.5

Fitted 1/2 5/8 Meyer Trioplan anastigmat. Comper shutter, speeds 1 to 1/250th sec. and B., f/5.6 Trioplan focusing lens, lever focusing, metal focusing hood, fitted with magnifying lens for sharp definition. Takes 12 pictures on standard 35 x 24 roll film. (Write for leaflet.)

AGFA SPEEDEX 'O'

Takes Standard V.P. Roll Films

Fitted 1/2 5/8 Fisons anastigmat, in Compur shutter, speeds 1 to 1/500th sec., T. and B., f/3.5 Trioplan anastigmat, lever focusing, metal focusing hood, complete with strap and release. As new. Cost £35. 5s.

Nine monthly payments of £3.5

THE ENGLISH MIDGET

THE REAL VEST-POCKET CAMERA.

£5 : 5 : 0

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Takes 8 pictures 3 1/4 cm., costing only one penny each. All-distance lens, 2 speed shutter. £26 16s. £17 10 0

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The latest in miniature reflex cameras. As new. List £2 15s. £1 3 0

As new. Cost £21. 5s.

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Perfect condition. List £13 6

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At 119, Victoria Street, S.W.1, or by post. 

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NEW CATALOGUE of LATEST APPARATUS!

Every "still" and cine camera, projector, and accessory by every maker are here. It's the finest buying guide to every type of photographic equipment. It's free and POST FREE!
NETTAR
FOR 3½"×2½" ROLL FILMS
A NEW TYPICAL ZEISS IKON PRODUCT
THE CAMERA FOR EVERYBODY

THE Nettar has so many advantages that before deciding on a camera at £3 10s. or upwards the amateur will be wise to see the Nettar first. The Nettar is equipped with rapid anastig- matic and is self-opening by pressing a button. The Zeiss Ikon, "two dot system" makes possible sharp pictures without special focussing by simply adjusting focus and diaphragm to respective dots and leaving them there. Give 1/25th second exposure, hold the camera steady, take your snapshot out of doors in fair light, and you get perfect pictures.

PRICES:
With f/6.3 Nettar anastigmat and Nettar shutter........ £3:10:0
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Nettar Folder free on application to:

ZEISS IKON LTD.
11, MORTIMER HOUSE, MORTIMER ST., W.1

WESTON
Exposure Meters

Simply sight your subject, the "Weston" does the rest! Guesswork goes when you invest in a Weston exposure meter. Investment is right—when you consider the saving in film, time and money by using this scientifically accurate instrument. You simply sight your subject with a Weston, and the correct shutter timing and lens stop is automatically registered. No batteries to replace, nothing to go wrong. The Weston exposure meter works independently of climate, weather, or temperature, and is undamaged by direct sunlight.

MODEL 627 LEICAMETER. Specially designed for the Leica. Correct exposure without calculation for all Leica work, including colour process. Size 2½/16ths x 2½ x 1¼. Complete with carrying strap........... £8 10 0

WALLACE HEATON LTD.
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MODEL 617, TYPE 2 (above), for Still and Cine work only. When directed towards the desired " shot " the correct exposure is instantly registered. A protecting cover acts as a handle while taking the reading. Size 2½/16ths x 3½ x 1¼. Complete with shoulder strap and leather case.... £11 0 0

MODEL 617, TYPE 2 (below) for Cine work only. When directed towards the desired " shot " the correct exposure is instantly registered. A protecting cover acts as a handle while taking the reading. Size 2½/16ths x 3½ x 1¼. Complete with shoulder strap and leather case.... £11 0 0

EASY PAYMENTS. Add 5% to cash price and divide by nine. First monthly payment secures.

GENEROUS EXCHANGES. Best allowance on your present apparatus.

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PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.
THIS has been a wonderful season for fruit blossom, notably apple and plum, and the illustrated daily papers have had a glut of orchard photographs. A photo-horticulturalist, who lives in one of the principal apple-growing districts, tells us that old inhabitants do not remember such a season of blossom; he also gives a hint which may be put on record, although it is too late to be of service this year. He says that of all the many kinds of apple blossom, that to be found on the Lord Derby tree is as a rule the most magnificent and makes the best pictures. It is a common error to include too much blossom in a picture, as too many flowers give a confused and spotty effect. It is better to picture single boughs, against the light, or nearly so, and to have a dark or diffused background, as, for example, “Sunshine in the Orchard,” reproduced on page 436 of “The A.P.” dated May 16th last.

Photo-Electric Exposure Meters.

Mr. A. C. Banfield gave an interesting chat to the members of the Pictorial Group of the Royal Photographic Society the other night on photo-electric exposure meters, though he also introduced some other recent apparatus and materials. He said that he had been working with these exposure meters since about the middle of last December, under the most unfavourable conditions that could be imagined, and always at the Zoo, in order to try out all sorts of little holes and corners where it would be a matter of some difficulty always to estimate the correct exposure by one’s own judgment. He found the two meters with which he had been experimenting, one a meter of the Weston type and the other the Photoskop, perfectly reliable, and he showed a series of twelve negatives illustrating the evenness with which the exposures had worked out. Some difficulty might occur with the long-scale subject—the subject which included an immense range of illumination from perhaps 2,000 foot-candles to a quarter of a foot-candle. Correct negatives, Mr. Banfield said, could be obtained quite well, but the difficulty was in enlarging or printing them. Obviously, with a subject having a long contrast range, one could drop the speed number and give it a longer exposure, but as the negative was part and parcel of the roll film, one was no better off unless one had got some means of cutting it out and giving it a specially short development. That was the real difficulty with these exposure meters. They would always give correct negatives, but one would not always be able to obtain the best results from the negatives if one always used the same grade of paper. Finally, Mr. Banfield showed a series of films which suggested that a very great reliance might be placed on the exposure meters, except for the chance of getting a very dense negative when the subject was one of exceptional contrast.

Academic Reproductions.

If we were portrait artists exhibiting in the Academy we would insist that the portraits we had painted should not be reproduced in the public Press. To see them on the walls in colour is not so markedly to invite comparisons with photography—the “real thing,” as someone puts it. But to see them reproduced by a photographic process is to make the newspaper...
reader—or the looker at newspapers—ask whether it is not, after all, photography which is responsible for the delineation. We pointed out one such reproduction to an exhibitor in the present Academy. The picture was of an eminent man sitting in his accustomed surroundings. Our painter friend acknowledged that the background and the mass of detail might certainly be considered photographic in quality, but he still thought that there was something about the face and head which photography could not render. Well, we could not see it, but that, we thought, might be the effect of the half-tone reproduction. Later, in front of the actual picture in the Academy, we still cannot see it. But, of course, it may still be the lingering effect of the reproduction.

The Big Fish.

What a pity Jonah had no camera? If he had had a flashlight as well he might have got some interiors worth possessing, and at the same time have shortened his incarceration. This quite irrelevant remark is prompted by seeing a collection of photographs of the whale-shark, the biggest shark in the world. The gentleman whose collection it is prides himself that he has copies of all the photographs known to have been taken of the fish itself in any part of the world that it inhabits, excepting mounted sections and models in museums. In every one of the photographs there were human figures—a necessary provision to give some idea of the scale of the creature, which may measure forty feet. But the collector’s lament is that so many opportunities were lost in taking the photographs. The fish is sometimes not posed as it might have been to illustrate its dimensions, and, moreover, although it is often shown with its mouth wide open, apparently the photographer never thought of a mirror to light up that yawning cavern.
**FILM PACKS**

Film packs are more expensive than dry plates and the more popular kinds of roll film. This is frequently the cause of grumbling on the part of amateur photographers who would like to use this form of sensitive material, but complain of the high cost.

But the intelligent worker, however, has only to investigate the construction of a film pack, its many finely-made parts, the ingenuity and perfection of its assembling, the fact that each separate film is carefully attached to its individual numbered backing paper and its final presentation for use in the camera to realise that the additional cost is not occasioned by the film but by the make-up of the pack itself. This is a far more elaborate and expensive business than the packing of a box of plates or the preparation of a spool of roll film.

**Manipulation.**

In its construction, the film pack must necessarily be rather delicately adjusted—so that no stiffness can exist to hamper easy operation. Hence only a little inconsiderate pressure on the safety cover may be sufficient to set up appreciable fogging. This pressure is most apt to occur when loading the pack into its adapter, so that the operation is best performed in a dark or well-shaded situation. Rough usage is a thing to be avoided, the proper procedure being to hold the pack by the side edges only—taking care not to press in the front or safety cover.

To avoid buckling the thin films or tearing away the paper before the change is properly completed, it is necessary to pull each tab straight out unhurriedly and with deliberation. Rapid or jerky action is a sure cause of scratches.

Care must also be taken—where the photographer is not familiar with the use of packs—to remove the tabs in their proper order as numbered by the manufacturer. Where this is not done it is probable that some of the films will be spoilt by multiple exposure and that the remainder will develop out as clear celluloid.

**The Adapter.**

Although the modern film-pack adapter is a thoroughly efficient accessory, older and cheaper models may possess some imperfections. An ill-fitting or damaged adapter can, for example, throw any film pack out of register. It is possible, too, for the pack to be a faulty fit in the adapter—though here a different set of faults will result.

In the first case, it is simply inviting trouble to continue using a worn or old and inefficient type of adapter. Particular attention should be paid to the safety-slide and its light-traps; these should not be worn or damaged, since once the paper safety cover of the pack is removed the safety of the films depends solely upon the metal slide and its light-traps. The best remedy where the adapter is at fault, is to replace the whole device with a new and modern accessory.

Where the pack itself is not a snug fit within the adapter, it is highly probable that only the spring is at fault. This may be remedied without much trouble—the proper tension being that which is adequate to prevent “play” without the slightest tendency to forcing. Excessive pressure will tend to make the pack bulge forwards in the centre immediately the adapter slide is removed—so that uneven definition can be the result of excessive, as well as of insufficient, pressure. This may also cause scratches.

**Developing Film-pack Exposures.**

Some photographers seem to find considerable difficulty in the development of film-pack negatives without mechanical damage. This is often the result of attempting to develop too many films in the dish at once. For the beginner, three, or at most four, will be sufficient, although an expert may handle a dozen or more without injury. Two deep dishes of large size are desirable and plenty of solution.

In the dark-room the films are removed from the pack, which is carefully pulled apart. Each is separated from its paper support and placed in a box with a well-fitting lid; an empty plate box is excellent. When all are detached, they are taken, one at a time, and slipped into the first dish, which should contain plain water. Each film is turned over once or twice until all are well soaked. They are then taken again one at a time and slid under the developer in the second dish, so that the film is immediately covered. After a few seconds the film is placed at the opposite end of the dish and another film treated in the same way and placed at the other end of the dish. They are then brought back, one at a time, to the near end of the dish and the process repeated. In this way a dozen films can be developed in a very short space of time and without risk. As development is completed the films are returned to the dish of water and then transferred to the fixing bath.

An acid-fixing bath, fresh and not stinted in quantity, is to be recommended. In the fixing bath the films are moved about and turned over from time to time to ensure even action. They are best washed in a large bowl of water through which a gentle current is running, and again turned occasionally. Two or three complete changes of water in addition will secure complete elimination of hypo.

Panchromatic films can be developed in one of the special film tanks, or if the dark-room inspection method is favoured, a bath of desensitiser is an essential preliminary.

After washing the films should be swabbed free of surface moisture with a pad of cotton-wool, and pinned up to dry.

In all these operations, needless to say, care must be taken in handling the films to avoid scratching the soft gelatine surfaces either by other films or by the finger-nails.
THE CAMERA IN ACTION

SOME years ago there was a competition for photographs of a camera in use, and an excellent subject it was. The idea opens up all manner of possibilities for attractive compositions. Children using cameras, animals being photographed, various groupings of figures, suggest themselves, all the figures being bound together by some definite motif, which is necessary to give unity and interest to a picture.

Apart from the scope given for carefully posed subjects the idea lends itself admirably to the photography of one's friends on holiday. No holiday is complete without some snapshots of the friends one spent it with, and most holiday albums contain a good number of these.

A posed photograph of a single figure or a group standing with their backs to a wall or arranged round a seat on the promenade is apt to be very unsatisfying as a souvenir. It gives no idea of how the holiday was really spent. That is why bathing snapshots are so popular. Even if the figures are merely posing at the water's edge they are seen in their holiday element, and the result will be a pleasing memento.

Hiking pictures now seem to rival bathing ones in popularity, for the same reason, so why not have some snapshots of the photographer enjoying a holiday?

To get a snap of someone in the act of taking a photograph is to ensure having one which is unspoilt by camera-consciousness. No one is ever more absorbed in their job than the photographer on the point of making an exposure, and there is the certainty that he will keep perfectly still for the required length of time. Of course, for a portrait the photographer's usual attitude is not good,

A SUGGESTION FOR HOLIDAY SNAPSHOTS.

By M. W. BRAMPTON.

The young photographer, Taken unawares.

OUR SPECIAL GIFT OFFER OF A WATKINS EXPOSURE METER

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In this issue of 'The A.P.' a coupon is printed in the advertisement pages. The value of each coupon is 6d. Nine coupons have already appeared.

Any reader who wishes to possess one of these exposure meters must collect six coupons from six successive issues of 'The A.P.,' fill in his name and address, and post them, within a month of the publication of the last coupon, with a postal order for 2s. only to W. H. McKaig, Meter Works, Friar Street, Hereford. The meter will be sent by return, post free.

Additional time will be allowed for overseas readers. The 6d. Coupon will be found on page vi of the advertisement pages.

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PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.
May 23rd, 1934

An All-metal Dark Room for the Tropics

Many readers will be interested in seeing this photograph of the interior of a special all-metal photographic dark-room mounted on a trailer, which has been built by E. G. Brown & Co., of Tottenham, in conjunction with J. & E. Hall, Ltd., the refrigeration specialists, for the R.A.F. It is for use in tropical climates where developing and printing is made difficult by great heat and bright light. The trailer has double walls packed with cork for insulation purposes, and is used for keeping the interior temperature low. About 150 gallons of water are carried in tanks, and the interior equipment includes stainless steel shelves and sinks, and cupboards and shelves for photographic materials and all the necessary safelights. A special ventilation scheme is another feature.

The entire outfit represents not only the acme of comfort and luxury for the worker, but the equipment will certainly arouse the envy of workers in the tropics, who have to rely on make-shift expedients to overcome the difficulties of photography in high temperatures. The idea embodied in the construction of this mobile dark-room, however, is worthy of consideration by professional workers and dealers in really hot countries when fitting up a dark-room for frequent or continuous use.

A FOLDING TWIN-LENS REFLEX FOR ROLL FILMS

A folding twin-lens reflex camera for roll films of rather different pattern from the usual run of these handy little instruments, now so popular, is the "Perfecta," made by the Welta firm, and distributed in this country by Messrs. Peeling and Van Neck (Holborn Circus, E.C.).

It is made to provide 12 negatives, 2½ in. square, on a 2½ x 3½ spool of roll film, like the other cameras of this style; but it has the merit of closing into smaller compass than the typical twin-lens camera. The camera itself has a single set of bellows, and, in its precision or its reliability by reason of it.

The front falls out to the infinity position at the touch of a button, and the struts then hold it as rigid as a box. Its focussing lever carries with it a scale of distances placed so that they can be seen as the camera is held in the taking position—an extra help in a camera working on the reflex principle. There is an automatic film indicator which shows how many exposures have been made, and that, too, is visible with the camera at the ready. So, also, is the diaphragm indicator. A special design of Compur shutter gives this camera what the big reflexes with focal-plane shutters lack—a set of valuable slow automatic speeds as well as high speeds. It shuts up into a space of 6½ x 3½ x 2½ in. With a high-grade f/3.5 anastigmat its price is £13 10s.

AN ELECTRIC EXPOSURE METER FOR FOUR GUINEAS

The photo-electric exposure meter has come to stay, and hundreds of photographers, possibly thousands, who would never be persuaded to use the old type of actinometer have fallen under its spell; and have been grateful for it. The early models were expensive—too expensive for the average photographer; but the "Ombrux" photo-electric meter, which employs the photo-electric cell, can be obtained for four guineas. In a little leather case this device, only 3 x 2½ x 1½ in. in dimensions (and therefore easily carried in the pocket), really measures the light. Used for normal subjects, it gives the exposure required for f/8 on a plate or film of 23 Scheiner degrees—the standard formula. On aluminium plates stored conveniently in the lid of the meter are tables giving the exposures translated for plates or films of 17, 20, 23 and 26 Scheiner rating. This gives the corresponding reading at all apertures from 30 to 1/500th sec.

When the "Ombrux" is pointed at the chief object in any reasonably bright light, the needle at once flies to the exposure required at f/8. This range covers exposures from 1/10th to 1/500th sec. But if the subject is in a weaker light you press a button and a second scale (placed below the first one) comes into play. This second scale gives exposures from 1/10th to 30 sec., according to the light. It is very simple.

The photographer must take care, of course, to point his "Ombrux" in the right direction; for instance, in against-the-light pictures he must not point it direct at the sun itself! And he should never point it at the sky unless he is out solely for cloud pictures.

Now that so many photographers use a reliable shutter like the Compur, there is much to be said for a really good exposure guide such as this, and if photographers will accept their high plate speeds and film speeds judiciously, and not in blind faith, they should find it a help worth taking with them whenever the camera is taken out.

The electric cell does not need batteries or renewals—and it does not wear out. But it is not wise to drop it on a cement floor!

The distributors in Britain are Messrs. Dallmeyer, of Mortimer Street, W.1, but most up-to-date dealers who cater for photographers above the status of snappers will stock it.
Photographing of

By

C. A. STEVENSON.

play of light at noon, or the long shadows of evening. The hours pass pleasantly, often profitably, for the camera-man wandering about these architectural gems, seeking some odd nook or corner that arrests the eye and may eventually reappear in a print of marked distinction.

Castles, ruined or otherwise, moated granges, and the crumbling remains of abbeys, are also likely to yield outstanding examples of this type of photograph.

To most amateur photographers "architectural photography" conjures up visions of pictures of cathedral interiors on rather an imposing scale. To some modern workers, this type of photography is regarded as somewhat "boring," as necessitating a stand camera, tripod and all the paraphernalia of the older worker who thought nothing of a few hours' exposure with a big camera for such subjects.

To all amateurs who have these views, but are not averse to architecture, can be commended picture-making of lesser portions of similar subjects and of other buildings. The modern hand camera or miniature instrument is quite suitable for the purpose, but a tripod will still be useful on occasions.

Around our cathedrals, the colleges of Oxford and Cambridge, and even municipal and other large buildings, may be found innumerable "little bits" that make attractive photographs that are often more pictorial than pictures of the building itself on a larger scale.

These "bits" include arches, pillars, doorways, windows, figures, steps, and other like objects whose beauty, perhaps mellowed by the attrition of centuries, is enhanced immeasurably by early morning mist, the
Little Bits' Architecture

on a whitewashed cottage wall may be more photographically valuable than all the architectural grandeur of the cathedrals of Wells, York or Lincoln.

Countless "little bits" are to be captured in the picturesque villages tucked away among the Cotswold Hills and elsewhere in the British Isles. It is not necessary to have recourse to well-known beauty-spots only, such as Selworthy and Clovelly, but less familiar places—for example, the Essex village of Tolleshunt D'Arcy, offer ample scope for the photographer's art. Old-world fishing villages, like Staithes in Yorkshire, or the villages along the Cornish coast, are especially rich in odd corners of quaint architecture which breathe romance and evoke the glamour of the sea.

Among other effective "little bits" of architecture mention might be made of shadowy cloisters and the interiors of old market-halls, similar to the one at Tetbury, and the yarn markets at Chipping Campden and Dunster.

Success in this branch of photography may be achieved by any class of camera and in any season of the year; but, as mentioned before, a tripod is frequently useful, and an exposure meter always helpful. Panchromatic plates and films will give the most satisfactory rendering, but good work can be done with ordinary films and those of the 'chrome variety. The old advice of exposing for the shadows should not be forgotten.
Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

THE SKY PROBLEM.

INCREDIBLE as it may seem to-day, it is none the less true that some of the early photographers deliberately aimed at getting what they called a "clean" sky in their negatives. They tried to get, and did get, such density in the sky that no daylight ever penetrated it, and the printing paper retained its virgin purity. When the sky portion was not sufficiently dense to secure this, the photographer set to work and painted it over with Brunswick black.

Many photographers, too, having obtained this blank-paper sky, left it at that, and were proud of it. Others, however, not quite so benighted, made their sky blank so that they could print in clouds from a separate negative, and in some cases it was actually a single negative which had to provide the clouds for landscapes taken under all sorts of lighting and weather conditions. Once a photographer got a striking cloud negative he took care to make use of it, and the results were often of the most appalling character. Cloud negatives could be bought singly or in packets from dealers, and I am by no means sure that they are not still available.

I am not disputing the fact that clouds may often be printed in from a separate negative with fine effect. Some of the finest landscape photographs ever produced have owed their beauty to the intelligent and successful combination of two or more negatives. But I would draw attention to the word "intelligent." There is a distinct relation and harmony between a landscape and the sky above it, and it is only those who have studied the relation and understood the harmony who can safely venture on combination printing. (Read what Mr. A. F. Snell says about his two prints elsewhere.)

As I have previously pointed out, it is often the best plan to make an exposure for the landscape, and then immediately give a second exposure on another plate or film, adjusting both exposure and development to secure a good rendering of the sky. It may then be quite easy to vignette out what sky there is in the landscape negative, and vignette in the sky from the second negative.

There is one thing beyond dispute: there is no such thing as a sky that can be properly represented in a print by mere blank paper.

The trouble is often a very real one. We all know that the sky is sure to be more or less over-exposed if we give an exposure sufficient for the landscape below it. The contrast between the two may be very great. And we all know that exposure tables, calculators and meters all tell us how much we must shorten exposure for clouds as compared with land and even water below.

It is not difficult to strike a workable medium exposure when the clouds are of a strong character, and the landscape below open in character, without heavy shadows or tones near at hand. But this state of things is by no means universal.

We may get some idea as to what may best be done if we consider two...
extremes. We have a landscape which will require a certain minimum exposure to secure the necessary detail; above it is a sky which should have a much shorter exposure than even that minimum. Suppose, first, we give that minimum exposure. We have to carry development to the full to get the benefit of it, and that minimum exposure has been more than enough to give heavy density to the sky. The result is a good rendering of the landscape, but a weak sky.

Suppose, secondly, that we give the very short exposure required by the sky, and develop till the gradation is just right. The result is a good sky, but a heavy landscape without detail.

Suppose, thirdly, that we over-expose even the landscape. On development detail comes out with a rush all over the negative. The landscape is close on the heels of the sky, instead of lagging far behind it. We can then stop development as soon as the landscape is just strong enough, and this is so soon that the sky has not become over-dense. We have what is described as the thin or soft negative, with all necessary detail delicately recorded, and no heavy density.

This is really our only chance, and with reasonable luck and care we should get a negative that will do something like justice to both sky and landscape. It will help us if we use a non-filter ortho plate; we shall do still better with a yellow filter to cut out some of the active skylight; best of all with a panchromatic plate and filter.

Such a subject as is suggested by the illustration is easy. It was made on ordinary ortho film, with a light filter on the lens. The sky was by no means strong—rather a pale blue with somewhat faint clouds. There is no need for dodging in making a print. Everything is in the negative, and in the original print all the tone and colour values fairly represent the subject and its lighting as seen.

I have selected this particular print because it is typical of conditions which are common at this time of year—bright greens and yellows, with yellowish clouds in a blue sky. Further, I have chosen it because of its extreme simplicity and peacefulness. I think we should pay more attention to these qualities, and not simply search feverishly for "striking" and "original" subjects. I feel, too, that it does us good to linger sometimes in the quiet, homely spots—when we can find them. We may bring back with us something of far more value than an exhibition picture.

W. L. F. W.
"My exhibition pictures are not usually preconceived, but are made from negatives selected from the year's bag taken on week-end outings, summer holidays, and such other times as I am able to get out with a camera. After using many types of camera, both roll film and plate, during my short career as a pictorial photographer, I have come to the inevitable conclusion that the reflex is the camera for the pictorialist, and now use a 3½ x 2½ Thornton Pickard with a 5-in. f/2.9 lens. There is no doubt that it is a great asset when composing a picture to be able to study it on the ground glass, full size and right way up. In doing so I always endeavour to place the centre of interest on one of the divisions of thirds, as often recommended in 'The A.P. ' 

"My sensitive material for pictorial work is exclusively Ilford Soft Gradation panchromatic plates, and Agfa Iochrom film packs, the former particularly when it is desired to record clouds, and both materials with a two to three times filter where necessary. The only aid to exposure is the Burroughs Wellcome calculator, which I find most valuable. Negatives are developed with Azol in a tank, by time and temperature, in the case of plates; while films are suspended in a tank, and judged by inspection. I also enjoy experimenting with various developers compounded from published formulae, particularly of the fine-grain variety. A soft negative is aimed at, and development is curtailed to about two-thirds normal. "Bromoil is my favourite printing process. I use Kodak Bromoil paper, and the prints are prepared by a short process. This makes use of a very dilute M.O. developer which gives a soft print, which is put straight into a stop bath containing boric acid and borax. After a very short wash the print is bleached, and then, after a further short wash it is fixed in a weak acid bath. The prints are then dried, and before inking are soaked for about twelve minutes in water at 65 degrees Fahr. "Sinclair's inks are used at full consistency, and after inking lightly all over with a large ' Mortimer' brush, a re-soak is usually necessary, and the ink is often softened by the addition of a small amount of linseed oil, and further inking carried out with fitch brushes. Great care is taken not to over-ink any portion, and the various planes are built up gradually. I do not care to put in clouds entirely by hand, but prefer to print them in from another negative, and modify them as required. A good deal of work is done after a day or two on the almost dry print with plastic rubber and a very lightly charged brush. When thoroughly dry the print is sprayed with a weak cellulose varnish to protect the surface. "I am not a purist, and often photograph subjects which are incomplete in themselves with a view to combining with another negative when the opportunity presents itself. The picture opposite is the outcome of this method, the foreground and figure having been obtained on a dull day, and being useless as it stood. But it appealed to me as an ideal subject for a sunset theme, and that depicted was obtained from the window of a moving train some months later. "The print 'Low Tide ' is an almost straight bromoil, the clouds having been obtained on the negative at the time of exposure, using a three-times filter. The only modification was a lightening of the distant planes. "In conclusion I would like to add that any success I may have had is partly due to the helpful advice which is so ungrudgingly given by the advanced members of the City of London and Cripplegate P.S., of which I am a member."

By A. F. Snell.
HOMING.

By
A. F. Snell.

(See article, "How I make my Exhibition Pictures," on the opposite page.)
DINNER IN THE RAW.

(From the Advanced Workers' Competition.)

By M. Mitchell.
MAN'S ETERNAL TOIL.

(From the Exhibition of Overseas and Colonial Prints, now open at the Royal Photographic Society, 35, Russell Square, W.C.1.)

By J. B. Eaton.

(Australia.)
1. "Roman Road near Abergavenny."
   By Miss Longueville.

2. "Peel, I.O.M."
   By A. B. Pooley.

3. "A Sunny Glen."
   By E. S. A. Gill.

4. "Rural Residences."
   By D. G. Cole.

5. "Beachcomber."
   By C. M. G. Keeping.

6. "A Peep into the Abyss."
   By J. W. Reyburn.
PICTURES of the WEEK

Some Critical Comments

ONE of the things that is most difficult to arrange, in the case of a subject like No. 1 of the prints reproduced on the opposite page, "Roman Road," by Miss Longueville, is a balanced composition. All the lines of any importance seem to lead downwards from the left to the right, and, in the absence of any counteracting line, the eye seems to follow the direction indicated right out of the picture.

Directional Lines.

A similar difficulty almost always arises when a subject is taken from a bank of a river estuary, a cliff, the seashore, or practically any scene where all the material falls on the one side of the picture.

All the weight, it is true, falls on the one side, but the lines nearly always lead in the opposite direction, and, as a general rule, the composition is hopelessly unbalanced. The position is corrected at once if there is something in the nature of a stop on that opposite side. A line coming in in an opposing direction, a small dark hillside on the right were inclined to find it.

If it had happened that, in this particular case, the line of the distant hillside on the right were inclined downwards from the right-hand side, and that its tone were appreciably heavier, it would do much to correct the lack of balance. Similarly, did but a small portion of the opposite bank appear, and it were sufficiently deep in tone to make its presence felt, that also would do; but, as the subject stands, it is obvious that neither alternative was available, and, to be perfectly frank, the subject is one that would be better left alone—assuming, of course, that the intention was definitely pictorial.

The Pictorial Intention.

The lack of balance is not so pronounced, perhaps, in No. 2, "Pole," by A. B. Pooley, for while the weight is on the right-hand side, there is a re-entry from the left, which, to a not inconsiderable extent, provides a suggestion of equivalence.

An effective example of the employment of directional lines of opposing tendency to make a well-balanced arrangement is to be seen in No. 3, "A Sunny Glen," by E. S. A. Gill, where if it were not for the strong downward impulse imparted by the slope of the hill on the right, the inclination of the lines on the other side would lead the eye out of the picture in a similar way to that which was the case with No. 1.

That impulse is quite enough to counteract any such tendency, and the composition appears well balanced and complete. The suggestion of balance is aided by the downward inclination of the clouds above, which form another good feature, but the sunniness of the subject, which supplies the artistic motive, might have been enhanced had the foreground on the left been more subdued in tone.

The feeling of light and luminosity, too, would gain if the tone of the sky, along the top, were somewhat darker than it is immediately below, and, if it did not actually happen so in nature, the effect might be introduced artificially by a little local extra printing.

The same device might usefully be employed in No. 4, "Rural Residences," by D. G. Cole. Here, at present, the tone of the sky is so much the same all over that there is none of the sense of light that there ought to be, nor is there any suggestion of depth.

A Nice Adjustment.

This is undoubtedly a drawback, and so is the absence of noticeable sunshine. The difference it would make can be imagined; but, in connection with the compositional balance, the subject shows a very nice adjustment, particularly in the relative placings of the cottages on the right and the one that is not so prominent on the left.

Given a bit of real light and a suitable proportion of shadow, the subject is one that would make up extremely well, and if an appropriate figure could be included, its attraction would be yet further enhanced. The sky, perhaps, is better in No. 5, "Beachcomber," by C. M. G. Keeping, and the figure and foam of the breaking wave present quite an effective balance; but here, again, there is little in the nature of an effect or mood of nature. In consequence, the representation seems to be devoid of pictorial force.

Mood and Effect.

The white cliff in the following print, No. 6, "A Peep into the Abyss," by J. W. Reyburn, stands out well against the dark of the setting, but scarcely in the way it would if sunshine, stressed by shadows on the face of the cliff itself, made its presence really felt.

If the effect that is in mind can be visualised, the point will need no further argument, but it may be mentioned that the way the cliff would stand out would be vastly improved; the motive would become more definitely pictorial, and the appeal of the picture would be made immensely more significant. This, naturally, would involve the choice of a different time of day and a consequent alteration in the direction from which the light was falling. The subject would have to be studied, but the time expended in this direction would not only be educative but well repaid.

"Mentor."
Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.


Beside the attractiveness of its effect of dappled sunshine and shadow, and its consequent impression of a windy day, this picture is also interesting in the way the directional lines have been employed, for, over and above their function of aiding the composition to assume a satisfactory form, their relationship, the one with the other, forms a design of a distinctly decorative character.

Decoration and Design.

Reference was made, overleaf, to the elementary and fundamental province of these lines in the formation of a proper sense of balance, and, incidentally, to their capacity for retaining the interest within the picture; but, here, their adoption discloses a higher development in the more active part they play in the building up of the arrangement and in the creation of a design as an integral element.

As far as the arrangement of the composition is concerned, these lines should be viewed in relation to the placing of the light and shade. The interest naturally centres in the brightest light at (1), both on account of its forceful placing and because of the presence of the figures in close proximity. That being accepted, it will be seen that most of the lines, either directly or indirectly, lead up to, or afford an indication towards, the centre in question.

There is, first of all, the line of demarcation between the dark of the foreground and the light of the middle distance (a). It drops slightly from the right-hand side, and the inclination, small though it be, is sufficient to direct the attention inwards toward the centre of attraction. It proceeds right across the picture, becoming less and more assertive at intervals, and, as a line, is almost lost as it reaches the left-hand boundary. The merging at this point counteracts any tendency towards leading out on that side, and the same tendency is, perhaps, much more definitely countered by the double line made by the space between the two sets of furrows (b).

Line and Counterline.

The effect of this latter line is exceedingly strong. Not only does it provide a forcible directional impulse towards the chief centre of interest (1), as will be easily seen from the accompanying sketch, but it also supplies a connecting link between the right-hand side, and the same tendency is, perforce, the left-hand boundary. The right across the picture, becoming merging at this point counteracts any tendency to direct the attention inwards. Each of the other corners, to a greater or less extent, is similarly subdued, and the joint effect is one of concentration rather than dispersal.

The influence of this line upon the arrangement of the composition will now, no doubt, be manifest, and further reference to the sketch will indicate how their inter-relationship, by assuming a rhytmical form, conveys the impression of a design. It arises in much the same sort of way that a succession of geometrical shapes, as in a carpet, wall-paper, or panelling, creates a suggestion of pattern; but, necessarily, without involving the same regularity. A definite sequence of that kind would be too formal for so informal a thing as a landscape study, but the inclusion of what is only an impression of design imparts a sense of order that is scarcely obtainable in any other way.

Diffusion a Danger.

In so much, and also in its effect, the work is wholly admirable, but there does seem to be a touch of indecisiveness about it, which, upon investigation, apparently arises from a certain artificial diffusion of outline.

It is really questionable if, in a subject of this nature, any artistic advantage is derived from such diffusion. There may be a certain latitude of opinion in a matter of this kind, but, if the subject were rendered with the keenest possible definition, the attraction of the picture would be no less—i.e., unless it was necessary to adopt the expedient for the sake of covering up some technical deficiency—for the gain in decision would more than counter any imagined advantage in an illusory softness of rendering.

"Mentor."
May 23rd, 1934

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

ROLL-FILM HOLDERS.

Sir,—Your correspondent "Disappointed" asks if any reader has used a satisfactory roll-film holder with a panchro-
matic film. My dealer here advised me against it, as he said it was not really light-proof, but I had one on approval, and it has been quite satisfactory. If your reader buys Kodak Super-
sensitive films he will get a "bull-gunned" patch that will cover the hole, and if he only pulls that back for winding, and it isn't in a strong light, there is no danger of fogging. The roll-
film holder I have is Rollex roll-holder, and cost 15s. for the hole, and if he only pulls that back for winding, and is can memorise the number of times you require to turn the
3\frac{3}{4} \times 2\frac{3}{4} \text{ size.} \  \text{Any make of film can be used if a patch covers the hole.}

It is certainly not easy to see the numbers, but you can memorise the number of times you require to turn the handle for the spool.—Yours, etc.,

(MISS) M. H. GREENFIELD.

MINIATURE CAMERAS.

Sir,—I have read with interest the letter from Mr. J. Meunier on the subject of "Miniature Cameras."

After considerable experience of almost every type of camera, and miniatures from the original Ensignette, I feel that the modern miniature is more universal than any other type of camera yet produced.

Mr. Meunier says that he never sees views of architectural subjects amongst miniature camera specimens. It may interest him to know that in a book that I have just written upon this subject, with half-farces, black-and-white photographs published at the end of the present month, there appears amongst the illustrations an architectural subject taken with a 4 \times 3 \text{ cm. Picochic! Further, the small rise of front permitted by the average 6 \times 9 \text{ cm. camera is of little help. Certainly, the miniature camera is a practical proposition, and it makes demands upon the technical skill of the photographer, but that results of the highest quality can be obtained is beyond question.—Yours, etc.,}

ROBERT M. FANSTONE.

BROKEN CINÉ FILM.

Sir,—When a film breaks during a show or demonstration it causes the projectionist a few moments of worry, especially if the exhibition is a public one; if at home various expedients can be followed without much trouble, but before the public you want to do your best.

I recently had such a breakage, and although familiar with overlapping the film on the take-off reel you are losing a long length of the scene, also you are not always successful the first time. The "W" shape clip is best, and I enclose some of the right size.

You may say, "What about scratching the film?" Well, if you use these end frames would have to be cut before re-
splicing, anyway.—Yours, etc.,

W. BATTLE.

SKY FILTERS.

Sir,—The query sent by P. E. W. (Degany) concerning a "sky" filter in a recent issue of "The A.P." prompts me to submit the following in the hope that you will publish it and so help to dispel the prevalent but fallacious belief attaching to the use of such a filter.

Since every portion of the lens contributes to the formation of every part of the image resulting from it, it follows that some light from the sky will pass through the lower part of the lens opposite which is the clear part of the "filter"; similarly, some light from the ground will pass through the upper part of the lens opposite which is the tinted part of the filter.

The net result therefore is exactly the same as if a uniformly tinted filter is used of a tint the intensity of which is somewhere between the lightest and deepest shades of the particular "sky" filter with which it is compared.

As a consequence of this it does not matter whether any objects rise up against the sky or not, and also allowance must be made for the decrease in exposure which must result in the amount of the allowance depending upon the density of the deepest part of the "sky" filter and the extent to which the tinted portion is allowed to cover the camera lens.

In short, a so-called "sky" filter does not achieve the object for which it is made.—Yours, etc.,

F. C. HUNT.

EXTINCTION METERS.

Sir,—May I refer to the condemnation of extinction and selenium-cell exposure meters, revived by Mr. Talbot's letter some time ago.

Ever since these meters were introduced, we have been treated to highly technical letters proving—to their writers' satisfaction, at least—that they cannot possibly work. Nevertheless, they do, as I can prove to Mr. Talbot by a deal. May of dozens of negatives made by strict adherence to a Bewi meter, and also by a few—unfortunately nothing like so many!—cheques paid for enlargements from said negatives. For further proof I can show him negatives that are hopelessly over-exposed—the result of not adhering to the meter. Does Mr. Talbot think that reputable firms of manufacturers are utterly without technical and scientific knowledge, and are so conscienceless as to ask anything from a guinea to £15 10s. for useless pieces of apparatus?

He states that "the whole underlying principle is wrong"—

that one should measure the amount of light falling on a subject, "regardless of the amount reflected." The italics are my own; I have read this passage in his letter several times, and I cannot believe may the "underlying principle" is quite right; it is Mr. Talbot's superimposed "theory" which is wrong. Does he play tennis? If so, can he return the ball before it is served to him? I agree that the amount of light falling on the subject is the primary factor in estimating an exposure, but it is the reflected portion of that light which enters the camera lens, acts on the emulsion and makes the negative.

Let us take some concrete examples.

In the case of a full-length portrait with frontal lighting on an overcast day, the exposure on an ordinary plate would be about one-tenth that of a Negrié, or one-half that of a Kodak Model, but "contre jour" on a brilliant, cloudless day, using the same emulsion. The exposure for a successful negative would have to be at least the same length, yet the light falling on the subject would be about ten times stronger in the latter case. Let him take the same model by half-watt light—the greatest con-
stant of all illuminants. Let him light his subject with three lamps, and make three equal exposures, but with the lamps in three different positions. If he thinks he will get three perfect negatives, he has a surprise coming!

Take the example of a landscape, on a brilliant cloudless day, such as we frequently get in any average summer, with the light over our right shoulder. We decide to expose three plates—on the distant hills and sky, the middle-distance, and the foreground respectively. Now the strength of the light falling on all three is identical, since we are—in our sober moments—only provided with one sun. On Mr. Talbot's advice we measure—by a process he has not yet disclosed—the light falling on the scene, and give the same exposure to each of the plates. Without actually measuring the exposure, at least two—and probably all three—of the plates will be useless as negatives!

As a parting shot, let us take his own case; the white and black sheets with the grey and coloured areas on each. The meter would, as he states, give a longer reading for the latter, and it would be right. 

Were I making such exposures, I should want some modelling and texture in the white sheet, without the grey areas being blotted out; ergo, short exposure. Similarly, with the black sheet; ergo, long exposure. Mr. Talbot states, "Theoretically both should be given the same exposure," and, in conclusion, I will make so bold as to ask, "Whose theory?"—Yours, etc.,

C. W. MARTIN.
At a meeting of the Council of the Royal Photographic Society held on Monday of last week, the Fellowship of the Society was conferred upon Mr. George Henry High, of Chicago, and Honorary Membership conferred upon Miss Helen Messinger Murdoch (Fellow). At the same meeting the following Associates were admitted to the Fellowship: Miss Helen Campbell (Warwickshire), J. Crowther Cox (Rotherham), J. Ortiz Echague (Madrid), Albert E. Elsy (London), Adolf Fassbender (New York City), Edwin Charles Halford (Leighton Buzzard), Stanley Harrod (Canada), Lt.-Colonel W. R. Mansfield (London), S. Nakagawa (Los Angeles), Fred P. Peel (Philadelphia), F. R. Ratnagar (Bombay, India), Sam Weller (London), and James Hector Woods (Darwen, Lancs).

At the Royal Society of Arts last week, Dr. C. E. Kenneth Mees, Director, Kodak Research Laboratories, gave the Truman Wood Memorial Lecture on "Some Photographic Aspects of Sound Recording." The introduction of sound recording, stated Dr. Mees, has influenced every part of the motion-picture industry, from the nature of the original material selected for the presentation to the architectural design of the motion-picture theatre. He concluded by saying that: "Improvements in the reproduction of sound by photographic means will depend, in the future as in the past, on intensive scientific research in relation to sound, electricity, and photography."

In the ambitious programme, now being prepared, for the celebration at the end of this year of the centenary of the Victoria, Australia, photography is well to the fore. On October 17th, 18th and 19th, the Victorian Salon of Photography sponsors an international exhibition to be held in the Melbourne Athenæum; and from November 12th to 24th the Society of Professional Photographers are holding a centenary exhibition of photography.

The "Drem" Products, Ltd., of 37, Bedford Street, Strand, W.C.2, have issued an illustrated catalogue and price list of their specialties. In addition to the well-known Drem Exposure Meters, particulars are given of the Drem Bromoil outfits and materials and other accessories. We understand that since the first Drem exposure meter was produced ten years ago over 300,000 have been made and sold. The series "Dremoscop," the "Leicascop," the "Contaxscop," the "Cinemeter" (for all cine cameras), the "Dremmeter" (for print exposures), and the "Largodrem" (for enlarging). The latest Drem introduction is the "Justodrem," an efficient yet simple exposure meter of the extinction type, made to sell at 10s. This Ensar lens is mounted in one of the firm's Mulchro shutters, which gives such useful automatic speeds as 1/4, 1/5th, 1/10th sec., and so on up to 1/100th sec. This is remarkable value, even in these days of competition. The range-finder, like others, is mounted on the side panel of the camera—it is on the top when the camera is held horizontally. The range is found by studying the subject through an eyepiece. A broken image is seen at first till the focus is right. As soon as the two sections of the broken image coincide the lens is focused on that object; while the focus in the range-finder is being adjusted, the focus of the camera's lens has also been operated automatically. Thus, if it is decided to focus on a doorway about 15 ft. distant, and the doorway is in focus according to the small image in the range-finder, the camera's f/4.5 anastigmat has simultaneously been brought into sharp focus for that doorway. For those who find difficulty in focussing with certainty it should be a boon. The standard model with f/4.5 Ensar costs £6 10s. There is another model with f/4.5 Tessar and Compur shutter at £12 15s.

Two attractively produced booklets, entitled respectively "Accessories for Contax Photography" and "The Ten Contax Lenses," have just been issued by Zeiss Ikon, Ltd., of Mortimer Street, London, W.1. Both are full of excellent illustrations, the latter in particular demonstrating the results obtained by the different types of lenses that are available for use with the Contax camera. While the subject matter in these informative booklets is mainly devoted to photography with the Contax, there is also much of general interest to users of other miniature cameras. Copies will be sent to readers of "The A.P." free on application to the above address.

A well-illustrated catalogue and price list has been issued by Messrs. Garner & Jones, Ltd., of Polebrook House, Golden Square, W.1. It is well worth securing by all readers of "The A.P." Full details of the "Exakta" miniature focal-plane reflex, the "Weeny-Ultrix" and other Ihagee cameras and accessories will be found in its pages. A copy will be sent on application.

The picture reproduced on another page in this issue, "Approaching Snowdonia," by Christopher Wenlock, is another of the prize-winning prints from the recent cycling and Motor Cycling Photographic Competition.

The old-established firm of A. Adams & Co., Ltd., of 122, Wigmore Street, London, W.1, have sent us their new catalogue containing full particulars of their well-known cameras, the "Minex," "Valo," "Vesta," and "Verto," and accessories, etc. Readers should write to the address given and obtain a copy. It will be sent free.

The second Pathèscope 9.5-mm. Super Gazette is now available. The high standard of news and pictorial values shown in the first issue has been maintained. Subjects of the May Gazette are as follows: "Veteran Car Club Rally," "Lap-Breaking at Brooklands," "Honour to Former Viceroy," "Monte Carlo Grand Prix," "Aviation's Latest Wonder," "Gliding the Channel," "U.S. Taxi Strike," "Joy Day on Clydeside," "Rescue at Sea," and "The Cup Final." The Gazette can be booked for a period of twelve months. Full particulars of this and the Pathèscope 9.5-mm. National Amateur Ciné Contest can be obtained from Pathèscope, Ltd., 5, Lisle Street, Leicester Square, London, W.C.2.
Perspective or "drawing" - by which is meant the art of representing on a plane surface the appearance which solid, spaced objects would normally assume to the eye - is a matter of great importance in the composition of a still photograph. In a film shot embracing actual motion, however, the same measure of importance does not apply.

The reasons for this are fairly obvious to all who are acquainted with both types of work. Here the centre of attraction lies in the action itself, hence laws which ordinarily govern the composition of a still picture have to be adapted to permit of the inclusion of that action.

Emphasis.

Perspective itself may be regarded as the principal subject of these adaptations - for it must now be used not merely to improve a graphic composition but to emphasise the planes of action according to their dramatic significance.

Nor can this end be achieved only through the use of selective focussing; both directors and cameramen must practice in addition the art of selective arrangement. All the major action should be arranged to occupy the main or sharpest planes, secondary action and "atmospheric" aids being located in the more or less subdued minor planes. Now, as the major action may drift through one plane into another, it will be seen that the zone of sharpness must be somewhat deeper than is usually the case in still work; yet it is just as necessary to avoid confusion with details of lesser importance.

Technical Difficulties.

Short-focus lenses nowadays form the ordinary equipment of most ciné cameras, and such lenses tend to preserve sharp detail through a great depth of the field. This is all to the good, for not only does it avoid the annoyance of characters continually passing in and out of focus, but it reduces the risk of faulty definition to an appreciable extent. But the present tendency of some manufacturers is to equip their cameras with lenses of such aperture that selective focussing and arrangement are almost entirely precluded.

The object of fitting such lenses as standard is, of course, to obviate as far as possible the focussing faults of the beginner. And since all planes beyond only a few feet from the camera are in the same pin-sharp focus, it must be confessed that this object has been achieved. Unfortunately, however, it becomes increasingly difficult with moderate and small apertures to distinguish between objects in one plane and those in another.

A glance at the accompanying illustration will show the necessity for retaining some measure of differential focussing. Without this, such a subject as that dealt with would indeed present a rather confusing appearance on the screen.

The cinematographer need not be an expert to use a lens in a focussing mount - even should that lens work at f/1.5; all that is required is a little care in running over the respective adjustments of distance and diaphragm immediately prior to making any exposure on the shot. Wide-aperture lenses are, of course, a trifle more expensive than the standard equipment fitted - but against this certain manufacturers are prepared to allow the whole of the cost price of the original lens, provided the latter is handed in undamaged within a short time of purchase.

Distance Factor.

Even with a wide-aperture lens of the 1-in. class, it will be found that the point at which all objects are

An example of the use of differential focussing (with a wide-aperture lens) to emphasise the principal objects in a film of documentary interest.
Cine Criticisms and Comments

SOME vital criticisms, of value to the amateur ciné movement, have resulted from the article "A Plea for the Amateur Film Play," published in "The A.P." on April 25th.

In that article I asked several questions regarding the failure of ciné amateurs to produce good story films.

"Can it be," I wrote, "that the comparatively new art medium of cin6ography is not yet fully understood?

It can be, and it is, says a B.B.C. correspondent who has done a good deal of thinking about films. "Do you realise that so far the films have only copied other art mediums? As yet there is nothing peculiar to films.

Oh, yes, there is: I'm forgetting. There are Walt Disney's cartoons. They are the best things that have happened in the film world to date."

A Sunderland producer writes to say: "I can tell you why ciné amateurs do not concentrate on making worth-while films. It is because they haven't the incentive of a sufficiently large public. Professionalists and club members can put everything into a film—imagination, time, money, genius even—and they know it will be seen only by a few friends and relatives in a back-street studio. It isn't good enough."

Well, Sunderland reader, you are eliminating the contests! All the same, you have put your finger on a weak spot. I think you suggest the amateur is not to make a worth-while film. It is because they haven't the incentive of a sufficiently large public. Professionalists and club members can put everything into a film—imagination, time, money, genius—and they know it will be seen only by a few friends and relatives in a back-street studio. It isn't good enough."

I suggest one point to begin with, that one print to be on hire to clubs and to responsible individuals at a nominal charge. It would not be long before they would be anxious to control their own costs and completely covered. And it would be doing something towards removing that scandal of the amateur ciné movement—the total inability to beg, borrow or buy films made by amateurs.

Mr. E. G. H. Lightfoot, hon. assistant secretary of the Independent Film-makers' Association, writes: "Your article in 'The A.P.,' April 25th, was very stimulating and raises a moot point. Certainly amateurs have not so far made a film story which can compare with the evanescence of Hollywood at its most puerile. And what is the reason? Lack of resources?

"Not only lack of money, actors and studio space, but lack of experience of life and social purpose. This is why the loaded reel depends on the realism of life. They are too much concerned with ugly Chinamen and crooks with guns. They never are concerned with the vicissitudes of the man in the street—simply because the amateurs fail is that they are afraid of using their imagination. No; from what I've seen of them their character depend on plot should be hinged to the desires of the class of ordinary people caught perhaps in exceptional circumstances, but showing quite normal psychological reactions. Take for example 'Therese Raquin,' 'Pandora's Box,' 'The Joyless Street,' and 'Homecoming,' to name but four of the best character studies. William Archer once said that 'he who lets character depend on plot should be hanged!'"

"... You state that one of the reasons that the amateurs fail is that they are afraid of using their imagination. No; from what I've seen of them their imagination is too active; it is their observation that is at fault. There are better plots in every slum, and better film types at every street corner than any amateur can bring up from the depths of his imagination."

I'd like to say, with reference to this last paragraph, that when I urge ciné amateurs to use imagination I mean them to make it objective rather than interior. They must project their imagination before they can see the significance, the variety and the contrasts that are undoubtedly at every street corner.

I wish every ciné amateur could be compelled to go and see a film made, I believe, by a new British company, called 'Damber.' It takes a section of life, of doss-house life, and shows it to you without distortion, with all its laughter in the place of tears, its bravery, its faith in the ultimate goodness of human nature. There are no resources in this film, no elaborate sets, but it will remain in the memory when all the shouting of the publicity boosters of box-office attractions has died away.

For Developing 16-mm. Film

THE makers of the Correx tank—that useful developing machine for Leica-size and 2½ × 3½ roll films—have now introduced a Correx cine negative film. Sands Hunter & Co. (Bedford Street, Strand, W.C.) are selling these outfits.

As with all the Correx specialties, it is a really practical device. For 100-ft. spoils the outfit includes a cellulosic iron circular dish fourteen inches in diameter for the developer; two 14-in. reels, which take the apron and the film inside it; a film-wound without cores to act as a lid to the loaded reel in the tank; and a T-shaped loading post. That outfit costs £5 17s. 6d. A similar outfit for 50-ft. spoils costs £3 12s. 6d.

The Correx outfit is for dark-room use only, and the tank is not for daylight loading or daylight developing.

To load the tank an empty 14-in. reel is first placed on the spooling frame and the other 14-in. reel, with the apron coiled around its core, on another peg on the frame. The exposed film on its 100-ft. reel occupies a peg between the two 14-in. reels. The lead of the apron is clipped to the empty reel, and the end of the film is also clipped to it. Then turning the empty reel gently the film is wound inside the apron till the whole of the 100 ft. of film and its encircling apron are wound on to the spool.

The loaded reel holding the film is lowered into the tank, which has been filled with developer, and the film is left there (in the dark-room all the time) till development is complete. The film is then fixed, inside the apron, by pouring the fixing solution into the tank. After the film has been given a rinse with water. The film is washed without removing it from the apron. After washing, it is taken out, wound on to a drying frame (price £1 2s. 6d.) and dried in a dust-free place. A hundred feet of ciné negative film can be developed in this manner with very little more trouble than is needed to develop a 2½ × 3½ spool of "still" films.

By M. A. LOVELL-BURGESS.

TODAY: A Plea for the Amateur Film Play."
New Ensign 16-mm. Cameras

As a class the Ensign "Kinecam" series of 16-mm. cameras are no doubt the most popular among amateur cinematographers. They, and their merits, are known already. But there is a new model, made for the 1934 season, which offers something outstanding in values. A precision-made instrument, with three speeds and a hand-turn movement for special effects, is a decided useful camera. With a Dallmeyer f/3.5 anastigmat lens, at only 13 guineas for the outfit, complete in a good carrying-case, it is a notable achievement.

If the advanced cinematographer insists on a focussing lens, he is rigidly brought to an advanced point of view (Ensign will provide that for him at a fine charge), but the fact is that a fixed-focus lens, with all subjects sharp enough between 5 ft. and infinity, is quite adequate to the needs of the average cin6 amateur, who does not want to use all the effects and close-ups of the professional cin6 worker.

This model has the die-cast body and shape of the Ensign series, and its speeds, all manipulated by the handily-placed starting-trigger, are 8, 16 and 64 frames per second. The motor will take 30 ft. of film at one winding, if necessary. One commendable feature of this Ensign is the tubular finder, which is of sensitive design and a better index to the image on the frame than is the case with many high-priced cameras. The Ensign "Kinecam 6" goes a step farther, however. In another model of the same range a focussing lens can be supplied, but at a consequent advance in price. With a Taylor-Hobson Cinar anastigmat of f/2.8 aperture and 1-in. focal length the camera and case cost 18 guineas. With the remarkable little Dallmeyer Speed anastigmat, which has an aperture of f/1.5, the outfit costs £25. With both these high-speed objectives the lens is mounted in a focussing mount.

In addition to allowing full value to be obtained from these lenses, which are mounted so that they can be focussed on objects as close as one foot from the camera, a special direct- vision axial finder is fitted, to supplement the ordinary finder. This extra finder, for which no additional charge is made over the prices quoted above, is a real asset for close-up work. Adjustable finders, to overcome the parallax difficulty, are slowly coming into the 16-mm. cin6 world, and this is one of the most practical of them. It is not provided on the normal Ensign, 13-gauge models, but only on the two with focussing big-aperture lenses.

Exhibitions and Competitions

The Amateur Photographer Monthly Competitions for Beginners and Advanced Workers.

- Entries. May 1.

Portsmouth C.C. Annual Exhibition.—May 9-16, Secretary, H. Coker, 4, Wimbledon Park Road, Southsea.

International Salon (Poznan, Poland).—Open, June 15; entries, forms from Secretary, Hong Kong University Amateur Photographic Club.

- Entries, November 18; open, December 1-20.

Milosnikow Fotografji, "ul. 27, Grudnia, 18, Poznan, Poland.

Applications for entry forms (British Isles) to W. R. Tompkins, 54, Rue Brogniez, Brussels.

Entries, September 18; open, October 29-31.

- Entries, January 25.

The Western Salon of Photography.—Open, May 26 to Saturday, June 9 inclusive. Participating from Tournai, Brussels, France.

Turin 16-cm. Pictorial Photographic Club International Salon.—Entries, May 25; open, June 21-25. Participating from M. Danos, Rua de Beleiaedit, 106 (Societé Photographique de Tournai), Tournai (Indre & Loisire), France.

The Royal Photographic Society of Great Britain Photographic Exhibition—organised by Scarboro Photographic Club. (Entries, July 28; open, August 31-September 15. Further particulars from London Pictorial, 26, Fleet Street, London, E.C.3.)

London Pictorial.—Entries, August 13; open, September 15-20.


Thursday, May 24th.

Cripplegate P.S. Visit to Kodak Works. 


Oldham P.S. Open Night. 

South Suburban C.S. Kodak Works.

Friday, May 25th.


Wimbledon Cine Club. Members' Evening.

Saturday, May 26th.

Acoenington C.C. Basball Hall.

Bath P.S. Western Salon, Bristol.

Bradford P.S. O. H. Gouldthorpe and Hawksworth. Meet Victoria Square, 2 p.m.

Stockport P.S. "Composition." S. Bridgen.


Small Heath P.S. "Composition." A. Goodchild.

Singer C.C. Cumbernauld.

Sunday, May 27th.

Hilld P.S. Whippendell Woods.

South London P.S. Downe and Cadham. Train from London Bridge, 10.3 a.m.

Monday, May 28th.

Cedrose P.S. Annual General Meeting.

Walthamstow and D.P.S. "Composition." S. Bridges.

Tuesday, May 29th.

Hackney P.S. Annual Meeting.

John Ruskin C.C. Practical Work.

Tuscan Salon.—Applications for entry forms (British Isles) to W. R. Tompkins, 54, Rue Brogniez, Brussels.

Entries, May 15; open, June 21-25.

Applications for entry forms (British Isles) to W. R. Tompkins, 54, Rue Brogniez, Brussels.

Entries, September 18; open, October 29-31.

- Entries, January 25.
Readers' Questions ANSWERED

Plate Speeds. Can you inform me of any recent book explaining a reliable laboratory method of estimating the speed of various kinds of plates?—W. E. C. (Esher.)

We regret that we know of no such book as you suggest. The scientific testing of speeds is by no means a simple matter. The methods of Messrs. Hunt and Dorset House, Stamford Street, London, S.E.1, are fully described in a book published by the Royal Photographic Society, 35, Russell Square, London, W.C.1, at 25s. net.

Intensification. The enclosed negatives were intensified by bleaching with mercury and ferrous oxalate. Is there any way of eradicating the markings?—S. H. (London, S.W.)

The two negatives you send are hopelessly ruined, and we should not advise you to try and make up as follows, and it can

modified Print. I enclose an illustration from a paper. It is possible to reduce the dense patches without affecting the other portions ?—J. S. G. (Whitehaven.)

There are several ways of minimising or remedying the halation to which you refer, and the stocky ammonium persulphate. There is also a method by which the image is bleached, and redveloped in a very weak solution, which brings the image up gradually. Before over-density again arises in the over-exposed parts the negative is fixed in hypo. Both these methods, however, require to be carried out very carefully, and we would advise you to try either of them without first experimenting on waste negatives, the loss of which would not be serious. For the necessary working instructions you must refer to a textbook.

Focal Plane. I am puzzled as to the exact meaning of the term "focal plane"—especially as applied to a roller-blind shutter. Can it be explained simply ?—F. C. (Edinboro.)

We will try to make it clear. The focal plane is the flat surface (ground glass, plate, film, etc.), on which the lens image is formed. No shutter can be used exactly on this plane, but it may work very close to it. A roller-blind shutter is not of the focal-plane type unless it operates very close to the actual focal plane. Some roller-blind shutters are placed before or behind the lens, and therefore at a considerable distance from the focal plane.

Unusual Stops. I have a Goerz lens with stops marked 4, 6, 8, 12, 24, 48, 90 and 192. Are these stop numbers?—L. L. (Islington.)

No. The numbers show the relative exposures, but they are marked on the objective stop system. The actual stop numbers would be 6, 8, 11, 16, 22, 32 and 45.

Halation. I have two negatives of church interiors, but both are spoiled by halation. Would it be possible to reduce the dense patches without affecting the other portions ?—E. J. L. (Edinburgh.)

There are several ways of minimising or remedying the halation to which you refer. There should be no suggestion that they

are placed before or behind the lens, and therefore at a considerable distance from the focal plane.

Waterfall Subjects. I send two negatives of waterfall subjects which had an exposure of 1/100th of a second. Why is the water so " woolly"?—M. S. (Lancaster.)

There is nothing very much wrong with your two negatives, and such subjects are always magnificent to look at. It is evident, however, that the exposure has not been sufficiently short for the rapidly-moving water, but we also suspect that the nearer portions, at any rate, are out of focus. You do not say what shutter you are using, but we are inclined to doubt whether the exposure was actually 1/100th of a second. The difficulty is that if you give an exposure of 1/100th of a second, arrest movement in the water, the dark surroundings will be under-exposed.

Supplementary Lens. I have an Alids 4½-in. lens on a quarter-plate camera. Could I fit a supplementary long-focus lens for portrait work with it?—V. C. (Horsham.)

We should not advise you to fit to so good a lens as you have any make-shift supplementary lens, and advise that you write instead that you write to Messrs. Aldis Bros., of Sarchole Road, Sparkhill, Birmingham, and see if they themselves provide a supplementary lens suitable for the purpose. The focus of your lens is not unduly short for quarter-plate, and there is no reason why you should not do good portrait work with it, provided you keep at a sufficient " take-off distance," and rely upon subsequent enlarging to get a picture of satisfactory size. You may increase the focal length of the lens you must make sure that you have sufficient camera extension to use it.

Customs Duties. I have to take a camera and several rolls of film into France and Belgium, and wish to take a camera and twelve spools of film. Is this quantity in excess of that allowed free to a tourist?—C. S. (London.)

As far as we know there is no regulation as to the exact amount of a photographic material allowed to tourists. In neither of the countries you name have we ever heard of the slightest difficulty in bringing through the Customs such quantities of film as you suggest. What you should be careful about is to draw attention to it, if you are taking, and make no secret about it. It may be advisable to break the cartons of the film, so that there should be no suggestion that they were for sale in the country. An open reference to this would appear in the Open-Air Number of "The A.P." published last week.

Modifying Print. I enclose an illustration from a paper. It is evident that everything has been darkened down somewhat, except the principal figures. How is this done?—D. C. (London.)

In this case the figures were probably protected by a mask, or varnish, while pigments were sprayed over with an airbrush. Something very similar can be done by making a print on P.O.P., softening or otherwise. The figures are then carefully painted over with Photopack, or other water-colour opaque pigment, and the print " sunned down" by exposure to light. The pigment is then washed off, and the print finished as usual.

Cleansing Solution. Is hydrochloric acid satisfactory for cleaning brushes, measures, etc., or do you recommend anything else?—F. M. A. (Dublin.)

Ordinary spirits of salts is often used, but an excellent cleaner for the purpose can be made up as follows, and it can be used repeatedly as required. In a pint of hot water dissolve 1½ oz. of potassium bichromate. When this is quite cold, pour in, very slowly, and with constant stirring, about 1½ oz. of sulphuric acid. This is poured into the vessel to be cleaned, allowed to stand for a time, and returned to stock. The vessels then thoroughly lenten. The solution must not be used for metal, and is dangerous to hands or clothing.
THE
London Salon of Photography 1934.

SENDING-IN DAY, Wednesday, August 29th.

THE TWENTY-FIFTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 8th September, to 6th October, 1934.

CONDITIONS OF ENTRY (Please read carefully).

No. 1. Pictures from exhibitors in the British Isles must not be framed; but may be mounted. Each picture must bear on the back, clearly written—(a) name of artist; (b) number and title of picture; corresponding to particulars on the Entry Form.

No. 2. When mounts are employed, they should conform to the following sizes—25 x 20, 20 x 16, or 15 x 12, but no mount to exceed 25 x 20; and it is suggested that white or light-toned mounts be employed wherever possible.

No. 3. Pictures from abroad must not be mounted (or framed), but should bear full particulars as above.

No. 4. Pictures which are sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.

No. 5. All pictures should be sent by parcels post, packed flat, and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5a, PALL MALL EAST, LONDON, S.W.1.

No. 6. The sending-in day is Wednesday, August 29th, 1934. All pictures for the Exhibition must arrive at the above address on or before this date. Exhibits may be delivered by hand at the Gallery on this date only.

No. 7. The Entry Form, properly filled in, must be sent with the pictures, together with entrance and packing fee of 5/- (this fee covers any number of pictures from one exhibitor).

No. 8. To avoid Customs complications, all entries from without the United Kingdom must be sent by post and without prices marked on the prints. Packages containing such entries should be clearly labelled: "PHOTOGRAPHS FOR EXHIBITION ONLY. No Commercial Value. To be returned to Sender."

No. 9. All pictures sent by post will be unpacked and returned carriage paid, after the close of the Exhibition.

No. 10. In view of application being made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked kindly to signify on the Entry Form whether they have objection to such permission being given. The copyright, in all cases, remains the property of the authors of the prints.

No. 11. The Committee assure intending exhibitors that the utmost possible care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.

The submission of pictures will be understood to imply acceptance of the above conditions.

Due notification of acceptance of pictures will be sent out as soon as possible. All work submitted to the Selection Committee will be carefully and impartially considered, and no preference will be given to pictures by Members of the Salon.

All correspondence must be addressed to the Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.

FORM OF ENTRY.

To the Hon. Secretary, The London Salon of Photography,

Sir,—I beg to submit the undermentioned Photographs for the consideration of the Selection Committee, and I enclose Postal Order of the value of 5/- to cover Entrance Fee and the cost of return postage (see conditions 7, 8, and 9).

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I Agree

TO CONDITION 10.

Yes or No.

Name...............................................................
(State Mr., Mrs., or Miss) .....................................

Address.......................................................................

The attention of exhibitors residing in countries outside Great Britain is specially directed to Condition No. 8.

READERS OF THE AMATEUR PHOTOGRAPHER who are preparing work for this year's Salon may use this page as an ENTRY FORM and send with their pictures.

SEE CONDITIONS.

INTENDING EXHIBITORS who are unable to secure extra Entry Forms in time may prepare their own on plain paper provided the conditions of Entry are adhered to.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.
CAMERAS AND LENSES

VOIGHTLANDER Tourist 3x2, 100/4.5, Comptor shutter, 12 sheets, F.P.A., £10/10s.

LEICA III, 35x4.5, £36/6.

ODAK Roll Film Stereo Camera, £12/10s.

COGERZ Tenax 3x2, 10x8, £60.

FOLDING REFLEX, Cooke Aviar 1f/4.5, 3 cases, 3 film chambers, lens film viewer, £450.

Unofficial advertisement for a deposit system.

WARNING

We have received many complaints from our readers in regard to the business methods of The Amateur Photographer and Cinematographer, and from the business methods of The Amateur Photographer and Cinematographer itself. The complaints have been received from readers who have placed orders for certain goods advertised in the paper, and who have not received the goods advertised. The complaints have been received from readers who have placed orders for certain goods advertised in the paper, and who have not received the goods advertised. The complaints have been received from readers who have placed orders for certain goods advertised in the paper, and who have not received the goods advertised.

Readers who reply to advertisements and receive no answer to their enquiries are advised to regard the silence as an indication that the goods advertised have already been sold.

Readers who reply to advertisements and do not receive the goods advertised are advised to return the money paid to the advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Business Notices

Publishing


PUBLISHING DATE.—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.

SUBSCRIPTION RATES.—British Is 17/4 per annum, Canada 17/4, other countries abroad 2/10 per annum, post free.

REMITTANCES.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd, and crossed bank drafts acceptible.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

BUSINESS NOTICES

Published

PUBLICATION DATE.—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.

ADVERTISEMENTS.—Box Numbers.—For the convenience of advertisers, letters may be addressed to "Box No. 000, c/o The Amateur Photographer," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to "Box No. 000" advertisements, are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

Special Note

Readers who reply to advertisements are advised to answer to their enquiries are advised to regard the silence as an indication that the goods advertised have already been sold. Advertisers often serve to many enquirers that it is quite impossible to reply to each one by post. When sending remittances don't send an advertisement, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer does not retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale the seller must pay return carriage. In a different arrangement between buyer and seller, each pays carriage one way. The seller makes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/4 is charged; on transactions over £10 and under £100 the fee is 5/6; over £100 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. These deposit arrangements are dealt with at our Head Office, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.
CAMERAS AND LENSES

1-PLATE Sandersen, 5 1/4 x 3 1/4 Kodak 4 Roll Film, 5 x 4 Meagher Plate Camera, dishes, case, $15.—Grierson, EICA III, Elmar f/3.5, ever-ready case, purse each; condition excellent.—Box 413, £6 accept cash, £4/10 or offer.—Jones, 21, Chard Rd., St. Helens, Lancashire.


NAGEL Volla 23 x 41 Roll Film, f/4.5 1-pl. Enlarger, 5-in. roll film, perfect; half price £10, £9/10; £12/6, £11; £14/6, £13/6.—Bauq, 27, C. Rd., London, S.W.11.

BARGAINS

For CASH, EXCHANGE OR HIRE- PURCHASE terms.

1-pl. and 9 x 12 cm. Zeiss Ikon Universal Jewel, all movements intact, £7 1/2; Zeiss Tessar, £7 1/2; Proxar and Distar lenses, 3 1/2 D.D. slides, F.P. finder and leaf camera case; £22 10 0.—IN 10.7 Verascope Stereo Outfit, pair £15 11 0.—1-pl. Zeiss Ikon V.P. Camera, £15 11 0.—Tessar, 6 slides, F.P.A.—P. N. Hills, 82, Southbury Rd., Enfield.

1-PLATE Field, Houghton's, triple extension, 2 all movements, T.-P. shutter, 6 1/2 in. f/2-8 lenses, tripod, 6 D.D. slides; excellent condition.—£10/6.—1-pl., £11/6.—1-pl., £13/6.—1-pl., £15/6.—Mueller, 41, Gilpin Avenue, East Sheen, S.W.14.

Inflex 12 x 12 Roll Film, f/4.5 Enlarger, £15 10 0.—1-pl., £11 15 0.—1-pl., £18 10 0.—1-pl., £20 0 0.—S. Edwards, Amberleaze, Pembury, Kent.

POSTCARD Reflex, f/4.5, 3 1/2 D.D. holders, leather case, £7/10. Justeopta Exposure Meter, £3/6.—Einsign Reflex Magnifier, £1/6.—Reflex, f/4.5 Special Spy, £2/10.—Ophray Enlarger, £1 10 0.—Collapsible lens, £1/6.—F. C. Folding Camera, £1/6.—D. D. Holders, £1/10.—S. Edwards, Amberleaze, Pembury, Kent.

ENLARGER; for Sale.—1-pl., £11 10 0.—1-pl., £13 15 0.—1-pl., £18 10 0.—1-pl., £22 10 0.—S. Edwards, Amberleaze, Pembury, Kent.

VOIGTLANDER Superb, 5 x 5 1/2 in., f/5.6, £15; f/4.5 £15.—COOKE f/5.6, 5 x 5 1/2 in., £15; f/4.5, £15.—SELBRO Enlarger, £15; f/5.6, £15.—PHOTO YOUNG 1-pl., £15; f/5.6, £15.—S. Edwards, Amberleaze, Pembury, Kent.

ZIESS Prismatic Durlarla Bineoculair, 8 x 54, in case, £10.—PALMACE Camera, with motor f/5.7, £12.—ZEISS Tessar, £15 10 0.—B. Amersham, £12 10 0.—ZEISS Tessar f/4.5, £12 10 0.—B. Amersham, £12 10 0.—1-pl., £14 10 0.—1-pl., £16 10 0.—S. Edwards, Amberleaze, Pembury, Kent.

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Pathe Home Movie Projector, £4; Coronet leather-covered Camera, velvet-lined ease, £2/10; Silver Oine Screen, screenlight, footlights, £1/6; cut-outs, £2; seen by appointment or approval system camera and projector.—25, Eastone Gardens, Belvedere.

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Cash or Exchange.—1/2 and 9 x 12 cm. Press C pattern Focal-plane Cameras: all makes; good prices given.—City Sale & Exchange (1929), Ltd., 59, Gough Street, E.C.2.

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Panchromatics.

There still appear to be some amateur photographers (a steadily diminishing number, it is true) who avoid the use of panchromatic films or plates on account of fancied difficulties. They have, however, only to be persuaded to try 'pans.' to understand that the claims made are not exaggerated. There will be an immediate jump in the quality of work produced. Those clouds, which make the sky an integral part of a landscape will now appear on the negative, whilst late evening snapshots, so often a failure owing to the deceptive brilliance of the yellow light, will no longer show blank patches of clear film. Red dresses will look bright and cheerful, losing that air of mourning, and if portraits are attempted, those tiresome summer freckles will no longer be obtrusive disfigurements. To assist those who are using this material for the first time an article on the subject is given on another page.

The House of Commons.

The recent mention in the House of Commons of a photograph taken in the precincts of Parliament, not in the House itself, but about a quarter of a mile away, and up a long staircase, as possibly an offence against parliamentary privilege, recalls the fact that the forum of the nation is perhaps the most suspicious place in the realm. Not only are cameras and sketchbooks frowned upon, but anyone in the strangers' gallery who appears to be taking notes of the debate can be summarily evicted. The gallery is a very tempting place for photographing in the gentle light of a somnolent chamber about seven in the evening, but the watchful eyes of the attendants would daunt all but the bravest. The same holds good, perhaps with better reason, of the Law Courts, but we were astonished the other evening to hear a retired King's Counsel confess that he had on many occasions rested a hand camera on the desk for counsel, and snapped an unwitting court. His only fear had been lest a rather noisy shutter should give him away.

The Eclipse of Hollywood.

The talking picture in America is described—by an American—as a grotesque and colossal failure. All the important endurance records of films, it is said, are being gained by the silent picture. The movie barons and their backers, who thought the talkie meant increased profits, are actually earning considerably less than during the silent era. As this writer puts it, when a Berlin butcher sees an American film of a star making love in guttural English with a Swedish accent to an oily Latin impersonating a Russian officer, he suddenly remembers the...
League of Nations and the injustice of Versailles, hastens from the theatre, and is never seen again. Foreign customers have been running away from the talkie all over the world. The sound revolution in America—it has been an unsound revolution, by all accounts, for Hollywood—has helped European producers to catch up, and in a recent year, of the five major world studios showing profits, three were in Europe, and two of the three bore British names. It is safe to say that within two years—according to our American informant—foreign films, notably British, will be beating Hollywood in its own backyard.

Lovers' Exchange.
It comes with an old-world air in the new life of Queen Alexandra, by Sir George Arthur, that on her betrothal she and the Prince of Wales, as he then was, exchanged photographs, which they kept on their persons. Do betrothed couples exchange photographs nowadays?

Or does the very fact that a photograph is now one of the most common and familiar things, instead of, as it was in the 'sixties, one of the most curious, rob it of sentiment?

ANOTHER GIFT OFFER to Readers of "The Amateur Photographer"

Our recent gift offer of an Exposure Meter has been so greatly appreciated by amateur photographers in all parts of the country that we make another offer that will appeal to many readers. A copy of the latest issue of the International Annual PHOTOGRAMS OF THE YEAR can now be obtained under similar conditions to the last offer.

Many new readers of The Amateur Photographer who are keen pictorial workers have not yet secured a copy of this edition of PHOTOGRAMS OF THE YEAR. It is a handsome volume of pictures, including nearly one hundred nine double-tone reproductions of the best work by leaders in the photographic world, in addition to many pages of interesting reading matter. It is published at 3s. net.

We are offering new readers of the paper the opportunity of securing a copy on the following advantageous terms.

In this issue of The Amateur Photographer and for nine issues that follow, a coupon will be printed in the advertisement pages. The value of each coupon is 6d. The reader who wishes to possess a copy of PHOTOGRAMS OF THE YEAR must collect six coupons from six successive issues of "The A.P." fill in his name and address, and post them within a month of the publication of the last coupon, with a P.O. for 2s. only, to the Publisher, Messrs. IIiffe & Sons Ltd., Dorset House, Stamford Street, S.E.1. The volume will be sent by return, post free.

As only a limited number of copies are available for this offer, applications should be submitted promptly when all six coupons have been collected, and the orders will be dealt with in strict rotation.

The 6d. Coupon will be found on page xii of the advertisement pages.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Wide-angle Subjects.
It is necessary for me occasionally to photograph the whole of one side of a room, and at times I cannot include it with the widest angle lens I have. Now and then I am similarly handicapped with a long, narrow strip of an exterior subject. Would a panoramic camera with a swinging lens solve such problems?

G. M. G. (London.)

With architectural subjects such a camera would give you trouble with the perspective. The tops and bottoms of walls, for example, would not be parallel, but farthest apart opposite the camera, and closer together both to right and left.

Extremely wide-angle lenses are available, but probably you would not care to incur the necessary expense for occasional use only. The diagram suggests a dodge which has been successfully used in such circumstances. Two photographs are taken, the camera in each case being at the same distance from the wall, with the axis of the lens exactly at right angles to it.

Part of the middle of the wall is common to both photographs. Exposure, development and printing are so carried out that two prints of identical quality are secured. These can be joined together after trimming so that the cut edges are butted together, but the join will naturally be visible on close inspection. If this is an objection it is a good plan to make the join irregular by cutting each print to follow the edges of convenient objects, such as picture frames, windows, doors, etc. A little retouching will conceal the join so completely that if the finished print is copied the prints from the new negative should show no sign of the method by which it was produced.

We have known three negatives to be combined in this way so as to give at last a single print of the entire wall of a picture gallery.

Chemical Fog.
I seldom get the edges of my negatives free from chemical fog, although I know they should be clear. Can you tell me the cause of this so that I can improve matters?

G. E. L. (Birmingham.)

Stale plates or films may show fog at the edges only, but if you generally get foggy edges you may be sure that the same degree of fog is present all over the negative. Fast emulsions are rather more prone to fog than slow ones, but this is by no means always the case. Excess of alkalies in the developer, a high temperature, or the use of impure chemicals, all predispose to fog. So also, in many cases, does a very dilute developer, necessitating a long development time.

Your trouble may be caused wholly or in part by what is known as aerial fog, resulting from exposing the negative to air during examination. This is particularly the case when developing lengths of film by the see-saw method. It was a serious cause of trouble with cinematograph films unless they were kept immersed during the whole development time. This aerial fog danger, however, can be met by desensitising before development.

May 30th, 1934
On Using Panchromatic Material

May 30th, 1934

An appreciation of the advantages of panchromatic films and plates is steadily growing among all classes of photographers. Those amateurs who have not yet tried them are recommended to do so during the present season. The following article tells the beginner briefly the best method of dealing with this form of sensitive material.

The amateur photographer who is accustomed to use ordinary or orthochromatic plates or films and tries "panchromatics" for the first time will be pleasantly surprised at the improvement in results obtained. It will be realised that the best time to use panchromatic plates or films is on every occasion.

Loading the Camera or Plate-holders.

With roll or pack films, loading and unloading will present no difficulties or change of procedure whatever, but with panchromatic plates and cut films, which have to be dealt with in a dark-room, absolute darkness is desirable for changing. The only real safelight is no light. Actually this presents no difficulty at all, especially to those who are already used to ultra-rapid materials.

If plates are used, they will be found (after removal from the box) packed in groups of four, each pair face to face and separated by paper edging strips. The less handling the better, however, and by remembering the method of packing, loading slides is made easy.

Cut films are generally packed all facing the same way, emulsion side up as they are unwrapped from their final covering. Most makers put a small V-shaped notch in the top right-hand corner when you are looking at the emulsion side. This will serve as a reminder when filling sheaths in the dark.

Exposure is the next consideration. Here a reliable meter is the best guide. To get the best results from panchromatic material, add half as much again as the meter indicates instead of the more usual method of doubling the reading recommended with ortho materials.

Development.

The time and temperature method is the best for panchromatic roll films, a tank or developing box solving all difficulties easily and pleasantly, the procedure being exactly the same as for ordinary film, and similar developing factors may be employed. Any good negative developer may be used, pyrosoda being quite suitable for any of the modern films, while Rodinal, Azol or a similar agent will give a soft, quick-printing image.

An excellent all-round developer for panchromatic work is the following:

<table>
<thead>
<tr>
<th>Chemical</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metol</td>
<td>20 grs.</td>
</tr>
<tr>
<td>Hydroquinone</td>
<td>40 grs.</td>
</tr>
<tr>
<td>Sodium sulphite</td>
<td>1 oz.</td>
</tr>
<tr>
<td>Sodium carbonate</td>
<td>1 oz.</td>
</tr>
<tr>
<td>Potassium bromide</td>
<td>10 grs.</td>
</tr>
<tr>
<td>Water to</td>
<td>20 oz.</td>
</tr>
</tbody>
</table>

Dilute with an equal volume of water for use. This will work fairly slowly and very evenly, enabling one to get exactly the type of negative required.

For plates, cut films and film packs, however, developed in the dark-room, when the development of each negative can be varied if necessary, desensitising and development by yellow light is the ideal method.

Desensitising.

Pinacryptol green is the best for the purpose. It is obtainable in small bottles containing 1 gramme (15½ grains). This quantity is dissolved in 17 oz. of warm water, filtered, and kept in a brown bottle in the dark. For use, one part of the stock solution is diluted with 20 parts of water.

Backed plates should always be washed with plenty of water and a pledget of cotton-wool before desensitising (in the dark), as otherwise the backing may settle on the emulsion and prevent the action from taking place, thus causing minute black spots on development.

Desensitising in the pinacryptol solution should be continued for two minutes, the plate or film being slipped into the solution in complete darkness. Air-bells may occur, so immediately the plate is in the dish, wipe it gently all over with another plug of cotton-wool.

After two minutes the yellow safelight can be turned on. This may be used for the remainder of the operations, even for the fastest panchromatic plates, the "speed" of these, after desensitising, being reduced to that of bromide paper.

The plates are now either rinsed or else put in the developer straight away, and the action carried out as usual by inspection. Plates vary so much in development time that no general rule can be laid down, but a good guide is to stop development just after the thinnest parts of the negative are definitely covered with a silver deposit.

Fixing should be carried out in an acid bath of the strength usually used, and at least fifteen minutes in this bath should be given. Washing, of course, is according to the usual rule.

For Summer Work.

In the hard, contrasting lights of summer, the Ultra-Rapid or Soft Gradation panchromatic plates are ideal. They generally need a longer development time than the special rapid grades, but the action should not be pushed too far, as, although they may be "soft" in respect of picking out shadow detail without blocking out the high-lights, it is very easy to get over-density.

So far the use of panchromatic plates and films has been referred to without the use of a colour filter. Even so, the improved tonal rendering will be very marked. Points concerning filters will be reserved for a further note.

One final word. If you merely "press the button" and let someone else do the rest, take your films to a reputable dealer and see they are plainly marked "Panchromatic."
Take TWO!

Exhibition Work with the Roll-film Camera.

By K. Jacob.

Yes, wherever possible, take two, at least! If a photograph is worth taking it is usually worth while making two exposures, though not necessarily with the subject in exactly the same position. Indeed, this cannot always be accomplished when a time exposure is impossible.

In the excitement of the moment when one sees exactly the right composition, the ideal picture, what adverse things may happen, such as camera wobble; failure of shutter; slight movement of model; incorrect focussing, to name a few. Perhaps the film has not been rolled onward from the last snapshot. Silly mistakes, but all of us have made them at some time in our photographic careers, and it is usually our most treasured subject that is spoiled thereby.

For “The Craftsman” three snaps were made, of which the illustration is the second. Circumstances were difficult; a crowded pavement, a subject who was evidently camera-shy. I had to work quickly and quietly to take up my correct position, to estimate my distance for focussing, to watch for a lull in the pavement traffic between my victim and me, and then to snap, roll on film and snap again.

On developing the spool I found that the first shot was slightly out of focus; the second is the one shown; and the third was as useless as the first, for the craftsman had noticed me and moved out of the way at the moment I snapped. So one and three were discarded, but with the second I gained an entry to the exhibition world abroad. It was hung at Antwerp in the exhibition devoted to aspects of labour, and incidentally, was the only photograph from England by a woman to be accepted.

The dog pictures are a case in which two satisfactory results were secured. The first delighted the owner of “Prince,” as a portrait study, and the second, “The Highbrow,” found favour in Paris and became my Paris Salon picture.

Lastly, during an early morning ramble I noted the patterns and streaks of changing sunlight in the deserted market place.

Several films were sacrificed over this, for three or four attempts were made before I saw the design that exactly pleased me. Here it is, and it was, to me at any rate, again worth while. It became my successful picture for the exhibition held at Rome last autumn.

All these examples were snaps taken with a hand camera on roll films size $2\frac{1}{4} \times 3\frac{1}{4}$ in.; the very nature of the subjects made time exposures impossible.
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Various Methods of Sulphide Toning

By E. E. Telfer

The following practical article is based on a lecture-demonstration given by the author to the members of the Kilburn and Willesden Photographic Society.

Of the several methods for producing warm-toned bromide and gaslight prints, sulphide toning is undoubtedly one of the simplest, and one of the most certain in its results, provided certain elementary precautions are taken.

It is perhaps generally known that sulphide toning is an after-treatment, and that the black-and-white print is immersed in a "bleacher" compounded similarly to the following:

Potassium ferricyanide ... 1 oz.
Ammonium bromide ... 1 oz.
Water to ... ... ... ... 10 oz.

For use take one part of this to three parts of water, followed by a short rinse in water (two minutes is ample), and the print is then transferred to a 1 per cent solution of sodium sulphide, where in the space of about one minute it assumes a sepia tone.

It must be borne in mind that the straightforward method of sulphide toning does not affect the contrast or depth of the original print; it merely produces a chemical change in the silver image, the resultant tones being identical with those of the paper base. If a print can be produced in black-and-white with a full-strength amidol or M.Q. developer, it can be converted into a warm-toned print by the sulphide method, a fact that should be remembered when weighing up the advantages of toning with those of chromo-bromide papers, which will give warm-toned prints by direct development.

Papers and Negatives.

To produce a particular colour, with the correct amount of contrast, from different brands of negatives, is a difficult proposition with chromo-bromide paper, and it has often been stated that success with this branch of printing is largely dependent on using a suitable negative. With the sulphide toning method, the type of negative used to produce the print is not so important, provided a good contrast black-and-white print can be made in the first instance. This is not a difficult proposition because of the variety of different contrast bromide papers available.

Different brands of bromide papers will give different results when toned, but as a general rule it will be found that the faster papers, i.e., the "soft" papers, will give a really rich sepia tone, and that, on the other hand, the "extra contrast" papers will give a result more inclined to yellow. Gaslight papers, and chloro-bromide papers if toned, will probably give a colour inclined to blue-green. Prints that have been snatched out of the developer too soon, sometimes give rise to a rather muddy sepia, but this cannot be accepted as a definite fact.

Improving Prints of Bad Colour.

If the paper to be toned is known to give a result too yellow, or if by cooler tone than the paper normally gives is required, the most satisfactory treatment in the great majority of cases is to immerse the print in the sodium sulphide bath for about three minutes before placing in the bleacher. It should be left in this solution face downwards, and at the expiration of the period quickly rinsed in water and transferred within a short space of time to the bleacher. When the operation is carried out as usual.

Practically every brand of gaslight paper will advantageously receive this preliminary treatment.

Assuming that the print has been toned and the resultant colour is not pleasing, the best plan is to purchase a packet of Messrs. Burroughs Wellcome's "Brown Toner." These "Tabloids" are dissolved in a 10 per cent solution of plain hypo (which, incidentally, will not keep when made up), and the toned print is placed in the solution. In the space of a few minutes the colour will commence to change, and when a sufficient change has taken place (the colour will be less warm) the print is taken out and washed for the usual time to remove all traces of the hypo. Really wide changes of colour can be obtained with these "Tabloids." Although primarily intended for improving weak and yellow-toned prints, they may be used with any type of sepia, and great effects on the original colour are possible.

The Mercury Method.

A method not particularly generally known of obtaining a very wide range of colours, from sepia to a pure engraving black, is by adding mercuric chloride to the bleaching bath. Mercuric chloride is a deadly poison, and must therefore be used with a certain amount of care, but it places in the hands of the worker a means of obtaining a very long range of colours that could not be obtained by any other means.

If we call the normal bleaching bath A, and the solution of mercuric chloride B, the table that follows will give some idea of the range of colours that may be obtained.

The stock solution of mercuric chloride is:

Mercuric chloride . . . . . 90 grs.
Water to . . . . . . . . . . . . . 10 oz.

For use: 1 part of this to 3 parts of water. And the following is the table which may be used as a working guide for experimenting:

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<th>A</th>
<th>B</th>
<th>Total</th>
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<tbody>
<tr>
<td>3 parts.</td>
<td>Cool Brown.</td>
<td></td>
</tr>
<tr>
<td>1 parts.</td>
<td>Warm Black.</td>
<td></td>
</tr>
<tr>
<td>0 parts.</td>
<td>Cooler Black.</td>
<td></td>
</tr>
<tr>
<td>0 parts.</td>
<td>Pure Engraving Black.</td>
<td></td>
</tr>
</tbody>
</table>

If a paper with a normal white base is used for this process, it will be found that the presence of the mercuric chloride in the bleacher will tend to give an effect similar to that which would be obtained if the base of the paper been cream. If this slight staining of the paper base is not wanted, it can be considerably mitigated by giving the print a thorough washing between the bleaching operation and placing in the sodium sulphide. This thorough washing is not necessary when there is no mercuric chloride present in the bleacher.

Points to Observe.

If there is a considerable amount of mercuric chloride present, as in the case of producing a warm black or engraving black, a slight intensification of the colour will result. The only way to obtain these colours, and at the same time not obtain a print that is too dark, is to choose a print that is printed just a little too light in the first place.

It will be seen from the foregoing that the sulphide toning method offers a very wide range of tones indeed, and a print so treated is considered by many authorities to have a greater permanency and a much greater range of graduation than prints that have not been toned.

Whichever particular method of obtaining different colours by the toning method is adopted, it is essential that the chosen print shall have been thoroughly fixed and washed.

It has been often stated that amidol is the best developer to use in producing prints, and that development should be carried to finality. From experiments with several brands of paper, and with amidol and M.Q. developers, it has been found that the results obtained with both developers are indistinguishable from each other, and that with prints receiving development times ranging from 3 minutes to 6 minutes in the case of bromide papers, very little difference in the resultant colours was noticeable.

One of the chief causes of weak and yellowish sepias is found in the nature of the paper used, but practically any paper will be made to produce excellent warm tones, if treated with one of the methods outlined in this article.
TAKE

By DONALD G. SHELDON.

is to take your subjects unawares. And since "cloaks of invisibility" aren't sold nowadays, you will have to do a bit of stalking. Half the fun in this kind of photography is in the chase. There is a thrill in securing your picture without your model knowing anything about it. Here are a few of the dodges which will enable you to bring it off most times.

First and foremost, have your camera ready for immediate action. For fleeting subjects of this kind it is no use having the camera stowed away in its case. By the time you have fished it out and got it ready, your picture may be gone for ever. A small, inconspicuous camera is a great help, as it may be carried almost unnoticed until needed.

"Fisher Lasses." (The underarm method was used for this snapshot.)

"CAMERA consciousness" is the bugbear of every photographer who wishes to use other people as models for his pictures. You may come across a group of children busily employed in some game or other, and decide that here is that perfect subject you have been seeking. You produce the camera, and what happens? They lose all interest in their occupation and stand stiffly in a bunch. They watch your every movement with an embarrassing intensity, while their bolder spirits pester you with requests to "take our photos, mister!"

If your group happens to consist of workmen, they lean on their spades and stare at you like so many sheep. Should your intended victims be of the gender sex, they giggle, adjust their waves, and adopt Garbo poses until the job is done.

Of course, if you are bold enough and rich enough you may try bribery. And ten to one your model will pose woodenly and look round at the camera just as you press the trigger.

The only remedy for all this

"Watching the fishing boats."

Bird photographers work from a "hide." When you spot a subject, look around and see if there is not some sort of cover from which you can shoot. It may be a tree, telegraph-pole, doorway, wall, or house-corner which may screen you from observation while you await a suitable moment for the exposure.

Sometimes it is possible to get a viewpoint higher than your models. Because people tend to notice things on or below their own level much more than those at a higher level, you will probably escape notice for a time. If the sun is more or less behind you, this helps also, as people do not see others so well when they are facing a bright light.

For reflex users there is another dodge which may often be used with success. Stand facing in a
direction at right angles to your intended models, but with the camera turned sideways so that its lens points towards them. In this way you may watch their actions upon the focussing screen and make your exposure unknown to them, as they will think that you are taking some object in front of you. A variation of this trick may be employed when using other types of camera, if you have a companion who is willing to pose in front of you. You pretend to take his photograph, keeping your models under observation and snapping them when a favourable opportunity arises.

As a last resort you may use what I call the "underarm dodge." Having prepared the camera and set the focus at a suitable distance (all the while still well away from your subject) you carry the camera under one arm in such a position that you can release the trigger with your thumb. You then saunter slowly nearer to your group, pretending to be unaware of them and gazing about as if looking for a subject. When you reach the position you have decided upon, watch for a suitable pose, and turning your body so as to train the camera upon them, take a "pot shot." As you have no finder to guide you, you may miss them off the picture, but this is less likely to happen if you do not approach them too closely.

For this kind of photography there is no doubt that the modern miniature camera is likely to prove extremely useful. Apart from being inconspicuous, most of them have good shutters and large-aperture lenses. If these are used in conjunction with fast film, there will be a certainty of a large percentage of good shots; in fact, the tiny camera, after a little practice, can be held ready in one hand, quickly pointed at the object, the shutter fired and the hand dropped to the side almost instantly.
SNAPSHOTS FROM BUS TOPS.

I MUST now tell you why I was so savage the other day. Not that I am much better to-day, because the cause of my wrath has not disappeared, and never will.

We have heard a good deal about taking snapshots from trains, and my intention was to remind you that we can rather more easily use a camera from the upper deck of a bus. It is not convenient in a road coach, which is too low down, especially when there are roadside hedges. A double decker puts us well up, so that we can often get a good view when there are no obstructive trees and buildings at or near the roadside.

I guessed I should be able to get one or two typical landscapes, at least, by going over a length of road which I had not traversed for a couple of years perhaps, but of which I had pleasant recollections. So I seized a camera, took train to Croydon, and boarded a bus for Leatherhead. That seemed far enough for my purpose.

It was.

I got off at Leatherhead, took the first bus back to Croydon, and the first train back to London. There was not a landscape to be had. Practically the whole route was disfigured and ruined by new buildings, garages, petrol pumps, cinemas and advertisements. The rural countryside had vanished.

Making a second attempt I took some shots in London. The upper illustration on this page is shown as a hint that it is not easy to keep a level keel on a bus top. One is suddenly flung into the air or swung over sideways, and this sort of lopsided shot may occur at any time. The lower example was easier, as the vehicle was doing only about two miles an hour, for obvious reasons.

Most London streets are often deserted like this nowadays, but sometimes they are really crowded. On this trip I got off at Barnes Common, and walked about a bit. As far as I could see it was impossible to get an open landscape without including buildings and motor vehicles. Most of the paths and faint tracks across the common have been improved, as shown in the last illustration. I took this view while a vehicle with a real horse was passing, and partly concealing a lorry piled with faggots; but in another version there are five motor vehicles on that short length of road.

Now you know why I am not showing any pictorial landscapes taken from the top of a bus. I have got some taken in earlier and happier times, and there are still some to be got in this way. In a general way wherever the buses go disfigurement follows, but the roads are long, and it takes some time to disfigure every mile of them.

The best camera for this sort of work is a small one with a direct finder. There is no room to manipulate a large camera, and the shots must be made at eye-level. As a rule, one of the front seats is the best, as shots can then be made straight ahead or from one side. The off side is the better, as this gives a clear width of road between the camera and the nearest objects.

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SEMITONE

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CUT FILMS

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SEMITONE

5½
6
7

BROMIDE AND GASLIGHT

6
12
36
72

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H.D. 600 Outdoor.

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GRANVILLE PHOTOGRA PHER A D VERTISEMENTS

PLEA SE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.
Although as far as I can see there is no risk in making exposures through the glass. I have tried this with the lens pointing straight through the glass, and also at an angle to it, but always with the lens quite close to the glass. If we look through a window at an angle we generally find that the images of the objects beyond are distorted, sometimes very badly; but this is when we are looking through a large area of glass. A small lens, close to the window, has a different view altogether.

Assuming that the glass is reasonably clean there seems to be no objection to photographing through it in this way; at the same time I should prefer the clear view if it were available.

There arises the question of exposure. I am accustomed to being asked all sorts of questions, and I was not at all surprised when this one was put to me the other day: What exposure should I give from a slowly-moving boat? Not exposures, mind you, but exposure; as though, once you are on a slowly-moving boat, there is one exposure for all subjects and in all circumstances. It is a temptation to give such an answer as this: When working from a slowly-moving boat the correct exposure to give is exactly 1/392 of a second—no more and no less. I am sure that a good many would solemnly accept that; but they would probably then ask how they were to give that exposure with a single-speed shutter.

No doubt my questioner had in mind only the question of movement. All that could then be said is that the movement would be the same if the boat were stationary, and the landscape began to travel past at the speed of a slowly-moving boat. But he might not be intending to take only landscapes. He might take someone walking along the shore in the same direction as the boat, and at the same rate; or an express train going in the opposite direction at sixty miles an hour.

So we might go on, till at last it would be clear that the only answer would be: The exposure must at any rate be short enough to prevent blurring of the image due to movement of the subject, or the camera, or both. And that exposure might be quite inadequate for getting a properly exposed negative, taking into account the light, the stop, and the speed of the sensitive material.

Therefore, if you ask me what exposure to give when taking a shot from the top of a bus, I can only say that I don't know. For the three examples shown here I gave 1/50th of a second at f/4.5. That is more than enough for some subjects, and not enough for others. With the bus travelling fast in one direction, and other vehicles in the opposite, 1/50th of a second is too slow. In dull light, late in the day, it would be too fast.

This sort of thing can only be tackled by experience, trial and error, and a certain proportion of failures. The most expensive super-horsepower electric meter will not help; nor will the most elaborate tables of rates of movement, with distances and angles complete. The only way to learn how to take snapshots from the top of a bus is to get on top of a bus and take snapshots.

In spite of my grousing, it is worth trying. It opens up new subjects, and has that distinct sporting element which enters into so many forms of photography. Most likely when you see some quite respectable subjects done in this way; but however many I do I am certain that I shall always prefer a tree to a petrol pump on a country road—or anywhere else.

W. L. F. W.

**The Week's Meetings**

**Wednesday, May 30th.**
- Camberwell C.C. Print and Slide Competition.

**Thursday, May 31st.**
- Bury P.S. Debate on Bromeliads.
- Northants N.H.P.S. Irthlingborough.
- N. Middlesex P.S. Evening by Lantern Committee.
- Nottingham and Notts P.S. Melbourne.

**Friday, June 1st.**

**Saturday, June 2nd.**
- Bath P.S. Neston.
- Cripplegate P.S. Limehouse. Meet Monument Station, 3 p.m.
- Exeter C.C. Hambury Fort, Exeter.
- Liverpool A.P.A. Burton and Parkgate.
- M. Middlesex P.S. Meriden College, Bloxwich.
- Photographic Society of Ireland, Cartoon and Maynooth.
- Scarborough A.P.C. Mulgrave Woods, Sandiend.
- Sheffield and H.P.S. Rusholm Wood. Meet Exchange St. 2.45 p.m.
- South Glasgow C.C. Milngavie.
- South London P.S. Camberwell. Meet outside Library, 3 p.m.

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

**Saturday, June 2nd (contd.).**
- South Suburban and C.P.S. Clitheroe.
- Stockport P.S. Fowey.
- Walthamstow and D.P.S. "River Trip. Meet at Westminster Pier, 2 p.m.

**Sunday, June 3rd.**
- Accrington C.C. Slaidburn.
- Hammersmith N.H.P.S. Saunderton.
- Medway A.P.S. Bingley and Norton.
- Sinder C.C. Loch Lomond.
- Small Heath P.S. Crotborne.

**Monday, June 4th.**
- Bury P.S. Debate on Bromeliads.
- Hammersmith H.P.S. Saunderton.
- Medway A.P.S. Bingley and Norton.
- Sinder C.C. Loch Lomond.
- Small Heath P.S. Crotborne.
- Stockport P.S. "Selbana" Demonstration. Rex Lowden.

**Wednesday, June 6th.**
- Borough Poly. P.S. Landscape.
- Camberwell C.C. Gadget Night and Jumble Sale.
- South Suburban and C.P.S. Lectureettes.
- Stockport P.S. "Selbana" Demonstration. Rex Lowden.
For present-day exhibition-standard work good craftsmanship is without doubt the vital principle, and no amount of faking will help you out if your technique is at fault. Personally I should have no qualms in 'helping' a print if I possessed the necessary skill, providing the result justified it; but I have to rely for my results, for what they are worth, on the excellent sensitive material offered to the photographic public. I have to get what I need in the negative itself, and this, plus care in selection, exposure and development, makes the production of good prints a simpler matter than was possible at one time.

For my purpose I use Ilford Soft Gradation panchromatic backed plates, and Kodak Supersensitive flat films and film packs. I do not develop by tank, but prefer the rather old-fashioned method of dish developing. I develop two quarter-plates in a half-plate dish at one time, using Azol one in twenty; and I carry development to two-thirds the time recommended in Johnson's time and temperature table; but to film packs I give the full time. I always soak my negatives in plain water for about thirty seconds before putting them in the Azol solution, and this I find gives me absolute freedom from pinholes.

In common with most pictorial workers I aim at a soft-graded negative, and working on these lines I can be reasonably sure of getting what I need. It is the class of negative that suits my enlarger, to which is fitted a 6-in. Zeiss f/4.5 Tessar lens, and I want nothing better for the production of good enlargements. I never resort to contact printing, but usually enlarge to 10x8 on Kodak Royal tinted bromide paper, contrasty grade, because I am rather partial to a little diffusion in my prints, and by the use of this grade, diffusing with two thicknesses of black ninon for part of the exposure, I get softened detail and rich shadows by developing with M.Q. at 65 to 68 degrees, making use of the factorial system. I like to see the first sign of the image in twenty seconds, multiplying this by ten as the factor, which develops the print to finality. Care should be taken with the test slip to select the section which gives details in the half-tones, for which purpose I develop the slip for three minutes and fix before examination in white light. Some subjects call for a somewhat warmer tone, in which case I resort to Azol, using the same strength as for negatives.

My present camera is a J-plate T.-P. Duplex reflex, with which I use a 6-in. Dallmeyer Dalmac f/3.5 lens and 12-in. Dallmeyer Telephoto f/5.6 lens, both being fitted with Dallmeyer x2 screw-in filters and hoods. I also use magnifiers, which my optician adjusted to my sight at little expense, and I have not now the trouble with focussing which formerly precluded me from working with a reflex. I always test the light by means of an 'Ombrax' meter.

It has been truthfully stated in this series of articles that 'It is by comparison and competition that we progress, and progress is the surest way to success.' On this contention I advise readers to enter competitions regularly. The one run by The Amateur Photographer is graded into three sections, and in the advanced class expert criticism is sent with each print returned. I also consider it good to join a local photographic club and portfolio, a great incentive to keep up with the other fellows' work in friendly rivalry.

I am attached to the Torbay Photographic Society, whose members have a permanent exhibition in one of the rooms adjoining the Art Gallery in Torre Abbey, and if any reader is visiting Torquay this summer he should make a point of seeing this collection while in the Art Gallery. It will, I think, be worth while.

A QUIET STREAM.

(See article, "How I make my Exhibition Pictures," on the opposite page.)

A. G. Warren.
IN BETWEEN THE LINES.

(From the Exhibition of Overseas and Colonial Prints, now open at the Royal Photographic Society, 33, Russell Square, W.C.1.)

By R. D. Petit.

(India.)
THE SHADOW.

(From the Exhibition of Overseas and Colonial Prints, now open at the Royal Photographic Society, 35, Russell Square, W.C.1.)

By S. M. Lewis

(S. Africa.)
1.—"A Family Fishing-Party."
By Mrs. R. B. Fea.

2.—"Through the Horseshoe."
By L. D. Hoddle.

3.—"On the Summer Tour."
(By author's name given.)
By H. Purse.

4.—"Bale and Barroiv."
By A. J. Soye.

5.—"Approaching Snowdon."
By H. Hanson.

6.—"At Gibraltar."
By H. Pirra.
PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

"O"N the Summer Tour," which has been submitted anonymously, and which is numbered 3 of the prints reproduced on the opposite page, gives quite an excellent impression of the countryside as it is at the present time. It is delightfully sunny, and retains just that feeling of freshness that is characteristic of the season of spring and the beginnings of summer.

The Spirit of the Scene.

It is good in so much as it has caught the spirit of the scene, and its attraction is easily seen and appreciated. It is true that a more sophisticated rendering would result from a slight artificial darkening of the sky—its blue never seems so deep as when viewed through a screen of foliage—and the expedient would also have the advantage of lending a greater value to the sunlight below; but, even in these days, when motor cars are so ubiquitous, they do seem not a little out of keeping in a subject of this sort.

The introduction of the car might possibly be considered pardonable if the subject needed a dark accent and nothing more appropriate were at hand. Actually, it is entirely superfluous, and the impression would be better without it, for the second tree on the right makes quite a good principal item and the shadowed foreground needs no added embellishment.

In some things, of course, a car would not be out of place, but, in this instance, its incongruity is obvious, and it is a wonder that its inclusion was ever permitted, particularly in view of the attractiveness of the work in other respects.

A somewhat similar suggestion arises from the presence of the telegraph wires in No. 4, "At Gibraltar," by H. Purse. They may not be quite so anomalous, for the presence of buildings might be advanced as something in the nature of extenuating circumstances; but they do appear as a disfigurement, and impair an attraction the print would otherwise possess.

Inadvertent Intrusions.

There is no disguising the fact that they are an oversight. They are so inconsistent that it is improbable that anyone would have allowed them to appear had they been noticed at the time of exposure, for it would only have meant a slight drop in viewpoint or one a bit closer to have avoided them altogether.

Disregarding this unfortunate feature, the subject seems to be well handled; the composition makes up very well, and the effect of sunshine on the rocks is nicely brought forward. The latter effect would gain in importance if the foreground were in shadow; but, with the present lighting, that is impossible, and if such a time were chosen when the shadow in question were present, it is scarcely conceivable that the effect would then be existent on the rocks.

However, the point is one to keep in mind, for, in pine cases out of ten where the middle distance is in sunshine, it needs a dark foreground to show it to advantage, and, sooner or later, such a combination will be found.

The Shadowed Foreground.

It may not be quite so well brought out as it might have been, but there is a hint of the combination we have in mind in No. 6, "Approaching Snowdon," by H. Hanson.

Here, the dark of the foreground heightens the effect of sunlight and shadow in the middle distance, and beyond, in the distance itself, the mountain is partly in light and partly in shade. Both the idea and the composition are good, but where the subject might be better managed is in the distinctions of tone in the middle distance.

The tones in sunlight are not quite bright enough, nor are the shadows sufficiently deep, and this is the sort of thing where a panchromatic plate, suitably screened, would make all the difference. The ordinary emulsion, or even a panchromatic without a screen, seems to exaggerate the effect of atmosphere, and loses the more subtle of distant gradations; but this loss is corrected and the distinctions of tone rendered in their full beauty if fully colour-sensitive plates or films are employed in the proper way.

Under-exposure and over-development of the negative have to be guarded against, of course, but, with suitable treatment, such emulsions do respond, and give a rendering that can be obtained by no other means.

Brilliance in Rendering.

They are particularly useful, too, in giving a brilliance of rendering to subjects like No. 3, and, at the present time, enable an impression of the freshness of the new foliage to be retained in any scene where it is manifest.

It would be useful in a case like No. 1, "A Family Fishing-Party," by Mrs. R. B. Fea, for it would bring out something of the gradations in the distant hillside, as well as affording an improvement in the rendering of the tones of the sky. Here, there is just a hint of a cloud, and this would be more finely developed. These additions, while slight enough in themselves, would have the effect of making the group of figures stand out even more prominently than they now do, and would, in consequence, stress their attraction and the appeal of the picture.

The standing figure, perhaps, might have been caught in a more fortunate pose, but, as the print stands, the group has an element of good form about it, and to find fault with the way one item is disposed might be considered somewhat hypercritical.

Over-Restriction.

"Through the Horseshoe," by L. D. Hoddle (No. 2), shows a curious structure—more curious than pleasing—but it fills so much of the space, and so much of some of the cattle is cut off, that the subject appears over-restricted.

A more distant viewpoint is indicated, and, if the subject be thought worth while, might be adopted on another occasion. The interest, however, seems more topographical than pictorial, and, from the latter standpoint, there would scarcely be a sufficient incentive to justify a repetition.

A similar sense of restriction, but in a modified form, arises from the scale in which the figure is shown in No. 5, "Bale and Barrow," by A. J. Soye. He is just a bit too big for the setting in which he is seen, but, in view of the difficulties in securing a figure at all, to say nothing of the pleasing effect of sunshine, the effort must be regarded as an achievement.

"MENTOR."
Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

“THE SHADOW,” by S. M. Lewis.

At first glance, it may not be easy to see exactly what this subject is supposed to represent, but, upon inspection, it becomes apparent that it is a study of the shadow of a bridge seen from a considerable height. A portion of the structure itself is seen on the right, but the intention seems to be to magnify the shadow so that it takes rank as the most important element of the picture.

Intention and Execution.

Whether the subject is one that appeals to us or not, and there is bound to be a diversity of opinion on such an unusual representation, there is but little doubt that the intention has very effectively been brought to execution, for, once the idea has been grasped, it is scarcely possible to see anything at all but that shadow (1).

It is almost overpowering, and much of its effectiveness is attributable to the force of its placing, which occurs almost precisely upon one of the diagonals. Its power and strength are apparent, but the device is but rarely employed over the full length of the diagonal, and only occasionally is it to be seen in part. It is sometimes seen in portraiture, where the arms are utilised to lead up to the head; but even that is seldom adopted, and it is impossible to recall a case in recent years where its whole length from corner to corner has been shown without a break.

The power of position that is imparted by the placing of the chief item on one of an intersection of divisions of thirds is known to most of us, and, no doubt, some of that strength is attributable to the fact that any such intersection must occur on one or other of the diagonals, or, conversely, the strength of the diagonal may be due to the fact that it must cross two of such intersections.

Elemental Power.

The point is one upon which, did space permit, it would be interesting to speculate and pursue at length, but, in this instance, we must be content to draw attention to its elemental force and undeniable power.

That power is not inconsiderably stressed by the opposition afforded by the line of the stream. This is not so forceful as the other, partly because it lacks the other’s strength of tone, and partly because the curve it assumes is not so insistent as the straighter line of the shadow. The curve makes for grace while the straight line makes for strength, and that strength is emphasised by the counter-direction in which the curve is seen.

A yet further emphasis is afforded by the presence of part of the structure of the bridge itself in the lower right-hand corner. It imparts a sense of imitation, mainly because of a similarity of direction and a certain sameness in shape, besides which, it is evident that the shadow emanates from it. Even in so small a feature as this there is a departure from the usual run of things, for here it is the shadow that is repeated in the original, whereas it is more usual to find that the sense of repetition arises from the imitation in the shadow of the form of the substance.

It might be advanced, in addition, that there is something of a suggestion of pattern arising from that imitation and repetition, but it is but slight, and the real intention appears to be the exaltation of the shadow to such a point that it becomes the pictorial motive. That so much is achieved is undeniable, but, after admitting the cleverness with which it has been done and the ingenuity devoted to the arrangement of the composition, most people will agree that, apart from the novelty of the subject and its treatment, the real artistic appeal verges on the negligible.

The Photographic Stunt.

There may be an element of imaginativeness in the choice of such material for a subject, but, once the effect of its shock tactics has passed there is little to retain the attention, and there is nothing to excite a real sense of beauty. It is the sort of thing that can be done, by means of the camera, with facility, and its only merit, if merit it be, lies in its unusual selection of material, and in the choice of viewpoint. How far these qualities justify its perpetration is left to the reader to determine, as, for the sincere critic, it only remains to characterise it as a photographic stunt. It is the sort of thing that results from straining after novelty.

It can exert no more than an ephemeral and transitory attraction, but, at the same time, it is possible that it may provide a lesson in concise construction, which may be of service in designing pictures of a saner character and more abiding appeal.

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2¼×3¼ Ensign Carbine, f/7.7 Aldis lens, 6-speed shutter. As new £2 0 0
Ensign Speed Reflex, 2¼×3¼ Roll Film, f/4.5 Aldis Uno. List £6 12 6d. £4 19 0
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NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The Brondesbury Ciné Society is presenting a programme of amateur films, produced by members of the Society, at the Studio, 100, Chamberlayne Road, Kensal Rise, N.W.10, on Saturday, June 29th, at 3.30 and 5.30 p.m., and on Sunday, June 3rd, at 4 and 7.30 p.m. Prices of admission, 1s. 6d., including tax. Tickets are obtainable in advance from B. Ludin, 134, High Street, Notting Hill Gate, W.11, or H. Baker, 206, Church Road, Willesden, N.W.10.

£280 in prizes for pictures taken this year in the Isle of Man are offered to amateur photographers. Full particulars and guide will be sent free on application to Mr. P. A. Clague, Publicity Department, Isle of Man.

The Photographic Society of Ireland has just concluded a very successful session and the members are looking forward to an enjoyable summer session. A list of twelve outings has been arranged and the Society would welcome on the excursions any photographers in the Dublin area who may not be members of the Society. Application forms for membership and full information may be obtained from the Hon. Secretary, Mr. A. V. Henry, 34, Lr. Beechwood Avenue, Ranelagh.

The Secretarieship of the Hull P.S. has recently changed hands. Mr. Dyer has resigned, and Mr. Wm. Jackson, of 105, Park Grove, Hull, has taken his place.

Mr. Reginald Clarke has resigned the post of Secretary and Treasurer to the King’s Heath and District Photographic Society owing to an increasing demand on his time. Mr. L. Lowenthal, of 30, Woodville Road, King’s Heath, has taken his place.

Address.—The Westminster Photographic Exchange (62, Piccadilly, W.1) have received a postcard communication, regarding miniature apparatus from a Mr. P. G. Whitmarsh, postmarked “Penzance,” but no address was given. Will the writer please supply this?

MESSRS. R. F. HUNTER, LTD., of Calfax House, 51, Gray’s Inn Road, London, W.C.1, have just issued their 1934 General Catalogue of Photographic Apparatus, Accessories and Sundries. It is a well-produced book, attractively illustrated, and contains particulars and prices of all the firm’s specialities. A copy will be sent to any reader of The Amateur Photographer on application. They are:

“HOW TO DO YOUR OWN DEVELOPING,” “HOW TO DO GELATIN PRINTS,” “HOW TO DO FLASHLIGHT PHOTOGRAPHY,” “HOW TO MAKE LANTERN SLIDES.” If at the same time a P.O. for 1s. 7d. is sent a trial set of chemicals sufficient to develop 12 spools of film, and to make 3 dozen gelatins, prints, will be supplied.

**THE A.P.** MONTHLY COMPETITIONS

AWARDS FOR APRIL.

**EXHIBITION** pictures in considerable numbers are now finding their way into our competitions. We note that many of the pictures that are submitted are also being exhibited in other parts of the country. The quality of these prints is particularly interesting. We are convinced that some of the changes in our competitions will subsequently find their place on the walls of important shows. The International Exhibitions are again well supported with prints of first-rate quality. The awards are as follows:

**ADVANCED WORKERS’ SECTION.**

**First Prize.—“Corner of England,” by J. H. Clark, 396, Camberwell New Road, London, S.E.5.**

**Second Prize.—“Seagull Avenue,” by C. H. Muller, 53, E. 182nd Street, Bronx, N.Y.C.**

**Third Prize.—“Fograi’s,” by J. Almond, 80, Hindle Street, Darwen.**

**Mounting Prize.—“My Dad,” by R. D. Pestonji, Seapoint Road, Bangolok, Siam.**

**Certificates of Merit.—“Spring Cleaning,” by W. T. Evans, 126, Northcote Road, Clapham Junction, London, S.W.11.**

**“The Skipper’s Son,” by Geo. E. Jarvis, 596, W. 11 Avenue, Vancouver, B.C., Canada.**

**“Stragglers,” by J. B. Redfern, Abney, Abney, Stratford, North.**

The prints not receiving awards have been grouped, those in the first group receiving honourable mention. The others have been marked Class 1, Class 2 and Class 3 respectively. Those awarded honourable mention are as follows:

1. W. P. Wilcock, Abingdon-on-Thames, Oxfordshire; J. B. M. G. Creasy (East Ham); Mrs. Cecil Dean (Valeeye, Hunts); M. Isaias (Poona);
2. R. C. L. Hendon (London, S.E.1); J. M. Johnson (Hull); D. W. Jenkins (Cardiff); Harry Jones (Eastcliff Chase); C. E. Blackburne (Chester); E. J. Watling (Gloucester); S. J. Kershaw (Bromley); N. D. Kooka (Bombay); R. K. Rokai (Bombay); N. D. Kooka (Bombay); K. K. Sato (Tokyo-Asahi Shimbun, Tokyo).
3. J. Almond (Darwen); J. H. Clark (Camberwell); W. H. Bull, 128, Lowther Street, Haxby Road York; W. H. Barham, 115, Louise Avenue, Nashville, Tenn., U.S.A.
4. Miss Margaret Stephenson (Aberdeen); Mrs. W. S. Kirk (Aberdeen); M. Desai (Poona); R. C. L. Herdson (London, W.C.1); J. B. Redfern, Aboyne, Aberdeenshire; E. B. Marks, Regent Street, Stoke-on-Trent; York; W. H. Barham, 115, Louise Avenue, Nashville, Tenn., U.S.A.

**Intermediate Section.**

**First Prize.—“Taking the View,” by Frank Major, 98, Astley Street, Dudley, Chesh.**

**Second Prize.—“Fascination,” by Helen Leslie Bains, 145, Louise Avenue, Nashville, Tenn., U.S.A.**

**Certificates of Merit.—“Their Evening Stroll,” by W. H. Barham, 128, Lowther Street, Haxby Road, York; “The Commoner,” by Chas. Emmott, 28, Edenhurst Road, Stockport, Cheshire; “Sunday Morning,” by E. B. Marks, Regent Street, Stoke-on-Trent; “Yorkshire Moors,” by Lilian E. Watts, 3, Clovelly Gardens, Whitley Bay, N. Tyneside; “Shabbingdon,” by Albert S. A. Wood, 117, Dashwood Avenue, High Wycombe, Bucks.**

**Beginners’ Section.**

**First Prize.—“Her First Stitches,” by Andrew Macfie, 596, Beresford Avenue, Toronto, Ont., Canada.**


**EXHIBITIONS AND COMPETITIONS CURRENT AND FUTURE.**

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisations.


Royal Photographic Society.—Open, September 8-24. Entry forms from Secretary, M. E. Cousin, Société Française de Photographie, 4, Ch. de Clichy, Paris (61).

Lancere International Salon.—Entries, June 15; open, July 7-29. Entry forms from Secretary, E. E. Dyer, 60, Park Grove, Hull, Hants; M. Desai (Poona); Rinn Romain (Co. Cork); M. Desai (Poona); J. H. Clark (Camberwell); J. H. Clark (Camberwell); G. B. Redfern, Aboyne, Aberdeenshire; W. H. Barham, 115, Louise Avenue, Nashville, Tenn., U.S.A.


Certificates of Merit.—“Spring Cleaning,” by W. T. Evans, 126, Northcote Road, Clapham Junction, London, S.W.11; “The Skipper’s Son,” by Geo. E. Jarvis, 596, W. 11 Avenue, Vancouver, B.C., Canada; “Stragglers,” by J. B. Redfern, Abney, Abney, Stratford, North.**

The prints not receiving awards have been grouped, those in the first group receiving honourable mention. The others have been marked Class 1, Class 2 and Class 3 respectively. Those awarded honourable mention are as follows:

1. W. P. Wilcock, Abingdon-on-Thames, Oxfordshire; J. B. M. G. Creasy (East Ham); Mrs. Cecil Dean (Valeeye, Hunts); M. Isaias (Poona); R. C. L. Hendon (London, S.E.1); J. M. Johnson (Hull); D. W. Jenkins (Cardiff); Harry Jones (Eastcliff Chase); C. E. Blackburne (Chester); E. J. Watling (Gloucester); S. J. Kershaw (Bromley); N. D. Kooka (Bombay); R. K. Rokai (Bombay); N. D. Kooka (Bombay); K. K. Sato (Tokyo-Asahi Shimbun, Tokyo).
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Filming the Derby

By "ACTINOGRAPHIST."

The Derby is not merely a horse race, to be obtained only by filming it as such. How this may be done is now described by a practical cinematographer.

The Scenario.

Despite this handicap, there is no reason why any serious effort to film the race should fail. The effort, however, can hardly be made by the lone worker. With two cameras at different parts of the course something can be attempted. With four cameras more ambitious work can be achieved; but the ideal unit for Derby filming is a party of five or six. Only a few years ago, the writer was included in the last-minute formation of such a party; so pleasing were the mass results that they were subsequently included as a documentary sequence of the C. S. Ciné S. him "Speculation," one of the few classic productions of 1930.

Before commencing to film, it is desirable to plan some kind of scenario. Without it, you may miss certain connecting shots that immediately spring to mind when planning a continuity—but which, strangely enough, do not appear at all significant when encountered without the scenario.

The plan need not take long to prepare. A fairly polished script of this kind can be made out in an hour or so, whilst a worse one could take much longer. There should, of course, be a variety of introductory or "atmospheric" shots. These will naturally embrace the tipsters, gypsies, "bookies," caterers, and other side-shows associated with the Derby.

Close-ups should run rather frequently throughout the whole film—though the footage expended upon each shot must be fairly generous, in order to avoid nullifying the effect of some quicker cutting which must be relied upon to preserve the tempo when the race shots come on to the screen.

Scenes in the paddock, the parade—and the long climb across from the paddock to the starting-gate, all must be included in the scenario before an inch of the film is exposed.

On Location.

It is advisable to get on location as early as possible. By so doing, all the "atmosphere" shots mentioned in the scenario can be secured and "pitches" occupied before crowds have managed to congregate about the rails. The disposition of the party is referred to later; but in cases where the group is small and where it is necessary for a cameraman to secure several early shots, the member detailed to "cover" the start need not take up his position until a quarter of an hour before the race.

Exciting scenes are always to be witnessed just before the start, hence a little rapid cutting may be kept in mind when these scenes are being photographed. The belated investor rushing up to place his stake with "the old firm," the tic-tac man feverishly signalling market fluctuations from the big ring, spectators in the stands eagerly raising their prisms in anticipation of the start—and the pressure of the crowd about the double fencing surrounding the course, all can be shown in a series of cross-cuts progressively shortening to heighten the tempo.

Then comes the moment of the start. The silk-hatted starter—anxious not to miss the first opportunity of sending all the horses off in a line—may be shown concentrating upon his task. A rapid movement of his hand on the lever release may be followed by a quick cut to show the many-stranded barrier of the "gate" shooting upwards. Almost immediately after this, provision may be made for inserting the title, "They're Off!" (trite, but an ideal ciné caption); and only then should the galloping movement of the horses be shown.

The Cameramen.

The most expert member of the party should be detailed to cover the start and secure the varied shots of last-minute

A good position to secure for a ciné shot at the Derby. The field at the mile post.
The horses do not appear to find their full speed until they have covered the first forty yards or so, and this is not in keeping with the exciting tempo already promised by the earlier shots. For this reason, little of the actual start apart from the getaway should be included—though where it is desired to show much of this the close-up action of releasing the gate may be secured at the start of another race.

The first real racing of the horses can be filmed as they approach the bend known as Tattenham Corner. Here the professional newsmen have a reserved pitch at the best point on the inner bend— and they generously permitted two members of the writer’s own unit to work from this enclosure; but, obviously, this facility cannot be extended to all the amateur workers one sees at the Derby! It is therefore better to select two viewpoints at this bend—one to cover the horses as they approach the bend and the other to cover them as they pass round the bend towards the straight.

At the finish of the course there is a steady rise in the ground, and this tends to nullify the usual terrific finishing tactics to such an extent that “broad-side” shots of horses and flying hoofs may be secured from the rails about this part of the course. Such shots will not be entirely free from blur, but it is well known that blur in an occasional frame is not nearly so objectionable as, say, only slight fuzziness in a “still.”

A graphic impression of the finish also should be secured, and for this to be properly handled at least two cameras should be detailed to work near the winning-post.

**ACTION SUBJECTS for the AMATEUR CINEMATOGRAPHER**

The Amateur Photographer and Cinematographer's Diary of Forthcoming Events.

**FORTHCOMING EVENTS DURING JUNE, 1934.**

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<tr>
<td>June 1-2</td>
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<td>Cattle Show</td>
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<td>Agricultural Show</td>
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<td>“Trooping the Colour” on Horse Guards Parade</td>
<td>Roehampton</td>
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<td></td>
<td>Riding of the Marches</td>
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<td>Coronation Cup Race Meeting</td>
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**June 14 | Hertfordshire Agricultural Show**

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<td>Prince of Wales at Kent County Fair</td>
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<td>27-28</td>
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Readers' Questions ANSWERED

General.—All communications for the Editor should be addressed: "The Editor, The Amateur Photographer and Cinematographer, Dovers House, Stamford Street, London, S.E.1."

1. It is advisable to cut the coupon from the latest issue and not from the current one.

2. Letters or communications that are not pertinent will not be paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope cannot be returned.

3. Enquiries or prints for reproductions are given only if accompanied by a stamped addressed envelope.

4. Communication arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope cannot be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

5. Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such include: "Can you give me any information regarding..." "Can you give me some hints on..." "Can you give me an acid-bichromate bath for..." "Can you give me an approximate idea of the..." "Can you give me a formula for a pyro developer..." "Can you tell me the cause of the..." etc. When a question involves several points, an attempt to answer all will not be made. It is to be understood that no question will be answered if it is not put distinctly and specifically.

6. A selection of those replies is printed each week, but all questions are answered by post.

Sensitising Carbon Tissue.


The tissue is immersed in this for two minutes (taking care to avoid air-bubbles), squeezed out on to clean glass, stripped off, and dried in the dark. It should be kept as soon as possible after sensitising, as it does not keep in good condition long.

Dead Black.

I want to give a number of pieces of card an absolutely dead black matt surface. How can this be done easily and effectively? — W. McK. (Ayr). Several forms of dead black are available, but some of them are inclined to be slightly glossy if two or more coats are applied. We advise the following procedure. Size the cards if necessary. Apply an even coat of a black varnish of the Brunswick black type, and while this is still tacky spread it liberally with vegetable black, stumping chalk, or similar fine black powder. After a day or so, brush off the surplus powder, and you should then have just the kind of surface you apparently require.

Holding Films.

When see-sawing a strip of film I find that the gelatin melts where I hold it. What is the best thing to hold it with?—J. E. (Devizes.) A plated or a wooden clip of the bull-dog pattern is as good as anything. We have known photographers stick a hairpin through each end, so that the film is held in the rounded end of the pin; but perhaps those old-fashioned hairpins are difficult to "borrow" nowadays.

Rust on Films.

I send a negative, one of several which, as you see, have rust on them from the metal dish. As no amount of washing removes it, can you tell me what to do? — R. L. R. (Highgate). We think the best plan will be to use a weak solution of oxalic acid—not more than 4 or 5 grains to each ounce of water. The acid is very poisonous, and must be used with caution.

Pyro for Slides.

Will you please give me a formula for a pyro developer (simple solution if possible) for warm-tone lantern slides? — J. H. L. (Dorking). The following gives good results with most plates, and shadows being rich and transparent.


It is advisable to use the solution fresh.

Floodlight Exposures.

Can you give me an approximate idea of the exposure for a floodlighted building at night?—J. B. (London). Nothing but a rough guide can be given in such cases. Assuming a sensitive material with a speed round about 350 H. & D., and an aperture of f/8, you might try five minutes. Development should be cut down so that the strongly-lighted parts do not become too dense.

Iodine Bleacher.

What is the best formula for an iodine bleacher as a preparation for toning prints with sodium sulphite? — F. E. F. (Louth). Dissolve 200 grs. of potassium iodide in a few ounces of water, add 10 grs. of iodine flakes, and make up to 20 oz. with water. The paper becomes dark blue, and after well rinsing should be treated with a solution of 1 oz. of sodium sulphite in 10 oz. of water to clear it. After further rinsing the sulphite solution is applied.

Fitting a Filter.

I expect to take a variety of subjects on my holidays: sky, mountains, architecture and general views. Would it be advisable for me to put a gelatin filter between the lens components, to see if it is required? — T. A. (Burley). We regret that there is no definite answer to the question you put. There is no objection to keeping a filter permanently in position, provided you can always give the necessary increase in exposure. As we have frequently pointed out, the multiplying factor and the effect of a filter will vary according to the particular emulsion with which it is used, so that it is impossible to say that one filter is better than another. The whole subject is rather more complicated than you seem to imagine, and it cannot possibly be explained within any reasonable limits in the form of a reply.

Glazing Prints.

When glazing my prints I experience a great difficulty in getting them to stick. Can you advise me? — E. P. W. (Gillingham). We have frequently advised that after the final washing the prints should be given two or three minutes in a 10 per cent solution of formalin, and then put straight on to the glass. Provided the glass is perfectly clean, and that a glossy paper is used, the prints will strip off when completely dry without the slightest difficulty.

Shutter Speed.

I have become interested in photography, and would like advice as to the best type of shutter to use. How can I set the shutter to that awkward fraction? — F. W. (Bedford). It is obvious that no shutter can have all the possible speeds. If your meter gives 1/30th of a second and your shutter is marked for 1/25th that speed will be quite safe. Such small differences are of no practical importance whatever.

Stained Film.

Can you tell me the cause of the stain on the enclosed film? — T. A. (Birkenhead). It is unusual to find any stain in this colour, but it is probably characteristic of the particular film used. As a rule any such stain disappears in an acid fixing-bath and the subsequent washing. In any case, as the stain is perfectly even, it may be ignored, as it will not affect the quality of the resulting print or enlargement.

Pyro-Metol.

I understand that a good developer for bringing out detail, together with sufficient density, is pyro-metol. If this is so, can you provide me with a good formula? — L. J. L. (Newport) Such a developer has much to recommend it, especially when exposure is at or near the minimum. Equal volumes of the following give a good working solution.

A. Metol 20 grs. Pot. metabisulphite 65 grs.

B. Pot. bromide 10 grs. Sodium carbonate 2 oz.

Some workers prefer to omit the bromide.

May 30th, 1934
"IMPOSSIBLE WITH ANY OTHER CAMERA
FITTED WITH SIMILAR LENS AND SHUTTER"

Read what this

Rolleiflex

user says

Dear Sirs,

Please find enclosed some Rolleiflex pictures. They were taken at 6 p.m. on a May afternoon, no sunshine present.

I dare not give an exposure less than 1/100th sec., to get any image at all, yet, by watching for the top of the flight in the Rolleiflex finder, coupled with the clever focusing, I got a picture which has stood a 36-times enlargement.

The negative is sharp enough to show the patterned stockings of the boy, this being remarkable at f/4.5.

I saw the blanket tossing, got out the camera, climbed on top of a car, and took two successive throws and got two pictures, impossible with any other camera fitted with similar lens and shutter.—J. S. Altofts, Yorks.

The Rolleiflex has all-automatic stops and speed controls, focusing and film wind. Parallax compensation is a feature. Gives 12 perfect pictures on a 3½ x 2½ roll film.

With Zeiss £20:0:0

With Zeiss £22:10:0

9 monthly payments of 46/- or 52/6.

EXCHANGES. High allowance on your present camera in part payment.

WALLACE HEATON LTD
119, NEW BOND ST., LONDON, W.1
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Free Rolleiflex and Rolleicord Literature on request.

'TANCOL'


1/3 per carton, from all Photographic Dealers

Burroughs Wellcome & Co. London

The Double-Size Camera that works in double-quick time!

The Voigtlander Inos II gives you normal size pictures or twice the number of half-size pictures—whichever you prefer! And it's always ready for shooting. Press the catch and the lens glides forward. You focus by a knob on the side—while the camera is closed if need be—and there's both a brilliant and frame finder for both sizes of pictures. Quite the newest and neatest thing in roll-film cameras—ask to see the Inos II at your dealer's or write for descriptive list.

THE VOIGTLANDER
"Inos"

In 3½ x 2½ size with f/4.5 lens in delayed-action shutter from £7:8:6

SCHERING Ltd., Voigtlander
188/192, HIGH HOLBORN, W.C.1

Old in Experience—New in Design
**DON’T WAIT 
do some now!**

You will get much more interest out of your hobby by doing your own developing and printing. You will live your holidays over again.

**WRITE NOW FOR THESE**

Four Lesson Booklets, free.

"How to do Your Own Developing."

"How to make Gaslight Prints."

"How to do Flashlight Photography."

"How to make Bromide Prints."

Also send P.O. 1/7 for a Trial Set of Chemicals, including:

1 oz. trial bottle of AZOL, sufficient to develop 12 Spools 3½ x 2½.

4 oz. tin ACID-FIXING to make 30 to 60 oz. solution.

1 Packet M.-Q. Developer, sufficient to make 3 dozen Gaslight prints.

-- Send P.O. 1/7 to --

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JOHNSON & SONS
HENDON,
Manufacturing Chemists, LTD.
LONDON, N.W.4

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**"The A.P." Monthly Competitions**

**PRIZES AND RULES.**

To encourage pictorial outlook and good technique in the photographic work of our readers in all parts of the world.

(I) For Advanced Workers.

This class is open to all amateur photographers.

**First Prize.** One guinea in cash or "A.P." silver plaque (optional).

**Second Prize.** Half a guinea in cash or "A.P." bronze plaque (optional).

**Third Prize.** Five shillings in cash.

A special prize of five shillings in cash for the best mounted picture.

**Certificates of Merit.**

In addition to the general rules (see below), the following conditions apply:

1. All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

2. Each print must have on the back the name and address of the competitor and the title of the picture.

3. No prints can be criticised or returned.

4. The award of a prize or certificate in the Intermediate Section debar the competitor from entering the same competition again, but he is then eligible for the Advanced Workers' Section.

(II) For Intermediate Workers.

This class is open to all amateur photographers who have never won an award in any photographic competition or exhibition. For this purpose "award" includes any prize, certificate, or "A.P." plaque (optional).

**First Prize.** Half a guinea in cash.

**Second Prize.** Five shillings in cash.

**Certificates of Merit.**

In addition to the general rules (see below), the following conditions apply:

1. All prints must be larger than 6 x 4 in. Contact prints and enlargements up to this size are eligible, but must be unmounted.

2. No prints may be criticised or returned.

3. The exposure must have been made by the competitor, and developing and printing may be the work of others.

(III) For Beginners.

This class is open to all amateur photographers who have never won an award in any photographic competition or exhibition. For this purpose "award" includes any prize, certificate, or "A.P." plaque (optional).

**First Prize.** Half a guinea in cash.

**Second Prize.** Five shillings in cash.

**Certificates of Merit.**

In addition to the general rules (see below), the following conditions apply:

1. Any number of prints may be entered, but each print must have on the back the appropriate coupon (see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

2. Each print must have on the back the name and address of the competitor, and the title of the picture.

3. All entries must be addressed to The Editor, The Amateur Photographer, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

4. No packages will be received on which there are postage charges to be paid.

5. No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

6. The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees to these.

7. No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

8. The publishers of The Amateur Photographer shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from The Amateur Photographer.

9. The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

10. The cash prizes awarded in these competitions are dispatched on the 15th of the month following the announcement of the awards.

The closing date for this month's Competition is Thursday, May 31st. The next Competition closes Saturday, June 30th.
Business Notices

Publishing


PUBLISHING DATE.—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.

SUBSCRIPTION RATES.—British 17½ per annum, Canada 17½, other countries £3 10s. per annum.

REMUNERATION.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd.

Displayed Advertisements

Communications on advertisements matters should be addressed to: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1.

Prepaid Advertisements

SALE AND EXCHANGE : AMATEURS ONLY—

Each paragraph charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 

13 consecutive insertions, 5% ; 20 consecutive, 10% ; 66 consecutive, 15%.

CAMERAS AND LENSES

31 x 24 Field Camera, f/2.9 Pentax lens, 4 double slides, F.P. adapter, hide case, £15.—Mr. E. W. M. B. (B. F. B.) (2019)

V. P. Ermann, f/1.8 Ernstlar, as new, 12 single slides, changing-box for 12 plates, F.P.A., case. 21s.—Canwell, 11, South Bay Rd., Dundee. (2001)

GUARANTEED new, 3 x 2 Double Extension Camera, Zeiss Tessar f/4.5, Comptur shudder, 1 to 1/250th sec., with delayed-action incorporated, rising and cross front, direct-vision finder, spirit level, 6 single slides, and hand-bound leather case, with slings, lock and key ; all the apparatus guaranteed in first-class condition. £4.—Stone, 4, Chestnut Avenue, Kiveton Park, Sheffield. (2002)

ZEISS Ikonta 21 x 11/16ths, f/4.5 Tessar, Comptur shudder and hide case, as new, £9.—Sharpe, 55, Beresford Rd., Cheltenham. (2001)

21 x 21 Je Traon 110, f/4.5 Tessar, Comptur case, 32 x 32 slides, F.P.P., tripod, dishes ; as new, £6; or nearest.—Smeddles, 11, Cambridge Rd., Birkenhead. (2004)

ZEISS Ikonoflex 9 x 12, f/4.5 Tessar, F.P.A., leather case ; cost £40, warranted as new, £25.—Wheeler, Rosedene, Upton, Poole. (2005)

SIX x 9 Kodak, f/6,3, wire release, colour filter ; new condition. £2 15s.—Lloyd, 204, Crompton Way, Bolton. (2007)

ZEISS Baby Ikonta, Novar f/4.5 lens, Derval shutter, quite new, in leather purse, £3, or close offer.—G. T. T., 12, Westbourne Terrace, Glasgow. (2008)

WARNING

We have received many complaints from our readers in respect of business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 152, Soho Square, Edgware Road, London, N.W.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for other goods, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

V. P. Ermann Combined Roll Film and Plate, f/3.5 Radion, Comptur shutter, focussing screen, 1 slide, zip purse ; new this year ; list price £15/15/0 ; £15/15/0. A. G. Bibbina, 10, Fournier St., Northampton. (2009)


FOR SALE.—F. N. Knoll Type 9-12 cm. Contax, Nettel Focal-plane Press Camera, f/3.5 Zeiss Tessar lenses, 2 f/1.8 filter, F.P.A., 6 slides, soft case ; as new ; accept best offer.—Box 432, c/o "The Amateur Photographer." (2007)

Submit Orders sent in payment for Advertisements should be made payable to ILIFFE AND SONS LTD., and crossed "£ & Co."

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

For convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words "Box 000, c/o 'The Amateur Photographer.'" Replies should be addressed : "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1." These letters will be time forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No advertisements are recommended to return remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive offers in answer that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamps for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographic and Cinematographier," both parties are protected at receipt. The time allowed for decision is three days, counting from receipt of goods, after which the advertiser is entitled to retain goods, if not notified in writing, till they are returned to sender. If a sale is effected, buyer is instructed to remit amount to seller, but if not, seller instructs us to return amount to depositor. On expiry of the three days, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each party carries one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6 ; over £50 and under £100, 5/-; over £100, £1. Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the following week in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

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EDWIN GORSE
(The Dealers of the North).

Finest Stock and Range of Latest New Cameras, Enlargers, Accessories, Ciné Cameras and Projectors, and Accessories. All makes supplied, immediate deliveries—no waiting anywhere.
Big New Catalogue 6d. post.

20 Weekly

Secures ANY new £5

1-in. THICK ONLY!

16-mm. Simplex Pockette Wafer Camera, Kodak £2 1/2, half-speed, normal, single picture, patent auto, release releases automatically at any desired exposure, takes 50-ft. films. Single picture, patent auto, release releases automatically. The film is, that’s all! £2.50. Kodak film, watch-like precision, direct and what Eastern. One inch thick only; alike in the pocket like a notebook. Can be carried about without its presence being felt at all. Great precision motion pictures.

£25

8-mm. SUPER

8-mm. Swift-Arrow Super Camera, £3 5s. speeds, interchangeable lenses (take Telephoto, interchangeably), automatic loading, dual-direct vision, single picture, patent auto, release. £4 15s. Kodak Simu. Very small, light and compact. Gives professional movies.

£12 12 0

F/5 Speed Model £15 10 0

2-in. Telephoto £4 17 0

Great Sale!

£20

Have Boughted Gains

2 4 on Ensign Roll Film Reflex, Allda £4 15s. latest £1.25 to 1.000/sec, latest £1 10 0. £12 12 0.

2 4 on Auto Kodak £1 17 0. Print. £5 15 0.

2 4 on Euban £1 17 0. Print. £10 0.

2 4 on Calera £1 17 0. Print. £10 0.

9 16-mm. Pathe Kid Projector, and resistance. £1 15 0.

3 16-mm. Pathe Junior Special Reflex, £1 15 0.

8 4-mm. Dogmar f/4.5, Compur, £1 15 0.

3 8-mm. T.-P. Reflex, Dallmeyer f/4.5, sunk box. £1 15 0.

6 4-mm. T.-P. Junior Special Reflex, £1 15 0.

1 6-mm. Zeiss Tessar f/6.3, Compur, £1 15 0.

1 3 1/2 Boardman Arc, £1 15 0.

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CAMERAS AND LENSES


LEICA, in leather case ; all in perfect condition.—White, 1/2.7, L.E.I.C.A. in leather case, with Elmar f/3.5 and £2/10 ; offers, approval.—Molyneux, The Nook, secures.—House Physician, Salop Infirmary, Shrewsbury. [2172]

ZEISS Denta, 4x3, later type, Tessar f/4.5, delayed-action Compur. Zeiss Portrait attachments, all under 2 months old; offered.—Wescott Gardens, N.W.11. [2147]

1-PLATE Goerz Tenax, f/4.5 lens, Compur shutter, F.P.A., 12 single slides and ever-ready case, £5 ; for every picture, £5.—Zeiss Jena, f/4.5 and H. Zeiss, latest filters, latest Eastern Compur shutters, speeded, £10.—K. and K. filters, £1/5th, 1/10th, 1/25th, 1/50th, 1/100th, etc., sold certified.— £2/10 or nearest offer.—112, Love Lane, Stockport. [2169]

£11/12/6 ; 5x4 and 9x12 cm. Adams' Folding Camera, £3/0.—Box 99, c/o "The Amateur Photographer." [2183]

EPPICORD, case, filter, lens shade ; £2.2.2. ; accept £1.—H. Wolverson, Goldthorn Hill, Wolverhampton. [2153]

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CAMERAS AND LENSES

Trade.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. Locate specialists, offer the following bargains: all apparatus guaranteed and sent on 5 days' approval for full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guaranty.

9 x 12 and 1-pl. Elin Folding Pocket Camera, rack focusing, high rising front, reversible finder, fitted F/3.5 Xenar anastigmat, Compur shutter, cable release, F.P.A., £5.

10 x 15 and Postcard Contessa Nettel Folding Pocket, double extension, high rack rising and swing front, wide-angle, reversing back, direct finder, fitted T.C. & H. anastigmat F/6.5, Ross shutter, Crankex fold-holster, £3; £3/5/6.£4/17/6.


NO. 2a Autographic Folding Brownie Roll Film, f/2 model, £9/17/6.

ZERANAR lens gives very critical definition and is equal to most lenses at double the price. Price £2 5 0.


1-PLATE Thornton-Pickard Artist Enlarger (two fans) £5/17/6; 1-PLATE Enlarger £4 4 0.

1-PLATE Sinclair Uni Universal Hand or Stand Camera, all possible movements, Dallmeyer Stigmatic F/1.9, Acme shutter, 1 to 1/300th, D.D. slides, F.P.A., leather case, £12 11 6.

Exceptional Deferred Payment Terms: Required by experienced workmen; estimates free by return post. Develop the new Norfolk Camera, and the camera is ideal.

You can deal in perfect safety through our deposit system. You can deal in perfect safety through our deposit system. Approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guaranty.

One hundred and twenty pages of photographic information. Profusely illustrated with half-tone reproductions. Shows beginners how to become successful photographers.

Should be in every photographer's library. Fully bound, size 8½ x 5½ in.

ENSLIGN, LIMITED, High Holborn, London, W.C.1

Enslow, 33, Manwood Rd., London, S.E.4. [2151]

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In olden rimes, smugglers found the Isle of Man a convenient centre for their activities. To-day, holiday makers find romance and beauty in this popular holiday island. Make up your mind to visit it this year. It's easy to reach, economical, and full of variety.

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Get the new Guide and particulars of Competition from P. A. Clough, Publicity Dept., Isle of Man, Manx.
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**PATHIE**
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- Compur shutter, £17 10 0
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**CINEMATOGRAPH APPARATUS**
- Pathé De Luxe, £6 5 0
- Finder, £1.50
- Case, £12 10 0

**CINEMATOGRAPH APPARATUS**
- Pathéno camera, £9 10 0
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**AMERICAN PHOTOGRAPHY**
A monthly journal dealing with every branch of photography. Articles by experts on every subject. Includes: The Amateur Camera, Modern Cameras and Modern Cameras. Published monthly. 3/6 per copy. £9 10 0 per annum.

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- Photokop Exposure Meter, new, case, £7 6 0
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- Horizontal 1-pl. Condenser Enlarger, £1 15 0

**LANTERNS & ENLARGERS**
- Thorntorn-Pickard Enlarging Lantern, £15 0
- Condenser, complete mechanical carrier, lens included, £9 5 0

**BE WISE IN TIME—USE OUR DEPOSIT SYSTEM.**
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By R. Child Bayley

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ENTRY forms for the two big London shows to be held in the autumn have now been issued. The Royal Photographic Society's Seventy-ninth Annual Exhibition will be held from Saturday, September 8th to Saturday, October 6th, and again includes four sections devoted respectively to pictorial photography, colour photography, natural history, scientific and technical photography, and cinematography. The wide-spreading activities of the Society are thus well indicated, and we hope to see each of the sections fully supported. Medals will be at the disposal of the Judges in Sections 3 and 4. The entry form and entries must reach the Secretary, Royal Photographic Society, 35, Russell Square, London, W.C.1, on or before Friday, August 10th, 1934.

The London Salon of Photography's Twenty-fifth Exhibition will be held at the Galleries of the R.W.S. from Saturday, September 8th to Saturday, October 6th. This exhibition is again confined entirely to pictorial photography, and the sending-in day for entry forms and exhibits is Wednesday, August 29th. These should be addressed to the Hon. Secretary, London Salon of Photography, 3a, Pall Mall East, London, S.W.1. We have a supply of entry forms for both the R.P.S. and the Salon available at "The A.P." offices, and copies will be sent to any reader upon application.

The Customs Bother.

During the past two years not only the Salon and R.P.S. Exhibitions, but all other international exhibitions throughout the country have been considerably inconvenienced by the new Customs duty that had been imposed on exhibition prints sent from abroad. This meant a great amount of clerical work, investigation of contents of each packet by Customs officials, and assessing of duty. In some cases bonds were entered into, and in others duty was paid. This has now been cleared by the recent action of the Periodical Trade Press and Weekly Newspaper Proprietors' Association, Ltd., respecting the duty on photographic prints imported into this country, and the free list now includes: "Exposed photographic plates or films and photographic prints (other than cinematograph films and prints therefrom) imported in a packet not exceeding 8 oz. in gross weight (such packet not forming part of a larger consignment)." This decision will considerably lighten the work of exhibition secretaries in this country if they can persuade exhibitors from abroad to send their prints un-mounted, and in packets within the prescribed weight. We hope, however, that it is merely the beginning of a recognition of the importance of admitting photographs for exhibition free into this country when they are to be returned eventually to their senders. We shall have more to say on this matter in a future issue.

Packed in Ice.

Some of the plates treated with the new dyes to make them sensitive to extremes of the spectrum appear to need not only very careful manufacture, but almost fastidious care in distribution, such as one would lavish on exotic flowers. One worker in infra-red recently had some specially sensitised plates sent to him from America packed in ice, and despite this precaution—or can it be because of it?—they were
found on arrival to be covered with blemishes. Dr. C. E. K. Mees, who has lately been visiting this country, related to an audience the other night his own experiences in sending such plates for any distance. He said that he had never felt happy in doing so, and when he first sent the neocyanine-bathed plates to be used at the great observatory of Mount Wilson he packed them in solid carbon dioxide, and even then would not entrust them to the slowness of overland travel, but dispatched them by aeroplane. That certainly got overland travel, but dispatched them not entrust them to the slowness of overland travel, but dispatched them by aeroplane. That certainly got over the transit difficulty, although he afterwards found that such extreme precautions were not necessary.

At the Top of the World.
Mount Everest may not have yielded to the feet of the climber, but it has capitulated to the wings of the aeroplane, and from the photographic point of view probably the pictures with which the Houston Everest aeroplane expedition has returned beat anything which would be possible to the camera of the climber. As described by Colonel Blacker at the Royal Photographic Society the other night, the expedition was primarily a photographic one, and the photographs were of three sorts: verticals, for an air survey and mapping; obliques, for pictorial interest; and motion pictures. The centre of the whole equipment was the camera—the Williamson Eagle, pointing vertically downwards and making the mapping strips on film; hand-held cameras for taking the obliques on panchromatic plates; and ciné cameras, loaded with 200 feet of 35-mm. film. In all, six cameras and a Baby Kodak. Some of the pictures shown were quite amazing in their detail of the mountain summit. One photograph, taken at a height of 30,000 feet, covered an area of 36 square miles, and anywhere on it one could pick out relatively small detail. Another, an infra-red photograph, taken at 20,000 feet, revealed in astonishing clearness the peak of Makalu at well over 100 miles' distance, not visible at all to the naked eye.

"A Little Applause, Please."
We like the professional photographer who, projecting his pictures on a screen the other evening, begged the audience, please, to applaud. "I thrive on it; it is necessary for my best work." So much better than the mock modesty of the lecturer who expresses surprise that anyone should think his humble efforts worthy of applause.

**Readers' Problems**

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

**Extension for Camera.**

I have been trying to copy things natural size with an old quarter-plate camera, but it does not give enough distance from lens to screen. Could I fit some sort of extra back, or is there a simpler dodge?  

L. C. B. (Warwick.)

It is quite possible to make a back extension, and we have described and illustrated such a method. As we presume that you use dark slides, a back fitting would involve the construction of the necessary grooves for the slides, and an arrangement for carrying the focussing screen in exact register. An alternative to making any alteration to the camera itself is to use a shorter focus lens, and in many cases this solves the problem at once. The focal length of such a lens must not exceed half of the camera extension available, as in copying same size the distance from lens to screen and from lens to subject is in each case double the focal length of the lens.

The remaining course, and often the simplest and most effective, is to construct a front extension as roughly suggested in the diagram. The arrangements at the back of the camera are not affected at all, and the fitting on the front simply serves the purpose of carrying the lens farther forward than it could otherwise be placed.

As the diagram shows, the addition takes the form of a tapering box. The larger end is fitted in the most convenient manner to the front of the camera; the smaller end is pierced to carry the lens. The whole thing can be made from one piece of stout card or strawboard, the bends being scored with a knife, and preferably bound with paper or fabric. Or the fitting can be made with thin plywood, glued and bradded, and again with all edges bound afterwards. Whatever material is used the inside should be blackened. Although the construction may be light, the box should be sufficiently rigid and true to keep the axis of the lens at right angles to the focussing screen, or definition will suffer.

A flange for the lens may be fitted to the front, or another method may be used. This is to cut a hole just large enough for the threaded part of the lens mount to pass through, and then to screw the flange on from the inside.

**Combined Bath.**

I wish to try the method of combined toning and fixing for ordinary P.O.P. Can you give me the necessary hints?  

J. B. (Islington.)

The important thing is a suitable formula for the solution, such as:

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Water</td>
<td>20 oz.</td>
</tr>
<tr>
<td>Hypo</td>
<td>8 oz.</td>
</tr>
<tr>
<td>Lead acetate</td>
<td>10 grs.</td>
</tr>
<tr>
<td>Gold chloride</td>
<td>4 grs.</td>
</tr>
<tr>
<td>Powdered chalk</td>
<td>½ oz.</td>
</tr>
</tbody>
</table>

Use warm water, shake up well, allow to stand for twelve hours, and decant the clear liquid for use. The prints may be removed from the solution when the desired tone is obtained, but the period should not be less than seven or eight minutes or the prints will be incompletely fixed. There is a slight reduction in depth, which must be allowed for in printing. Thorough washing completes the process.
Taking Photography SERIOUSLY

In spite of the popularity of "snapshotting," the photographers who obtain the most from their hobby are those who take a serious interest in it and undertake the production of their own photographs. In the following article, which is addressed to the advancing beginner, some hints are given upon this subject.

It may be safely said that the photographer who would obtain the most pleasure from his hobby must take it seriously. Although the making of negatives and prints are but means towards an end, it is a matter that cannot be overlooked if the final results are to be recognised as personal productions and to give the greatest amount of pleasure.

The tendency in recent years has been in many instances to rely on the services of D. and P. firms. While much of the work so produced has been good it has left the amateur entirely ignorant of what photography really is.

There must be many thousands of camera users who claim to be amateur photographers who have no notion of how to make a photograph. Fortunately, there is now a decided movement afoot—and one that, curiously enough, is gaining the support of the photographic dealers themselves—to urge the beginner to learn all about photography, how to develop his own negatives and make his own prints.

We are heartily in favour of this, as apart from the inevitable ultimate advantage to the manufacturers and dealers, there is no doubt that once the fascination of making his own photographs takes hold of the younger worker—especially if he is rewarded with a few good results—there will be no turning back, and the casual snapshotter will speedily become a serious amateur with a worthwhile hobby.

This article is addressed to the advancing beginner who is able to produce good negatives and prints by the many simple means now available, and who is in a position to turn his photography to account. Although there are some people who at this stage may give up the hobby, this would not be the case if only it were realised how photography can be usefully applied.

There are many instances where photography can be used in conjunction with some other activity, with considerable benefit to the photographer, apart from the increasing delight in successful camera work as a hobby.

**Pictorial Work.**

One of the best applications of photography is the production of photographs which are pictures in the artistic sense. There are many people who feel the urge to make pictures, but refrain from doing so on account of the fact that they have never had the opportunity for artistic training. Photography offers a means of graphic expression in the most simple and convenient manner.

The individual has full scope for personal expression, and there are few pursuits which give their devotees more pleasure than the finding of pictorial subjects and securing them by means of the camera, followed by the production of the final picture.

**Other Fields.**

It is possible that the photographer may not be attracted by the purely pictorial aspect of his craft. There are other applications, and the field is a wider one than may at first be supposed. Photography combines admirably with many other interests such as archaeology, nature study, gardening, sport, literary interests, etc. It can be a valuable link with other lines of study. For example, if the photographer has literary interests, and journeys through country immortalised by Scott or Hardy, he can add his own photographs to his choice editions.

If, to take another example, interest is taken in gardening, the application of photography will enable a permanent record to be kept of horticultural triumphs. These are a few examples of many that could be given. But in any case it is clear that to make the most of any such subject a knowledge of photographic procedure becomes necessary; as this increases so will the quality of the work improve.

**Planning.**

In order to make the best use of photography it may be desirable to specialise. Plans should be made in advance. At the beginning of the season many photographers plan their activities, and the results in the end are more satisfactory than would be the case if things were left to chance.

We know of one photographer who made a series of prints of city types. Another produced a series of pictures which materialised into an interesting lantern lecture, dealing with local history. In another case a set of colour slides were made. These were the results of careful planning, and in their production the photographers' skill steadily increased and failures decreased.

**Technique.**

If the photographer decides to specialise with a view to a definite application of his hobby, attention must first be directed to the technique. It may mean that apparatus of a different type must be obtained, more suited to the work that is contemplated.

It may be of advantage to use panchromatic materials, and if the photographer is not familiar with these, the present offers an opportunity to become familiar, before serious work is attempted. And when this phase is mastered, how much better the properly considered results will be, and how much more satisfaction will be secured, than from merely taking a packet of D. & P. prints over the counter without any idea of how they came into existence.
Photographing the Royal Air Force

By "FLEETWING." DISPLAY

HENDON! What a glorious day of excitement and thrills this magic word conjures up in the minds of the thousands who annually visit the display to see the Royal Air Force on parade. This year, the display is on Saturday, 30th June, and to those amateur photographers, both "still" and ciné, who have never been, let me say "Go; you are missing one of the greatest photographic opportunities of the year for securing real action pictures full of life and atmosphere."

It is useless to visit Hendon with one roll of film or two or three plates, for you will need all the sensitive material you can afford. Panchromatic films or plates are recommended, and when used in conjunction with a suitable filter, will help to render the bright tones of the planes against the sky. Those who cannot afford to use panchromatic film will find that ordinary material will give good results, especially for ground subjects. The camera should be fitted with a direct-vision or wire-frame type of finder. A lens hood will be found useful, as most of the exposures will be made skywards.

Flying usually starts about 12.30 p.m, with preliminary events, and it is advisable to get on to the aerodrome as early as possible to secure a good position for operating. I have found that the west side is the best. You will find the Press and News Film photographers in this position.

Practically all the exposures will be made at "Infinity," and exposure alone remains to be reckoned with. Photographing skywards is somewhat misleading, and the following will serve as a useful guide to work upon. For planes flying broadside to the camera and at a reasonable height, 1/500th of a second should arrest their speed. Machines flying towards the camera permit a longer exposure, and 1/100th to 1/200th second will be about right.

At a previous display the writer accidentally left his shutter speed at 1/50th sec., and exposed on a plane flying towards the lens, which resulted in a perfect negative; but the highest speed possible should be used. The display will provide amateurs with an opportunity to indulge in the "camera swing" method, i.e., making the exposure while following the planes in the view-finder.

After each shot, prepare your camera for the next event. The planes may appear to be approaching slowly, but in reality they are travelling very fast, and are soon over and gone.

Among the many and varied events staged during the afternoon, and which lend themselves kindly to the camera, are: formation flying, flight aerobatics, bombing, squadron air drill, smoke evolutions and the spectacular massed parachute descent. This last-named event makes a fine picture, and the panchromatic films or plates will be necessary to secure a good rendering of the white parachutes against, we hope, a blue sky. Good shots of the machines
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may be obtained as they taxi past the enclosures to take up their positions prior to taking off.

If you want to obtain photographs of the machines as they leave the ground remember that they take off into the wind. If the amateur photographer is contemplating making an album of the display a few ground shots of the crowds, with, if possible, some machines overhead, will provide variety to a series of action pictures.

After a thrilling day, and you have managed to crawl through the crowds and traffic, your thoughts will naturally turn to developing the results of your day's work. M.Q. developer is very suitable for aerial photographs, avoiding density at all costs. You will find that in many instances the planes appear in the negatives extremely small, but subsequent enlarging will reveal the results of your day's work. Ciné-workers will find their films especially acceptable when shown, due to the fact that the films will be one continuous series of action, the real aim of all amateur operators. The subjects are such as can seldom be obtained except on similar occasions.

**Packing Exhibition Prints**

By "HIGH SEA."

It was while serving recently on an exhibition committee, whose duty it was to unpack the entries, number them and check them with the entry forms and fees, tie up the packages again temporarily, and generally get everything shipshape for the judges, that I had my eyes opened.

On the whole the work of unpacking was very tedious, many of the parcels consisting of two, three, or four layers of paper, and string tied round each layer in many cases.

On the other hand a few of the parcels filled me with admiration for the contributors who sent them. One of these used two thin three-ply boards to enclose his prints, notched at the sides for the string which bound them, the package being enclosed in one sheet of strong brown paper. This had only one fault, there was just a chance of the edges of the mounts becoming indented with the string during transit. An improvement would be to use broad tape or webbing, fastened with flat buckles, instead of string.

Another good idea was a flat box made of three-ply wood and four strips of wood about 1 in. x ½ in. In this case ten screws had to be taken out to get to the prints. An improvement to this would be to use L-shaped screws, which, by giving them half a turn, would allow the lid to be lifted clear. This would mean that short slots instead of holes for the screws would have to be made in the lid.

Another interesting point about this case was the provision of a short tape, which when pulled raised the prints, making extraction simple. There was no fastening arrangement, and none was needed beyond the outer wrapping of brown paper and string.

There are one or two other hints which I picked up that I would like to pass on to others who send prints to exhibitions, and one is: Do not use tissue paper between prints; it only gets torn or crushed, and sometimes gets torn or crushed, and sometimes lost in the unpacking, and will probably not be replaced in repacking. A better plan is to use thin ivory card the same size as the mounts, placing the prints face to face with a card between each pair. This is quite economical, as the cards are returned and can be used over and over again.

One contributor made the mistake of putting the prints face to face, in contact with each other, and he had used crayon on the border of one of them. When they were unpacked this crayon border had offset on to the face of the other print and ruined it. Another source of worry to the unpackers is the way in which some contributors enclose their entry fee and entry form. In many cases these were inserted between the wrappings, with the possibility of their being overlooked and the result that the contributor gets a letter from the exhibition secretary asking him to forward at once his entry form or fee, or both, as the case may be. I suggest the safest way is to place the entry form and postal order in an envelope, and stick this with a touch of gum or a gummed paper strip to the back of the top mount. It is then the first thing the unpackers see when the parcel is undone.

It is with the twofold idea that contributors would get their return pictures back unlimaged, and at the same time make the work of unpacking something more like pleasure, that I put forward the above suggestions.
The great opportunity to use the camera as a means of entertaining kiddies, and incidentally snapping them at their best, is when mother leaves father in control. Personally, I find a very simple story, or little play, the best foundation for my photographic studies, and I can usually manage to persuade the dog to act as a super.

Most kiddies love the world of make-believe, and it is usually an easy task to encourage them to act simple parts. My little girl, aged three, is always ready to dress herself up with tea towels, bath rugs, and anything she can find handy, so naturally she was highly delighted when I made her into...
a Florence Nightingale. The obvious sequence was to tie a piece of white cloth round “Tinker,” and to take his temperature (100 degrees in the shade, I believe).

Once children are interested in what is happening around them, they lose that self-conscious studio expression which detracts from the human appeal of the photograph. It is, of course, impossible to expect tiny tots to keep still longer than 1/15th sec., and I always find it safer to work at 1/25th sec. at f/4.5. The use of modern supersensitive panchromatic films enables fully-exposed negatives to be made in a well-lighted room, especially if the walls are light-coloured.

Although I have sometimes trusted the trigger pulling to my son and heir, aged five, I really prefer to tie a piece of black cotton on to the release, and to snap the scene with my foot. Numbers 1 and 2 were taken in this manner.

I am not claiming that such impromptu and humorous experiments are calculated to produce high-class pictorial results. The appeal of the prints will often be merely personal rather than general. At the same time there is no doubt that a great many people find more pleasure in these homely efforts than in more sophisticated attempts at picture-making.

SEEING EYES  
By W. PYE.

MANY amateur photographers are at a loss to find new material for pictures. They often lament that the popularity and extent of photography have exhausted the possibilities in their own locality. Familiarity with their own surroundings has bred contempt, resulting in unseeing eyes for fresh outlets.

But when a visitor comes to this district, things begin to hum. Observation of the papers and magazines will often reveal how the outsider has stolen a march and secured pictures that have been “sticking out a yard” for local photographers. A new environment awakens a sense of novelty, even though it may be no more picturesque, historical or interesting than the familiar scenes nearer home.

This is quite natural, as the quest of childhood for the new is never entirely eliminated from our outlook. There is, therefore, no need for discouragement because the “seeing eye” does not come easily for pictures of local setting, as there are ways and means of cultivating it.

One idea for obtaining a new viewpoint is to try and see familiar scenes in an unfamiliar way. For instance, how many realise when going to and from business, that there are four ways of passing through the street? This fact alone opens up new possibilities in many towns and cities for different effects of lighting at various times of the day.

It is also possible to take a walk, cycle ride or motor ride from A to B without being struck by anything in the scenery, whereas the same ride in opposite direction from B to A is full of suggestions for the camera. The camera should always be handy to seize every new impression that is worth while. Its presence is a stimulus to keen observation.

While the actual familiar scenes may not have altered, the passing of time will have brought an improved outlook. The point of view toward picture-making must have undergone a change for the better by practice, and this should reveal possibilities for the camera that have not been noticed before.

A further helpful method is to take note of the scenes that strike a visitor as unusually attractive, when in their company. This may appear to be plagiarising another’s outlook, but in reality it is no more than finding a new incentive from the pages of this paper.

Again, a further perusal of the local guide-books and literature of the district will often bring to light some unsuspected feature hitherto overlooked. Clearance schemes reveal some point of view of noted buildings that can never be obtained otherwise.

If these suggestions are amplified and acted upon, the complaint will not be “What is there left to take?” but “What can I leave out?”
HOLIDAY PHOTOGRAPHS.

As I said last week, it will not do for me to suppose that beginners are going to take holiday photographs with a heavy reflex camera, and make quarter-plate glass negatives. For most of us those days are past, and neither our enthusiasm nor our muscle will rise to such heroic heights.

Here I digress for a moment. Next week I shall have to leave this subject, because I am going to say something about the hand cameras of fifty years ago, or thereabouts, and I have made some drawings to surprise and amuse you. Apart from this, the Special Jubilee Number will take your breath away. You will be able to see examples of the work of photographic giants and pioneers, and to get some inkling of some of the things that have been said and done in a wonderful half-century of photography. I dare say that more will follow in later issues, for the subject is a vast one. You can take it from me that "The A.P." for June 20th will be a marvellous sixpennyworth. (Advt.)

To resume.

Some time ago I bought a camera for a friend. I will call him Mr. Fish, because I once had a friend of that name, and because it is not the name of this friend at all. Having made that clear, I may say that Mr. Fish retired years and years ago from his life's work, and that he had never used a camera in his life. He felt that he would like to have a very simple one, and see if he could not make some holiday records. So I got him about as simple a $3\frac{1}{4} \times 2\frac{1}{4}$ camera as I could find, a box-form one for roll film, with a single lens, fixed focus, and one-speed shutter. It cost very much less than a pound.

He was shown the few simple things there were to know about it, and given one or two hints as to what to do and what not to do. Like all the rest of us, he made mistakes, and will make some more; but he got some excellent results on his first spool of film, and gets them on every spool he uses.

I asked Mr. Fish to let me select and use one or two of his negatives, and I show prints from five of them. Each one, I think, has a little lesson for us. That is why I picked these out rather than choose only the most successful.

The first is a capital snap of yachts racing at Cowes. The boats are having an uphill job because Mr. Fish did not hold the camera level, and this is a case where he ought to have done so. Fortunately, there is plenty of room to correct the fault by trimming, and if a good enlargement were trimmed to a rather narrow panel there would be nothing to show that it was not the work of an old and experienced hand with an expensive camera. This is the sort of thing that the cheapest of cameras can tackle quite well.

It might be thought, though, that it would make a poor job of a big building like that in the second print. Not at all. The only thing is that no doubt Mr. Fish did not hold the camera level, and if a good enlargement were trimmed to a rather narrow panel there would be nothing to show that it was not the work of an old and experienced hand with an expensive camera. This is the sort of thing that the cheapest of cameras can tackle quite well.

Mr. Fish knows that a camera can be so made that the front, carrying the lens, can be slid up a little so as to avoid this sort of thing; and I dare say that if he asks me
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THE AMATEUR PHOTOGRAPHER ADVERTISEMENTS
June 13, 1934

Please mention “The Amateur Photographer” when corresponding with advertisers.
June 13th, 1934

to get him another camera he will
suggest that I have enough sense to see
that it has a rising front.

By the way, he made another mis-
take with this negative, and this time
there is no remedy possible. One
end of it has had two exposures on it.
This reminds us that when windling film
we must be careful that the number
of each section is stopped exactly in
the middle of the peep-hole.

In the third print there are two
faults. Mr. Fish was too close to the
vessel to get it all on the negative, and
the part he has got is not enough to
make it worth taking. Further, there
are some human bits and pieces in the
line of fire, and they are no acquisition.
I prefer the funnels, although they
are nothing to boast about.

The fourth print is a good one.
The original is clean, bright and sharp.
But the chief reason why it is so good
is because it is one of a very interesting
series. Mr. Fish was watching this
ferry boat, and noting how it was
loaded and manœuvred, and watching
his opportunity he made exposures at
intervals, so that he can show the
whole business from beginning to
end in a set of excellent little pictures.
This is another example of the utility
and capacity of a simple little camera
when properly used on a good subject.

DEMANDS of

THE man who wants to break
into local Press photography
either as a free-lance or as a
staff man, must study carefully the
new requirements of this field.

In a measure, these requirements are
more exacting than those of the
London daily Press. For the editor
of a local weekly newspaper is no
longer content to print pictures of
sheepish-looking cricket teams with
hair nicely plastered for the occasion,
groups of dancing couples who seem
to be petrified by the camera, and
amateur actors in impossible poses.
He wants, instead, spontaneous pic-
tures, action pictures, pictures which
are alive and which contain real
news. So, too, does the editor of the
London daily Press. For the difference
between the two is that whereas the
latter wants news photographs first
and foremost, the local editor wants
news plus faces.

He still wants the village cricket
team, the dancing couples and the
amateur actors, but he wants them
in movement, and taken unawares.
He wants as many faces as can be
crowded into a photograph, though
reluctantly he will sacrifice one or two
of them to get a good newsy photograph.

The reason for this obsession with
faces is that, like names, they sell
papers. Nowadays competition is
fierce, even with newspapers in remote
districts, and reputations are built up
and maintained not only with accurate
news, but with names and well-
printed photographs.

Photographers who wish to be on
good terms with their editors will not
disdain a spot of reporting on oc-
casion. Often a man cannot be
spared to go and cover an event,
especially if it be only a dance or a
village bazaar, and a photographer
who can take an accurate note of the
proceedings, plus names of prize-
winners, stall-holders, and so on,
writing them up in pithy and readable
fashion, is too valuable a man to lose.

Some photographers consider it
beneath their dignity to take reports,
even if I cannot imagine why. The
two professions are just as onerous
as each other, and I am certain that
they can be combined in one man.

The free-lance can make a useful
size income by printing copies of photo-
graphegraphs, which appear in the paper,
for private readers. Amateur actors,
for instance, like photographs of plays
in which they have appeared. This
also applies to wedding groups, scout
parades, and, in fact, to almost every
activity which goes on in a busy parish.
Even if an event is not to be fea-
tured on the picture pages, the alert
camera-man can still make use of
his connection with his paper by
arranging to show photographs in the
window of the newspaper office and
printing copies for sale.

About charges for these. In my
own organisation we charged readers
a standard rate of two shillings for
8x6 pictures, and one and threepence
for the 6x4 size. The photographer,
a free-lance, received 75 percent on
sales, besides his reproduction fee,
and did rather well out of it. Staff
photographers whom I know, receive
from their papers 50 percent on sales.
For the right to reproduce a picture,
a photographer is entitled to ask half-
a-guinea. But many local newspapers
are too poor to pay this, and an
agreement by a free-lance to supply
pictures each at seven and six, or
five shillings—without, of course, part-
ing with his copyright—would prob-
ably result in a bigger profit in the
long run than if he stood out for the
full fee. In addition, most editors
are courteous enough to print the
name of the free-lance photographer
underneath a reproduction.

Try and persuade the editor to have
a special page of pictures regularly.
It will send up circulation and the
demands for copies of photographs,
and the advertisement manager will
be pleased, as he can charge higher
rates for space on that page.

Lastly, the single illustration is the
subject that is perhaps the most
popular of all, whether we are
holiday-making or at home. There
are those who scoff at these snaps as
futile. I do not agree. They have a
special interest of their own, even if
that interest is limited, and they
afford a great deal of pleasure to those
concerned. That is more than suf-
cient justification for taking them, and
keeping on taking them.

The group is not at all badly ar-
anged. It is homely and natural.
But here again Mr. Fish made a
mistake that is not easy to avoid.
He trusted too much to what he saw
in the little view-finder. There, no
doubt, the figures were in the middle,
and not all pushed towards one side.
A slightly different view was taken by
the lens of the camera. We must
remember when taking subjects at
close quarters that it is necessary to
make allowance for the distance
between the finder and the lens. A
little practice will soon put this right.

W. L. F. W.
Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

My exhibition pictures, more often than not, just happen. As a matter of fact, some of the best known were taken originally for Press purposes. What the critics say is my best, viz., "The Tinker’s Funeral," was taken for the daily papers, and only turned into an exhibition print afterwards. It was the same with many others.

When on Press business, and travelling all over the North of Scotland, I always had a keen eye for pictorial as well as topical stuff, and one print of a railway smash at Guthrie Junction, many years ago, was reproduced in The Graphic with the remark that not only was it a good 'news' snap of the scene, but also a picture.

I have no special way of making pictures; I use any camera handy, from a Baby Sibyl to a whole-plate Sanderson, but for most work a quarter-plate Shew Reflex, and a half-plate Sanderson with a battery of lenses, are the most often in request. For fine quality the half-plate negatives are very hard to beat. When out for real pictorial work the half-plate is the camera used, although in the car are also the reflex, a quarter-plate Sanderson, and a quarter-plate Goerz Anschütz.

I do all my developing in a dish; half-plates two at a time, and quarter-plates five at once. I have in my time developed some hundreds of thousands of plates, and still the watching for the image to attain the right density never palls. I usually make a whole-plate enlargement as a trial print on the same grade of paper, usually some brand of chloro-bromide, and if that turns up satisfactory then a print up to $20 \times 16$ is made for exhibition.

I was an exhibitor at the first Scottish Salon, and have only missed one Salon since then. When I look at some of the first prints exhibited in my name I could wish them burned.

I have tried my hand at most processes, and have a great fancy for a good carbon print; but, alas! the making of an enlarged negative is too much for me, and Carbro has never been a success in my hands. The fatal facility of bromide has led to a great mass of pictures of bad technique being produced.

Bromoil has no great attraction for me. I have seen a few good bromoils which I did admire, and a great mass that were simply wasted time and trouble, as a much better result could have been produced in chloro-bromide, or even bromide, such as the 'Old Master' or similar brands. Quite hopelessly old-fashioned, no doubt; we grow old, and cling to what used to be; but are there not some pictures turned out, say thirty years ago, with the slow, colour-blind plates then in use, that for pictorial feeling and technical excellence would put to shame some of the stunts that attract so much notice in the Press and otherwise, simply because they are stunts?

I have a preference for landscape, also old people and children, but have been lucky in genre as well, having good opportunities for seeing and securing such groups when their attention was taken up with some great or tragic event.

I took up photography by chance. I used to make the heavy frames in use thirty years ago for many of the leading Scottish exhibitors, and joined the Brechin Photographic Association simply because I knew the officials. I got bitten with the craze to make pictures and other things with the camera, and went quite mad on it, and am still just as keen.
THE LONG ROAD.

(See article, "How I make my Exhibition Pictures," on the opposite page.)

BY JOHN M. DUNN.
FLIGHT.

(From the London Salon of Photography.)

BY MARTIN SHANNON.
Letters to the Editor

TAKING A CAMERA ABROAD.

Sir,—I read the article on "Taking a Camera Abroad," as some photographers may not care to go to the expense of insurance as suggested by Mr. Pratt, may I suggest that far the easiest way to get a guarantee that one's cameras were taken out of England when leaving is to write a week or two before leaving to H.M. Stationery Office, Adastral House, Kingsway, and ask for Customs Specification No. 29, which will be sent at once, cost rd. and postage.

This can then be filled in at leisure and on embarkation presented to the Customs Officer, who will only then check up the entries as being correct and will sign at the bottom and date it, which takes not more than ten minutes.

I have done this when travelling to Gibraltar, and to and from the Irish Free State, and have never had any delay, but the greatest courtesy from the officials concerned.—Yours, etc.,

H. RAITT KERR.

AMIDOL DEVELOPER.

Sir,—Using amidol developer only occasionally, I found that after keeping it for some time in solution, even in filled and closely stoppered bottles, it turned a dark colour and seemed less effective than when freshly made. So it occurred to me to strain it, which I am thinking of using more frequently, then roll film successfully.

However, if the holder is unsuitable for panchromatic film, this certainly seems desirable to focus some attention on the question of print format, as a couple of the standard sizes leave much to be desired in this respect.

Experience and exhibition pictures in general show that a proportion of width to length of at least 3 : 4 (call it 75 per cent for convenience) is necessary, otherwise the picture suffers from restriction of space in one direction—especially noticeable in vertical views, although even in horizontal views one needs sufficient height, and I think I am correct in saying that comparatively little panamor and panel work is done. A review of popular sizes shows the proportions to be: 2 x 3^1/2 in., 70 per cent; 6 x 9 cm., 67 per cent; 2^1/4 x 3^1/2 in., 72 per cent; 3 x 4 cm., 75 per cent; V.P., 65 per cent; "16-on-120," 77 per cent; 2^1/4 x 4^1/4, 60 per cent; quarter-plate, 76 per cent; 6 x 12 cm., 75 per cent. The V.P. and "116" are clearly much narrower than any of the rest, and experience with these shows that the very narrow picture space causes difficulty in composition, and can actually waste a good deal of the space. In fact, I think that both these sizes can be dropped with advantage; the "16-on-120" size is much more effective than the V.P. (makers realise this, by the number of cameras of this size available), and the "116" appears to be useful only to the man who habitually takes full-length snaps at about 10 feet, but is anything but satisfactory to the general worker. (I had for a few years, what might be worth considering, is renumbering "116" spools to give ten pictures of 2^3/4 x 3^1/2 in., which size is already well established in plates and which will give a picture of useful size and width at low cost.

For the many who would like to use quarter-plate films, but find this size in cameras too expensive as now on the market, makers could possibly consider a box camera with f/6.3 anastigmat lens, three-speed shutter and two large finders, with a sliding mask to correct parallax, as on a certain Continental folding camera. This would be an instrument for the serious worker as well as for the "large-snap" man.—Yours, etc.,

A. J. B.

NEGATIVE AND PRINT SIZES.

Sir,—With serious workers on the increase, it certainly seems desirable to focus some attention on the question of print format, as a couple of the standard sizes leave much to be desired in this respect.

Experience and exhibition pictures in general show that a proportion of width to length of at least 3 : 4 (call it 75 per cent for convenience) is necessary, otherwise the picture suffers from restriction of space in one direction—especially noticeable in vertical views, although even in horizontal views one needs sufficient height, and I think I am correct in saying that comparatively little panamor and panel work is done. A review of popular sizes shows the proportions to be: 2 x 3^1/2 in., 70 per cent; 6 x 9 cm., 67 per cent; 2^1/4 x 3^1/2 in., 72 per cent; 3 x 4 cm., 75 per cent; V.P., 65 per cent; "16-on-120," 77 per cent; 2^1/4 x 4^1/4, 60 per cent; quarter-plate, 76 per cent; 6 x 12 cm., 75 per cent. The V.P. and "116" are clearly much narrower than any of the rest, and experience with these shows that the very narrow picture space causes difficulty in composition, and can actually waste a good deal of the space. In fact, I think that both these sizes can be dropped with advantage; the "16-on-120" size is much more effective than the V.P. (makers realise this, by the number of cameras of this size available), and the "116" appears to be useful only to the man who habitually takes full-length snaps at about 10 feet, but is anything but satisfactory to the general worker. (I had for a few years, what might be worth considering, is renumbering "116" spools to give ten pictures of 2^3/4 x 3^1/2 in., which size is already well established in plates and which will give a picture of useful size and width at low cost.

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A. J. B.
NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

On Saturday, June 16th, the British Photographic Fellowship were holding their annual tug outing on the Thames, and, as at previous times, they are inviting all interested London and Home Counties photographers to take part in their novel trip. The party meets at Tower Pier at 4 p.m., and the trip of nearly fifty miles lasts about four hours. The cost is 3s., and just a postcard should be sent to notify intention of coming to the B.P.F. Headquarters at 7, Aberdeen Mansions, Kennington Street, W.C.1.

Mr. P. S. Johnston has been elected secretary of the Morley College Photographic Society, and all communications should be addressed to him at 3, Kildoran Road, Brixton, S.W.2.

Four amateur film societies in the East Midlands have linked themselves together under the title of "The East Midlands Federation of Amateur Film Societies," and any society desirous of affiliating with the Federation should get in touch with the Hon. Secretary, Mr. G. F. Morton, Towan Blistra, Mount Street, Lincoln. The Federation was formed on Sunday, June 3rd, during an attractive catalogue and price list of photographic and ciné apparatus and accessories has just been issued by the City Sale & Exchange, of "Camera Corner," 59, Cheapside, E.C.2. The contents include references to the products of practically every known maker, and is profusely illustrated. It is definitely a book to possess for frequent reference. A copy will be sent free on application to the above address by any reader mentioning "The A.P."

An interesting and comprehensive review of "Gevaluxe" is the ease and simplicity of results that can be made. "Gevaluxe" can be exposed and developed in practically the same manner as ordinary bromide paper. This alone, coupled with the outstanding beauty of the results obtained, should render it the ideal paper for exhibition prints and other special purposes. The fact that it is more expensive than bromide paper should be rather an incentive to take greater care in the production of perfect results. It must be noted, however, that vigorous negatives with good shadow areas show off the quality of the paper at its best. The velvet-like surface emphasises rich dark shadows, and is wasted with poor or flat negatives. Developing formulae are given in the paper, but any standard metol-hydroquinone developer can be used. Correct exposure is best arrived at by test strips, and care must be taken not to handle or abrade the surface of the prints while wet. Fixing, washing, drying and toning, etc., are conducted precisely as with ordinary bromide prints. We can recommend "Gevaluxe" to every discriminating pictorial worker who wants to produce results that will command attention on account of "print quality."

The Exhibition of the Western Counties Photographic Federation, mounted at the South London Art Gallery, Peckham Road, S.E.13, from 16th February, 1935, to 16th March, 1935. Closing date for entries about the 22nd January, 1935 (definite date will be announced later). Entrance fee, 1s. per print (six prints, 3s.). Silver medal, bronze medal and certificates of merit will be at the disposal of the judge in the Open Class. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, Esq., 40, Stockwell Park Road, London, S.W.9.

Messer's, Leitz, 20, Mortimer Street, London, W., inform us that a chromium-plated Leica camera, Model II, No. 113578 f, fitted with Elmar lens, has been stolen from their showrooms at the above address. They would be glad if any information regarding the camera, which was advertised for sale, or into whose possession it comes, will communicate with them at once.

EXHIBITIONS and COMPETITIONS

CURRENT AND FUTURE.

Notice of forthcoming exhibitions and competitions will be included here every month. Applications for entry forms are sent by the responsible organizers.


Brussels International Salon.—Open, May 26-June 10. Secretary, E. Hofman, 4, Roi Bogner, Brussels.

Inland Salon (Poznan, Poland).—Open, June 7-23. Secretary, Bogdan Zdzislaw, "Towarszy瓢a Milionkow Fotografii," ul. 27, Gdansk, 10, Poznan, Poland.

Boston (Mass.) C.C. International Salon.—Open, June 1-July 16. Secretary, Min M. R. Walsh, 530, Newbury Street, Boston, Mass., U.S.A.

Photographic Society of Tournai.—Open, June 1-June 21. Rue de Bievres, 107, Tournai, Belgium.


Southern Counties Salon (organised by Camberwell Camera Club).—Open, June 30-July 8. Salon Secretary, 60, Denmark Hill, S.E.5.

Leningrad International Salon.—Entries, June 15; open, July 7-29. Entry forms from Secretary, International Salon of Photography, Lucerne.

Derby P.S. Jubilee Exhibition.—Entries, June 30; open, July 21-August 12. Secretary, E. W. Hiscox, "Birchfields," Lawren Road, Derby.

Midland Salon (Castle Museum and Art Gallery, Nottingham).—Open, August 18-September 15. Applications for entry forms to Secretary, Mr. R. Anderson, 3, Meadow Road, Beeston, Notts, and for Overseas entry forms to Secretary, 10, Denmark Hill, S.E.5.

INTERNATIONAL SALONS AND COMPETITIONS.

For Beginners, Intermediate and Advanced Workers.

THE JUBILEE EXHIBITION AND COMPETITION OF THE SOUTH LONDON PHOTOGRAPHIC SOCIETY.

The 39th Annual Exhibition of the South London Photographic Society will be held in the South London Art Gallery, Peckham Road, S.E.13, from 16th February, 1935, to 16th March, 1935. Closing date for entries about the 22nd January, 1935 (definite date will be announced later). Entrance fee, 1s. per print (six prints, 3s.). Silver medal, bronze medal and certificates of merit will be at the disposal of the judge in the Open Class. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, Esq., 40, Stockwell Park Road, London, S.W.9.
In all affairs over which we are able to exercise any measure of control, it is probable that orthodox fashions and familiar routine can hardly be improved upon. These things, however, are not very exciting; and perhaps that is why we find photographers that photographers who have derived no great satisfaction from ordinary pictorial essays—altering their methods in favour of the bizarre and unusual.

By making this change, such workers enjoy an additional satisfaction on the score of novelty alone; though this is not to infer that the technical work of the modernist is any whit inferior to that of the pictorial photographer.

Amateur cinematography, however, is not so old as still photography. It is not so old that we can readily define any one development as familiar or orthodox. We have seen films produced with plan and others practically without plan; serious films, flippan films, abstract films, documentary films, topicals, record films, family films and photoplays. Probably the family films are amongst those most highly valued by the majority of amateurs; records may come next, and topical films—because they entail a great deal of rush work, and because they fall out of date almost immediately—last.

But none of these can be styled the ordinary or orthodox film, a distinction which many may feel inclined to place upon the photoplay. This is why originality is essential to serious cinematography—for it is difficult to imagine anything that is less suitable for amateur handling than the stereotyped photoplay.

**Forms of Originality.**

Whatever may be the position with regard to amateur work, there can be no doubt that the film play is the orthodox form of production in professional studios. The director's job is to provide entertainment which will attract large paying audiences, and he is so successful in doing this through the medium of the photoplay that no one can blame him when he declines to break away from familiar tradition.

Now, the aims of our amateur enthusiast are less sordid. He is not compelled to stick to a form of production which he knows from experience is acceptable to his audience. If he discovers new methods which he thinks might give them greater pleasure—well, he can go boldly ahead. He can produce "experimental" films; he can indulge in unusual treatment. *He can be original.*

Originality is applicable in many forms. It can be introduced in the form of an original story or plot for the film (though this is undesirable for the reason that it does not ensure any element of originality in production methods). It can be applied in the form of novel planning, and in the exploitation of subject-matter which had hitherto been regarded as falling outside the scope of cinematography. Both forms are distinctly satisfying, for the amateur does not lack...
inspiration when concentrating upon unusual treatments—nor is it possible to be buckneyed when dealing with a new or original subject.

In the first place, then, it is necessary to avoid stereotyped ideas and the advice of those amiable "experts"—whether in your club or elsewhere—whose only qualification is the somewhat misleading one of being able to secure good photographic images. Rather follow the worker who can take one simple aspect or condition of life and, by skilful treatment and assembly, proceed to create a film that impresses not merely by reason of its novelty but because of the fluidity with which the message of the film is conveyed.

Two outstanding examples of such originality are to be seen in the well-known "Night Scenes"—directed by Geoffrey Collyer, of the B.A.A.A., and filmed by Horace Hughes—and the latest production of the Civil Service Ciné Society, "Thirst."

Photography and Editing.

Two other factors which have a great influence upon originality are photography and editing. Camera angles, viewpoints, methods of scene-change, length of shots and manner of cutting, methods of shooting (i.e., static, panoramic, or track-motion) and titling technique are only a few of the factors concerned—and of which the director is in a position to make absolute choice.

In every case, however, a warning note must be applied: do not use any device merely as a "stunt" effect, but use it deliberately to convey the purpose. Projection is thus possible without special preparation against fire danger, and fresh films can be made from time to time as changes in the signalling are made.

Ciné Films for Teaching Engine Drivers

As the result of experiments which the London and North Eastern Railway have been making, it has been found that silent cinema pictures of different sections of the line are useful as an aid to enginemen in memorising the exact position and purpose of the signals.

Trial lengths of film are being secured which can be arranged slowly to unfold the whole of the look-out view ahead over a particularly busy section of line where the signals are many and complicated. The films are taken from the front of a saloon propelled at a speed of twenty miles an hour over the route which the enginemen actually follow, and it is the intention to have these films projected on to screens installed in the various Enginemen’s Mutual Improvement Classrooms provided by the Company at many of the engine sheds, with a view to assisting the enginemen in becoming acquainted with the signals over sections of the line with which they are not familiar.

Non-inflammable sub-standard film is employed as being more suitable for the purpose. Projection is thus possible without special preparation against fire danger, and fresh films can be made from time to time as changes in the signalling are made.

The object of this new method of training enginemen is to be supplementary to the present practice, and the strictness of the examination of men for driving positions is not relaxed by its introduction. Competent lecturers and inspectors will take charge of the use of the films.

High-Speed Precision Timing Motion Picture Camera

A Demonstration of the new high-speed precision timing motion picture camera was given at Brooklyn Hall, Bush House, W.C.2, on Tuesday, June 12th.

This camera can take up to 2,500 pictures a second, which is about twenty times faster than the usual "slow-motion" films shown in cinemas. Simultaneously, it can record the time taken by the subject filmed in one-thousandths of a second. The timing apparatus has been produced by the Western Electric Company and comprises a frequency generator and clock driven by a synchronous motor.

This timing apparatus is used with the new high-speed motion picture camera specially designed and made by the Kodak Company. The camera has two lenses, one of which photographs action and the other time, and both are recorded on the same section of film. At full speed the camera uses 50 feet of film in one second. Some idea of this speed may be judged by the fact that action photographed in one second takes more than two minutes to be projected on the screen. Film records reveal unsuspected movements and actions that cannot possibly be seen by the naked eye.

It is expected that this precision timing camera will be of inestimable value for industrial and research purposes.

The Special JUBILEE NUMBER

of "THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER"

Order Now, 6d.
NOT many photographers realise
that they are carrying two of
the finest lenses of all with
them in their own eyes. Like the lens
of a camera, the human lens can be
shuttered down, and many photographers
may use this test to see how a doubtful
subject is likely to turn out when printed.
Focusing the subject you wish to take,
take a view of it through your shuttered
eyes and you can only just make out the outlines of the view.
You will then have an indication of
how the finished print would be. The
shadows are seen through your half-
closed eyes are hard, and stand out as a
vivid contrast to the sunlit part of the
snap. If you are viewing a landscape,
part of which is thrown in the shade by,
say, a hill, you will be unable to pick
out any of the detail in the shaded part
of the view. That is how it would appear
in the photograph. Then again, through your shuttered human lens the
blue sky seems to have lost its real tint
and the trees seem to stand against it
very blackly. That contrast would
also be emphasised in the photograph.
The human lens is perhaps most
suitable for judging interior views,
and in the detection of suspected halation
from windows. If you are taking the
interior of a church with a time exposure,
first half-close your eyes, and see if you
can detect yellow and white lines shoot-
ing out from the windows or the lights.
If you can, you may be sure that they
would appear on the photograph. Ar-
range your position so that no halation
appears through your half-closed eyes,
and your finished snap will be free from
this fault.

Another use that this very efficient
lens may be put to is to detect possible
reflection from a shining object. Many
promising photographs has been spoilt
because a small light has been reflected
into the lens and fogged the picture. In
the usual way this annoyance is hard
to detect, but if you try the “human lens” test you will immediately pick out
anything that might cause this trouble.

“Use your eyes” is a dictum which
is particularly applicable to pho-
notographers.

CLIFFORD LEWIS.

THE WEEK’S MEETINGS

Wednesday, June 13th.

N.B. The London and District Photographic Society Meets at Speakers’ Hall, Queen Anne St., W.C.2, on Thursday, June 14th.

Borough Poly, P.S. Demonstration Competition.
Camberwell C.C. Practical Studio Night.
Luton and D.C.C. Willesden Zoo.
Pimlico Inst. P.S. Groomo and Tuncheap.
Rochdale P.S. Plates x. Films: Debate.

Thursday, June 14th.

Bedford C.C. Abbotsholme.
Bury P.S. Printing by Artificial Light. R. E. Glover.

Friday, June 15th.

John Ruskin C.C. Practical Work.
King’s Heath P.S. “Pictorial Aims and Reality.” F. W. Lawton.

Saturday, June 16th.

Accrington C.C. L and C.P.U. Ramble to Stockport.
Bath P.S. Central Association Outing—Rochester.
Bradford P.S. Shibden. Meet at Tram Terminus, Queensbury, 2.30 p.m.
Bromley C.C. Central Association Outing—Rochester.
Bury P.S. L and C.P.U. Ramble to Stockport.
Cripplegate P.S. Central Association Outing—Rochester.
Exeter C.C. Bradley Woods and Ogwell.
Hull P.S. Brocklesby Park.
John Ruskin C.C. Limbath Palace.
London County Council Staff C.C. Central Association Outing—Rochester.
Medway A.P.A. Central Association Outing—Rochester.
N. Middlesex P.S. Central Association Outing—Rochester.

Sunday, June 17th.

Accrington C.C. Pend e Water.
Hanley P.S. Miller’s Dale.
Photographic Society of Ireland. Lambay Island.

Monday, June 18th.

Staines P.S. Members’ Night.

Tuesday, June 19th.

Leicester and L.P.S. A Chat on Cameras and Exposure.
Nelson C.C. Exposure Meters.
Rochester P.S. Group Meeting.

Wednesday, June 20th.

Borough Poly, P.S. Portfolio by F. C. Tilney.
Camberwell C.C. Print Trimming Competition.
Exeter C.C. Doddicombwich.
Leigh Lit. Society P.S. Boredale Woods.
Northants H.P.S. Visit to Gardens of Mr. A. E. Pollard.
Rochdale P.S. A Night with Mr. T. K. Barraclough.
Scarborough A.P.C. Wrea Head Farm.
Stokeport P.S. Carbro. C. A. Barnes.

OUR GIFT OFFER to Readers of “The Amateur Photographer”

As already announced, our recent gift offer of an exposure meter has been so greatly appreciated by amateur photographers
in all parts of the country that we are making another offer that will appeal to many readers.

A copy of the latest issue of the international annual Photograms of the Year can now be obtained under conditions
similar to those that proved so popular on the previous occasion.

Many new readers of The Amateur Photographer who are keen pictorial workers have not yet secured a copy of this edition of
Photograms of the Year. It is a handsome volume of pictures, including nearly one hundred fine double-tone reproductions of
the best work by leaders in the photographic world, in addition to many pages of interesting reading matter. It is published
at 5s. net.

We are offering new readers the paper the opportunity of securing a copy on the following advantageous terms.

In this issue of The Amateur Photographer, and for seven issues that follow, a coupon will be printed in the advertisement pages.
The value of each coupon is 6d. Any reader who wishes to possess a copy of Photograms of the Year must collect six coupons
from six successive issues of “The A.P.”, fill in his name and address, and post them within a month of the publication of the
last coupon, with a P.O. for 2s. only, to the Publisher, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, S.E.1. The
volume will then be sent by return, post free.

As only a limited number of copies are available for this offer, applications should be submitted promptly when all six coupons
have been collected, and the orders will be dealt with in strict rotation.

The 6d. Coupon will be found on page viii of the advertisement pages.
Contrast in Enlarging.
Is it a recognised fact that, other things being equal, an enlargement made with direct condenser light has more contrast than one made with diffused light?

F. S. (Rugby)

This is generally accepted as being the case. An enlargement made by diffused light has the same degree of contrast as a contact print from the same negative on the same paper. If direct condenser light is used, with a clear bulb to the lamp, the contrast is rather greater, as if the negative had been one of a stronger character, or as if a slightly more vigorous paper had been used. The amount of difference varies according to other circumstances as well.

Hood and Filter.
Is it a satisfactory arrangement to attach a yellow filter to the front of a cylindrical hood, or should the filter be placed on the lens mount?

F. B. (Bath)

If you put the filter on the hood you counteract the screening effect of the latter. The hood must screen both lens and filter, and it decides the only satisfactory arrangement.

Stripping Film.
Can you recommend a method of stripping the film from a negative and transferring it to another base?

F. R. N. (Derby)

The usual method of stripping the film from a negative is to use hydrofluoric acid, but the method of carrying out this process properly cannot be adequately dealt with within the limits of a reply. For the necessary working instructions you must refer to a textbook, such as "The Dictionary of Photography", obtainable from our publishers, price 7s. 6d., post free 8s. You will then find this and other methods fully described.

Shutter Speeds.
I have a camera with an old Anschutz focal-plane shutter, but having broken the string I do not know the aperture to which the blind was adjusted.

The spring mechanism is numbered from 1 to 10. Does this indicate tenths of a second?

B. A. (Kilkenny)

The shutter to which you refer has been obsolete for many years. When it was in use it was always accompanied by an index of the different speeds, which depended upon two factors—the width of the slit and the tension of the spring. Apart from such a table we do not know how you could work out the various speeds. The numbers 1 to 10 refer to the spring tensions, and give no indication in themselves of the speed of the shutter.

Modifying a Portrait.
What is the usual method of lighting up the eyes in a portrait? Is it a matter of retouching the negative, or by working on the print by the oil reinforcement method?

H. P. C. (Hastings)

We are doubtful as to what is meant by the expression "lighting up the eyes." Professionals sometimes brighten up the whites of the eyes, or strengthen what is called the "catch-light." Either of these operations may be done by retouching on the negative, but it is hardly the sort of thing that the inexperienced could safely attempt. Oil reinforcement is generally directed to darkening tones rather than producing high-lights.

June 13th, 1934
SUPER IKONTA

The Camera that does the focussing

The Super Ikonta for roll films has the ever-ready features which have made the Ikonta world-famous, plus a DISTANCE METER made on entirely new principles, minute-ly accurate, shock-proof and easily operated. The Super Ikonta is the precision camera of 1934.

ZEISS TESSAR f/4.5 in Compur shutter, with delayed action "take yourself" release.

For 3 x 2 in. pictures .........£17 0 0
For 4 x 2½ in. pictures .........£18 15 0

ZEISS IKON LIMITED
11, Mortimer House, Mortimer Street, LONDON, W.1
Send for Special Super Ikonta Folder and our 64-pp. fully illustrated catalogue.

Brighten Your Prints

'Tabloid' Toners

For producing prints in appropriate colours.
Simple to use.
Also suitable for lantern slides.

‘TABLOID’ TONERS
BLUE, GREEN, SEPIA, COPPER
2/- per carton All Photographic Dealers

FREE Write for specimen of ‘Tabloid’ Copper
TRIAL Ferrocyanide Toning Compound, post free

BURRoughs WELCome & Co.
4, SNOW Hill BUILDINGS
LONDON, E.C. 1

Only Voigtlander can offer you such value!

Only Voigtlander with their long experience, wide-spread sales, with consequent gigantic production, can offer you such an excellent camera as the "Brilliant" for 45/-.

SCHERING Ltd., Department
48/49, HIGH HOLBORN, W.C.1

Old in Experience—New in Design

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.
CONDITIONS OF ENTRY (Please read carefully).

No. 1. Pictures from exhibitors in the British Isles must not be framed; but may be mounted. Each picture must bear on the back, clearly written—(a) name of artist; (b) number and title of picture; corresponding to particulars on the Entry Form.

No. 2. When mounts are employed, they should conform to the following sizes—25 × 20, 20 × 16, or 15 × 12, but no mount to exceed 25 × 20; and it is suggested that white or light-toned mounts be employed wherever possible.

No. 3. Pictures from abroad must not be mounted (or framed), but should bear full particulars as above.

No. 4. Pictures which are sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.

No. 5. All pictures should be sent by parcels post, packed flat, and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5a, PALL MALL EAST, LONDON, S.W.1.

No. 6. The sending-in day is Wednesday, August 29th, 1934. All pictures for the Exhibition must arrive at the above address on or before this date. Exhibits may be delivered by hand at the Gallery on this date only.

No. 7. The Entry Form, properly filled in, must be sent with the pictures, together with entry and packing fee of 5/- (this fee covers any number of pictures from one exhibitor).

No. 8. To avoid Customs complications, all entries from outside the United Kingdom must be sent by post and without prices marked on the prints. Packages containing such entries should be clearly labelled: "Photographs for Exhibition only. No Commercial Value. To be returned to Sender."

No. 9. All pictures sent by post will be repacked and returned carriage paid, after the close of the Exhibition.

No. 10. In view of application being made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked kindly to signify on the Entry Form whether they object to such permission being given. The copyright, in all cases, remains the property of the authors of the prints.

No. 11. The Committee assures intending exhibitors that the utmost possible care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery. All correspondence must be addressed to the Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.

FORM OF ENTRY.

To the Hon. Secretary, The London Salon of Photography.

Sir,—I beg to submit the undermentioned Photographs for the consideration of the Selection Committee, and I enclose Postal Order of the value of 5/- to cover Entrance Fee and the cost of return postage (see conditions 7, 8, and 9).

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I Agree to Condition 10. Name (State Mr., Mrs., or Miss)

Address

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Published by Uiffe & Sons, 111F & 111G, High Holborn, London, W.C. 1

Business Notices

PUBLISHING


PUBLISHING DATE.—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.

SUBSCRIPTION RATES.—British Islands, 10s. 6d. per annum; Canada, 17/6; other countries abroad 19/6 per annum; post free.

NEWSPRINT.—China, photographic, 5/4.5 lens, 12 slides, reversing back; like new, £9.—Wilkings, Davina, Langley Crescent, St. Albans.

Displayed Advertisements

Communications on Advertising matters should be addressed to; The Advertising Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Sunday morning in the week previous.

Rates and conditions will be sent upon application.

Prepaid Advertisements

SALE AND EXCHANGE: AMATEURS ONLY—10 words or less, 1/6. 11 words or more, 2/6. For every additional word, 1/2d. for every additional word.

Professional Field Trade

10 words or less, 0. 11 words or more, 1/10.

Caution

To advertisers and buyers of second-hand equipment in these columns, we wish to call attention to the deposit system which has been in operation for over 30 years.

If the money be deposited with the Amateur Photographer and Cinematographer, both parties are advised of its disposition, and subject to there being no different arrangement between buyer and seller, each agrees to abide by the deposit system. If the money be deposited, the deposit is credited to the buyer and the deposit system is recommended.

SPECIAL NOTE

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited, the deposit is credited to the buyer and the deposit system is recommended.

SUBSCRIPTION RATES.—British Isles, 4s. per annum, other countries 10s. 6d. per annum, Canada 26/5. 1926.

CAMERAS AND LENSES

V.P. Fosseha Combined Roll Film and Plate, £1 3s. 6d. 35mm Reflex. D.A. Compur shutter, focusing screen, 1 slide, zip purse; new this year; list price £1 3s. 6d.

1-PLATE f/3.5 Radionar, D.A. Compur shutter, £1 3s. 6d. 12 slides, case, £1 15s. 6d. 35mm model; as new, £2 10s. —Wilkins, Davina, Langley Crescent, St. Albans.

COHO Reflex £1 10s., Ross f/4.5, also 4 1/2 Telecentric with 2 lenses, F.P.A., £1 10s. 11/6. 20 envelopes, £5. D.D. slides, solid leather case, £2 10s. —Jones, 195, Manchester Rd., Tylers Lane, London.

OHLAND 625 Reflex £1 10s., 3 lens, £1 10s. 11/6. f/2.5 Cooke £1 10s., 3 lens, £1 10s. 11/6. £1 10s. 11/6. —Grayson, 17, Clifton Rd., Twickenham.

ROLEXGRO £1 10s., 3 lens, £1 10s. 11/6. £1 10s. 11/6. —Box 589, c/o "The Amateur Photographer." No. 10, Forfar St., Northampton.

F.R.P.A., double slide, leather velvet-lined case; cost £50 excellent condition; accept £35. —Box 589, c/o "The Amateur Photographer." No. 10, Forfar St., Northampton.

Joe E. £1 10s., 3 lens, £1 10s. 11/6. —Davina, Langley Crescent, St. Albans.

Post Card £1 10s., 3 lens, £1 10s. 11/6. £1 10s. 11/6. —Grayson, 17, Clifton Rd., Twickenham.

For every additional word, 1/2d. for every additional word.

Readers who reply to advertisements and receive no answer to their enquiries are requested to return all communications to "The Amateur Photographer," as they are of no value to the advertisers.

Replies should be addressed: "Box 589, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1."

THE AMATEUR

EMPORIUM

The Proprietors are not responsible for clerical or printer's errors, although every care is taken in the reproduction of advertisements. The cost of advertising is calculated on the number of words in the advertisement, and subject to the condition that the advertisement must be paid for in advance. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

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GREAT SALE!

AMAZING BARGAINS AMAZING PRICES

Large purchases of used apparatus. Amazing bargains! all on a trial basis.

Box 590, c/o "The Amateur Photographer." (£7.10.0)

SALE

CONTAX Zeiss f/1.5, perfect condition, ever-ready case; owner purchased larger camera.

£7.10.0

CONTAX Zeiss f/1.5, perfect condition, ever-ready case; owner purchased larger camera.

£7.10.0

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£7.10.0
CAMERAS AND LENSES

Trade.

BEFORE Buying a Leica, Contax, Rolleiflex, etc., write to R. G. Lewis, Miniature Camera specialist, who will definitely offer the highest allowance on your present outfit in exchange for the new 1/2 Summar model.—R. G. Lewis, 5, Southbury Rd., Enfield.

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WANTED—Electric Vertical Enlarger, 21 x 20, films, Automatic Praxis preferred; sell 3½-in. Lancaster Horizontal Enlarger, no lens, 40.—B. F. St. Meddans St., Troon, Ayrshire.

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J. E. Hodd, (Westminster Photographic Equipment Ltd.)

Year of publication—or, in other words, fifty years of service to the photographer, both professional and amateur, and in these latter years, to the cinematographer.

"Surely it is a record of which The Amateur Photographer and Cinematographer may be justly proud, especially when one considers that the publication has been maintained throughout practically all the phases, developments and advances of photography and cinematography.

"The service that has been rendered to photographers and cameramen is invaluable, and to the continued interest of The Amateur Photographer and Cinematographer in the development of the art and craft of photography and cinematography, I again express my sincere thanks and congratulations."

J. E. Hodd, (Westminster Photographic Equipment Ltd.)

Further selection of congratulatory messages will be found in the later pages of this issue.

The Amateur Photographer & Cinematographer

June 20th, 1934
The Story of
“The A.P.”

By THE EDITOR.

Fifty years of service to amateur photographers in the evolution of a world-wide hobby.

In June, 1884, photography, already well established among professionals, was becoming an increasingly popular hobby; but its practice, with the apparatus and processes of that period, would be very difficult to visualise or understand by the modern amateur. This is emphasised by several contributors in the following pages.

The need for a special paper dealing with the subject from the amateur's side became quite definite at that time, and an enthusiastic photographer and journalist—J. Harris Stone, M.A.—evolved the idea of *The Amateur Photographer*. A few months later, in association with Charles W. Hastings, who was engaged in the publication of other periodicals, he produced the first number of “The A.P.” He continued as editor until the end of 1887.

The first issues were printed by John Smith & Co., of 52, Long Acre, and were edited and published from 22, Buckingham Street, Strand, Mr. Hastings becoming the manager of the publication. The firm of John Smith & Co. within a year or so of that date was taken over by Hazell, Watson & Viney, Ltd., who remained the printers and proprietors of the paper until June, 1918.

The first issue of “The A.P.” appeared in a blue paper wrapper, and this was the colour of the cover until 1918. The early numbers contained an average of eight pages of matter and eight pages of advertisements, and the price was twopence. There were no illustrations, but a pictorial inset appeared in December, 1884. Illustrations and insets increased in number in the subsequent volumes as reproduction processes improved and the success of the paper became established.

Very few of the firms that were advertising in the first issues are in existence to-day—George Houghton (now Ensign, Ltd.), Sands Hunter, Chapman of Manchester, W. Watson & Sons, Marion & Co. (now Soho, Ltd.), Mawson and Swan, and the Platinotype Co. are, however, notable exceptions.

The first editorial in No. 1 very clearly outlined the policy of the paper, and this has been continued practically unchanged until to-day. As it may interest some of our readers we quote from that first editorial as follows:

*The latest dress of “The A.P.” can be seen on our ordinary issues.*
Photography is an art—perhaps the only one—in which the amateur soon equals, and frequently excels, the professional in proficiency.

This Journal is started to represent the amateur photographers of Great Britain, India and the Colonies, and, above all things, popularity will, in its leading feature.

We cordially invite the co-operation of amateur photographers of either sex. We open our pages to correspondence.

We lend our columns to the support of the amateur societies.

We shall make a point of personally investigating the various pieces of apparatus brought out from time to time by the makers, and impartially reporting upon the same.

At an early date we shall offer money prizes for the best photographs taken by amateurs.

Our columns for the exchange and sale of photographic apparatus, etc., will meet a want which has long been felt.

From the very first issue, "The A.P." took the lead in all matters relating to the welfare of the amateur, and the success which greeted its appearance was a sure indication of the need for such a publication.

Not only were the processes and apparatus suitable for the amateur described, but practical advice on their use and on the many matters on which the amateur needed assistance, was freely given. This has been continued until the present day.

Photographic societies, which in the early years were the principal meeting-places of the seekers after the latest news in photographic processes, were specially reported.

In 1885 the Editor of The Amateur Photographer called together a number of prominent men in the photographic world in London, and the Camera Club was founded.

The first premises of the Camera Club were at Bedford Street, Strand, and later in Charing Cross Road, where they continued until the amalgamation of the club with the Bloomsbury Club in 1908. After that, the club was restarted with the Editor of The Amateur Photographer as the prime mover, in the present premises, John Street, Adelphi, with Lord Crawford as President.

In the first volume of "The A.P." will be found heated discussions on "Is Photography an Art?" and "Is Faking Permissible?"

It is interesting to note also that the first review in No. 1 dealt with the "Marion Miniature Camera," a tiny but somewhat complicated instrument made of metal and taking plates (in dark slides) measuring $\frac{1}{2}$ in. square!
The World-famous

"N & G" BABY SIBYL

---was the first miniature camera. It is by far the best, and is British made. Used by all those who want the supreme. A real instrument of precision. Lens front always parallel with film. Rising and cross front (not obtainable on majority of miniature cameras, but a most essential feature). Optical direct-vision self-erecting and closing viewfinder. "N. & G." high precision shutter, 1/200th—the most silent and vibrationless shutter in existence.

Note.—In many cases compactness has been obtained by elimination of desirable movements. The Baby Sibyl has all the movements for service and practical work. Compare the size and weight against any other camera yielding same size picture.

(4.5 x 6 cm. for Plates and Film Packs. 2 1/4 x 1 3/4 in. for Roll Films.)

"Sibyl Vitesse"

This is a plate and film-pack model of the renowned 3 1/2 x 2 1/2 New Special Sibyl. It has f/3.5 lens and embraces all the "Sibyl" features. A wonderful camera that is a pleasure to use, it has gained a place in the affections of all who have used it.

"Sibyl Excelsior"

A roll-film camera taking 4 1/2 x 2 1/2 pictures, and possessing several unique features. Spool chambers automatically lift clear of camera when back is opened. Spools are dropped in position—No Spool Pins—and return to position for use by merely closing camera back. Special device keeps the film perfectly flat during exposure. Fitted with an f/4.5 lens, it is an all-round camera for the discriminating worker.

QUALITY and SERVICE

All N. & G. cameras are now covered by a guarantee to be kept in perfect working order for three years from date of purchase.

SEND FOR A COPY OF OUR ILLUSTRATED PRICE LIST. POST FREE

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63, Newman Street, Oxford Street, LONDON, W.1 Telefon: MUSEUM 1081.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.
The World's Standard Universal Lens is the ZEISS TESSAR.

For Specialised Photography:

The Biotessar F/2.8.
An ultra-rapid objective for focal-plane and reflex cameras.

The Biotars F/1.4 and F/2.
Lenses of extreme rapidity for ciné and miniature cameras.

The Sonnars F/1.5 to F/4.
Extremely rapid lenses for ciné and miniature cameras.

The convertible lenses:
Dagor F/6.8 and Double Protar F/6.3.
The Kino Tele-Tessar F/4.
The Tele-Tessar F/6.3.
The Magnar F/10, f = 45 cm.
The Tele Supplements for large-scale pictures at long distance.
The Dagor F/9.
The Protar F/18.
The Hypergon F/22 for wide-angle work.
The Quartz Anastigmat F/4.5.
Primarily for criminological and scientific photography, more especially with ultra-violet light.

General Catalogue P51, free on request.

CARL ZEISS (LONDON) LTD.
MORTIMER HOUSE, 37-41, MORTIMER ST., LONDON, W.1
June 20th, 1934

The photographic societies were also showing a greater appreciation of pictorial work by amateurs, definitely due to the imputus of "The A.P." and many fine exhibitions were held in all parts of the country in addition to the "Salon" and "Royal" in London. The first Scottish Salon was held at Perth in 1904, and the Salon held its first show at 5a, Pall Mall East in the same year. Previously the "Royal" had been held in that gallery.

In 1907 the autochrome plate was introduced, and R. Child Bayley made and showed the first examples in this country. The bromoil process was also invented. It was given its name by F. J. Mortimer, who held the first exhibition of bromoil work (R.P.S.) in that year.

"The A. P. & P. N."

Horsley Hinton died in February, 1908, and The Amateur Photographer combined with The Photographic News in May of that year. F. J. Mortimer, the Editor of "The P.N.," was appointed Editor of the combined papers. In the interim the paper was edited by A. H. Blake, one of the oldest and most regular contributors.

A new phase of activity now started, and "The A. P. & P. N." increased in size with still more illustrations to the text and as supplementary art pages. "The A.P." Little Gallery at the offices of the paper in Long Acre was opened with its pictures that had been rejected at the Photographic Salon, largely as a result of what was termed "the American invasion." This led to the breaking of the Linked Ring, up to then responsible for the Salon, and the founding of the London Salon of Photography, in which the Editor of "The A.P." took a prominent part.

A Federation supplement devoted to the work of the photographic Federations and Unions was started in that year, and a new "A.P." plaque was introduced as an award in the competitions. This was from a model by Michael Biro, an Italian sculptor, and was the prize-winning design in a competition instituted for the purpose by "The Studio." It is still used as an award in "The A.P." Competitions.

The monthly exhibitions at "The A.P." Little Gallery became a feature of London photographic life, and shows by leading British, Continental and American workers attracted considerable attention from both the public and the Press. A particularly interesting event was the exhibition of Folding Pocket Cameras in March, 1910, which included all the latest models, some of which foreshadowed the miniature cameras of to-day. The first Empire Number of "The A.P." appeared in that year, and definitely extended the influence of the paper overseas. A special competition was arranged for Colonial and Overseas readers. The annual Empire Number and the competition (with a break during the War) have been continued until the present time.

In 1911 the proprietors of "The A.P." acquired "Photograms of the Year" on the death of its founder, H. Snowden Ward. A new series in the enlarged form in which it is now presented was started in 1912, with F. J. Mortimer as Editor.

The ciné camera and projector for amateurs made its appearance about this time, and "The A.P." started a regular weekly feature, "Cinema Notes," to deal with the latest developments. This has continued—with an interval during the War period—until 1934, and is still going strong.

In 1913 the Photographic Convention of the United Kingdom was held at Bangor, with the Editor of "The A.P." as president. From 1914 to 1918 the various war applications of photography were dealt with in the pages of "The A.P.," notably aerial photography. One of the first of these was by a French photographer, who was responsible for the sale at a shilling each of the Editor's picture "The Empire's Watchdogs" for the Prince of Wales' Relief Fund. In 1917 the price of "The A.P." was raised from twopence to threepence.

"The A. P. & C."

In June, 1918, "The A.P." was acquired by Messrs. Iliffe & Sons, the present proprietors, who amalgamated it with their publication Photography and Focus, and the combined papers, with the title of The Amateur Photographer and Photography, appeared under the editorship of R. Child Bayley, and F. J. Mortimer as Art Editor. The offices of the paper were removed to 20, Tudor Street, E.C. With the new combination the familiar blue cover ceased and the red cover of Photography and Focus was introduced in the title.

In 1910 the inventor of the Carbro process, H. F. Farmer, first described this new method of making carbon prints from bromides. In that year also the prize prints from "The A.P." Competitions were first shown at the Royal Photographic Society. This has since become an annual event, also the exhibition of the Colonial and Overseas pictures organised by "The A.P."

Desensitising for panchromatic plates was first described in 1920, and in the same year a collection of £100 was made by subscriptions from readers for the Fox Talbot Memorial Fund. Owing to a paper shortage, the price of "The A.P." was raised to 4½d. in 1920, but reverted to 3d. in 1923.

In 1923, P. J. F. Wastell, the contributor of "Piiffle," the humorous weekly page signed by "The Walrus" (to which reference is made elsewhere), became sub-editor. In 1925 R. Child Bayley retired from the editorship, but continued with the paper as Consulting Editor. F. J. Mortimer was appointed Editor.

During that year the number of snapshot amateur photographers and the D. & P. system had grown to a great extent, and "The A.P.," to keep in touch with these thousands of new camera users, announced a popular weekly "Snapshot" competition in addition to the competitions which were regular monthly features. The new competition was for snapshots made by readers but developed and printed by dealers. It proved an enormous success.

In 1926 a free insurance scheme for insuring readers' cameras and other apparatus against loss and damage was inaugurated, and travelling exhibitions of the originals of the pictures in Photograms of the Year were started.

The "A. P. & C."

The steady development of the amateur ciné movement recorded week by week in our pages necessitated more space being devoted to it. Extra pages appeared specially dealing with the subject in 1927, and the title of the paper was altered to The Amateur Photographer and Cinematographer. Another amateur paper, The New Photographer was amalgamated with "The A.P." in 1928.

More recent incidents in the progress of this paper and the latest events in the photographic world are too fresh in the memories of our readers to need further reference here. As in the early days "The A.P." has always been a faithful recorder of everything of interest and value to the amateur, it is our intention that it will continue with that aim in view. Photography is now a world-wide hobby with millions of followers; apparatus and materials have become so perfected that successful results are attainable by every beginner. It is well, therefore, to have the opportunity presented by this Jubilee Number of dipping into the past and indicating to the modern amateur, if only in the briefest fashion, the part "The A.P." has played during the past fifty years in helping to make the path smooth and easy for him to-day.
MEMORY is notoriously erratic. I cannot account otherwise for the fact that I have a perfectly distinct recollection of buying No. 1 of the "Amateur Photographer." It was at a Smith's bookstall where I had gone for my weekly "English Mechanical," a paper that served many amateur photographers of that day as their organ. What struck me most about the new-comer was that a weekly paper should be provided for such a special subject; for the only strictly photographic journals then were concerned with professional topics.

Awe-struck by an Editor.

Having bought No. 1 I became a regular reader, and not a reader only but an enquirer. For advice through the post or through its pages was always a strong feature. The first editor whom I met in the flesh was C.W. Hastings; and I have wondered whether any reader in later days was as awe-struck when he met me as I myself was when, as Secretary of the Peterborough Photographic Society, I was called upon by Mr. Hastings. I doubt it.

There was no shortage of reading matter when photography had not been simplified as we know it now, and the "Amateur Photographer," as offshoots to absorb the surplus, issued the "Photographic Quarterly," and "The Photographic Reporter," both of which ran for some years under Hastings' editorship.

The "Reporter" dealt with societies and their doings; but the format of the "Quarterly" allowed the introduction of insets, and the Woodburytypes and photogravures which it contained are things of beauty to this day, thanks to the absolute permanence of those processes. Amongst the contributors to the first volume of the "Quarterly" were Abney, Alieri, Bothamley, Davison, Frieze Green, Hector Murchison, Pringle and Dennis Taylor.

Wall as Contributor and Editor.

Hastings was successful in obtaining the help of many of the leading workers; but the contributor who then made the strongest imprint on the "A.P." was E. J. Wall, who may never have taken a photograph as far as exhibited work went. Wall specialised in answers to enquiries, and as such formed a tower of strength for the paper.

All our elementary difficulties were referred to him. It used to be said that the "weakest went to the Wall." He could not do better. Nothing was too simple for Wall to explain patiently and clearly.

When platinotype was first introduced, the company advertised that anyone in want of help might call at its offices. I did so, and humbly laid my results before the expert. "Learn to make negatives" was his brief comment. I am sure he touched the weak spot; but it might have been a gentler touch and a more helpful one. Wall was not like that; he positively enjoyed being worried with our crude efforts and our infantile troubles.

It seemed natural that he should succeed Hastings in the editorial chair; but about that time he must have learnt German, and in consequence acquired a disproportionate respect for Continental pundits. "Eder and Valenta" were authorities incessantly quoted. Eder's "Handbuch" he translated and ran through our columns; and one ingenious mathematician calculated how much of Wall's annual income was derived from reiterated information as to the compounding and use of "Belitzi's Reducer."

Hinton Introduces a Change.

Wall was succeeded by Horsley Hinton, and the character of the paper underwent a change. The beginner was no longer catered for to the same extent; but the picture-maker came in for the lion's share of attention. In one way it was not a change, for the earliest readers of the paper were themselves no longer beginners, and its columns met their requirements as well as ever they did. The pictorial traditions were maintained by Mortimer, who succeeded him; and how well maintained the readers of to-day need not be told.

One cannot attempt to give a list of all the prominent workers in photography who have contributed to "The A.P." in the last fifty years; it would be easier and briefer to name those who have not. Its pages have welcomed scientists such as Sir W. Huggins and Sir W. Abney, controversialists like Bernard Shaw and Dr. Emerson, picture-makers like Robinson and Stieglitz, technicians like—but space forbids.

No review of our history could be complete, however, without mention of Thomas Bolas, Ward Muir and W. L. F. Wastell. Bolas deserves a much longer note than can be found for him here. He was a remarkable man, gifted in many obscure and little suspected ways. Under the head of "Acta Eruditorum," generally referred to as "Acta," he kept our readers posted in the advances in science which bore on photography, week by week through many years.

Ward Muir.

Much of Ward Muir's writing was altogether unsigned, although for that matter it was "signed all over." As "The Bandit" his weekly "Critical Causerie," ostensibly limited to the work of beginners, was found profitable and interesting to all who had pictorial leanings. Fresh, piquant and original, he maintained a standard such as no other writer challenged. He was handicapped by ill health all his working days; and only those of us who were behind the scenes knew of the difficulties under which the most delightful sketches were produced. Death alone brought to a close his connection with the paper.

A Record in Journalism.

Wastell we are fortunate still to have with us, although an absurd
misapprehension concerning the juvenility of seventy years or so has caused him to end the life of "The Walrus." The issue of January 17th, 1903, contained the first "Piffle" page bearing that signature, and that of January 18th, 1928, the last. For a humorous commentary on the events of the day, thirteen hundred pages without a gap of a single week is not only a record in photographic journalism, but I fancy in journalism generally.

Newer comers amongst our readers, who are not familiar with the writing of "The Walrus," may get a very fair impression of its character from the description of early hand cameras he has given on page 500 of this Jubilee Number. The coming-of-age of "Piffle" was celebrated by a dinner on January 14th, 1924, by which date its author was Assistant Editor.

The particular feature just mentioned was only a part of the work Wastell has done on the paper. Lessons for beginners, together with much for those that are of riper years, have been contributed by him since 1929; and of all the writers whose work has been printed in these pages, his name deserves to head the list.

There were Giants in Those Days.

Nothing marks the change which has come about since "The A.P." was started more than the prevailing sizes. Quarter-plate was a small size, whole-plate a medium. At a society outing I attended one photographer carried a 15 x 12 outfit, and another a 12 x 10, each being furnished with a double slide containing a couple of plates. Negatives have got steadily smaller and smaller, but we must have reached finality, or nearly so, in that respect.

I confess to a sustained affection for the large direct negative printed by contact. For portraiture at home I still use a whole-plate studio camera fitted with a portrait lens of 30-in. focus working at 1/4. It is not what you would call a portable outfit; but that and the cost of the whole-plates constitute the sum total of its drawbacks. As extenuating circumstances I put in work with a 3 x 4 1/4 Sibyl.

Room for Thirty.

Few photographers of to-day can have seen such a lens as that just described. In between the front and back glasses it would be possible to pack at least thirty vest-pocket cameras of a type popular at the moment, and there would be room to spare for ample packing. It is, of course, a survival; but, subject to the handicaps named, it is not a survival there is any need to discard.

In 1884, and for a few years onwards, we were in the stand camera period. No hand cameras were on the market, but before they were commercially obtainable one or two enthusiasts constructed "detective cameras" as they were called. One well-known photographer disguised his outfit as a boot-black's box, complete with footrest. As he successfully used it, we must assume that there was nothing in his garb incongruous with the box; but I do not know that he went so far as to adopt the red jacket which generally went with it.

Plate Changing.

With our stand cameras went methods of plate changing similarly archaic. Some, of course, used double dark slides, but these were solidly constructed of mahogany, weighty and bulky. My first camera had a single slide, which was used in conjunction with a home-made changing bag. This was merely a bag into which slide, grooved box of plates, and one hand of the photographer were inserted, the mouth of the bag being secured with a rubber band and tucked into the sleeve to make all light-tight. The bag and two or three tin boxes of plates in sheaths subsequently served as an emergency ration with my first hand camera. In the circumstances it is surprising that our negatives were as comparatively free from dust marks as they were.

The Camera Club of London was of all the societies that one which was most closely associated with "The A.P."; indeed, it originated in the office of the paper, and many of our contributors were members. Moreover, members of the Camera Club were generally of the type connoted by the word "amateur." They were more concerned with making pictures than with making emulsions. To find the enthusiasts in that one had to go to "The Photographic Club," or to the London and Provincial Photographic Association.

The "Club" and the "L. & P."

The Club met on Wednesdays at Anderton's Hotel. A subject on which its members were divided was that of the admission of lady members. I do not think that any ladies wished to become members, but it was the principle of the thing. The rules were construed as excluding them; but one of their champions having proposed a member, sex unspecified, on the election being complete thanked the meeting for electing his grandmother. After that there was no help for it; his membership of the Photographic Club ceased, and in common with those who thought with him on the lady question, he subsequently founded the "L. & P." If ladies fought shy of the "Club," the "L. & P.," which then had its home at the top of an hotel in Aldersgate Street, would have been less to their liking.

These two societies had much in common. Eventually they had many members in common. They formed a meeting-place for the technicians of the day and numbered amongst their members leading experimenters. In the high tide of both the "Club" and the "L. & P." their meetings were characterised by the knowledge and information of their members, and by the freedom and informality with which that information was exchanged. They only ceased to exist when photographic manufacture became a huge organised industry, and the cream of their membership was absorbed therein.
Homes of 'The A.P.'
1884—1934

Established, As mentioned in "The Story of 'The A.P.'" on another page, many exhibitions of far-reaching interest were held here, including the one that led to the founding of the London Salon of Photography.

In 1918 "The A.P." was acquired by Messrs. Iliffe & Sons Ltd., the present proprietors, and the editorial offices were removed to 20, Tudor Street, Fleet Street, E.C.

At Easter, 1933, the palatial buildings, Dorset House, Stamford Street, S.E.1, which had been in course of construction for several years, were completed, to house the editorial offices of all the Iliffe publications, and this is now the address of The Amateur Photographer and Cinematographer.

A photograph of our new home appears on the opposite page. This, however, shows merely a half of the very extensive frontage, which is difficult to portray adequately owing to its environment. Its proportions can be gauged by noting that the clock, which can be seen in the picture, is in the centre of the front of the building.

22, Buckingham Street, Strand, W.C.
1884-1889.

As recorded elsewhere in this issue, the first editorial offices of The Amateur Photographer when it was founded in 1884 were at 22, Buckingham Street, Strand. In recent years the original Adams frontage of this building, in regard to the lower portion, has been considerably altered, but the upper part remains comparatively unchanged.

Shortly after the paper was acquired by Messrs. Hazell, Watson & Viney, the editorial offices were removed to Creed Lane, Ludgate Hill, in the shadow of St. Paul's. Here "The A.P." was edited until 1901, when it was again transferred by Messrs. Hazell, Watson and Viney to their head offices at 52, Long Acre, Covent Garden, W.C. This remained the home of the paper for seventeen years, until the close of the War period.

On the first floor of the premises in Long Acre, and shown in the accompanying photograph, "'The A.P.' Little Gallery" was

1, Creed Lane, London, E.C.
1889-1901.

52, Long Acre, London, W.C.
1901-1918.

DORSET HOUSE,
STAMFORD STREET, LONDON, S.E.I.

(The present home of "The Amateur Photographer and Cinematographer.")

By F. J. Mortimer,
THE EMBANKMENT—NIGHT

By

Paul Martin.

(One of the earliest night photographs. See article, "How I make my Exhibition Pictures," on the opposite page.)
Early in 1884, with the help of W. K. Burton's 'ABC of Photography,' and a Lancaster's quarter-plate 'Meritoire,' I started photography, and made good progress. I then changed over to the half-plate 'Instantograph,' to be followed by a bulky whole-plate. It was donkey-work tramping with such a kit.

In 1888, I joined some friends in a camping holiday up to Oxford and back, and took the whole-plate camera with me. I leave it to your imagination how pleasant it was changing whole-plates under canvas; but I got some good results.

In 1889, I took that camera to North Devon, up and down all the hills for a fortnight, and was rewarded by most of the plates turning out faulty. That was its last trip. I welcomed the arrival of one of the first hand cameras, 'The Facile,' then called a detective camera because it was wrapped up in brown paper to look like a parcel. I very soon had a leather case for it, and then it looked more like a cornet case.

It was thrilling to be able to go about without rousing curiosity, snapping figures, etc. I was now able to get subjects far ahead of any I previously obtained with the stand cameras. As the camera was weatherproof I was able to make some studies of storms, rough seas and so on. The camera never got wet, but I did!

I then made a set of slides of London street characters, treated so as to look like terra-cotta statuettes, by blocking out on the slides with Indian ink, and then staining deep yellow. This gave a fine effect on the screen. Most of these subjects were taken on pouring wet nights, with exposures of ten to twenty minutes. The open stop of the lens was f/11, although it was marked f/8. The great point was to start exposure when there was just a trace of twilight left in the sky, and so get detail in the buildings, and not just a few white spots on a dark ground. I used Edward's isochromatic plates, backed, and developed with very weak Rodinal, each plate taking about half an hour to develop.

The first Salon, under the auspices of the Linked Ring, was in 1893. I was fortunate enough to be represented in the first six. For exhibition purposes I made enlarged negatives, and then contact prints in platinotype or carbon. I favoured carbon, as by making a reversed negative I could use the single transfer process. I sensitised my own tissue, and prepared the final support. This enabled me to use any kind of drawing paper, up to Whatman's roughest. All pictures submitted for the Salon or the Royal had to be framed.

It will be evident from these few notes that all the photographs produced during this period were daylight printed, bromide paper not being much used then. Platinotypes and carbons being permanent, it is a great satisfaction to me that my prints are as good now as the day they were made.
Pioneers in Pictorial Photography

SOME COMMENTS FROM THREE WELL-KNOWN CONTRIBUTORS TO “THE A.P.” WHO HAVE BEEN PICTURE-MAKING FOR FIFTY YEARS.

ALEX. KEIGHLEY, Hon. F.R.P.S.

I CELEBRATED my photographic jubilee a year ago, so that when The Amateur Photographer was born I was then an infant one year old—photographically. It thus happens that the history of The Amateur Photographer coincides almost exactly with my photographic career.

I subscribed to it from the first number, and then continued to take it for fifty years. If I could only have "read, marked, learned and inwardly digested" the vast stores of information supplied during that period, what a veritable living encyclopaedia of photography I should have become!

At an early period, encouragement was given by its editor, Mr. C. W. Hastings, to the new development of picture-making, and he instituted some of the first pictorial competitions. In these I took part, along with some of the best-known workers of that period; familiar names then—now, alas! almost forgotten. In one of these competitions Alfred Steiglitz (who afterwards became the leader of pictorial photography in America) and myself were both successful. About 1884, when the wonderful child was born; something very trivial, no doubt. I believe he accused me of speaking well of, or giving a medal to, a print which had some slight technical defect. My remembrances of Hinton are of a very different nature. If at times he seemed rather irritable with the men who made the half-tone blocks for the paper, one always felt that he was right and they were wrong.

Frank M. Sutcliffe.

WALTER THOMAS, Hon. F.R.P.S.

The only criticism which I, as a Yorkshireman, venture to make is that The Amateur Photographer to-day gives for a few pence a lot of pictures which a picture dealer would get half a guinea each for, or more; the excellence of most of these is, I imagine, due to the help you have given your readers, and to the way you have made them see much beauty to which they might otherwise have been blind.

FANCY "The A.P." now a full-grown, fifty years of age, it seems only a few years back that a letter came from Charles Hastings asking permission to reproduce some quarter-plate prints that I had sent as my first attempt at exhibiting in the Pall Mall Gallery. It was only later when Horsley Hinton followed E. J. Wall as editor that my intimate connection with the paper arose, and for some years it was very intimate, during the Creed Lane period. To friends H. H. was a lovable soul, and most Mondays, after the paper had gone to press, we went off West to find some cozy corner in one of the old-fashioned eating-houses, and spent an hour or two in happy converse.

I am glad to know the half-century finds "The A.P." in as strong a position as ever, and trust it will turn over the page and make history in successful journalism during the forthcoming fifty years in even a greater degree than it has so far enjoyed, wonderful as that has been.

WALTER THOMAS.
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PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.
Fifty Years of Plates, Films and Papers

By J. B. B. Wellington, F.R.P.S.

To hark back fifty years and to record the progress during that time of the enormous strides that have been made on the scientific side of photography is, to me, a very interesting subject.

I may as well start from the beginning, when fifty-six years ago I made my first debut in the old collodion days by purchasing a wet-plate camera, and it enthused in me such a fascination that photography became my pet hobby and has so remained to the present day.

Although on the retired list, experimental work often finds me occupied in some new idea or other. Photography is still on the threshold of new discoveries, and it is one of the sciences in which great progress will be made within the next fifty years. Many daydreams which pass through the brains of some of us, and which may appear to be fantastic at the time, will become realised in the future. I may mention the possibility of direct colour photography, strange that so little has materialised since Hunt’s early experiments, and those of Carey Lea.

To come back to the wet collodion process. We advanced a step forward by emulsifying the silver in collodion and making practically the first dry plate, and although the speed was slow, it had the reputation of producing excellent results. Even to-day it competes for richness with many of the gelatine lantern plates.

In 1880 gelatine was used as a vehicle for emulsifying silver bromide. Much experimental work was carried on by amateurs, and was the chief topic of discussion amongst the scientific members of photographic societies.

About this time, Mawson and Swan placed on the market the first commercial plate. I remember purchasing a box of quarter-plates, and the price was 3s. On reaching home in the evening, I showed the box to an enthusiastic amateur and he proceeded at once to open the box, exploring the contents. I remonstrated with him, telling him how very sensitive they were; but he only smiled and said in a supercilious way that it was quite all right to do so in gaslight. Needless to say, no negatives were ever produced from that box of plates.

About this time the Paget Prize Plate formula was published, so together with a friend we made our first gelatine emulsion, and the delight we experienced in producing excellent negatives set the ball rolling towards making a lifelong hobby in the actual manipulation of photographic processes.

As one who has for over fifty years been engaged in the manufacture of photographic material, well known under the name of the Wellington firm (now merged with the Ilford company), I can speak from practical experience of the progress that has been made. In the early days, when all experiments alike were absorbed in aiming to produce as fast an emulsion as possible, some real speed was achieved by A. L. Henderson, who actually took a dinner group of the London and Provincial Photographic Society by ordinary gas lighting in ten seconds.

Of course, the speed was not to be compared with the hypersensitive panchromatic plates of the present day. Moreover, the grain was so coarse in the plate of forty years ago that it was almost impossible to produce a satisfactory enlargement.

Now the grain is so fine that it is not the least difficult to produce any size enlargement. For this reason, the small size “vest” or midget cameras and the still smaller miniature cameras, producing negatives of the size of a postage stamp and under, have become very popular.

Another great advance has been made in the production of bromide papers of various degrees of quality—soft, normal and contrasty—so that photographers can produce good prints from any class of negative. Coating machinery has been steadily perfected. Only during the last few years has that bugbear “abrasion” been overcome; this was achieved by a thin coating of gelatine, which entirely overcomes the trouble and, moreover, enables us to make a paper supports. From that time onwards, celluloid was, and is now, used as a support for the sensitive emulsion, and it was further improved by a coating of acetone non-flam. film.

Great steps have been made in a suitable substitute for our opticians in lenses of very large aperture. Combined with the increase in speed of our emulsions, marvellous results are now produced compared with our early dreams of long ago.

Our chemists have not been behindhand in giving us non-staining developers, so that it is a pleasure to develop without staining one’s fingers. In the early days, pyro-ammonia was the only one in use, and it left its hall-mark on the fingers with an almost indelible brown stain.

On the art side I fear to tread. It is a very delicate subject, but I think I can leave it to readers of “The A.P.” to judge for themselves of the advance made when they visit our yearly exhibitions.
In the earlier days the amateur acquired much of his practical knowledge from contact with other members at society meetings, and while the same applies to a certain extent to-day, the simplification and standardisation of amateur photography has robbed the photographic society of much of its importance.

During the whole of the past half-century "The A.P." has done much to foster the successful working of the British Photographic Societies, and reports of all the important meetings devoted to real progress will be found in its pages during that period.

**Foundation of R.P.S.**

In 1874 "The Photographic Society of London abrogated to itself the title of the "Photographic Society of Great Britain," possibly its membership of many influential people and the patronage of the Queen enabled it to justify the alteration. When "The A.P." had achieved its tenth birthday, this society became incorporated and secured permission to prefix the word "Royal" to its name.

Societies throughout the country were still quite individualistic. The magic prefix undoubtedly made the R.P.S. the leading body and, in 1892, under its aegis, a system of affiliation was inaugurated. Apart from the belief, quite without foundation, that affiliation with the R.P.S. carried some social status, and the inclusion in the "Red Book" of some coupons admitting at half-price to the annual exhibitions (for which in those days a charge of one shilling was made), the value of this association was problematical.

**The Federations.**

In 1899, the fierce objection of the North to "domination" from London manifested itself in the formation of the Yorkshire Photographic Union, closely followed by the Lancashire and Cheshire P.U. Later on, other federations on geographical lines followed.

The Affiliation had a much stronger hold in the South, but societies kept very much to themselves. In 1905, the South Essex C.C. invited delegates from metropolitan societies to consider the advisability of a joint outing. Only about six accepted the invitation, and these pledged their societies to an excursion to Rainforest later in that year, which proved to be an extremely enjoyable affair. From the South Essex seed grew the joint excursions of the Affiliation which, in 1925, were divided into regional affairs.

Despite the Affiliation and Federations there was still no means of intercommunication between the clubs. In 1920, a monthly magazine, *The Liverpool Photographer*, was published in the interests of the group of Merseyside societies then in existence. This was the first time that any group of clubs had interchanged experiences and pooled resources for their common regional welfare.

In due course the title was changed to *The Club Photographer*, and it became the official organ of about one hundred clubs all over the kingdom. Each member saves the monthly fees of eight societies in his own area, whilst each secretary was provided with the complete issue of the whole country. Started as a joint excursion for four years as a labour of love, it fell into commercial hands and expired in 1925.

**The Photographic Alliance.**

It had, however, already served its purpose of bringing the clubs of the country together and removing local jealousies, which culminated in 1922 in the formation of an Inter-Federation Board. In the same year it was suggested that the Federations and the Affiliation should unite. A series of conferences ensued, resulting in the foundation of the Photographic Alliance in 1930. This consists of all the English Federations and the Affiliation grouped into one legislative body, with geographical decentralisation to meet the well-known Northern belief in independence.

At present the Scottish Federation holds aloof, but it does not require any great gift of prophecy to forecast that this body will throw in its lot before the Diamond Jubilee of *The Amateur Photographer*.

The story of photographic societies in these islands is one of ever-increasing strength. Weak clubs start and fade out here and there, but this is inevitable. There are more societies in the British Isles than in the whole of Europe and the continent of America combined.

The tendency for grouping, exemplified in the Photographic Alliance, would make it appear probable that the strong societies will continue to grow in strength and influence, whilst the formation of new societies, excepting in recently-created districts, will receive little encouragement.

Thirty years ago members did their developing and enlarging at home and attended at the club for lectures and demonstrations only. To-day, owing to lack of housing accommodation, the tendency is to do all this work at their club, and many newly-formed clubs frequently lack the funds to provide the necessary facilities.
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Fifty Years of Photo-Engraving

READERS of the present-day periodical rarely realise the change in illustration that has taken place in the last fifty years. Now we are accustomed to good reproduction by processes suited to their object; but fifty years ago the woodcut was still the chief method of illustration, and although the half-tone block was just coming into use, it was far from having reached its present perfection. The etched line block had been used for some years, but had not yet made itself a serious competitor of the wood engraved block. Printing, too, was crude, and it was the gradual development of quality of the half-tone block which forced the printers to improve greatly their machinery and technique. The paper-maker also had to produce more suitable material for receiving the fine impression of the modern block.

At the present day the half-tone block is widely used for the illustration of newspapers, magazines and catalogues, and in each case the fineness of the screen used for the block, and the surface of the paper, are carefully adjusted to produce the best result. Take as an instance the newspaper half-tone. Here the speed of printing and the comparatively rough surface of the paper necessitate the use of coarse screens; but, in spite of these disadvantages, all the varied operations from retouching the original photograph, the making of the half-tone negative, the etching of the block, and the adjusting of different pressures on the different tones of the picture during printing are so skilfully carried through by an army of trained workers, that most people in looking at a picture page are not conscious that the whole thing is built up of little black dots of ink.

Lithography was originally a method of printing from a stone on which a drawing in a greasy ink had been made by an artist; but photographic methods have been applied here also; either as a basis for the drawing or a complete preparation of the printing surface by photo-engraving methods. This work has not unusually the richness of photogravure, but, like that process, the printing may be made on comparatively rough paper and all the detail preserved. At the present time a rapid development is taking place in reproduction of coloured subjects in cheaper printings. The surface is complex, but it is of interest to note that the operations are all essentially photographic. The first is the making of negatives of the coloured subjects through colour filters; from these, positive transparencies are made through the half-tone screen, so that stages have all the little dots of different sizes. The retouching done at this stage is by chemical means, as in ordinary photography, and then the positives are printed photographically on to litho metal by a reversal method, so that a positive printing plate results. It is unlikely that this method will replace entirely the hand-work of the past, but it is finding its own sphere of usefulness.

Many other developments have taken place in printing which have a photographic basis, but enough is here indicated to show how great is the change that photography has wrought in illustration methods.

A NOTE FROM OLAF BLOCH, Hon. F.R.P.S.

It is no small achievement to have filled a weekly journal for fifty years with material of interest and utility for the amateur in photography. I have known two of The Amateur Photographer's editors and one of its most regular contributors, and it has always been a marvel to me, not only that they were able to find new material, but that they have been able to keep the journal so fresh. (I do not use the word with its American signification.) I was certainly very much alive fifty years ago, and, by all accounts, a perpetual nuisance to my teachers, but my only acquaintance with photography in those days was the family album, and it would have been hard to find a more weird selection of triumph-looking individuals than those inhabiting that clasp-bound volume.

Photography had but recently emerged from the wet collodion stage, and there was small hint of the intense specialisation in material and apparatus that the ensuing years held in store. The Special Rapid, Ordinary and Orthochromatic plates, printing-out paper and a few grades of bromide paper appeared in those days to represent quite a long range of materials; and to compare that with present-day achievements is enough to make one gasp. The small camera, hidden behind a gigantic lens, or plastered all over with gadgets which do everything except speak and announce in no uncertain tone the pictorial value of the scene being photographed, are marvels of ingenuity and do much to save time, trouble and thought! The colour-sensitive plate with its accompanying battery of filters, the enormous variety of positive materials to suit anything fancy may dictate or fashion command, speak of high technical achievement on the part of maker and user. The Amateur Photographer has always kept its readers informed of new processes and materials, and has thus been a most valuable link between the industry and the consumers. In consequence, the standard attained by both the pictorial and the technical photographer is immensely higher than it was fifty years ago, and The Amateur Photographer can put itself on the back for its share in the progress of photography. May the life of "The A.P." be long, useful and prosperous.
The usual Beginners Article that appears on this page is to-day replaced by some account of the beginnings of the most popular form of photographic apparatus.

SOME EARLY HAND CAMERAS.

WHILE "The A.P." is celebrating its Jubilee the hand camera might well be doing the same thing; although when I think of the hand camera and what it has done I am not so sure that there is much to jubilate about. When "The A.P." modestly put forth its first number the stand camera flourished almost alone and unchallenged.

In its usual form it was a structure rather than an instrument, and its manufacture bore obvious relationship to architecture and engineering. Timber and metal were used with no niggardly hand; the earth resounded with the crash of falling mahogany trees, and brass-founders worked overtime and waxed fat. If, by any chance, a camera turned the scale at less than half a hundredweight, it was called a "pocket" camera, although it could not be pushed into an outsize sack.

At last someone got hold of a fairly small specimen—as specimens went then—set it up ready for use, and built a box round it, with doors and gangways leading to the gadgets. That was really the beginning of the hand camera, and it was many a long day before manufacturers got far away from this original structural idea.

I am confining myself to the hand cameras that affronted mankind during the first ten years of the Jubilee period. It was then that the weird idea sprang up that cameras could be used for "detective" purposes. Definite attempts were made to ensure that, for the first time in photographic history, the camera should be somewhat less conspicuous than a pantechnicon.

Hence the "Necktie Detective" shown in Fig. 1. I remember wearing a tie like that, but never with a camera as stiffener. Mine had plain cardboard. This camera was of French extraction, but was pushed for all it was worth—

Fig. 1.

which was not much—by Messrs. Adams, Fallowfield and the Stereoscopic Co. It carried six plates, one inch square, which were put into metal slides attached to a cycle chain, and were brought into position by turning the inconspicuous knob at the bottom of the tie. The lens peeped out of the middle of the pin. The pneumatic ball for making the exposures was concealed in the trouser pocket. (In those days few lady amateurs were in evidence, and fewer still in trousers.) The price of the camera (with tie, pin and one dozen plates) was £2 12s. 6d.

The "Hat" Detective (Fig. 2) was also a speciality of Messrs. Adams, who undertook to attach the necessary doings to any suitable bowler free of charge. I often wondered what was the matter with some of the bowler hats of the period, and I believe I have now diagnosed the trouble. It is only fair to say that the lens could be removed for Sundays and other occasions when fastidiousness in dress was desirable. The second illustration shows the camera in use. The curious growth above the hat is a face of the period (circa 1890). This camera took quarter-plate negatives, and the price, without bowler, was three guineas.

The cameras described are the only two I cannot remember to have handled or briefly possessed. I knew the "Stern" camera, which was like a tin warming-pan, worn under the vest, with the lens poking through a button-hole.

Fig. 2.

Fig. 3.
It took six negatives round the circumference of a circular plate. I knew the "Krugener" camera, which was so like a book that I tried to read it, as I found it no use for taking photographs. I think it carried twenty-four plates, and that is all I could make it do with them. Another camera, by Lancaster, was a cross between a watch and a collapsible drinking-cup. Other cameras were unsuccessfufully disguised as purses, Gladstone bags, German sausages, Swiss rolls and all sorts of things.

The "Demon" camera, shown on the left of Fig. 3, caused a sensation and much bad language. Hear the makers:

"Defies detection, and can be secreted under the vest, in the watch pocket, or concealed in the glove. No movement is too rapid for it—the racehorse at greatest speed, the flight of birds, even the lightning flash itself. No knowledge of photography necessary. It requires no focussing, no stand, no adjustment, no dark slides; yet hundreds of plates can be carried and exposed in rapid succession. The 'Demon' camera is the wonder of the photographic world. The most marvellous thing about the apparatus is its price, nothing to compare with it being obtainable even at five guineas."

The price was five shillings, and the makers were The American Camera Co. Hence the modest ring of the description. The same firm made the other camera shown in Fig. 3. This was the "Policeman" hand camera. It was guaranteed to take a perfect picture (4×3) by merely pressing a button. The price was 10s. 6d., although it does not seem to compare at all well with the five-bob "Demon."

But by far the greater number of hand cameras of this period were not freaks. Or not intentionally such. The usual ammunition was quarter-plates, of which some cameras held three dozen at a time. A single dozen was more usual, and the tough problem was to carry and change them in the interior.

The Fallowfield "Facile" in Fig. 4 was regarded as a triumph in this respect. (Read what Mr. Paul Martin says about it on another page.) The first illustration shows how easily it could be mistaken for a brown paper parcel under the arm—except by the carrier. The second illustration shows the stuffings. Into the twelve grooves of the upper box the plates were loaded. As each was exposed it dropped into the grooves of the lower box, the two boxes being moved in opposite directions by rack and pinion. I remember to this day the joyful sound of the thud the plate made when it did drop, as it did quite often, even without punching the camera to any serious extent.

In Fig. 5 are two examples of what may be called the single-deck camera. The upper one shows Marion's "Radial" camera, in plan. The plates were stood in the radiating grooves. A turntable was revolved till its sheath coincided with the first groove, the camera was tilted, and with luck the first plate slid into the carrier, which was then revolved to face the lens, and the exposure made. The next stage in the game was to get this plate to slide back where it came from. Anyone who got all the twelve plates out of their grooves and back again was a winner.

The lower camera was Houghton's "Automatic." The name was not intended as sarcasm, although I think my thoughts about it. Imagine the magazine of plates at the back of the camera, and not where it is shown. The first plate is exposed, the spring at the top raised, and the plate falls face down on the bottom of the camera, which is tilted downwards to facilitate the descent—with luck. Then the rod at the bottom is pulled out, dragging the magazine forward as shown. When the rod is pushed in it shoves (pushes) the plate up the inclined plane, and a different tilt up-ends it so that it is now behind the others when they are pushed (shoved) back.

This camera also provided good sport, and the crashing of the plates, and the grinding travel of the magazine were a fund of amusement, especially when the rod did not give way.

I can assure you that the makers of hand cameras in those days were an ingenious crowd, although apparently suffering from chronic mechanical nightmare. As to the users of their cameras, I was one of them myself, and I prefer to suffer in dignified silence.

But in a good and comprehensive list of the hand cameras of the 'nineties you would have found a range of simple-looking, neat, compact cameras made by the Eastman Co., and called "Kodaks." They were loaded with transparent film instead of the paper negative material of rather earlier days.

The No. 1 model, "the old and original," took round pictures 2½ in. in diameter, and the capacity of one spool of film was 100 pictures. We grumble now at having to make eight exposures before unloading.

The "No. 3 Regular" had a capacity of 100 quarter-plate negatives, and the 5×4 size took as many. These were of box form, but among them was one which had a falling baseboard and bellows. It was called "quite a new departure." It certainly was; for it did no less than mark the birth of the most popular hand cameras of to-day.

W. L. F. Wastell (Hon. Fellow and Past President, R.P.S.).
THIS period of fifty years practically coincides with the birth and development of modern photography. In 1884, the dry plate had barely succeeded in ousting the older wet-plate process, and was still something of a novelty. It did not immediately bring about any very great improvement in photographic materials, beyond the natural simplification and convenience of its use, and it was but little, if at all, more colour-sensitive than the collodion plate.

Nevertheless, the abolition of the messy and cumbersome wet-plate manipulations had brought a revolution in photographic practice that had the effect of attracting large numbers of amateurs to photography as a hobby; societies were springing into existence on every hand, and there was a well-established boom in progress.

H. P. Robinson.

At the opening of this period pictorial photography was largely in the hands of professional workers, whose pictorial efforts were in most cases a side-line designed to keep them in the public eye. The more important pictures that decorated the exhibition walls were usually combination affairs on the lines initiated by Rejlander in 1857, and perfected in subsequent years by H. P. Robinson. Robinson, after twenty-five years in the forefront of British photography, was at the zenith of his fame, and was producing the last of those large pictorial compilations on which his reputation rests. These pictures were frankly anecdotic in the style of an earlier phase of Victorian art, but done with great skill and taste, and excite our legitimate admiration to-day.

Early Landscape Work.

Landscape was, however, much more naive. The large carbon prints of Vernon Heath and Valentine Blanchard, measuring usually about 26 x 20 in., of an f/64 sharpness, and with bald skies sunned down to get some semblance of tone, are representative of the state from which our art was just emerging, though there were men of finer artistic feeling coming to the front who were, as yet, greatly hampered by the inadequacy of the materials with which they had to work.

Colonel Joseph Gale, J. B. B. Wellington, B. Gay Wilkinson, Frank Sutcliffe, Harry Tolley, W. F. Donkin and W. England were the leaders of this advancing band, and Dr. P. H. Emerson, whose first address on naturalistic truth to the newly-formed Camera Club is reported in an early number of “The A.P.’s” was just beginning to make his teaching heard.

In the year or two following 1884, there appeared some names that were destined to become of first-rate importance, George Davison, Frederick Hollyer, Ralph Robinson, Fred H. Evans, Walter Thomas, Edwin Smithells and Bedford Lemere, as well as the pioneer of cinematography, Friese Greene.

The Beginner.

These precede the emergence in 1889 of three men whose influence on photographic developments was to be unparalleled. Horsley Hinton, the founder of the British school of landscape; Alexander Keighley, in whose hands photography became romantic and poetical; and Alfred Stieglitz, the founder and builder of that wonderful structure of American pictorial photography which culminated in the work of Coburn and Steichen.

In the first few years of the period nothing very revolutionary happened, though the ferment was working. A sign of the times was to be found in the policy of “The A.P.’s” in agitating for an increased recognition of the amateur’s status in the exhibitions of the day, and in the increasing attempts to rouse the Council of the Photographic Society of Great Britain from its alleged lethargy to a sense of its duties. Whether due to “The A.P.’s” efforts or not, it soon became apparent that the amateurs were taking the leading part in the developments that ensued.

Naturalistic Photography.

In 1888 the publication of Dr. Emerson’s “Naturalistic Photography” produced a widespread response to the new ideas that were germinating in men’s minds. Although some of his views on art were eminently controversial, his teaching on photographic practice was, for the most part, such as we should to-day regard as sound and national, and it was not so much what he said as the way he said it that roused the acrimonious feelings that disturbed the photographic world for two or three years.

It is to be noted that the art of photography has always reflected the developments in the art of painting—not immediately, but after an interval, usually of ten to fifteen years—and the changes that were taking place in pictorial photography between 1884 and 1890 had their origins in the teachings of the Impressionist school.

George Davison.

George Davison was the natural leader of the new group, but it was not until 1890 that his famous picture, “The Onion Field,” first exhibited as “An Old Farmstead,” made so great an effect that it admittedly inaugurated modern photography.

It is perhaps difficult for us to-day to realise how revolutionary this picture appeared to contemporary eyes, but we may assume that it was the first complete embodiment of the new artistic ideals that were animating the younger school of pictorialists in opposition to what they regarded as the worn-out traditions of the school of which H. P. Robinson was the leader. But Robinson was a great man and, as we see him, much greater than any of those who would have...
FIFTY YEARS of
PICTORIAL PHOTOGRAPHY
Some Landmarks in half a century of Picture-making with the Camera

WHEN THE DAY'S WORK IS DONE
by H. P. Robinson

The pictures reproduced in this supplement to the Jubilee Number of The Amateur Photographer, illustrate the progress of pictorial photography from 1884 to 1934, and are commented upon in the accompanying article by Mr. J. Dudley Johnston. They are representative of the phases referred to and are presented in approximately chronological order. While it has not been possible to include all the workers mentioned, the earlier decades are more fully illustrated as in most instances the examples are noteworthy in marking the beginnings of much of the pictorial output of to-day; work with which present readers are familiar through the pages of "The A.P." and "Photograms of the Year." Portraiture—more particularly the province of the professional photographer—is dealt with elsewhere in this issue. Many of the photographs that are reproduced have been kindly lent by The Royal Photographic Society from their permanent collection.
SLEEPY HOLLOW

by Col. J. C. Gale
EVENTIDE

by J. B. B. Wellington

ON THE ARUN

by Charles Job
THE ONION FIELD

by George Davison

THE HAND OF MAN

by Alfred Steiglitz
PEACE

by Alex. Keighley
SUNLIGHT ON WHITENASH

by A. H. Blake

BIRCH AND BRACKEN

by Walter Thomas
TO THE HILLS

by A. Horsley Hinton
A WIND SEA

by F. J. Mortimer
June 20th, 1934

PORT OF LONDON by J. H. Anderson

A LITTLE COQUETTE by Will Cadby

HENRY VIII CHAPEL, WESTMINSTER Fredk. H. Evans

THE AWAKENING Mrs. G. A. Barton
THE LITTLE ROUND MIRROR
by Eduard J. Steichen

BEHIND THE SCENES
by Robert Demachy
THE LAKE OF LECCO  

by J. Dudley Johnston
June 20th, 1934

The Painter Jamois by Pierre Dubreuil

Silhouette by Malcolm Arbuthnot

London by Ward Muir
DROPS OF WATER
by Willy Zielke
displaced him, and he showed his greatness during the next ten years by producing work as modern in feeling as any of them.

The Founding of the Salon.

A conflict between the party of progress and the party of laissez faire was inevitable, and it came about owing to an incident (in which the faults were by no means all on the one side) that arose out of the Photographic Society's exhibition in 1891. Robinson was the dominating figure at this time in the Society, and a misunderstanding about the acceptance of Davison's pictures in that year led to the two severing their connection with that body.

A number of others followed them, and together they formed a Group under the title of "The Linked Ring," for the better encouragement of pictorial ideals, and organised a rival exhibition known as The Salon. This existed until 1909, when again there was a secession and the exhibition became the London Salon, which still continues under the guidance of F. J. Mortimer, Hon. F.R.P.S.

The Early Pictorial Workers.

The first few years of The Salon exhibitions brought to the front a remarkable number of new workers of the front rank. In addition to those already named, we find Craig Annan, Charles Job, J. H. Anderson, Will Cadby, Charles Emanuel, Reginald Craigie, Charles Inston, A. H. Blake, Eustace Calland, J. H. Gear, Harold Baker, Robert Demachy and C. Puyo appearing for the first time.

Pictorial photography made rapid strides along the new path. The improvement in materials, both for negative and printing, helped greatly, and the introduction of the gum bichromate process about 1894 placed a new power in the pictorialist's hands.

Another factor which probably had a considerable influence upon them was the first publication of a selection of the portraits by D. O. Hill, issued in photogravure by Craig Annan. Since 1862 nothing of Hill's work had been seen in England, and so completely had he passed out of recollection that Emerson in "Naturalistic Photography," although referring to Rejlander and Mrs. Cameron, seems to have been quite unaware of Hill's existence.

Horsley Hinton.

Horsley Hinton had now established himself as the leader of British landscape photography of a school identified more particularly with East Anglia, and in addition to the influence of his powerful pictures, was, as Editor of The Amateur Photographer from 1896 to 1908, doing a great educative work by his numerous articles dealing especially with artistic considerations.

The American Invasion.

In many respects, the most potent stimulus to pictorial photography came in 1900, when F. Holland Day and Alvin Langdon Coburn brought over nearly four hundred prints by the new American school which Stieglitz had founded and brought to a pitch which was a revelation to photographers over here. These were shown at the Royal Photographic Society's house and exercised a profound effect.

Undoubtedly due to these several causes photographers developed an inspiration and imaginative power that carried our art to heights during the next seven or eight years that we have never surpassed.

Most closely connected with this fine flowering of photography are associated the names of Craig Annan, Keighley, Job, Cadby, Davison, Freilg. Evans, Horsley Hinton, Mortimer, Anderson, De Meyer, Arbuthnot and Coburn in this country; Stieglitz, Steichen, Clarence White, Seeley, Eugene and Mrs. Kasebier in America; Demachy and Puyo in France; the Hofmeisters in Germany, and Kuhn in Austria.

About 1908 the influence of the American movement seemed spent, but there were still worthy successors to the great names listed above, and the discovery of the oil pigment process and its derivatives, bromoil and bromoil transfer, infused a certain amount of new life into pictorial ideas. To mention only the names of some in this country, we have had William Crooke, Furley Lewis, Swan Watson, Marcus Adams, Herbert Lambert and Dorothy Wilding in portraiture, and Frank Read, Bertram Cox, J. M. Whitehead, Mrs. G. A. Barton, Fred Judge, J. McKissack, C. J. Symes, G. L. A. Blair, A. W. Burgess, Murry Barford and M. O. Dell in other branches of pictorial photography.

It was about this date that there began to appear some photographs in our exhibitions that were regarded at the time as freaks, but in reality marked the embryonic germs of a new development. These were associated more particularly with the names of M. Arbuthnot, Ward Muir, Pierre Dubreuil and Paul Strand. The intervention of the war prevented any immediate development of the ideas contained in these, and it was not until the publication in 1927 of "Die Welt ist Schon," a book containing a hundred photographs by Renger Patzsch, that the new movement forced itself upon public attention.

The "Modern" Movement.

During the next five years it gathered considerable force, especially in France, Germany and Austria; but after that its influence waned to some extent. The movement had been associated mainly with workers of the younger generation, whose names are almost entirely unknown in the ranks of pictorial photographers, and although they put forward claims to pictorial consideration, it is fairly evident that what they represent is the art of the poster and not of the picture.

Their chief contribution to the art of photography is their insistence on a very high standard of photographic technique, and their claim that photography is a medium capable of doing certain things better than any other medium can.

This in practice involves a certain stark realism, and in Germany the movement has appropriately been called "The New Realism."

Thus we may trace in the mentality of these new workers the influence of much that was disturbing artistic circles ten to fifteen years ago—neo-post-impressionism, cubism, vorticism, and all the other isms. It is parallel to the similar movements that are apparent in painting, literature and music. It seems unlikely to effect anything very revolutionary, although it may make some contribution to the enrichment of the traditions of our art.

The chief feature of the past twenty-five years has not been progress at the top, but levelling up from the bottom in the ranks of pictorial photographers.
HALF a century ago, although the theoretical foundations upon which three-colour photography is based had been firmly laid, no practical process for building upon these foundations was known. For an essential is a medium sensitive to all colours, and this did not exist in 1884. The fact that there were substances which would alter colour sensitiveness had been recognised for some years; but the first orthochromatic plates were not on sale until 1886, while red-sensitive or panchromatic plates came long after that. Moreover, even when the materials were to be had, a great deal had to be done to make them uniform and reliable, to provide suitable colour screens, and to systematise their use.

When red-sensitive emulsions could be made, three-colour photography was possible. From then onwards a number of processes were worked out, all based on the formation of a record of the colours in the subject, by making three negatives, each taken through a suitable light-filter. These negatives might be separate, or they might form one composite record; but they were all alike in this, that they did not possess colour in themselves, but were an uncoloured record of it.

Lippmann's "Interference" Colour Photographs.

Before going on to deal with three-colour photography, this is a convenient place to mention a process which stands quite by itself—the "interference" method of Professor Lippmann, described in these columns in 1891. It has no reference to theories of colour-vision, such as form the basis of three-colour, but gives an image which itself shows the hues of the subject. In this process a film with an exceedingly fine grain, sensitive to all colours, is exposed with its glass support turned towards the lens, the opposite surface being in contact with metallic mercury which acts as a mirror, reflecting back upon themselves the rays coming from the lens. On development, the plate when viewed under suitable conditions shows all the colours of the original.

This seems very simple, but elaborate precautions have to be taken throughout; very long exposures are involved, and the colours themselves are akin to those of soap-bubbles or other thin films. A very few experimenters have made such photographs; but the process is really only a laboratory experiment.

Colour Prints on Paper.

We may divide three-colour processes into two classes, those designed to give prints on paper, and those for transparencies such as lantern slides. In the print class there have been many methods; but even the simplest of these calls for a good deal of skill. Some depend on the capacity of gelatine to absorb dyes, three stained films being brought into contact in succession with a layer of gelatine which in this way collects the three images, so to speak. Another plan, now largely used, is to superpose three carbon prints made on suitably coloured tissues. In the limited space available, mention all three would result in a mere string of names. Very fine results are made in such ways, but a degree of skill is needed which most amateur photographers find beyond them. Even to-day, when so much has been done by manufacturers to standardise products and simplify their use, the successful production of a three-colour print on paper is no mean achievement.

Obtaining a photograph in colours, in fact, only came within the reach of the average amateur when screen-plate photography was perfected by Messrs. Lumière and the "Autochrome" plate was put on the market in 1907. Fifteen years earlier Professor Joly ruled a series of red, green and blue lines on glass, and the screen so made was pressed into contact with a panchromatic plate, so that the light had to pass through the rulings to reach the emulsion. A positive, by contact, from this negative, when in register with a similarly ruled screen reproduced the colours. Commercially the process was not a success, but at least it paved the way.

The Autochrome Introduced.

An Autochrome plate consists of a sheet of glass, or celluloid, coated with a tacky varnish which has been dusted over with a neutral tinted powder. This powder is composed of a mixture in suitable proportions of grains of starch, dyed respectively blue, green and red. After suitable treatment, a panchromatic emulsion is applied. The plate is exposed from the glass side, so that the light passes through the dyed grains of starch before reaching the sensitive layer, and the developed negative was turned into a positive before fixing.

Since the introduction of the hand camera nothing aroused the interest of photographers so much as this. To-day we take all such wonders as a matter of course; but a quarter of a century ago it seemed marvellous that one could buy a plate which without any knowledge or skill beyond what ordinary photography requires, would give a transparency in which all the colours were reproduced as faithfully as has ever been done. I have just been looking at the first Autochrome I ever made, the first that ever was made in this country, and it is as perfect in its colour-rendering as any colour photograph I have seen.

For several years the Autochrome was unchallenged. Then screens were made with a regular grain, which could be used with a separate panchromatic plate; such were the "Thames," the "Paget," and now the "Finlay." These allowed exposures to be reduced, and the pictures were more transparent, so that as lantern slides they gave greater brilliancy. The "Agfa" plate, on the other hand, follows the line of the Autochrome, having an irregular grain, and an emulsion coated on the screen plate itself, the negative being reversed.

Colour Cinematography.

Colour cinematography is an obvious application of three-colour, since it demands a transparency and not a print, and colour photography lends itself to transparencies. For the amateur, "Kodacolor" solves the problem marvelously; the mere adoption of a special film, with suitable light filter, enabling the amateur to make cinema pictures in colour. At the present moment, a ciné film is announced, the Spicer Dufay, which has rulings as fine as 1,000 to the inch. I have seen some very fine results upon it, and we are promised film in the usual camera sizes, as well as for ciné work.

This is the barest outline of half-a-century's progress in amateur colour photography; but since that period covers the entire history, it shows how very much has been done. At the same time, those best acquainted with the work of to-day are the first to admit that much remains before what the "man in the street" would regard as colour photography pure and simple, is possible.
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I think it must have been the aeroplane overhead and the wire suspended across my garden that started a train of reminiscence, and I wanted my old father—who has been dead forty years—back with me to share the wonderment of it all.

And yet he, too, was in at the birth of a new era. A schoolmaster by occupation, he was keenly interested in all new scientific things, and photography held him completely in thrall. The modern practitioner knows nothing of the infinite labour and care that went to the making of pictures, and my mind goes back to the old wet-plate days when I was sometimes an unwilling assistant to my father in his trips abroad, loaded with a dark-tent, sensitising bath and a copious supply of water, to say nothing of other impediments which had to be carried for many miles.

Imagine a hot day—for sunlight was almost essential in those days—carrying baggage that would weigh more than forty pounds, a stand camera with its tripod, both of substantial construction, making pictures in the dales of Derbyshire or the hills of Wales. For extra portage, I remember, my father used to employ a harmless lunatic from Denbigh asylum who was allowed out on these trips, and I have since wondered if he was the only one at large on such occasions.

The procedure before commencing picture-making was lengthy and complicated. Enlargements were not then thought of, and our outfit was a 12 x 10 stand camera. The tent used for loading and developing was made of a double thickness of black twill with red fabric windows, eyeholes, and a leather tab which you held in your teeth to keep the eyeholes in position. The iodised plates were carried in a grooved box, and had to be sensitised in a bath of nitrate of silver carried upright in the dark-tent. The slide was loaded, and the photographer was ready to begin.

The exposure took from three to five seconds, dependent on the stop you used, but since most of the lenses were single, considerable stopping-down had to be done. These were loose stops, too, known as Waterhouse diaphragms, carried in a separate leather case. They were of various sizes, and were inserted in a slot point in the barrel of the lens.

Then came the developing on the spot, followed by fixing in cyanide of potassium, and then a thorough washing ensued, and the plates found their way into another grooved box. We were always anxious to find ourselves near a river for this process, and most of our journeys were so planned.

The printing of negatives, which, by the way, were always varnished, was a serious job. One bought Rives or Saxe albuminised paper and sensitised it just before use in a bath of nitrate of silver, a ticklish operation of floating a sheet of 20 x 16 in. without any bubbles or getting solution on the back. Printing done, toning with chloride of gold followed, and then fixing and washing. My father washed his prints separately under running water with continual dabbing with a sponge, and in justice to the process I ought to say that I have some of his prints done in this way fifty years ago which are as fresh as they were then.

Contrast this dreadful procedure with the methods of the modern day, only made possible by the introduction of the dry plate. I think it was Warrant & Wainwright who first put it on the market; anyhow, it was theirs we first used, and other makers ceased to bless the makers.

The Kodak had not yet arrived, and in the early 1900s Horsley Hinton and I spent years together, first of all on four square miles of marsh, Tilbury way, in order to learn, as Hinton said, composition and the arrangement of lines. Afterwards Norfolk claimed us, and at North and South Walsham Hinton made many of his best pictures, including "Reed Harvesting." But Hinton still used a 15 x 12 stand camera with a terribly cumbersome tripod, 12 double dark slides and a huge single lens.

George Davison, before he became Managing Director of Kodak, had practically the same outfit, and did his "Chopin, Leid" and other well-known pictures with it. In fact, all the exhibitors of the day relied on a stand camera for their work.

It was only when George Eastman came over from the States, bringing his Kodak with him, that the emancipation of the photographer took place. Up to this time the Kodak was not looked on very seriously, and although there was a shop in Oxford Street bearing their name it was only when George Davison became assistant manager to Walker that it was realised that Kodak had not only come to stay but to revolutionise photography.

Many years later I, as one of the very old school, possessing stand, reflex and Goerz-Anschütz cameras, have abandoned the lot. As a writer on angling subjects in The Field and Country Life all my illustrations are done with a Kodak, and I cannot conceive, from my own point of view, getting better results by the use of the most expensive apparatus.

I have wandered a little from my original starting-point, which was that the photographer of to-day does not realise all that has gone before to the making of pictures. The phrase "You press the button" is not one I like, but it sums up in part the final results of infinite labour and research that have gone towards making photography the easy and pleasant thing it is to-day.
Some Recollections of an OLD-TIME AMATEUR

By RICHARD PENLAKE.

I was born and spent my early days on a fenland farm in East Anglia, my parents and forebears being farmers and fruit-growers, and it was to our old farm that the squire's son came in search of subjects for his camera. Often I watched, and questioned him about photography, and when he left the village to take up Government work abroad he presented me with the camera, some chemicals, and a dilapidated pyro-stained leaflet of instructions.

The camera—a quarter-plate—was of a primitive make and very heavy, but it was to me what the scent of a fox is to hounds; it served to set me going, and I prized it very highly. It served me until 1891, when, on reading an advertisement of Lancaster's "Instantograph," saying that 25,000 of these cameras were in use, I bought one—half-plate size, £4 4s.

Living as I was on an isolated farm, I had no photographic friends, and the appearance of No. 1 of The Amateur Photographer was most welcome and helpful. I became a subscriber, and have remained one for fifty years. Many were the questions I sent to the paper in the early days, little thinking that in later years articles of mine would appear therein.

When "The A.P." started I was a farmer's boy learning "to plough and to sow, and to reap and to mow," and many a farmer's boy of to-day has a camera, usually one of the coupon species, but his photography differs widely from that amateurs of fifty years' ago knew. The moderns take their exposed films into the town, where a dealer develops them; they know little or nothing of real photography.

Photography when I started was not easy, especially in a district where water was scarce and the supply irregular. My first darkroom was in the corner of an old thatched barn, but, primitive as my arrangements were, I managed to produce negatives and prints, if not pictures, and started entering competitions.

Seven years ago fate decreed that I should return to a country home (after thirty years in London), where I now carry on photographic work under conditions I knew so well fifty years ago. To-day, in my late Georgian home, I wash negatives and prints at a 120-year-old leaden pump, which requires sixty "pumpings," or strokes, to fill a pail. Pumping, however, is good exercise for one who is in danger of becoming abnormally stout and perhaps lazy.

My photographic supplies in those early days were obtained from the county town; sometimes going myself to have a gossip with the old chemist, who gave me some useful advice; at other times sending an order per the village carrier, who did shopping for...
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were heavier and slower—but cheaper—than they are to-day. I find that the average weight of an 1884 quarter-plate negative is 783 grains, while the average weight of a negative of like size on a modern plate is only 407 grains. Few, if any, of those old-time dry plates would fit a modern single metal dark slide. A little-known dodge of the old-time workers was to ask a friendly dealer to weigh a few dry plates; as the Ilford plate. Until February, 1886, this plate was named the "Britannia," the name being then changed to "Ilford," and the price (quarter-plate), 1s. per dozen. Not only by the issue of a cheap plate, but also by the publication of a gratis monthly booklet did Ilford help to popularise photography. This helpful publication was packed with information which was most welcome. It was called "Photographic Scraps," and lived from September, 1889, to January, 1915.

In 1884 there were many different makes of dry plates on the market, and some I recall were Wrattein's, Fry's, Edwards's, Marion's, Mawson, Richmond, Cranbourne, Sun, Albert, and Nelson.

Half a century ago plates were slow compared with those of to-day. "H. and D." speed numbers were then unknown, but had they been in existence the plates in common use would have been labelled about H. and D. 60. To-day plates H. & D. 600 (ten times quicker than those of 1884) are common enough, while some of H. & D. 8,000 are advertised. In the old days plate speeds were known as "10 times," "20 times," etc., which meant that such plates were 10 or 20 times quicker than the wet plates with which many photographers were familiar. We were so used to the "ordinary" plate that when a "rapid" one came along it was said by the makers to be "25 per cent quicker than ordinary," and the "Special Rapid" 100 per cent quicker. I had been an amateur some years before I bought a shutter for "instantaneous" exposures.

The developer in common use was pyro-ammonia. Many efforts were made to popularise the use of washing soda as the alkali in place of ammonia, and for a time it was a craze; many amateurs tried it, but returned to ammonia because of negatives being too yellow in colour.

Fifty years ago stand or field cameras were in common use. Three years earlier (January, 1881), Mr. Thomas Bolas, once a member of "The A.P." staff, drew special attention to secret or detective cameras, cameras disguised as parcels, boxes, books, etc., and suitable for use in the hand. Many ingenious disguises appeared, and in March, 1888, a writer in "The A.P." suggested that such instruments should be called hand cameras. In the same year, in the month of September, I believe, the first roll-film Kodak was sold in England. The daylight-changing system of roll film following in 1891.

At the time "The A.P." first appeared the carbon and platinotype processes were going strong, but the paper used by most amateurs was albumen, a printing-out paper which needed toning and fixing. The paper was sold in sheets measuring 12 x 17 in. and from it we used to cut 42 C.D.V. sizes (small quarter-plate), or 15 cabinet sizes (small half-plate). The average price was 9d. per sheet. I do not remember cut sizes of albumen paper being sold, but many dealers would cut up the sheet for a penny or twopence if the amateur did not care for the job; the task of cutting up a sheet was not an easy matter. The paper was simple to use, and gave pleasing purple tones, but it was prone to blister very badly.

The year 1891 was a memorable one for amateurs, as in November of that year Ilford introduced their "P.O.P.," a printing-out paper which is said to have given albumen its death-blow. It was sold in sheets 24½ x 17 in., two sheets in tube costing 1s. 9d. From a sheet we got 28 pieces quarter-plate size. I well remember standing in a queue outside a dealer's shop waiting for my first piece of this paper, so great was the demand for it. The dealer was unable to obtain a large supply, and what little he did get was cut up and doled out to enthusiastic amateurs. Very soon, however, large quantities were obtainable, and I became a constant user of it.

In "The A.P." dated January 16th, 1883, "Britannia" bromide paper (later "Ilford") was advertised. Nothing smaller than 12½ x 10¼ in. was listed, and 24 sheets of this size cost 9s. The advertisement said "Specially for enlargements." Morgan and Kidd's bromide paper was also advertised in the same volume. A little later Eastman and other makers of bromide paper appeared and small cut sizes were offered; the average price was 6d. per dozen quarter-plate size.

The ferrous-oxide developer was in common use for all bromide papers until about 1894, when metol-hydroquinone and amidol displaced it.

There were no "D. & P." establishments fifty years ago, but there were many firms making bromide enlargements from amateurs' negatives, amateurs being slow to take up enlarging. The usual price for a 12 x 10 enlargement, unmounted, was half a crown.

Sepia and other toned bromide prints were then unknown. We got brown and other tones by accident, it is true, but we did not like them and could not repeat had we wished. It was not until 1893 that really serious attention was paid to the toning of enlargements, the uranium toner being the first to be advocated.

Such are the random and somewhat disjointed recollections of an amateur of fifty years' experience.
A Fifty Years’ Retrospect

By CHARLES H. L. EMANUEL.

With the help of a telephoto lens, I must look back fifty years. I was just handling my first camera, a gift of an uncle, which had served him in the wet-plate days and had been fitted with a combined back and developing tank which had to be discarded. The Amateur Photographer was promptly founded to help me on my way, and was my guide, philosopher and friend.

Schooldays afforded little time or opportunity for “development,” but, once at Oxford, I joined the University Photographic Society, and at the end of my first year, owing to most of my seniors having completed their Varsity course, I found myself a most elementary worker but President of the Society.

Youth is nothing if not courageous, and within a few months we had consented to give a photographic exhibition at a Scientific Soirée, and to take large (12 x 10) groups of visitors by electric light. When we marshalled our best prints they were so dreadfully poor that we decided, instead, to show examples, both on plates and in prints, of all possible photographic errors, probably the only show of that nature yet on record.

As to the groups, the most I can say is that we worked like navvies, handicapped not a little by finding, three hours before the opening, that there was no electricity available. The two big magnesium-ribbon lamps which we borrowed had to be fired off each side of the camera, and most of our sitters developed alarming squints.

It was not till the nineties, and a visit to Concarneau (where we were the only English visitors), that I turned to artistic photography, and it was a picture taken at Quimper and hung at a Camera Club show (the club then was in Charing Cross Road) which brought me the honour of an invitation to join the Linked Ring. This body was a break-away from the traditions of the R.P.S. shows, and its small body of members numbered among them practically all those, and they were few enough, doing artistic work.

It was a joy to meet in the flesh men whose work I had long admired—Robinson, who, with Colonel Gale, took infinite pains to secure fine compositions with well-placed figures; Mortimer, with his unapproachable seascapes; Ashton and Evans with their beautifully chosen and admirably printed architectural subjects; Calland and Anderson, never turning out a bad picture; Dawson, an admirable artist, and then the most charming of companions, and so on.

As things went on, about twenty-five years ago came another break-away. The head got too swollen to remain attached to the body, and a few of the “big men,” with the aid of our transatlantic members, left us at a critical moment to form a new society, which failed to thrive and speedily died out. The body, deprived of its head, grew a new one, started life afresh as the London Salon, and has never looked back.

There can, I think, be no doubt that it was the work of the Ring and then of the Salon which has resulted in the present high standard of artistic photography, not only among amateurs but also among professionals. For the number of amateurs, particularly in portraiture, who have acquired professional status is quite considerable.

Personally I feel that the present standard, particularly in landscape work, is no higher than it was, say, twenty years ago, in spite of the great improvement in cameras, films, plates, and the increased varieties of printing processes.

Controlled printing, to my mind, resulted actually in a setback, for, with few exceptions, it was used by photographers who were not really artists, and whose main idea was to get rid of the only advantage which photography had over drawing, namely, its accuracy of definition. Hence we had years and years of hybrid pictures, with photography as their basis, but looking something like something else, generally with glaring errors, spotted at once by a trained artist, and which were not visible in a direct print from the same negative.

It is on record that at an early Salon selection, Craigie, who was our Hon. Secretary, and who was a clerk in the Bank of England in private life, in the rejection of a much-retouched picture, marked it “R.D.”

This era past, and the era of faked subjects, often out of tone with the landscape, put behind us by improvement in plates and films, and the use of yellow screens, we seemed to get back closer to pure photography with its natural limitations. The photograph, to make a mark, now relies principally on the powers of selection of the worker. Hence it is that progress is not easy, for the powers of selection of the great workers in the past were not easy to eclipse or even to reach.

The alternative to a good subject well chosen is now, too often, eccentricity; the taking, for example, of ordinary objects from awkward points of view. We had this, too, in the past, and to me it was always a charlatan’s trick to get attention.

We have, I think, got past the era of the heavy, loaded-up shadow, based on the presumption that heavy (and impossible) shadows meant strength in the print, for landscapists have learnt from results that the almost most interesting definition is in shadow as in the light.

Eccentricity, alas, is likely to increase, as it has in pictorial art, for this is an age of advertisement; but it might still be abandoned if there should be some startling improvement in colour-photography. Herein, in my opinion, lies the only chance of any great advance in artistic photography. It has been a great disappointment to find that colour photography is now almost a dead letter at our leading shows, and with modern Exhibitions the quality of the earlier colour work which had to be viewed by reflected light.

As regards my own work, I am, no doubt, now a back number. I have persistently refused to “fake,” believing that one’s best effort should be put in choosing a suitable subject, and in making the lens one’s servant; and but for increasing, a little, the size of my plates and films and restricting my output, I have made but little progress, unless it be that my leisure being my ideal is 34 x 34, light to carry, cheap to work, big enough in result if merely an interesting record is desired, and enlarging with not much loss of quality up to 10 x 12. My very preferences no doubt prove that I am, as I suggested, a back number.
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The original of the above reproduction was published nearly forty-five years ago and shows one of the first amateur cameras invented.

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Looking Backward

By JAMES A. SINCLAIR, F.R.P.S.

Three times winner of the R.P.S. Medal.
EDITORS of "The A.P." 1884—1934

J. Harris Stone, Founder and first Editor, 1884—1887.

FIFTY years ago, J. Harris Stone, M.A., founded The Amateur Photographer, and was the first editor. Charles W. Hastings was manager and publisher. A further note on the beginning of the paper appears elsewhere in this issue.

C. W. Hastings became Editor in 1888, continuing until 1891. J. Harris Stone sold his interest and turned his attention to the law. He became Barrister-at-Law of the Inner Temple and appointed Editor of the joint papers, which then assumed the title of The Amateur Photographer and Photographic News.

In 1918 "The A.P. & P.N." joined forces with Photography and Focus, edited by R. Child Bayley, who then became Editor of the new combination, The Amateur Photographer and Photography, with F. J. Mortimer as Art Editor. W. L. F. Wastell (whose portrait appears on another page) was appointed Assistant Editor in 1923.

In 1925 R. Child Bayley retired from the editorship, but remained in touch with the paper as Consulting Editor. F. J. Mortimer became Editor in July, 1925, a position he occupies to-day. W. L. F. Wastell retired from the staff in 1929, but still contributes regular weekly articles. The title of the paper was changed to The Amateur Photographer and Cinematographer in 1927.

E. J. Wall, chemist, and voluminous writer on chemistry and photography, edited 'The A.P.' from 1892 to 1895, and during that period published his "Dictionary of Photography," which had appeared previously in serial form in the paper. He subsequently went to America and became Professor of Chemistry at Syracuse University. He died in 1928.

A. Horsley Hinton was made Editor in 1896, and definitely strengthened the pictorial side of the paper. He occupied the editorial chair until his death in 1908. On the death of Hinton The Amateur Photographer and Photographic News amalgamated with F. J. Mortimer, Editor of the Photographic News, was
A. HORSLEY HINTON,
Editor:
AMATEUR PHOTOGRAPHER
1896—1908.

F. J. MORTIMER, Hon. F.R.P.S.

R. CHILD BAYLEY,
Hon. F.R.P.S.
Editor:
PHOTOGRAPHY,
1896—1908.
PHOTOGRAPHY AND FOCUS,
1908—1918.
AMATEUR PHOTOGRAPHER
AND PHOTOGRAPHY,
1918—1925.
Consulting Editor:
1925—1934.

Editor:
PHOTOGRAPHIC NEWS,
1906—1908.
Editor:
AMATEUR PHOTOGRAPHER
AND PHOTOGRAPHIC NEWS,
1908—1918.

Art Editor:
AMATEUR PHOTOGRAPHER
AND PHOTOGRAPHY,
1918—1925.
Editor:
AMATEUR PHOTOGRAPHER
AND CINEMATOGRAPHER,
1925—1934.
CHILD PORTRAIT.  BY E. T. HOLDING.
THE SNAKE.  BY THE LATE LORD CARNARVON.

THE DANCER.  BY THE LATE C. PUVO.
FAMILY PORTRAITURE.  BY CECIL BEATON.
A Note on Amateur Portraiture During Half a Century

It is a remarkable fact that, while portraits are generally the first subjects the beginner with a camera attempts, it is not in portraiture that the average amateur photographer specializes. This is as true to-day as it has been at any time during the past fifty years, but it cannot be overlooked that there have been many accomplished amateurs who have produced from time to time striking and original work of this character; the art pages of *The Amateur Photographer* have given frequent evidence of this. These examples, however, are generally by workers who are equally good with a variety of other subjects. We are, however, indebted to the ability and abilities of an advanced amateur who has fitted him for the production of good portrait work, the lure of the professional studio has generally proved irresistible.

Instances have occurred frequently during the past half-century of well-known camera workers who, having started as amateurs, have found portraiture the greatest attraction, and have eventually turned professional.

A few, however, can be called to mind who have remained amateurs and have continued to specialise in portrait and figure work. Of these, Mrs. G. A. Barton is a notable example; one of her pictures is reproduced in the centre pages of this issue. E. T. Holding is another whose portrait work was distinguished by originality of outlook and treatment, particularly in the experiments he made with restrained glycerine-developed platinum prints. A specimen is shown on the opposite page. This worker has now abandoned photography altogether for water-colour painting.

Our Gift Offer to Readers of "The Amateur Photographer"

As already announced, our recent gift offer of an exposure meter has been so greatly appreciated by amateur photographers in all parts of the country that we are making another offer that will appeal to many readers.

A copy of the latest issue of the international annual *Photograms of the Year* can now be obtained under conditions similar to those that proved so popular on the previous occasion.

Many new readers of *The Amateur Photographer* who have been pectoral workers have not yet secured a copy of this edition of *Photograms of the Year*. It is a handsome volume of pictures, including nearly one hundred fine double-tone reproductions of the best work by leaders in the photographic world, in addition to many pages of interesting reading matter. It is published at 2s. net.

We are offering new readers of the paper the opportunity of securing a copy on the following advantageous terms.

In this issue of *The Amateur Photographer*, and for six issues that follow, a coupon will be printed in the advertisement pages. The value of each coupon is 6d. Any reader who wishes to possess a copy of *Photograms of the Year* must collect six coupons from six successive issues of the paper, and post them within a month of the publication of the last coupon, with a P.O. for 6s. only, to the Publisher, Messrs. Little & Sons, 37-39 Oxford Street, S.W. The order will then be sent by return, post free.

As only a limited number of copies are available for this offer, applications should be submitted promptly when all six coupons have been collected, and the orders will be dealt with in strict rotation.

The 6d. Coupon will be found on page 58 (Supplementary) of the advertisement pages.

Birthday Greetings

"May I be permitted to join in the many congratulations you will receive concerning the Jubilee of *The Amateur Photographer*? It has been interesting in the photographic trade for over forty years, I have seen the remarkable progress which has taken place in the science of photographic apparatus and the improvement in the sensitive material used by amateur photographers. During this period, *The Amateur Photographer* has maintained its position as the intelligent man's guide to photography."

Alfred Opieby.

(Sands Hunter & Co., Ltd.)

"As a member of one of the oldest firms of camera manufacturers in the photographic industry, allow me to offer my congratulations upon having attained your Jubilee and to express my appreciation of what your journal is accomplishing, as without doubt the interesting articles which appear weekly must be of great assistance to the amateur in improving the standard of his work."

Wishing *The Amateur Photographer* and Camera.graphei continued success.

C. J. Bannister.

(A. Adams & Co., Ltd.)

"A lifetime of uninterrupted and progressive service to the photographic public and trade is but a merited acknowledgment of your Jubilee."

H. A. Carter.

(J. H. Daimley, Ltd.)

"I should like to congratulate you upon the fifty years' publication of *The Amateur Photographer*. Your journal has had a very great influence in fostering the practice of amateur photography as a real hobby; teaching people to obtain the far greater pleasure obtainable by doing the developing, printing and enlarging themselves, and thus making it a real pastime."

Wishing you continued success.

C. F. S. Rothwell.

(Soho, Ltd.)

"During a half-century the A.P. has seen many changes in the popularity and developments of amateur photography as also it has seen the rise and fall or absorption of, many other publications which could not stand so well the test of time. May it now go on with increasing success towards its centenary, maintaining always its editorial policy of educating the amateur in the diverse branches of his hobby, doing all his own work, and converting snapshotters into real photographers."

Chas. J. Miller.

(Gevaert, Ltd.)

"I wish to congratulate *The Amateur Photographer* on its fifty years' association with the trade. During these fifty years there has been no attempt to such an extent that what used to be a complicated process is to-day the holiday pastime of everybody. Having brought photography, technically, within the reach of everybody, thanks are due to *The Amateur Photographer* that this hobby has become so popularised as it has in the last few years."

Wishing *The Amateur Photographer* continued success in the future, and trust and believe that its happy association with the trade and the amateur will be long maintained."

E. V. Simson.

(Aga Photo, Ltd.)

"May I add my congratulations to the Proprietors and the Editor of *The Amateur Photographer*, which during this year completes fifty years' publication. Wishing you continued success in your future efforts, which are so ably assisted by your weekly production, and the value it has been to all serious-minded photographers, can only be estimated by its considerable popularity."

Wishing the present Editor continue his good work by maintaining the high standard he has so far attained in a sale whatever form of photography is in vogue."

J. G. Chapman.

(J. T. Chapman, Ltd.)
Florida years ago, a young man of twenty-eight or so was printing from positives upon a medium of semi-transparent paper. This young man was an amateur—as, indeed, were all but a few of the several enthusiasts engaged in early cinematography. Nevertheless, he managed to defeat all the speculators by shooting the first film ever made on a continuous strip of celluloid.

With William Freise-Greene—such was the young man’s name—later permitted his film to be shown before the Photographic Journal in January, 1913. It shows the beginning of a weekly feature (interrupted only by the War) that has continued in the service of amateur cinematography until the present day.

—and a Jubilee of Cinematography

By SIGURD MOIR.

Cinematography is now about to celebrate a jubilee of its own, and the present number affords an appropriate opportunity for referring to developments affecting the amateur side.

Obstacles.

Unfortunately, conditions for practical work were so discouraging to the beginner that no great increases were observable in the number of amateurs. This left the field clear for speculators to develop in the number of amateurs. This left clear that he was about to revive the film to be shown before the Photographic young man’s name—later permitted his ever made on a continuous strip of "cut-off" was accomplished by means of perforations and a studded wheel. How sound was his reasoning is shown by the fact that this method forms the basis of nearly all present-day practice.

It was not until 1896 that the cinematograph "cut-off" was accomplished by means of intermittent sparking; hence with the general adoption of constant illumination and the shutter disk (incidentally, the latter was first used about eighty-four years ago) there was some revival of amateur interest.

Once again, difficulties in the way of obtaining electrical energy provided serious obstacles; although they did not deter Edison, in 1910, from coming out with his "Home Cinematograph." This was really an attempt to economise in the use of material, for the machine made use of three rows of pictures arranged side by side on the film; and it was quietly successful.

Modern Developments.

Although the latest (S.O.F.) gauge of 17.5-mm. had—in the early days—been fashioned by the simple expedient of cutting standard film into halves, little was achieved until 1920, when Bell & Howell began to concentrate upon the size. However, the big plans were dropped upon the introduction of Ciné-Kodak 16-mm. reversal practice; the Pathé concern alone remaining active in this country with "silent" 17.5-mm. up to and beyond the 1930 days.

Mention of Pathé serves as a reminder that a lesser-known amateur gauge of 28-mm. was introduced only a couple of years after the appearance of Edison’s Home Cinematograph; but by far the greatest contribution this firm has ever made to the amateur side is represented in 9.5-mm. or Baby Ciné practice. This, I believe, was introduced here in 1923; it almost immediately achieved remarkable popularity.

Kodak, of course, were not long in supplying cameras as well as projectors for use in conjunction with their new (16-mm.) gauge. Bell & Howell (the "Filmo" people) did not open their London headquarters until 1926, but their apparatus for use in 16-mm. cinematography could be seen and purchased in this country as far back as 1924.

Another efficient make of apparatus, the "Victor," was being handled by the Dallmeyer organisation in 1925—thanks to which fact English amateurs had early access to telephoto and f/1.0 lenses, the "turret" front, slow-motion, visual focussing, compensating view-finders and one or two other valuable devices.

Eight-millimetre is the very latest development from the firm of Kodak. It is precise and efficient in use—and is gradually winning a place for itself by accompanying these advantages with an appreciable economy in expenditure and running costs.

Sound and Colour.

Sound and colour are now established accessories to amateur cinematography. Indeed, synchronisation by means of disks is cheaply done and is quite a commonplace occurrence, S.O.F. being rather more expensive, though in process of rapid development by some of the leading manufacturers of the day.

Colour, that very attractive element of present-day filming, is splendidly represented by Agfacouleur, Kodacolor, and the new Spicer-Dufay methods.

On the occasion of the jubilee of your progressive and informative journal, it gives me great pleasure to send you our congratulations, and to express the sincere wish that you may continue your valuable activities for the advance and well-being of photography in general, and its technical, commercial and artistic development.

Dr. Ernst Wandersleb.
(Carl Zeiss, Jena.)

I am glad to take this opportunity of writing to congratulate The Amateur Photographer on the occasion of its fiftieth birthday; and here’s to wish you many happy returns as well.

A. C. W. Aldis.
(Aldis Brothers.)

"I take this opportunity to convey my congratulations on the jubilee of your paper to..."

C. H. Watson.
(W. Watson & Sons, Ltd.)

"May I congratulate..."

H. J. Krausbaer.
(Ufford, Ltd.)

"It does give me a great deal of pleasure to have..."

S. Ballantine.
(J. Lizars.)

"I should like you to accept my congratulations..."

C. Garner.
(Garner & Ianst, Ltd.)

"May I congratulate The Amateur Photographer..."

Harry Motershaw.
(Sheffield Photo Co., Ltd., Sheffield.)

"I should say very few, if any, other publications..."

W. Grosswood.
(Elliot & Sons, Ltd.)

"We wish to convey our congratulations to the..."
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This forerunner of present-day Pathéscope Home Movies was introduced in 1912, and was designed for 28-mm. film with perforations on both sides. The film was non-inflammable and printed from a negative, the Direct Reversal process at that time still being at an experimental stage.

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International Salon (Poznan, Poland).—Open, June 1–24. Secretary, Bogdan Ziekalski, Towarczycka 65, Poznan, Poland.

Boston (Mass.) C.C. International Salon.—Open, June 21–July 3. Participants from Miss M. R. Walsh, 6, Via Via Magenta, Turin, Italy.

Touraine), Tours (Indre-Loire), France.

Midland Salon (Castle Museum and Art Gallery, Nottingham).—Open, June 20–July 3. Applications for entry forms (British Isles) to W. K. Anderson, 3, 104 Fettes Drive, Edinburgh NTS, and for Overseas entry forms, T. Finch, 47, Herbert Road, Nottingham. (Overseas papers please copy.)

Photographic Society of Touraine (Organised by Camberwell Camera Club).—Open, June 30–July 8. Secretary, M. E. Cleary, 39, Denmark Hill, S.E.5.


All British Photographers’ Exhibition (organised by Scarborough Amateur Photographic Club).—Entries, June 15–20. Judges, R. P. Krakow, 6, Via Via Magenta, Turin, Italy, and for Overseas entry forms, T. Finch, 47, Herbert Road, Nottingham. (Overseas papers please copy.)

III International Photographic Salon of Poland at the Institute of Fine Arts, Krakow.—Open, August 26–September 30, 1934. Closing date for prints, August 20. Number of prints, 12. Entry fee, Polish 10 zloty. Forms obtained from the Secretary, Fotoklub Polski, Y.M.C.A., Krakow, Poland.

8th International Christmas Salon of Photography, Antwerp, 1934–5. Final Judge, A. D. Degenhardt. P.S. Wellington Exchange Street, Bilston. (Prints to be received before November 15. Particulars and entry form may be obtained from Secretary, The Photographic Society of Great Britain, 17, Southwark St., London, E.C.3.

The Amateur Photographer. — The Amateur Photographer has played a singular and consistent part in 50 years’ progress in photography. It has kept the flag flying through all the vicissitudes of the trade, and it has found a nucleus for amateur photographers throughout the country. The trade owes much to the activities of your journal, and I hope that The Amateur Photographer may long continue to flourish and set up a standard for all amateurs to look to and to guide your unfortunate. It will long continue to be a leading source of information and inspiration for all amateur photographers.

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The Amateur Photographer has a distinguished name among the keen enthusiasts of this Art, but many who have been associated with it have passed away—an increasing number, however, have joined the ranks, which has made The Amateur Photographer a real work of art. The present-day publication is a real work of art, and it has a most valuable place in the hands of every amateur. I hope that it will continue to flourish and be read by all who are interested in the Art of Photography.

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“The A.P. has always been at hand to assist constructively all comers.”

Richard B. Ballantine.
We have for this week suspended our usual answers to queries, and give instead a selection from the questions and answers that are obtained in the first year’s issues of “The A.P.” They throw much light on the matters that interested photographers in the eighties, and the state of things in the photographic world of the period. Questions were published in the paper, and answered (perhaps) by readers in a later issue. Often there was no answer; sometimes there were several—generally more or less contradictory.

We have a few suggestions for the Editor should be addressed: “The Amateur Photographer and Cinematograph, P.O. Bag, Stamford Street, London, S.E.” and in every case, without exception, must give the name and address of the writer.

General. All communications for the Editor should be addressed: “The Amateur Photographer and Cinematograph, P.O. Bag, Stamford Street, London, S.E.” In every case, without exception, must give the name and address of the writer.

Enquiries and Criticism. Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

1. See “General” above.
2. Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned.
3. Neither enquirers nor critics for prints must be enclosed with competition prints.
4. On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as “How can I take interiors?” or “Can you give me some hints on outdoor photography?” are too general to be dealt with in this section.
5. All envelopes should be distinctly marked “Query” or “Criticism,” as the case may be.
6. Enquiries must contain a coupon also, but it need not be from the current number, and should be cut from the last issue to reach the enquirer.

Ordinary and Instantaneous Plates.

Do instantaneous plates produce as good results as ordinary plates?

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Tourist’s Camera.

Which is the best and lightest 5 x 4 or 6 x 4 plate camera with all movements, and carrying its own supply of plates—say 12 to 18 plates—thus obviating the necessity of carrying several slides. Does anyone know Prof. Ertshewsky’s camera?

The best and cheapest 5 x 4 plate camera I have seen and used is made by Lakin, Templefield Street, Birmingham. It is focal-plane, has reversing frame, all movements, with two double backs, £3 10s.

Instantaneous Shutters.

Can anyone inform me, from practical experience, which is the best instantanous shutter for tourist work?

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Isochromatic Plates.

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2nd Prize.—F. Woodhall, 5, The Firs, Fallow Road, Sparkbrook, Birmingham.
3rd Prize.—C. F. Baldry, 66, Dacre Road, Hitchin, Herts.

BEGINNERS' SECTION.
1st Prize.—H. Griffiths, 25, Donaldson Street, Anfield, Liverpool, 5.
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FOLDING Film Camera, 3¼ x 2½, also V.P.K.; state lowest price, etc.—Cottee, 3, Rochdale Rd., Sheffield.

WANTED.—Praxides O, Model 2, must be perfect condition.—Vandale, 59, Biscot Rd., Luton.

WANTED.—Mentor Reflex 4¼-pl, standard or de luxe model (not folding), with or without reversing back, lens unimportant.—Stewart, 104, Cheapside St., Dagenham—Camera, £10 10:0, lens, £3 3:0.

WANTED.—Leica II, Elmar f/3.5, in good condition; £10.—Rankine, 24, Bath St., Gloucester.

EXCHANGE.—Brilliant f/7.7 Reflex, and Folding Tripod, £3 3:0, for approximately 7-in. Sunk Anastigmat Lens.—Box 625, c/o “The Amateur Photographer.”

WANTED.—Camera fitted with range-finder, or other accessory.—Stuart, 190, Princess Rd., Moss Side, Manchester.

EXCHANGE.—Premier Light-weight Xylophone or Armonk, or one 4½ x 6 in. £1 1:0.—A. G., Walkers, 5, Pilrig St., Edinburgh.

EXCHANGE.—Zeiss Tessar Bausch Process Lens, £1 1:0, and Prism, £1 1:0.—Box 668, c/o “The Amateur Photographer.”

WANTED.—Enlarger, 6 x 6 or larger; also condenser.—Wingfield, Buttsash Lane, Hove, Southampton.

WANTED.—Leica II, Elmar f/3.5, in good condition; £10.—Rankine, 24, Bath St., Gloucester.

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WANTED.—Voigtländer Brilliant, exchange V.K. Kodak Series III, f/7.7.—Reeves, 122, Richmond Rd., S.E.3.

WANTED.—9.5 or 16 mm. Cine Outfit, any make, in good condition; £1 1:0; also 2½ x 3¼, £1 1:0.—Barnes, 15, Scrivens Rd., Edgbaston, Birmingham.

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With focal-plane shutter, giving 1/10th and 1/200th sec. Four groups of speeds:

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The New Electric Exposure Meter. For use on "still" or "live" cameras. Unlike all other photocell meters, the Photosop gives a direct reading without reference to tables.

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Master of all personal movie cameras. Has every refinement which goes to the making of professional-like pictures. Even in the hands of a novice.

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With half-speed device, 50 or 100 ft. film capacity and interchangeable lens feature. Equipped with 1/4 lens in front and white Kodascope pictures...

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- **ACCUARATELY SPEEDED SHUTTER**
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Bargains—you to use on first payment.

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**'SALEX SUPREME'**

1/50th to 1/1000th sec. Variable shutter...

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**LEICA III**

With 1/2 SUMMAR LENS in collapsible mount. Makes exposures of 1/4 second or any intermediate fraction. In addition to 1/250-1/500th sec. Automatic focusing. Measuring distance and focusing in a double action...

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**SALEX SUPREME**

1/50th to 1/1000th sec. Variable shutter...
The Shimmer and Sparkle of Summer

... golden sands ... glitter of sun on a blue sea ... play of light on rich, green foliage—these are subjects to which only an orthochromatic plate can do justice.

There is no better orthochromatic plate than the Anti-Screen, which can be used without a filter.

Anti-Screen
PLATES
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ILFORD LIMITED, ILFORD, LONDON
ALTHOUGH the Jubilee Number of “The A.P.” has only been published a day at the time this issue goes to press, there is no doubt of its success. We have already received many letters and messages of congratulation regarding it from readers, photographic societies and members of the trade, and a number of notices in the general Press praising the production have already appeared. We are pleased that the number has met with such a gratifying reception. Several readers have written to say they have secured at least two copies, in some cases to present one to a photographic friend, not already a reader, and in others to secure a second set of the pictures in the photogravure supplement. If any photographer, who reads these lines, has not yet obtained the Jubilee Number of “The A.P.” we advise him to do so without delay, for although many thousands of extra copies were printed the demand has been so great that we have every reason to believe they will be at a premium shortly.

Use Less Water.

Ever since last summer, the danger of a serious shortage in water supplies has been agitating the country. The situation in a great many cities and villages has been and still remains a critical one. Consumers are being urged to do their utmost to conserve the available supplies and, more particularly, to refrain as far as possible from using water for non-domestic purposes. Since water is an all-important item in the making of photographic negatives and prints, it is but natural, therefore, that amateur photographers, the majority of whom are good, conscientious citizens, are beginning to consider ways and means of conforming to the demands of the water crisis whilst still retaining their photographic interest. Although washing in running water for half an hour or so is usually accepted as the ideal method of eliminating hypo, under special circumstances such as are mentioned above it might be considered a wasteful use of water, so it is necessary to try and evolve a more economical method, one which uses a minimum amount of water and at the same time thoroughly removes the hypo contained in the photographic emulsion. On another page in this issue some suggestions are given that will prove useful at the present time.

Photography House.

Only a very few years remain before the lease of the R.P.S. House in Russell Square falls in, and as yet, we understand, no fresh site has been decided. Yet very soon the Society will have to be seeking pastures new. To the great majority of its members it has never been anywhere else than in Russell Square, at first on the east side, in a house since demolished, and for about a quarter of a century on the west side. In the first instance it had to yield to a new hotel, and now it has to yield to a university. Years ago Bloomsbury was rather sneered at as a locality for an institution, but it has gone up in the world by leaps and bounds, and now there would be great regret if the Society moved out of Bloomsbury, even though perhaps more economic quarters might be discovered west of the Marble Arch. But while we are about it, why not a big building in London which would be the general home and focus of photography, where all photographic interests,
amateur and professional, trade and research, pictorial and scientific, would gravitate? It might accommodate not only the Royal Photographic Society, but also the Camera Club, the Professional Photographers’ Association, the Dealers’ Association, bodies connected with photographic research, and so on. Under the one roof might be club facilities, workroom and laboratory provision, and an exhibition hall. It would be known everywhere as the home of photography. Perhaps the leading manufacturers might have permanent exhibits, the professionals have their showcases. Is it a dream or a practical proposition? Any such scheme must at present end on a question mark.

Sales at the Academy.
Visiting the Royal Academy at half-time we discovered that about two hundred of the works exhibited had found purchasers. This does not mean that the sales have numbered only two hundred, for some of the works have been sold more than once. One delightful landscape—in monochrome, by the way— bore no fewer than six red seals. Apparently the modernist school in art and the orthodox school are very much alike in the market value they attach to their respective works. Thus there are almost side by side two pieces of sculpture by different artists, illustrating the same theme, that of mother and child, but in the one case from the modernistic point of view, and in the other from the orthodox, but the one has been priced at a thousand guineas and the other at a thousand pounds. Neither has so far been sold. One little comment on the Academy would serve also for some photographic exhibitions. The casual visitor passing round does love proper names for what he sees. He is vaguely disappointed when, coming upon a landscape, or a building, or a face, which seems to him familiar, or, if not familiar, intriguing, he turns to the catalogue and finds and poetical quotation which might apply to a thousand landscapes, buildings, and faces, respectively. If it is York Minster, let the exhibitor refrain from calling it “Those dreaming stones.” There is nothing to beat, for its appeal to the imagination, the stately title, “York.”

Jogging the Memory.
People may scoff at old photographic albums, but they really are full of interest. They recall events of years gone by, too slight ever to have been put on written record, and yet how good it is to have them brought back to the mind. Re-reading one of Arnold Bennett’s five-town tales, we came upon the following: “Nothing will sharpen the memory, evoke the past, raise the dead, rejuvenate the age, and cause both sighs and smiles, like a collection of photographs gathered together during long years of life.’

**Readers’ Problems**

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

**Illumination of Negative.**

_With an enlarging apparatus in mind I find myself puzzled about the illumination of the negative. I am told (a) that a single lamp behind the negative will answer; (b) that a diffuser must also be used; and (c) that a condenser is absolutely necessary. Can you help me to some clear understanding of the matter? L. E. B. (Kettering.)_

In a sense, there is truth in all three statements you quote, although they appear contradictory.

A very small negative may be illuminated quite well, and sufficiently uniformly, with a large electric bulb, especially if it is matt or opal instead of clear. The matt surface is certainly a form of diffuser, but even a clear bulb will answer, provided it is sufficiently large in comparison with the negative. Many users of enlargers have been puzzled by the fact that the light is satisfactory with a small negative, but not so with one even a little larger.

The first diagram in the illustration will explain this point. The illuminant is marked I, the negative N, and the lens L. It must be borne in mind that, unless obstructed, the light radiates in all directions from the source. In the sketch it can be seen that a certain number of these rays will pass through the negative, but the distances through which these rays travel vary considerably. The shortest rays pass through the middle of the negative; the longest through the edges. The nearer the light is to the negative, the greater the discrepancy; and the power of light varies, not according to the distance, but according to the square of the distance. Therefore the lens sees the negative as most strongly illuminated in the middle; and an exposure made in such circumstances will give a vignetted effect. This is actually the case in practice.

If a diffuser, such as a sheet of finely-ground glass, is interposed, this also is unevenly illuminated, but it scatters, diffuses, and to some extent evens-up the light, and really becomes in itself the source of illumination for the negative. Two diffusers will still further improve matters, and so also will removing the light to a greater distance from the negative. There is, however, the inevitable result that the light finally passing through the negative is seriously reduced in strength.

In the second diagram, the same lettering is adopted, with the addition of C for a simple condenser. The light now does not fall direct on to the negative, but on to the plane surface of the condenser. These rays do not pass straight through the condenser as they do through the negative. They are gathered together, and projected in a cone of rays the point or apex of which is the focus of the condenser. It will be seen why the condenser must be of a sufficient size in relation to the negative; and why the negative must be placed near enough to the condenser to receive the whole cone of rays. The minimum diameter of the condenser is equal to the diagonal of the negative. The apex of the cone of rays can be shifted by varying the distance of the lamp from the condenser, and the aim is to adjust the arrangement so that the whole cone of rays can enter the lens.

This is the simplest explanation we can compass, and we hope that it has helped to give you a clearer idea of this important question of negative illumination.

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*June 27th, 1934*
Photography and the WATER SHORTAGE

Economy of water is a matter that concerns all readers of “The A.P.” in common with everyone else in this country at the present time. In the following note, suggestions are offered whereby the use of water may be reduced to a minimum by photographers without endangering the processes for which it is essential.

The drought that started last year and affected certain areas has become a matter for serious consideration in every part of the country. Even in London, notices are now to be seen on all sides bearing the inscription “Use less water.” Never before has the value of this most common but little appreciated necessity been so emphasised.

Among those to whom the appeal must particularly apply are photographers—professional and amateur; although, in the case of the latter, only those who possess dark-rooms and do their own developing, printing and enlarging will be concerned.

When Water is Wasted.

While the quantity of water used in making up solutions is negligible, its employment for washing purposes for the removal of hypo from negatives, prints and enlargements may be considerable, and, in some instances these operations are conducted on a wasteful scale.

It is entirely desirable at the present time that any waste of water should be avoided, and its use reduced to a minimum.

It is a fact that for the removal of hypo after fixing washing in plain water is undoubtedly the most effective method to employ, and when a sufficient and continuous supply is forthcoming nothing better can be suggested. In the present circumstances it is well, therefore, to consider how little may be used.

When washing negatives and prints the chief essential is to get the hypo out of the emulsion and then to get rid of it as quickly as possible; much of the water used in the ordinary manner is used not to wash the hypo out of the print, but to wash the free hypo out of the washing vessel.

It has been demonstrated that soaking prints in several complete changes of water is more efficacious than employing the same quantity of water in a running stream for a similar purpose. A maximum of six complete changes with ten minutes’ soaking in each, and draining between each change, will generally remove all traces of hypo from a print or enlargement.

The Two-dish Method.

The two-dish method of washing can be advocated for this purpose. Two fairly deep dishes of similar size and larger than the largest print to be washed are filled with plain water. The print, after removal from the hypo, is rinsed in the water in the first dish for a few minutes, and, after draining, transferred to the second dish. If there are several prints they are all placed in the water, and, during the soaking, are turned over, bringing the bottom print to the top at intervals.

After soaking for ten minutes they are taken one by one, drained, and transferred to the first dish, which in the meantime has been refilled with clean water. This procedure is repeated three times, but, with the third change, a little 10 per cent solution of permanganate of potash is added to the water. This will turn it a bright pink colour. The prints are soaked in this, and if hypo is still present the pink colour will be discharged. At the same time, the permanganate will have helped in the elimination of the hypo.

The soakings are then continued, and, after two more, the permanganate test is again applied. The prints by that time will probably be sufficiently free from hypo not to affect the permanganate colour. A final soaking will complete the process.

In the case of enlargements the process can be hastened and made more thorough by gently squeegeeing the prints face downwards on a sheet of glass between each change of water.

The same method of changing water can, of course, be applied to glass negatives and films. In the case of glass negatives they should be placed in a rack, and a tank used for the changes of water. Roll film can be transferred from one basin of water to another.

It has been found, also, that acid hypo can be eliminated by washing in a much shorter time than if plain hypo is used.

From these facts it will be seen that the most economical methods for saving water are:

(a) Using acid hypo.
(b) Keeping the prints in movement while soaking.
(c) Emptying the washing vessels at least six times to complete the washing.

The Minimum.

If the water is too precious even for use to this extent, the hypo can be eliminated sufficiently for most purposes by washing the prints in only three successive baths of water, say a total quantity of about three gallons to every fifty prints.

The prints would be given ten minutes in the first bath, being soaked thoroughly for five minutes, agitated by moving the prints from bottom to top for another five, then drained well and squeegeed, and transferred to the second bath, which should have a little permanganate added, and finally treated with the third bath and a final squeegee.

Under such conditions the prints would be practically free from hypo when they are put to dry, and a minimum quantity of water will have been consumed, but if six changes can be given the complete elimination of hypo may be assured. The quantity of water used should, of course, be varied in proportion to the number of prints to be washed.
**How to handle an exposed spool of film before development**

Now that many beginners are undertaking the development of their own films they may find difficulties in dealing with the spool in the dark-room. The photographs on this page demonstrate clearly how the spool should be unrolled and stripped of its backing paper in the dark-room preparatory to development in a dish.

1. — Holding the exposed and sealed spool with the thumb and second finger. The paper seal is broken with the thumb of the other hand.

2. — Pull out a length of paper and let the paper rewind itself.

3. — When the film is reached, drop the paper and tear off the gummed paper from the film.

4. — Rewind the film as you did the paper.

5. — Detach the end of the film from the paper by pulling in opposite directions.

6. — The film is now free of its paper backing and is in a neat roll.

7. — Plunge the film into water and unroll before it has had time to stick. After passing through the water two or three times, transfer to dish of developer and develop by rolling and unrolling in the solution, or see-saw fashion.
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AT LACOCK ABBEY—The Cradle of Photography.

It is just a hundred years ago since the first successful photographs were made by W. H. Fox Talbot. In 1834 came a stage in his experiments which gave him the discovery of one of the first processes for producing a photographic image which we now know as a negative. Fox Talbot devoted many years of his life to research work at his home at Lacock Abbey, and was the outstanding figure in the early history of photography. On his authority "Lacock Abbey was the first building to have drawn its own picture by the action of light." An account of his work has appeared on several occasions in our pages.

On Saturday of last week (June 23rd) under the aegis of the Royal Photographic Society, there was a gathering of photographers at Lacock Abbey, to commemorate the centenary of Fox Talbot's discovery. The guests were received by Miss M. T. Talbot, Fox Talbot's grand-daughter, and some of the original apparatus and prints were on view.

Addresses were given by the Rev. Prebendary Clark-Maxwell, Mr. Herbert Lambert, and Mr. A. J. Bull, President of the R.P.S.

The village of Lacock itself is comparatively little known. It is strange to understand, as this old-world village near Chippenham, Wiltshire, is worth many a visit by photographers. Lovers of all that is old and picturesque in our English villages will find it a "haunt of ancient peace," which has been wonderfully preserved. No modern red-brick villas have appeared to strike a discordant jarring note among the mellow grey stone walls and lichened roofs of its fourteenth and fifteenth century houses, nor is it disfigured with blatant advertising signs.

But the most important feature of Lacock itself is, of course, the Abbey, one of the greatest architectural treasures of the West Country. By courtesy of the present owner, Miss M. T. Talbot, the Abbey is open to the public during the summer every day, except Friday, from 2 to 6 p.m.

THE P.C.U.K.
at ST. MALO.

The 46th Annual Meeting of the Photographic Convention of the United Kingdom was held at St. Malo from June 11th to 16th, in excellent weather conditions. The excursions and functions that had been arranged were entirely successful. The photographer herewith of the members present was taken by M. Kunzi, of St. Malo, in the courtyard of the Hotel Franklin, the headquarters of the Convention.
This method will yield negatives that are of a medium density with a range of tones that will print nicely on normal grade papers. Incidentally such negatives will make good lantern slides, a process which reigns supreme in rendering luminosity.

It often happens, though, that even when the technical operations referred to above have been faithfully executed the resultant negative is one that will not give a print which is a completely satisfying picture of sunshine.

Such a consequence may be traced to the position of the sun in relation to the camera at the time of exposure.

In many respects this is one of the most important of all factors when photographing sunshine scenes. Practically any position of King Sol is better than having him immediately behind the camera—a position which many beginners singularly appear to favour.

Negatives exposed under such a condition of lighting usually contain a long range...
Sunshine and How to Photograph them

of middle tones, very little real highlight, and a minimum of deep shadow, together with an overwhelming amount of detail (much more than is desirable, artistically).

When printed, this class of negative shows very little form or stereoscopic effect in the objects depicted, while the general all-over clearness of details gives a feeling of restlessness, each

strong lights and shadows, generally give the greatest character to the construction of an object. Contra jour lighting frequently conveys a strong feeling of form and solidity, and very often imparts a highly dramatic effect on a scene at the same time. With such lightings, shadows are mostly considerable both in area and density, and due allowance must be made for them when exposing.

Under these conditions the required exposure may amount to four times (or even more) than that which would be necessary were the view lighted from behind the spectator.

When working without a tripod a rapid emulsion is indispensable. Good results can be got in the more highly colour-sensitive orthochromatic stock, but the best medium is panchromatic used in conjunction with a suitable filter. Panchromatic emulsions of the "soft" variety are exceptionally good when dealing with extremely brilliant effects where the tone range is steep.

A word about the printing of sunshine pictures. In many instances the ordinary black-and-white bromide print has a chilling effect, brown tones such as sulphide toning produces are more appropriate, likewise many of the warm tones procurable by direct development on chloro-bromide papers are eminently suitable.
HOLIDAY PHOTOGRAPHS.

ALTHOUGH a good deal of importance attaches to the selection of a subject to be photographed, and the particular viewpoint from which to take it, there is the equally important question of the exposure to give. It is lucky for all of us that this exposure may vary quite considerably without any serious trouble arising; but there are limits.

A really good negative can only follow an exposure that comes within those limits. As has been frequently pointed out, the great danger lies in serious under-exposure, when the amount of light that has been allowed to reach the plate has not been sufficient to do the necessary work. For that there is no real remedy. We may to some extent conceal the shortcomings of the result, but we cannot by any means eliminate them altogether. Errors in the direction of over-exposure are not so serious. We may get dense, slow-printing negatives, but the prints themselves may be satisfactory after all.

Very roughly speaking, I should think that if we put down the ideal period of exposure, in any given case, as one, we might give one half, or up to three or even four, and still be within reasonably safe limits.

Very often we need some guidance in arriving at an idea of the exposure, and, fortunately, we can easily get it. For the usual work of the beginner, useful assistance is provided by the exposure table published in "The A.P." in the first issue of every month. It will be found that to take advantage of it we must refer to the list of plates and films to see where the sensitive material we are using is classified; we must know the stop we are using; and we must note the time of day, and make allowance for the kind of subject. When we have done all this, the exposure suggested will give a reliable indication of how we stand.

If we find that we cannot give more than half the exposure stated, we may well chance it, and hope for the best. If, on the other hand, we find that we shall have to give twice, or even three times the exposure, we can give it, and not worry.

There are one or two simple exposure "calculators" available that facilitate finding the exposure in given circumstances, and that can be carried about easily. My own preference is, and always has been, for a simple actinometer, with sensitive paper that darkens to match a standard tint under the action of light. This is sound in theory, and reliable in practice. In my opinion there is no exposure meter, however expensive and ingenious, that will automatically and infallibly indicate one definite and perfectly "correct" exposure for any given subject. The photographer must put on his thinking-cap, and do a bit of thinking under it.

I have seen cameras with the stops of the lens marked 1, 2, 3; others with them marked "bright" and "dull"; others with no marks at all. The only sensible method is to give each stop its proper f/number—f/8, f/11, or whatever it may be. This marking is assumed in tables, calculators and meters; and if the beginner does not know these numbers of his stops he should find them out. The information can generally be obtained from the dealer who supplied the camera, or in some cases from the maker.

Many beginners have cameras with the different openings, or stops, to the lens pierced in a movable metal plate; and...
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in such a case it is important to make sure that the opening is in the middle of the lens, and not to one side.

When an idea of the exposure has been arrived at by one of the methods mentioned, the beginner may find that he cannot, for some reason or other, manage an exposure near enough to come within the limits I suggested as being roughly practical. What shall he do then? There is only one answer; he should not make the exposure. It will be merely wasteful.

There are times when he is baulked simply by the fact that he cannot give the necessary exposure with the camera held in the hand; but of this I shall speak later.

I must ask you to imagine that in the original there is a sky with well-graduated tones, and that there are also good tones everywhere in the grey sea. Dull as the day was, the exposure was a comparatively short one. But suppose that under the same lighting conditions my subject had been a close-up figure, with the sea and sky as a background. I should then have had to give perhaps six or eight times as long an exposure to get proper detail in the figure, although I should then very likely have lost many of the delicate tones in sea or sky.

Figs. 2 and 3 were taken on a bright sunny day, but they had longer exposures than that for Fig. 1 on a dull day. Here there are stronger, darker masses, some of them quite close at hand. There is nothing we must watch more carefully than these dark tones near at hand. Very often they are the deciding factor in the exposure. Had the buildings in Figs. 2 and 3 been in an inland town, with other buildings, instead of open water, facing them, the exposure would have been considerably longer.

Fig. 4 is a seaside subject, but any over-rapid exposure would have failed to record detail in the rocks and the heavy foliage. In Fig. 5, too, the heavy foliage had to be allowed for, although not so near at hand. The chalk beach in sunlight, in Fig. 6, was a glaring white, but that small mass of rocks right in the foreground would have been a black silhouette if the exposure had been cut down to render the beach only.

W. L. F. W.

**“The A.P.” Monthly Competitions**

A **Very high level indeed was reached in the entries for the Advanced Workers’ Competition for May, and all the prints awarded prizes and honourable mention were well up to exhibition standard; there was a notable increase again in the number of entries. In those submitted to the Intermediate and Beginners’ Sections the quality and quantity were also above the average. We are glad to see that interest in print production among our readers appears to be unabated, in spite of holiday attractions in all quarters. The awards are as follows:**

**Advanced Workers’ Section.**

First Prize.—"Decoration," by W. A. Hooker, 32, Princes Avenue, Great Crosby.

Second Prize.—"A Brief Toilet," by Harry Jones, 128, Raeburn Avenue, Eastham, Cheshire.

Third Prize.—"The Japanese Gong," by Ronald Barrand, Saddle Gate, Wollaton, Nottingham.

Mounting Prize.—"St. Martin’s," by Ernest A. Fordham, 7, St. Margaret’s Avenue, Whetstone, London, N.20.


The prints not receiving awards have been grouped, those in the first group receiving honourable mention. The others have been marked Class 1, Class 2 and Class 3, respectively.

Those awarded honourable mention are as follows: K. N. Beach (London, W.); Edwin Broomer (Torquay); J. H. Clark (Camberwell, S.E.); Harry Cotton (St. Ives, Hunts); G. Crosby (London, E.); Arthur G. Gardner (Bristol); P. A. Harrison (Wood Green); R. C. L. Herdson (London, S.E.); (2) Miss Nancy Huggins (London, W.); Philip H. Hulbert (Bromley); Wm. Jackson (Hull); Sorab J. Kharegat (Bombay); S. K. Koparkar (Poona); R. Gilbert Jones (Birkenhead); G. Norton (Accrington); C. Peters (Redruth); Max Pethick-Levete (Leicester); W. J. Rovery (Hove); Henry Tolcher (Hanley); K. M. Trathen (Redruth).

**Intermediate Section.**


Second Prize.—H. A. Suggs, c/o Camberwell Camera Club, 69, Denmark Hill, London, S.E. 5.

Certificates of Merit.—"In the Blazing Sun," by S. Lakshminarasu, No. 6, F. Street, Fort, Bangalore City, South India; "Summer Days," by C. C. V. Hodgon, 5, Countess Drive, Deniton Road, Newcastle-on-Tyne; "Fireside Stories," by A. J. Soye, 23, Belvedere Park, Stannmillis, Belfast; "St. Cross Hospital," by Denis Whitlock, 44, Scotts Lane, Shortlands, Kent.

**Beginners’ Section.**

First Prize.—"Up Aloft," by Miss B. Wagstaff, 12a, High Street, Rochampt, S.W. 15.


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**AWARDS FOR MAY.**

(2) Miss Nancy Huggins (London, W.); Philip H. Hulbert (Bromley); Wm. Jackson (Hull); Sorab J. Kharegat (Bombay); S. K. Koparkar (Poona); R. Gilbert Jones (Birkenhead); G. Norton (Accrington); C. Peters (Redruth); Max Pethick-Levete (Leicester); W. J. Rovery (Hove); Henry Tolcher (Hanley); K. M. Trathen (Redruth).
Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"At some time during one's career as a photographer the chances are that one finds oneself specialising in a certain type of work, and also adopting definite methods of working. At any rate, that has been my own experience; and I am now almost exclusively a landscape photographer. My prints, in most cases, are bromide enlargements, made from two negatives when necessary, and afterwards oiled and pigmented in order to remove blemishes and to modify gradation.

"I always think that the best of a great deal of good advice I have received at the Cripplegate P.S. was to standardise my work until a certain degree of efficiency was attained. This meant that I should stick to one plate, developer and printing process, and to one type of work, until I had mastered the whole lot, and then to try something else if I felt so inclined. I am certain that this is very sound advice, and although it may be a slow method to improvement, I am equally certain that it is the surest.

"To me, landscape had always been the most fascinating of all subjects, and in my opinion the most difficult, although others may differ on the latter point. My ideal is certainly to be able to take a negative, and from it to produce a print that will live. "In order to do this I try, when making an exposure, to arrange the composition to the best advantage, and also to make two exposures if possible, one in the morning and one in the evening. I am sure that the choice of the right lighting makes a vast difference to the subsequent result. The more I practise photography the more I am learning to be able to see the picture in the first place. This, I find, is often only a small part of the landscape as seen by the eye, and again is often only a small part of the negative. Many a first-class photograph is missed by the inexperienced through lack of this ability to select the real subject.

"My lens is a Ross Xpres f/4.5, with a focal length of 5½ in., and it is never used without an efficient hood. I always use a quarter-plate reflex camera, loaded with Ilford soft-grading panchromatic plates, which are invariably backed. Personally I never use films of any kind. As I have said previously, I make my prints by combining a cloud negative with the landscape, as I find that it is more possible to improve the composition by selecting a cloud from another negative, and for this reason I do not often use a filter, because it makes the sky portion too thin in the negative, and this is a nuisance when enlarging.

"The plates are always developed in a tank, when the time of development is cut rather short of the normal in order to give a fairly thin negative, which I find is the best type for enlargement with a condenser.

"The paper employed for both the illustrations reproduced was Kodak bromoil paper, which I find gives a rich brown print full of gradation. It is used exactly the same way as any other kind of bromide paper, and I generally select the grade with a cream base."
A LINCOLNSHIRE IDYLL.

(See article, "How I make my Exhibition Pictures," on the opposite page.)

By W. E. Ginger.
BON VOYAGE.

(From the Advanced Workers' Competition.)

By John Muljar.
LITTLE MOTHER.

(By Godfrey G. Phillips.)

(From the Advanced Workers' Competition.)
1. "The Potter."
   By N. Chowdhury.

2. "In Constable's Country."
   By W. Gerhard.

3. "Reeds and Reflections."
   By A. Knapman.

4. "A Study in Water."
   By J. G. McDowall.

5. "Tarring Neville."
   By W. R. Cocks.

6. "Transitory Art."
   By E. G. W. Ingram.
Some Critical Comments on the Beginners' prints reproduced on the opposite page.

Pictorially, there is quite a good effect of light as well as a suggestion of air and space, and the water is rendered very nicely. The foreground, on the left-hand side, does appear to be a little too extensive and does not allow the distance to tell quite as well as it should. Trimming about a quarter of an inch from that side improves matters a bit, but what is really required is a higher viewpoint.

There would, however, be small possibility of getting anything of the sort, for, judging from the print, the lie of the land is the other way, and, if a more distant standpoint be chosen, it would be on a lower level. On the other hand, a nearer point of view would mean the loss of some of the water, and with that would go a good deal of the print's attraction.

Local Adjustments.

Something in the way of a local adjustment seems therefore to be called for, and sunning down, as in the previous case, would do much to get over the difficulty.

It is only the bottom left-hand corner that needs treatment, and, if this portion be given an increased exposure during printing, the remainder being shaded by a card, much of the present assertiveness will be removed. Care should be taken to see that the shading card is moved back a little where the tone is deepened and so as to ensure that the sunning down is graduated; but the process is not difficult, and may be easily accomplished with a little care.

No. 2, “In Constable's Country,” by W. Gerhard, could do with similar treatment in the same relative corner. In this instance, the need for adjustment is more marked than in either of the examples previously discussed, for that particular corner is much too bright to allow the more central portions to attain the attraction they should.

The latter would be yet further stressed if, at the same time, the tone of the sky along the top were likewise lowered a little; but, in other respects, the picture, in common with its predecessors, shows excellent tone values, an appreciation of good form in arrangement, and not a little of an effect of sunniness.

It shows promise and affords an indication of the seeing eye, and, as far as the arrangement is concerned, so does No. 3, “Tarring Neville,” by W. R. Cocks.

Balance and Arrangement.

The balance of unequal, of which the principal tree on the right and the smaller on the left provide an instance, is very well managed, but the print could do with a little more depth of tone in the foreground.

Sunning down, unfortunately, is scarcely likely to be of much service, for what is wanted is a shadow of a definite shape such as is cast by the tree itself. It might do the job after a fashion, but not in such a way as to defy detection, and in these circumstances, the only hope is the occurrence of such a shadow in the subject itself. If there is any possibility of it doing so, it might be as well to arrange for the exposure to be repeated, but the chances are against it, and the print itself does not give any indication of any such happening.

A Significant Section.

A return to irreproachable technique is to be seen in No. 5, “Reeds and Reflections,” by A. Knappman, but, aesthetically, most people would agree that the far bank, with its hard, unbroken line, is not an attractive feature.

The significant section, here, is the stretch of water, and it occurs to one to wonder, if the bank and all above were removed, whether the remainder would retain its appeal or not. Opinions may differ, but the effect of the foreground alone may easily be seen by masking the upper portion with a piece of black card. The portion remaining does not make up at all badly, and, though the motive may be slight, it does seem as though, once again, the part is better than the whole. For a similar reason, the upper inch of No. 6, “Transitory Art,” by E. G. W. Ingram, might also be removed, for thereby the interest would be more concentrated upon the figure...
Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

“BON VOYAGE,” by John Muller.

IF, in a way, the feeling of an exaggerated perspective arising from the use of a lens of comparatively short focus makes itself obvious in this subject, it has the compensating virtue of affording an added degree of impressiveness, for, by the same sense of exaggeration, the scale of the vessel is apparently increased, and, while its size may actually be great, it is made to seem appreciably greater still.

Exaggeration and Emphasis.

Employed in this manner, a short-focus lens has much to recommend it. The additional impressiveness is a valuable pictorial quality, and we must remember that, while the perspective may seem wrong, it is scarcely so in fact; for, if a subject be taken from the same standpoint, with lenses of varying focal length, and the portion of it taken with the short-focus lens be enlarged to the same size as that resulting from the one taken with a lens of long focus, so that the two prints contain the same area of subject, the perspective of each will be identical.

Where the exaggeration comes in is in the amount included in the field of view. That covered by the eye is embraced by a comparatively narrow angle, and that by a wide-angle lens considerably more. It is really the continuance of perspective lines beyond what are usually seen that causes the feeling of exaggeration, but, if a print were viewed at the same distance as the lens was from the plate, it would no longer be apparent. In effect, what would then happen would be that only a small portion would be seen and the remainder disregarded; which, in fact, amounts to the same thing as enlarging a portion of the negative produced by means of a wide-angle lens. The illusion of immensity seems to come from the extension of the perspective lines beyond those ordinarily seen, and, in this instance, appears to endow the vessel with a scale greater than it really possesses.

That illusion is heightened by the presence of the diminutive figures at the rail and on the bridge, while a further emphasis is attributable to the rapid increase in diameter of the hawser as it approaches the immediate foreground.

Exaggeration and Emphasis.

In this case there is nothing objectionable in the apparent exaggeration; but, if there should be anything, as for example, a circle, which might be distorted, it would be unwise to have recourse to the expedient.

Except for one or two touches of brilliance, it will be observed that practically the whole of the subject is shown in shadow. Nevertheless, it conveys an impression of sunshine, and, though those touches where it makes its influence felt are both few in number and small in size, they are made to tell all the more on this account.

They all occur in the neighbourhood of the point (1), and are to be seen in the cap of the near figure, on the far sides of the boats, in the bright notes of the figures on the bridge, and in the sunlight on the steam issuing from the vessel’s whistles. They are more or less detached, and to this fact may be attributed the sparkle which they seem to suggest, but, as they occur in somewhere about the same locality, they combine to form a group which acts as the centre of interest.

With that centre established, the remainder of the lines seem to fall naturally into place as lines leading up to it.

The most prominent of these is the line of the bulwark which runs from the top left-hand corner directly to the point (1). The line formed by the hawser connects the same point with the base through the line of the bulwark, and so leads indirectly to the centre of attraction. The lines of the bridge seem to enclose the centre, and that of the mast establishes a connection, again through the line of the bulwark, with the sky and the upper portion.

Interconnection and Unity.

Because of the interconnection so created, whereby all the parts are linked up the one with the other, the appeal of each is combined and unity is achieved. The picture therefore attracts as a whole, and there is no note of distraction.

This state of affairs is due, in no small measure, to the simplicity of the arrangement and the restriction of the subject material to the lowest denomination. It enables the effect to be transmitted quite clearly and well, as well as permitting the impression of size and dignity to be fully expressed.

“MENTOR.”
Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

BORAX M.O. DEVELOPER.

Sir,—It may interest some of your readers to know that I have obtained good warm-black tones on "Kodura" paper with a borax M.O. developer, without bromide, and taking no special precautions as to temperature. The formula used was:

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<th>Component</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Metol</td>
<td>600 grs</td>
</tr>
<tr>
<td>Hydroquinone</td>
<td>400 grs</td>
</tr>
<tr>
<td>Sodium sulphite</td>
<td>400 grs</td>
</tr>
<tr>
<td>Borax</td>
<td>40 grs</td>
</tr>
<tr>
<td>Waters</td>
<td>40 oz</td>
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</tbody>
</table>

For use take 1 part developer, 1 part water.

As a matter of interest I tested the temperature after development and found it was 61 degrees Fahr.

I have not tried it for other makes of chloro-bromide paper. Probably most of them would give similar results.

I use the above developer to get fine-grain negatives for enlarging. It also serves excellently for ordinary bromide paper, yielding brilliant prints of a good cold black that tone well by the sulphide process.—Yours, etc.,

H. GOFFEY.

TAKING A CAMERA ABROAD.

Sir,—May I, through you, thank your reader, Mr. H. Rait Kerr, for taking the trouble to communicate the very useful information he has given in your issue of the 13th instant upon this question.

On several occasions I have suffered from petty annoyance due to the difficulty sometimes experienced in satisfying Customs officials. My camera was purchased in England and not abroad. Recently, I communicated direct with the Secretary of the Commissioners and sought the information which Mr. Kerr has given us, but apparently the Customs authorities are unaware of the publication to which Mr. Kerr refers.

One is thankful to know that there are channels, such as your journal, that enable one to ascertain information, even though the authorities themselves are unaware of the best procedure.—Yours, etc.,

W. HEAP.

MARKINGS ON PAN. FILM.

Sir,—If H. S. C. J., who writes in your number of June 13th, has not yet thrown the S.S. film away on which he found the "film numbers and dots, even the texture of the backing paper," and will take the trouble to rewind the film inside the backing again, he will find, I think, that the coincidence of the marks on the film with those on the backing paper will prove conclusively that the markings were caused by the contact between the numbers on the back of the paper and the unexposed surface of the film before exposing. I understand that this trouble was found with the first batches of S.S. Pan. that were put on the market in the form of ordinary roll film.

He will send the defective film back to the makers, I expect that he will receive, as I did, a courteous letter of explanation and a new film. I hope also that he will repeat my further experience that S.S. Pan. in its new packing is quite free from blemishes, and that the device of a piece of adhesive tape over the base window is no trouble to use and perfectly effective.—Yours, etc.,

L. G. P.

SKY-FILTERS.

Sir,—Your correspondent Mr. F. C. Hunt accuses the graduated sky-filter of selling itself under false pretences, and of cutting down exposure uniformly over the whole plate. If the filter were placed right inside the lens, in the plane of the diaphragm, he would, of course, be perfectly correct. But he can easily disillusion himself by borrowing a reflex camera and watching the effect when he covers up the top half of the lens with a finger.

I cannot do better than quote from "The A.P." of July 26th, 1933: "A graduated or 'sky' filter, which is favoured by many, introduces fresh elements of uncertainty. Its effect depends on its distance from the lens, and the aperture of the lens. If such a graduated filter were placed at the diaphragm opening it would give even absorption of certain rays, with no differentiation between sky and landscape.—Yours, etc.,

A. E. L. COX.

Exhibitions and Competitions

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisations.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.

Entries, June 30. Rules in this issue.


Turin Y.M.C.A. Pictorial Club International Salon.—Open, June 14-30. Secretary, A. S. Taylor, Y.M.C.A., 6, Via Magenta, Turin, Italy.

Southern Counties Salon (Organised by Camberwell Camera Club).—Open, June 5-July 30. Salons Secretary, 64, Denmark Hill, S.E. 5.


Midland Salon (Castle Museum and Art Gallery, Nottingham).—Open, August 13-September 15. Applications for entry forms (British Isles) to W. R. Anderson, "St. John's," 9, Deedon, Notts, and for Overseas entry forms, T. Finch, 47, Herbert Road, Nottingham. (Overseas papers, please copy.)

"All Britain" Photographic Exhibition (Organised by Scarborough Amateur Photographic Club).—Entries, July 28. Open, August 1-15. Further particulars from Exhibition Secretary, c/o 18, Ramillie Road, Scarborough, Yorks.

The Amateur Photographer October 1933 : "A graduated or 'sky' filter, which is favoured by many, introduces fresh elements of uncertainty. Its effect depends on its distance from the lens, and the aperture of the lens. If such a graduated filter were placed at the diaphragm opening it would give even absorption of certain rays, with no differentiation between sky and landscape.—Yours, etc.,

A. E. L. COX.
A PLEA for the Revival of Craftsmanship in Amateur Photography

By ALFRED WATKINS, inventor of the Watkins’ Exposure Meter, and the Time and Temperature and Factorial Methods of Development.

FIFTY years since “The A.P.” launched its first number! The photographic Press before its time had been efficient on the technical side, but “The A.P.” was the first to concentrate on the pictorial side of the craft, and photography would probably be even deeper in the muck of commercialism than it is if this particular journal had not “done its bit” to uphold the standard.

In my own sixty years of photography—for I had been just ten years at full craft when “The A.P.” first appeared—the picture-making aspect was my first aim, and the book that tutored me that by H. P. Robinson, born in my own district at Ludlow. But record of photography (as an amateur) and experimental investigation soon proved stronger incentives, and I found “The A.P.” giving sound lead in these branches.

The Amateur Photographer started when a great change was impending. In my ten years’ youthful energies from 1874 to 1884, I, and everyone else who carried a camera, had to be a full craftsman. It was wet-plate photography then, and no one could escape the actual coating of the plate (in a dark-tent on the spot), and then (after exposing) speedily development on the spot. In my first practical use of a “dry plate” (gelatine-bromide emulsion) in 1880, I had made the emulsion and coated the plate myself at home. It is scarcely too much to say that the craft of photography was, up to the introduction of dry plates and films, entirely the creation of amateur investigators. Until then, everyone who used a camera at all was a craftsman in photography or a complete failure.

Now nine-tenths of those who carry cameras have no knowledge of the craft, they “press the button,” and commercialism does the rest. It is only the one-tenth, who, with the help of such influences as The Amateur Photographer, attempt to pass on to better things, and become craftsmen.

We should not disguise the fact that the amateur craftsman in photography, in all its applications, occupies a far lower status in the community than he did fifty years ago.

This is chiefly due to the perhaps inevitable commercialism, both in the supply of cameras as toys, and also in the modern trend of illustrated journalism (this not applying to the photographic Press), that an editor shall take the sole credit for all the contents of his paper; this includes all the pictures, under which he now tries to make it a rule that he will not (as has been the English custom in past times) append the name of the craftsman who created them. The community is a loser, for we have not now any English magazine or journal of anything like the quality or scope of the English Illustrated, Scribners and The Century of the ’eighties. The lover of our English countryside and its gracious old buildings has some chance to get his descriptions of it inserted in the Press if they are word-paintings only, but if his matter is illustrated by photographs, however good, no journal will take his wares.

Some years ago, I was reading an important paper in which the proof lay in topographical detail, and to which illustration was all-important, and asked me to photograph these. I willingly devoted several days and some 120 miles’ motor journeys to securing my own sight-points and lighting for this. He afterwards published it all in book form, the first I saw being a leading review complimenting the — Press (one of the University Presses) on its illustrations to this book, “fully up to their usual standard.” The credit for these was due solely to the craftsman who originated them, whose name appeared neither on the list of illustrations nor under the plates, but only in a halting acknowledgment in the introduction.

Since this experience I only permit my own photographs to be reproduced on condition my name as photographer is printed below the reproduction. If a union of craft-photographers (whether amateurs or professionals) would bind their members to this strict rule it would add much to their status, and perhaps revive the former traditions of illustration in the English Press.

Others have recorded in the Jubilee Number of “The A.P.” the half-century’s advances. I remember the memorable meeting of the Photographic Convention at Chester in 1890, when I saw Friese Green demonstrate the first germ of the present cinematograph. The application of continuous celluloid film then made cinematograph record of events in sequence possible. Simultaneously came great advances in orthochromatic films, plates and screens.

My own small contributions to methods in exposure and development made me an earnest investigator from 1890 onwards, until failing sight some years ago stopped my photometer work.

I, having severed any connection with photographic trading, remain an amateur photographer, especially investigating and recording the straight tracks of early man in Britain. But in every exposure I test, by my actinometer, the power of the straight tracks of light, and time the development by my time-thermometer method.

Let us hope that for the good of photography as an art, a science, and as a wonderful hobby, all amateurs will, in the future, take every opportunity to become better acquainted with the practical side of its processes, and, as good craftsmen, place it in the high position to which it rightly belongs.

June 27th, 1934
ANY holiday sub-standard films prove disappointing for lack of attention to one or two details, and the wise ciné enthusiast will pause and consider before he rushes into making a series of disjointed shots, which are almost sure to prove uninteresting.

The kind of audience to whom the final result will be shown is perhaps the first consideration. If, for instance, this will be the cinematographer's immediate relations, and very few others, the more intimate shots make the body of the scenario; on the other hand, if a club or some organisation will witness the result, it is absolutely essential that the film shall be as a continuous story, with enough continuity to prevent boredom spreading among the observers.

Introduction.

The practice of packing the ciné camera among the holiday kit in trunks or suitcases is to be deprecated. In the first instance, some sort of commencement to the film will be necessary, and this cannot be better than shots of packing, the journey to the station, and wayside shots taken on the journey. The camera should, therefore, always be available, even if the operating is divided among members of the party. The old "still" camera adage that "the picture is always there when no camera is handy" is equally true of ciné work.

Some sort of plan should be outlined before the start, and the collaboration of the other members of the party obtained. If this matter is approached in the right way it will be found that they will join in with zest, and thereby a great deal of pleasure can be added to the holiday.

Many suggestions for the starting of the journey have been made in the past, such as shots of the taxi being loaded, father searching for the tickets, and the like. But full advantage should be taken of the suggestive idea so popular on the professional screen. The shadow of mother struggling with the packing on the table, cast on the light-coloured wall, often proves as effective as the actual shot of mother herself, so long as it is taken so that her characteristic outline is easily recognisable.

Humour.

A little humour can be added with the co-operation of the taxi-driver, who can be taken at the station arguing about the fare in no uncertain manner. Porters, also, are often willing to help in their share of the humorous side of the film, although the halls at wayside stations are more suitable for this sort of thing than the main termini.

Close-ups of the various members of the party in the railway carriage can be obtained by the possessor of a camera with a fast lens, and it is a simple matter to get the different members in a variety of attitudes. Father engrossed in the paper, mother wiping the perspiration from her brow, little Anne dancing about, first looking out of the window one side, hopping on one foot, cumbering on the seat. The observant cinematographer will be able to portray quite a lot of character with a little ingenuity, and these glimpses will prove quite interesting to relations and strangers alike.

Human Interest.

The great secret of a picture getting over is to get it human, and incidents which show the human nature side of members of the party should be made the most of. You have all seen the supercilious youth who stands on the edge of the diving raft, and continues to make out he is going to make a super dive, without going in. Then another bather arrives in a less ostentatious rig-out and goes straight off the edge. These two contrasting shots will help in building up the human interest.

Unrehearsed incidents are difficult things to film, although a look-out should be kept for these. It is much better, however, to get the scene after a brief rehearsal; or if this is unlikely to prove successful, some incident that will lead up to it can be discovered, and included in order to preserve the continuity of the film.

Over-exposure on reversal stock is fatal, so that care should be taken to stop down for bright weather at the seaside. An exposure meter should be used if possible; but, if not, another amateur may be consulted, most of whom are only too willing to help if approached. If the first charger of film is dispatched to the processing firm quickly, and its return equally promptly requested, some guidance can be obtained on this question of exposure. Whatever film the amateur is accustomed to should be the one adhered to, and it goes without saying that the operator should be thoroughly accustomed to the use of his instrument before he goes away with it.

Different Treatments.

Different forms of holiday-making will naturally need different forms of treatment, and this is where the advisability of having some definite form of story comes in. The lazy seaside holiday must be told in a lazy, reminiscent way, while the vigorous camping or motoring holiday needs quick movement and frequent changes of scenery to make it effective.

Weather effects should not be forgotten in the making of the film, and human figures should be introduced as far as possible; these being effective in showing windy effects and heavy rainy conditions. The more advanced amateur will, of course, endeavour to get cloud effects with a filter.

So long as the fact that the ultimate object of the film is the projection before an audience anxious to be entertained is kept in view, and the personal portrait question left out, there is little reason why the amateur's holiday film should not provide enjoyment for many winter evenings.

An organised party of amateur cinématographers is being formed by Air Commodore B. C. H. Drew to visit the R.A.F. pageant at Hendon on the last day of June. Special facilities for filming are being granted by the Air Ministry to members of the Institute of Amateur Cinematographers. All information can be obtained from the hon. secretary of the I. A. C., Mr. W. E. Chadwick, Burley House, Theobald's Road, W.C.1.
### ACTION SUBJECTS for the AMATEUR CINEMATOGRAPHER.

#### FORTHCOMING EVENTS DURING JULY, 1934.

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Place</th>
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<tbody>
<tr>
<td>July 1</td>
<td>Domino Day</td>
<td>Canada</td>
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<td></td>
<td>Historical Pageant and Tercentenary of Milton’s “Masque of Comus”</td>
<td>Canada</td>
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<td></td>
<td>Tennis Tournaments</td>
<td>Canada</td>
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<td>2-6</td>
<td>First July Race Meeting</td>
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<td>3-7</td>
<td>Royal Agricultural Show</td>
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<td>4-7</td>
<td>Horse and Hound Show</td>
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<td>4</td>
<td>Galloway Pageant</td>
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<tr>
<td>4-7</td>
<td>Royal Regatta</td>
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<td>4</td>
<td>Motor Cycle Races</td>
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<td>5</td>
<td>World’s Oldest Open-air Parliament</td>
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<td>6</td>
<td>Show</td>
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<td>6</td>
<td>Highland Tattoo</td>
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<td>6-28</td>
<td>Carnival Procession and Festivities</td>
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<td>6-7</td>
<td>Yachting Regatta</td>
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<td>6</td>
<td>Third Test—England v. Australia</td>
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<td>7</td>
<td>Duke and Duchess of York at Boy Scouts’ Rally</td>
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<td>7</td>
<td>Yachting Regatta</td>
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<td>7</td>
<td>“Dublin 100” (Motor Races)</td>
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<td>7</td>
<td>Ancient Wakefield Fair</td>
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<td>7-13</td>
<td>Northern Command Tattoo</td>
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<td>8</td>
<td>Gaelic Festival</td>
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<td>8-14</td>
<td>Rotary Carnival</td>
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<td>9-10</td>
<td>Croquet Championships</td>
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<td>9-10</td>
<td>Yacht Racing Trials (with regard to America Cup Contest)</td>
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<td>9-11</td>
<td>Oxford v. Cambridge at Lord’s</td>
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<td>9-14</td>
<td>Lawn Tennis Championships</td>
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<td>9-16</td>
<td>King and Queen in Residence at Holyrood-house Palace</td>
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<td>9-21</td>
<td>Rifle Shooting Meeting</td>
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<td>10-12</td>
<td>Bibury Club Race Meeting</td>
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<td>Tennis Tournament</td>
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<td>10-12</td>
<td>Great Yorkshire Show</td>
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<td>11</td>
<td>Ladies’ Golf Medal Competition</td>
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<td>12</td>
<td>British Empire Garden Party</td>
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<td>12</td>
<td>Ancient Custom—Worshipful Company of Vintners’ Procession through Upper Thames Street</td>
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<tr>
<td>13</td>
<td>Ancient Charter-day Custom</td>
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<tr>
<td>13-14</td>
<td>Eton v. Harrow at Lord’s</td>
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<td>13-14</td>
<td>Amateur Athletic Association Championships</td>
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<td>13-15</td>
<td>Royal Scottish Motor Yacht Club Cruise</td>
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<td>14</td>
<td>Border Games</td>
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<td>14</td>
<td>Agricultural Show</td>
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<td>14</td>
<td>Yachting Regatta</td>
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<td>14</td>
<td>Open Challenge Cup Polo Final Races</td>
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<td>10-17</td>
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<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Place</th>
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<tbody>
<tr>
<td>July 10</td>
<td>Ancient Custom of “Swan Uping” (marking the swans)</td>
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<tr>
<td>16</td>
<td>Highland Gathering and Pageant</td>
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<tr>
<td>16-21</td>
<td>Beaufort Club Summer Polo Tournament</td>
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<td>16</td>
<td>Annual Fair and Games</td>
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<td>16-17</td>
<td>England v. Scotland (International Lawn Tennis Match)</td>
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<td>18</td>
<td>Royal Isle of Wight Agricultural Society’s Show</td>
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<td>18</td>
<td>Highland Gathering</td>
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<td>18-19</td>
<td>Tennis Tournament</td>
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<td>18-19</td>
<td>Race Meeting</td>
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<td>20</td>
<td>Fourth Test Match</td>
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<td>20-21</td>
<td>“Eclipse” Race Meeting</td>
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<tr>
<td>20-21</td>
<td>Racing</td>
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<td>21</td>
<td>Polo Meeting</td>
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<td>Aug. 11</td>
<td>Malvern Dramatic Festival</td>
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<tr>
<td>July 23-28</td>
<td>Tennis Tournaments</td>
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<tr>
<td>23</td>
<td>Scottish Amateur Golf Championship</td>
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<td>25-26</td>
<td>Race Meeting</td>
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<td>25-27</td>
<td>Royal Welsh Agricultural Show</td>
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<td>25</td>
<td>Northern Agricultural Show</td>
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<td>25</td>
<td>Horse Show</td>
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<td>27</td>
<td>Common Riding</td>
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<td>27-30</td>
<td>Australia v. Scotland</td>
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<td>28</td>
<td>Commencement Davis Cup Challenge Round</td>
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<td>28</td>
<td>Watermen’s Race for Doggett’s Coat and Badge</td>
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<tr>
<td>28</td>
<td>Ancient Custom of Carrying Rushes to Church</td>
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<tr>
<td>28-30</td>
<td>Race Meeting</td>
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<td>29</td>
<td>“Croagh Patrick” Pilgrimage</td>
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<td>30</td>
<td>Scots Greys Route March</td>
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<td>30</td>
<td>Open Bowls Tournament</td>
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<tr>
<td>31</td>
<td>“Goodwood Week” (Races)</td>
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<tr>
<td>Aug. 3</td>
<td>Royal Garden Party held at Buckingham Palace</td>
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*The Amateur Photographer and Cinematographer’s Diary of Forthcoming Events.*
THE WEEK'S MEETINGS

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, June 27th.
- Borough Poly. P.S. The Human Element.
- Camberwell C.C. Finals of Monthly Print and Slide Competition.
- Hackney and D.P.S. Bestwood Lodge.
- Rochdale P.S. Question Night.

Thursday, June 28th.
- Bury P.S. Daylight Printing.
- Hampstead H.P.S. Annual General Meeting.

Friday, June 29th.
- John Ruskin C.C. Monthly Meeting.
- King's Heath and D.P.S. Cotswold Scenery and Architecture.
- Wimborne Cine Club. Programme of Films.

Saturday, June 30th.
- Bath P.S. Ousting to Malmsbury. Leader: Major Harbutt.
- Beckenham P.S. Reigate and Colley Hill. Leader: F. Garbutt.
- Bradford P.S. Ripon and Fountains Abbey.
- Bristol P.S. Old Cleeve. Di. 8.30 Centre.
- Bromley C.C. Bredy and Pyrford.
- Cripplegate P.S. Change.
- C.C. Essex. Ashcombe Village, via Haldon.
- Hull P.S. Fountains Abbey.
- Leicester and D.P.S. Bradgate Wood. Meet All Saints Road, 2.30.

THE A.P.'S MONTHLY COMPETITIONS

PRIZES AND RULES

To encourage pictorial outlook and good technique in the photographic work of our readers in all parts of the world.

(D) FOR ADVANCED WORKERS.

First Prize.—One guinea in cash or “A.P.” silver plaque (optional). Second Prize.—Half a guinea in cash or “A.P.” bronze plaque (optional). Third Prize.—Five shillings in cash.

A special prize of five shillings in cash for the best mounted picture.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:

(1) All prints must be accompanied by a stamped envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit and Fountains Abbey.

(4) Prints may be of any size and by any process, and must be accompanied by the address of the competitor, and the title.

(5) The award of a prize or certificate in the Intermediate Competition does not confer eligibility to enter the advanced class again. Competitors who have entered this competition again, but developed and printed may be the

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints in the Editor's office. The Editor's decision on all points connected with the competitions is final.

(III) FOR BEGINNERS.

This class is to encourage those readers who have passed the "Beginner" stage and may have an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

First Prize.—Half a guinea in cash.

Second Prize.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:

(1) No print must be larger than 10x8 in., and may be contact or enlargement by any process, and may be mounted.

(2) The exposure of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped address envelope or wrapper. Prints receiving an award will be returned.

(4) The award of a prize or certificate in the Intermediate Competition does not confer eligibility to enter this competition again, but is then eligible for the Advanced Workers' Section.

(II) FOR INTERMEDIATE WORKERS.

This class is to encourage those who have never won an award in any photographic competition or exhibition.

First Prize.—Half a guinea in cash.

Second Prize.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:

(1) No print must be larger than 6x4 in. Contact prints or enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be made by the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition does not confer eligibility to enter this competition again.

General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon (see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, The Amateur Photographer, Dorset House, Stamford Street, London, S.E.i., and the package must be marked on the outside "Beginner," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

OUR GIFT OFFER TO READERS OF "THE AMATEUR PHOTOGRAPHER"

A recent offer of an exposure meter has been so greatly appreciated by amateur photographers in all parts of the country that we are making another offer that will appeal to many readers.

A copy of the latest issue of the international annual Photographs of the Year can now be obtained under conditions similar to those that proved so popular on the previous occasion.

Many new readers of The Amateur Photographer who have been pictorial workers have not yet secured a copy of this edition of Photographs of the Year. It is a handsome volume of prints from nearly one hundred fine double tone reproductions of the best work by leaders in the photographic world, in addition to many pages of interesting reading matter. It is published at 2s. net.

We are offering new readers of the paper the opportunity of securing a copy on the following advantageous terms.

In this issue of The Amateur Photographer, and for five issues that follow, a coupon will be printed in the advertisement pages. The value of each coupon is 6d. Any reader who wins or possesses a copy of Photographs of the Year must collect six coupons from six successive issues of the paper and post them with a month of the publication of the last coupon, with a P.O. for 2s. only, to The Publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, S.E.1.

The volume will then be sent by return, post free.

As only a limited number of copies are available for this offer, applications should be submitted promptly when all six coupons have been collected, and orders will be dealt with in strict rotation.

The coupon will be found on page x of the advertisement pages.
Defective Bellows.
The bellows of my camera are worn at the corners, and leak light; where can I obtain material for repairing them? A. B. A. (Driffield.)

As your bellows seem to be badly worn you will find it difficult to repair them satisfactorily, and we should strongly advise you to have new bellows fitted, as is the only satisfactory solution in such a case.

Bromoil Brushes.
As bromoil brushes are expensive, can you tell me what sizes would be adequate for whole-plate prints? A. H. R. (London.)

As you do not propose to go to a larger size than whole-plate this is not an explanation in the case in question.

Film Speeds.
Can you give me a selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirers.

Position of Filter.
Would it be all right to fix a colour filter behind the lens instead of on the front? E. R. A. (Tottenham.)

It is quite possible to use a colour filter behind the lens, the only trouble being that it alters the focal length, generally in accordance with the thickness of the filter. It follows that if you do not focus by observation you will have to make the necessary small allowance on the scale. As you say nothing about the camera you use we do not know whether it has a focussing screen or not.

Making up Developer.
I enclose a formula for an M.Q. developer. Can I make up enough of this to last some months? L. M. (Bow.)

No solution containing sodium sulphite will keep in good working condition for a long period, although the trouble is not so serious with metol-hydroquinone as with pyro. You will find it difficult to make a more concentrated solution. The developer will probably work equally well with most bromide and gaslight papers.

Matt Markings.
Can you tell me where have I gone wrong in getting some of my films? H. J. H. (London.)

If you enclose a formula for an M.Q. developer, it is possible that you may get better results with it. We do not give advice on anything without a condition being attached, and this condition is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.
No Lost Opportunities;
No Waste of film . . .
No Waste of time
with a

WESTON Exposure Meter

Don't lose those "never-to-be-forgotten incidents" through wrong exposure. With a Weston Exposure Meter you will never again say "What a pity that never came out—it would have been jolly good." Guesswork goes when you invest in a Weston—the light is scientifically measured by a Weston Photronic Photo-electric Cell. By simply sighting your subject, the correct shutter timing and lens stop is automatically registered, absolutely preventing waste of film and saving time. Get one for your holiday snaps. Easy payments. Cameras and other apparatus taken in part exchange.

WALLACE HEATON LTD.
119, NEW BOND ST., LONDON, W.1
Phones: Mayfair 0924/5/6/7.

"Parallax compensation"
is just ONE of its special features!

In the Voigtländer Tourist you get every feature to help you get better results!

The frame direct- vision view-finder provides "compensation for parallax," and there's a bayonet locking ring for the shutter, over double extension, rack rising and cross front movements operated from the same position, and self-locking struts. It takes 3½ x 2½ plates or film packs, and with a Heliar f/4.5 lens in delayed-action Compur shutter it costs £16: 18: 9 (other models up to £29: 12: 6)

Old in Experience—New in Design

HERE IS YOUR CHANCE

Send 9d. in stamps, or P.O., for a 1-oz. trial bottle of AZOL sufficient to develop one dozen spools.

JOHNSON & SONS PUBLICITY DEPARTMENT,
Manufacturing Chemists, LTD.
HENDON, LONDON, N.W.4

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.
The London Salon of Photography
1934.

SENDING-IN DAY, Wednesday, August 29th.

THE TWENTY-FIFTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 8th September, to 6th October, 1934.

CONDITIONS OF ENTRY.

No. 1. Pictures from exhibitors in the British Isles must not be framed; but may be mounted. Each picture must bear on the back, clearly written, (a) name of artist; (b) number and title of picture; corresponding to particulars on the Entry Form.

No. 2. When mounts are employed, they should conform to the following sizes—25 x 20, 20 x 16, or 15 x 12; but no mount to exceed 25 x 20; and it is suggested that white or light-toned mounts be employed wherever possible.

No. 3. Pictures from abroad must not be mounted (or framed), but should bear full particulars as above.

No. 4. Pictures which are sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.

No. 5. All pictures should be sent by parcel post, packed flat, and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5a, PALL MALL EAST, LONDON, S.W.1.

No. 6. The sending-in day is Wednesday, August 29th, 1934. All pictures for the Exhibition must arrive at the above address on or before this date. Exhibits may be delivered by hand at the Gallery on this date only.

No. 7. The Entry Form, properly filled in, must be sent with the pictures, together with entry and packing fee of 5/- (this fee covers any number of pictures from one exhibitor).

No. 8. To avoid Customs complications, all entries from without the United Kingdom must be sent by post and without prices marked on the prints. Packages containing such entries should be clearly labelled: "Photographs for Exhibition Only. No Commercial Value. To be Returned to Sender."

No. 9. All pictures sent by post will be repacked and returned carriage paid, after the close of the Exhibition.

No. 10. In view of application being made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked kindly to signify on the Entry Form whether they have objection to such permission being given. The copyright, in all cases, remains the property of the authors of the prints.

No. 11. The Committee assure intending exhibitors that the utmost possible care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.

The submission of pictures will be understood to imply acceptance of the above conditions.

Entry forms and further particulars from the Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.

---

For development of miniature Films
Gives soft, well-graded negatives of a quality particularly suitable for enlarging.

UNIVERSAL DEVELOPER

One pair of products will make 8 ozs.
of suitable tank developer

1/6 from all Dealers

Burroughs Wellcome & Co. London

Pho. 1559

UNIVERSAL DEVELOPER

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"Photograms of the Year"
COUPON VALUE SIXPENCE

No. 5. One of these coupons cut from each of six successive issues of "The Amateur Photographer" will secure a copy of the latest volume of "Photograms of the Year," published at 5/-, if sent within one month of the date of the last coupon, together with Postal Order value 2/-, to Messrs. Iliffe & Sons Ltd., Publishers, Dorset House, Stamford Street, S.E.1.

Name ..................................................
Address ............................................

27th June, 1934

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.
CAMERAS AND LENSES

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

THORNTON-PICKARD Special Reflex, Cooke Speed Pentacon, £21 13s. 6d., new. Special camera, £22 10s., offering latest design, rising and falling front, shutter 1/100th to 1/1,000th, 7 dark slides, 2 film holders, 3 double slides, F.P.A., all absolutely new condition.£22 10s.—Hatton, 6, New Cavendish St., W.1.

POTFLEX, all automatic, Zeiss f/3.8, leather case, used only a few times; absolutely new condition. £28 10s. —Belcher, 6, Ranelagh Rd., Ealing.


OLLEIFLEX, all automatic, Zeiss f/3.8, £30.—Hayes, 12, Park Rd., N.1.

SUGAR, £25 10s. —Belcher, 6, Ranelagh Rd., Ealing.
EDWIN GORSE
89, ACRINGTON ROAD
BLACKBURN

CAMERAS AND LENSES

[Advert for various cameras and lenses, including details on make, model, and price.]

BLENDEX

[Advert for photographic materials and equipment, including details on make, model, and price.]
CAMERAS AND LENSES


BELL AND HOWELL 9 x 12 cm. plate camera, 6x6, £14 15. 6. Below.

CAMERAFLEX 30 x 40, £19 17. 6. Below.


HAITLER, 2, Palmerston Rd., Garston, Liverpool.

HOID, 2, Palmerston Rd., Garston, Liverpool.


GOERZ 145 Dagor Lens to fit above camera, £5 10 / 6. Below.


GOERZ 145 Dagor Lens to fit above camera.

HEIDECOSTATE 145 Dagor Lens, 125-mm., £3 / 10 / 6; £7 10 / 6. Below.


CAMEO 5 x 7, £3 10. Below.

ALLENS OF Manchester, Wealby Cash Bargains.—Leica 31 x 21, Later model, £14 / 17 / 6; £3 10 / 6. Below.

ALLENS—Volenville, 2 on V.P., £14 / 5 / 6; £7 6 / 6. Below.


ALLENS— for every make of camera. Two-thirds (approximately) allowed on modern, saleable cameras, our purchase subject approval.—Allens, 168, Oldham Rd., Manchester. 4 17 minutes from Piccadilly., Below.

CAMERAS EXchanged: largest stock in S. London; special attention to Palmcex.—Humphrys, 75, Lamb's Conduit St., W.C.1.

LOYDS—London's Largest Store of Second-hand Cameras, Lenses and Equipment of all descriptions.—Loyds, 75, Lamb's Conduit St., W.C.1.
IF IT'S NEW, IT'S AT

**THE AMATEUR PHOTOGRAPHER ADVERTISEMENTS**

June 27, 1934

**THE NEW WELTA**

Unique Folding Film Reflex Camera

12 pictures 3½ x 2¼ in. film.

Fitted with F/3.5 Zeiss Tessar, in Comput shutter.

£16:12:6

**EXCHANGE AND WANTED**

**WANTED.**—Telephoto Lens, 3-in., to fit Cine-Kodak Model K.—Parkfield, Woodville Rd., Bowdon, Cheshire. [2557]

**WANTED.**—D. Y. Finder for 7.5-cm. lens on 4.2 x 6.7 film.—Bainbridge, Knebworth, Stevenage, Herts. [2563]

**WANTED.**—Good 1-1/2-in. Reflex Outfit, lowest price, particulars.—27, Yewtree Rd., Liverpool 9. [2577]

**WANTED.**—10-in., Ross Xpres Lens, f/3.5 or f/4.5; good condition; nearest price to Shaw 12, Stephen’s Avenue, Weybridge. [2566]

**WANTED.**—360 Stick-in Photos (average, £1 each) changed from one album to another, and title rewritten; quote to Major D. Vannezen, Martindale, New Romney, Kent. [2570]


**WANTED.**—Bebe or similar, f/3.5 or similar; new condition; particulars.—Wallace, 65, West Holmes Gardens, Muswellbury. [2573]

**EXCHANGE.**—Gent’s 9-ct. Gold Keyless Pocket Watch, 15-jewelled lever movement, good maker.—To be exchanged for camera offered.—28, George’s Avenue, Bridlington. [2586]

**WANTED.**—8 x 10 cm. Lens in Comput, not smaller than f/5.6; would consider complete camera, lens must be focusing for fixed camera.—Butter, 3, Victory Rd., St. Albans. [2588]

**WANTED.**—3½ x 2¼ Stereo Camera.—Shirtcliffe, 21, Liverpool 14, Lancs. [2590]

**WANTED.**—Leitz Horizontal, Zeiss or similar Range-finder.—Pooley, 22, High St., Balsall, Hertford. [2590]

**PATHOSCOPE Projector, £13/10/0, for Kodak 8-mm. Camera, sel.—The Moorsings, Broadwalk, N.1. [2592]

**WANTED.**—3½ x 2¼ T.P. Book-form D.D. Slides.—ECM PROVIDENS, London W.C.1. [2596]

**WANTED.**—Zeiss Roll Film 3½ x 2¼, Tessa f/3.5 or f/4.5.—Watson, 31, Stane Lane, Radclife. [2598]

**WANTED.**— Cooke Prismatic Wide-angle Lens, 3½ x 2¼, f/4.5; Cooke Avitar 3½ x 2¼, each with iris mount, flange; must be perfect.—Erlins, 140, Little Green Lane, Birmingham, 3. [2602]

**WANTED.**—Exchange or Ensign Excalibur £13 x 2½ Roll Film, f/6.5 Alids anastigmat, case, all quite new.—3½ x 2¼, £6 10.—2½-in.—Compur.—86, Hatton Grove Rd., Bootle. [2603]

**WANTED.**—3½ x 2¼ Reflex, cheap for cash.—1, Ringwood Crescent, Wollaton Rd., Nottingham. [2607]

**WANTED.**—For Cine-Kodak Model A, tripod, one picture per turn attachment, £3 colour filter, electric motor, in good condition and cheap; also Kodak Titler for Model K.—Box 756, c/o “The Amateur Photographer.” [2615]

**WANTED.**—Folding Plate 3½ x 2¼, Tessa f/4.5 or similar, Compur or focal-plane; all movements; deposit.—Box 757, c/o “The Amateur Photographer.” [2622]

**WANTED.**—Vertical Enlarger, condenser, electric, to take Leica and 2½-in. Rolleiflex negatives; give full details.—Box 759, c/o “The Amateur Photographer.” [2643]

**WANTED.**—Baby or similar, £3 10, 3½ x 2¼—F.P.A.—Box 756, c/o “The Amateur Photographer.” [2643]

**WANTED.**—Folding Plate 3½ x 2¼, Tessar f/4.5 or similar, Compur or focal-plane; all movements; deposit.—Box 758, c/o “The Amateur Photographer.” [2643]

**TRADE.**

**WANTED.**—Modern Photographic Apparatus; also cameras with large-aperture lenses; send apparatus, stating price required; cash by return.—Templeman’s Camera Exchange, Hanley. [2660]

**WANTED.**—Pathe Motocamera CHARGERS, any quantity, state price, cash per return.—Bell, 45, Newington Butts, London, S.E.11. [2675]

**CINEMATOGRAPH APPARATUS**

**PHIMO 75, f/3.5, f/1.8 and Telephoto lens, leather carrying-case, £25; Pathe Camera, f/3.5, £1; Rollex Model D, 300-ft. lamp, resistance, £3 25.—20, Roper Rd., Canterbury. [2442]

**BATHIE 9.5-mm. Motocamera de Luxe, f/3.5 anastigmat, set of Herradura lenses and filter in case, iris attachment and 12 chargers; perfect condition: list £12/15; £6/10.—Newbooth, 51, Haywood Place, Kirkstall, Leeds, l. [2664]

**300-1/2-watt Ensign B 11.6-mm. Projector, all pedigrees, throws 10-ft. brilliant picture; brand new; post £30; take £15.—Cross, 24, Avenue Road, Battersea. [2673]

**Bathie Luxe Motocamera (Zeiss Tessar f/2.7), case and several accessories; new condition, £15.—Parkfield, Woodville Rd., Bowdon, Cheshire. [2559]

**THIRD EDITION**

**MOTION PICTURES**

with the Baby Cine

A Handbook on 9.5-mm. Cinematography

By HAROLD B. ABBOTT

This handbook, specially written for amateur cinematographers, includes every aspect of the fascinating hobby of making motion pictures.

In the preparation of this third edition a thorough revision has been carried out. Much additional information has been included, and all important new apparatus has been brought under review.

The following Table of Contents indicates the wide range of the book and the completeness with which the subject is covered.

**THE PRINCIPLES OF CINEMATOGRAPHY**

BABY CINE “TAKING” APPARATUS

BABY CINE PROJECTING APPARATUS USING THE CAMERA

THE SUBJECT OF THE PICTURE

PROCESSING AND FINISHING BABY CINE FILMS

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