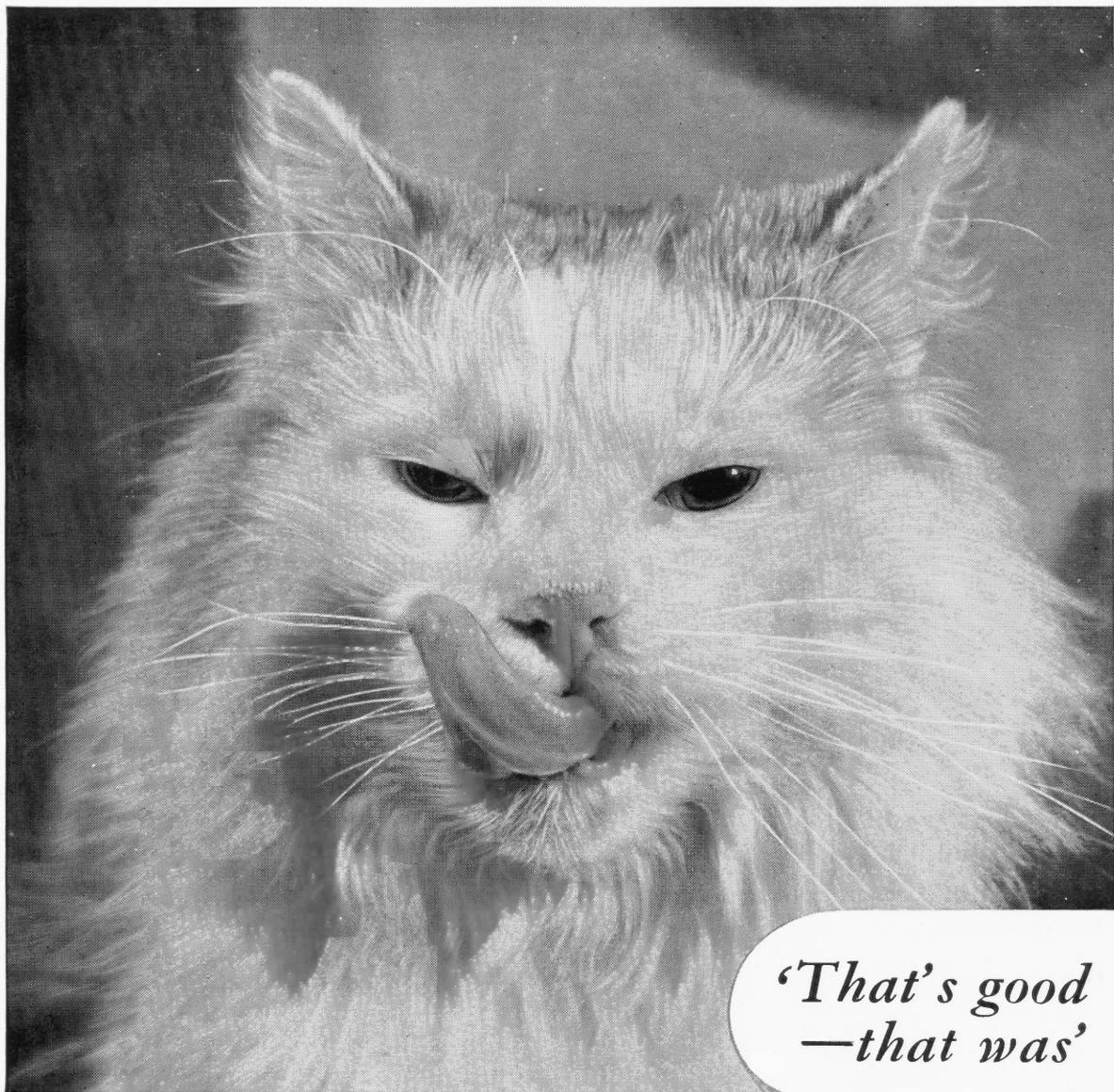


CAMERA NEWS

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19 OCT 1955





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CAMERA NEWS

Official Journal of the Photographic Society
of Southern Africa.

Journal Committee:

- ERIC VERTUE, A.R.P.S., *Chairman.*
- ROBT. BELL.
- DENIS SPRENGER.
- PERCY A. SCOTT, *Hon Treasurer.*

Among

Ourselves

Vol. 1. No. 7.

October, 1955

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Articles for publication and prints for criticism are invited.

Advertisement rates are:

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- Half page £6 0s. 0d.
- Quarter page £3 10s. 0d.

for contracts of three months or more.

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

Cover picture by Dr. Joseph Denfield, A.R.P.S.

ONE of the services P.S.S.A. offers to its members are Print Collections which have been brought to this country through the services of Dr. Joseph Denfield of East London.

Being a member of a large Society it is not difficult to fill the agenda for the monthly meetings but this is not so easy for those small Societies which are scattered all over the country. Frequently one's mind goes to, say England, where distances are short enough to allow lecturers to travel to and from a lecture with ease. Contrast this with a meeting at Worcester which necessitates travelling 86 miles there and part of this distance over a mountain pass, full of scenic beauty I'll agree, but hardly any relaxation for the driver! The meeting over, a cheery cup of tea with the friendly members and you'll be back around about 2. a.m. To Clubs like this these portfolios are invaluable for filling an evening but to all of us they are a must because of the refreshing change they bring, the new outlook, the delightful quality.

When you see the Underwood collection you will have to look twice, for the first impression is QUALITY—delightful technique and appreciation of tone and paper surface. The second look gives us the subject matter, simple ordinary subjects that we all can find but we just don't put it over in the same way; we just have not mastered our technique; at least that was how it struck me.

In the Gripman collection children are made to live. Again, very simple and easy but so refreshing.

Thank you Dr. Denfield for a job well done.

It is with deep regret that Nat Cowan's "Print Improvement" and John Champions "My Miniature Way" have had to be held over this month. Look out for them in the next issue!

I look forward to seeing you at Congress.

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PRESIDENTIAL NOTES

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

RE-UNION.—Only a few weeks to go to the great re-union at Pretoria—those cups of tea and coffee and glasses of beer that we are looking forward to with old friends. The cheery faces, the handshakes, the interchange of news, photographic problems, anecdotes and experiences.

It was just over a year ago that we met at Durban in the same friendly atmosphere but with reservation in our hearts as to the future success of the organisation that we had all just founded.

As we meet on this occasion, there is no longer reservation, it has been superceded by a joyful optimism, for the incredible strides made by our lusty infant in its first year bring great credit on the hard working "team". A pipe-dream of yesteryear is now a flourishing great organisation—one of the largest photographic bodies in the Southern Hemisphere—with 44 member Clubs from Nairobi to Cape Town.

A phenomenal development, a mighty organisation, a wonderful spirit and a great unity. What more could we have expected after our first year?

CONGRESS.—Photographic Congresses and Conventions have been important annual events for decades, overseas, and some of the greatest personalities of photography travel thousands of miles for the interchange of ideas, the meeting of old friends and the making of new ones.

Pretoria has *something for everybody* on their programme—the Social events, the International Salon, the Technical discussions, the latest developments in all fields of photography and the Trade show. Members, non-members, the ladies, the country members and friends—*everyone is welcome!* You will be made to feel at home whether you have come 50 or 500 miles, and the experiences and friendship alone is worth more than the Congress fee can purchase in hard cash.

Our hosts of the Pretoria Photographic Society have been working hard for months and months on the programme; the Pretoria Cinematography Club have been preparing their side (It is not every day that we have one of the world's greatest personalities of Cinematography as our guest) and the Afrikaanse Fotografiese Organisasie have their part to play in the proceedings.

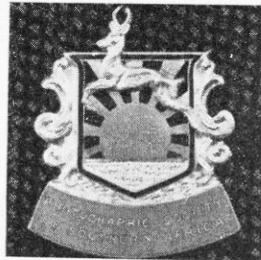
You will enjoy every minute of it, and we will enjoy meeting you!

REMOTE CONTACT.—The opening of the new road up the Sani pass between Natal and Basutoland has been in the news, and modern civilisation seems to be encroaching on the path of the "pack-mules". Every

month one copy of *Camera News* finds its way along devious mountain terrain of the highlands of Basutoland to bring happiness to our P.S.S.A. member in that remote part of the country. It is his only contact with photography outside.

DIRECTORS REPORT.—Of recent weeks Directors have been busy with their annual reports so that you may have the facts and figures placed before you in good time for Congress.

Au revoir till Congress!

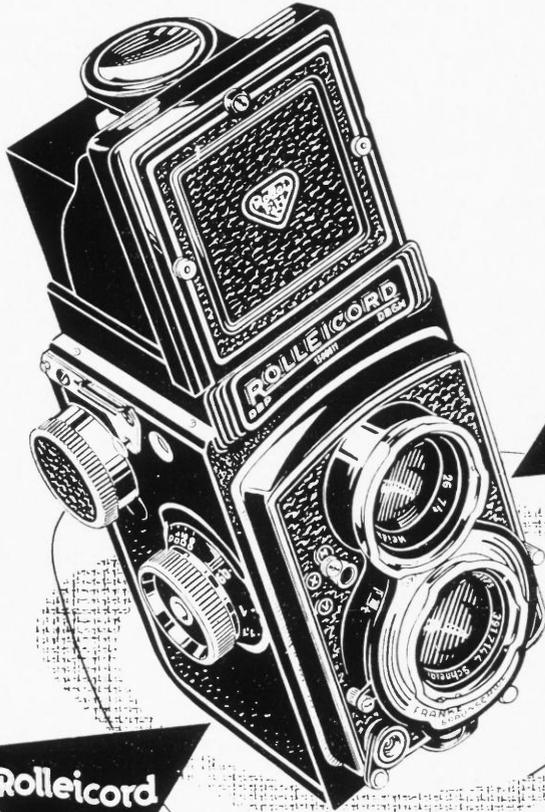


An exact scale size of the Society's Badge which is now available with lapel, pin or screw fitting, the latter for fixing to camera cases. Write P.O. Box 2007, Johannesburg.

New Members

We welcome the following

- Bender, Hans Peter**, 1001 Clarendon Heights, Bruce St. Hillbrow, Johannesburg.
Bennett, N. T., P.O. Box 2135 Durban.
Cronje, P. A. C., Ardeer, P.O. Bingley, Transvaal.
Davies, H. Q. Dr., Queens College, Queenstown.
Eckard, L. J., P.O. Box 415, Pretoria.
Geyser, H. J., P.O. Box 15, Krugersdorp West, Transvaal.
Hanley, M. F., 1 Trafalgar Square, Queenstown.
Hewson J. A. 2 Gilbert Street, Grahamstown.
Kisner, Dr. C. D., 2 Urania Street, Observatory, J'burg.
Le Page, Martin H. C., P.O. Box 172, Uitenhage.
Levin, Cyril, P.O. Box 320, Germiston, Transvaal.
Maasdorp, E. F., 6 Reservoir Rd., Queenstown, C.P.
Mare, J., 20, 9th Avenue, Bezuidenhout Valley, J'burg.
Papp, K., 23 Bodenstien Street, Krugersdorp.
Quick, J., Medical School, Hospital Hill, Johannesburg.
Rachmann, Dennis, 27 Roehampton Way, Durban North.
Roberts, A., P.O. Box 5244, Johannesburg.
Sandler, I. D., P.O. Box 2527, Durban.
Stockdale, W. R., 29 Kerk Street, Johannesburg.
Tucker, Rex Howard, 501, 10th Avenue, Gezina, Pretoria.
Watt, I. B., 19 Natal Street, Bellevue, Johannesburg.
Weber, E., 96 Scheidegg St Zurich 2/38 Switzerland.
Zuidmeer, W. 363 Main St. Paarl, C.P.
Natal Photo and Enlarging Co. P.O. Box 2135, Durban.



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Provisional Programme

for

CONGRESS

Friday, Nov. 4th.—CONGRESS HALL, Pretoria Technical College.

8.00 p.m.

Personal appearance of the world-famous Hollywood Film Director, CHARLES ROSHER, Hon. F.P.S.A., Hon. F.R.P.S., A.C.S., etc., etc., and showing of the film "Young Bess", which he directed.

Saturday, Nov. 5th.—CONGRESS HALL.

9.00 a.m.

Registration for Congress.

10.00 a.m.

Presidential address and tape recorded messages.

11.00 a.m.

TEA INTERVAL

11.30 a.m. to 12.00 noon.

Joint talk by Messrs. E. K. (Ted) Jones and Colin Frames (provisional).

12.00 noon to 1.00 p.m.

Mr. Harry Lotzof will present a talk on "Colour Photography in Advertising". This talk will be illustrated by Trichrome-Carbro prints and up to 8 inch by 10 inch colour transparencies.

1.00 p.m. to 2.15 p.m.

LUNCH.

2.15 p.m. to 2.45 p.m.

Dr. Bush, from Pietermaritzburg, will give a talk on "Natural History Photography". (Provisional).

2.45 p.m. to 3.15 p.m.

An Afrikaans lecture will be arranged by Die Pretoriase Fotografiese Organisasie. Title as yet not decided.

3.15 p.m. to 3.30 p.m.

TEA INTERVAL.

3.30 p.m. to 4.20 p.m.

Lecture by Mr. Charles Rosher.

4.30 p.m. CITY HALL.

Congress photograph on steps of City Hall. All Congress members and wives requested to be present.

5.15 p.m. CITY HALL.

Official opening of "PRETORIA CENTENARY INTERNATIONAL SALON OF PHOTOGRAPHY" by His Worship the Mayor, Councillor Dr. H. Muller.

7.00 p.m. ASSEMBLY HOTEL.

Cocktails.

8.00 p.m. ASSEMBLY HOTEL.

Dinner Dance. Evening dress.

Sunday, Nov. 6th.

11.00 a.m. to 12.30 p.m.
CONGRESS HALL.

Mr. Harold Weaver of the South African Tourist Corporation will give a talk on "Photography in Overseas Publicity". This talk will be illustrated by photographs and films at present in use Overseas as Tourist attraction media.

12.30 to 2.30 p.m.

LUNCH.

2.30 to 4.30 p.m.
CONGRESS HALL.

Screening of Colour slides which were accepted at the "Centenary Salon". A commentary, by one or more of the judges in this section will probably be given.



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5.30 p.m. to 11.00 p.m.
at the residence of Prof. B. S. Wiehahn, Derdepoort.

Cocktails and Braaivleis followed by screening of the best films from the Cine Salon. Transport will be arranged.

Monday, Nov. 7th.—CONGRESS HALL.

9.15 a.m. to 10.00 a.m.

Dr. Benny Danzig and Mr. C. A. van Tilburg will give a joint talk. Subject as yet unknown.

10.00 a.m. to 10.45 a.m.

Mr. Eric Vertue from the Cape will give a talk on "The Photography of Cape-Dutch Homesteads."

10.45 a.m. to 11.00 a.m.

TEA INTERVAL.

11.00 a.m. to 12.00 noon.

Pictorial Forum.

12.00 noon to 1.00 p.m.

Three 20-minute talks and demonstrations by Trade representatives

1.00 p.m. to 2.30 p.m.

LUNCH.

2.30 p.m. to 4.30 p.m.

General Meeting.

4.30 p.m.

Close.

Two field-trips are being arranged for the wives of members, i.e.

1. Saturday afternoon, November 5th, a sight-seeing tour around Pretoria, including visits to the Engelenberg House, the Voortrekker Memorial, etc., with tea at the Fountains Kiosk.
2. Monday morning, November 7th, a trip to the Hartebeespoort Lake, with tea at the Kosmos Hotel.

There will be no extra charge for these trips.

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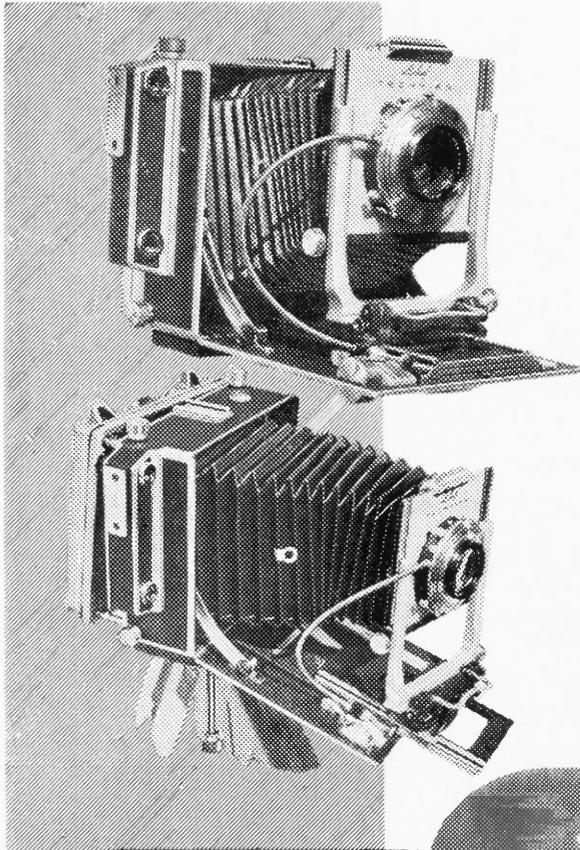
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TRIPLE-EXTENSION 3EILLOWS.

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HOUSE, GORDON AVENUE) SALISBURY. P.O. BOX 2682 (UNION HOUSE) NAIROBI.

IN SEARCH OF A MASTERPIECE

ONE of the best definitions I know of Art is that it is a communication of a conception in the mind of one man (or group of men) through some medium that can be perceived by the senses of other men. In other words Art, in contrast to Nature, is man-made, and the Artist has to have two primary qualities—imagination and craftsmanship—imagination to enable him to decide whether or not a conception is worthy of communication and craftsmanship to give him the means of passing it on.

One of the best-known photographers in England said at a lecture which I attended that a worthy picture has so great an initial impact that judges (or anyone viewing it) were able instantly to recognise its worth. How then is this impact to be instilled into one's own Art, be it painting, music or photography? By and large, craftsmanship must be taken for granted; poor technique quite naturally makes an impact—so forcibly that it may divide the attention of the viewer who as a result may not see the imagination. Technique must be first-rate, unobtrusively so, of course, so that the person seeing or hearing the particular work of art is not disturbed by it either way. A supreme virtuoso of the piano may not be able to interpret Debussy, for instance, successfully because his technique overshadows the poetry of the music.

When we come to imagination we are at once on more difficult ground. My ideas are likely to be entirely different from yours and the chances are that you will be quite right. However, first and foremost, one should strive after unity in composition; decide what you intend to portray, subordinate everything to that idea—and then perhaps you will achieve simplicity, which can be the greatest strength in any work of art. Whether or not the idea which you attempt to portray is worthwhile is entirely your own affair; if the majority of viewers do not think so, your efforts will, of course, not be recognised, but the fault may quite as easily be with the majority as with you. The history of Art is full of examples of misjudged and unrecognised genius, but it is doubtful whether you will produce the best of which you are capable if you console yourself too readily with that argument! Keep it rather for the occasional Salon!

Simplicity can be the highest manifestation of the imagination but perhaps no less important is originality. By all means study past masterpieces, but only so that in doing so a fresh outlook may be developed. Never slavishly try to reproduce what has been done before; the onlooker's attention will be given in part to the memory of the work copied and you yourself will not

derive the fullest possible satisfaction from your work. Originality, like all effective weapons, has its own grave dangers, for it can very easily become the end rather than the means towards the end.

With good reason one can flout the accepted canons and standards; if a photograph is sufficiently good in other respects one can overlook subject movement, grain and other technical faults that cannot be corrected in printing, but in the former case one must be prepared for the onlookers asking if there was a valid reason why the standard was not respected, just as in the latter instance one must realise that the faulty technique may modify or even stultify the emotion the picture was intended to evoke. As a mere viewpoint, the flawless technique of a Holbein arouses far less emotion in me than a Van

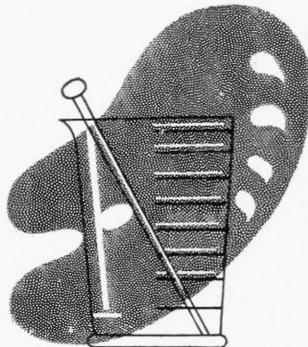


By Denis Sprenger

Gogh, no matter how lacking in pure technique the latter may be. In some few cases faulty technique may even be an advantage. There are ballet photographs, for instance, that by the sensitive exploitation of subject movement, grain and shallow focus express the spirit of ballet far more effectively than an ensemble frozen by electronic flash. One has only to compare the atmosphere of a Degas painting with a photograph of the latter type to appreciate my meaning.

No work of art is easily produced and, the tools of photographic art being so readily capable of producing something acceptable, photographers should always bear that in mind. It is far easier to become a photographic technician than to become a competent painter or sculptor and so having perfected his technique, the photographer must go on striving to infuse into his work that elusive quality—call it "emotion", "mood", "drama", or what you will—that makes a picture rather than a photograph. And there no one can help very much beyond saying that one must always try to better one's best, because anything worthwhile is conceived only in humility.

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Portfolios, Print Collections and Exhibits Committee Notes

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



THE Print Collections are now nearing the end of another circuit and there is to be a redistribution of the available collections. Clubs are requested to make early application for these collections from their Regional Representatives and they will be ready for showings from November 1st. Catalogues are available for the Ann-Marie Gripman and Underwood Collections,

and clubs booking these collections should apply direct to their Regional Representatives for these catalogues at the time of booking. These catalogues are 3d. each to the clubs and can be returned if unsold, but it would be appreciated if clubs would settle their catalogue accounts at their earliest opportunity, without waiting to be reminded by their Regional Representative, who has enough work to do in organising the circuits. Delay in returning the unsold catalogues is resulting in a large number of catalogues being hoarded all over the countryside. It is only fair that clubs realise their responsibilities and help to make these distributions work smoothly and efficiently. We all like to feel that a collection which has been booked for a specific date will arrive in time for the showing. We would get very upset if a collection has been advertised and arrangements made for its showing, to discover at the last minute that the previous club on the circuit had let us down, and that we hurriedly had to improvise for the evening's programme. Let us see that we are not responsible for inconveniencing others. Unless the collections are repacked the day after the showing and forwarded *by passenger train* to the next club on the circuit as expeditiously as possible, it may incur unfair hardships to others clubs. I am afraid that these print collections on circuit must travel by passenger train for the distribution to function efficiently. These collections are only in this country for a limited period and if they were forwarded to clubs by Goods Train there would be chaos. A complete distribution among all the organisational clubs would take years as consignment by "Goods" can take weeks between one club and another.

It is with great pleasure that I report that the Durban Camera Club has most generously donated the profit obtained from the sale of the Ann-Marie Gripman catalogues to the Prints Collections fund. Such acts indicate the spirit that is prevalent among P.S.S.A.'ers, and it is this spirit which unites us in good photographic fellowship. Thank you Durban.

Has your society ever thought of starting its own permanent collection? Every now and then a member

THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

presents

"Child Portraits"

an exhibition of
34 studies

by

Ann-Marie Gripman,
A. R. P. S.

HON. M.P.S. HON. "FOCUS"

OF

SWEDEN.

produces a photograph which is a little gem. Very few of these photographs are produced each year in any one society. I would put the maximum number at about two to three per year, but over the years in the history of the society quite a number might be produced. Members come and members go, and when they go they take their photographs with them, and they are lost to the society. Such a collection would not only be of historic value to the society, but would act as a stimulus to the younger members, and also provide interesting material for a print exchange between photographic clubs. Obviously only past and present members should contribute to such a collection and the photographs themselves must be most rigidly selected. To say that a print has been accepted on a Salon, and is therefore worthy of a place in the club's permanent collection, is by itself not sufficient reason for its inclusion. Here in East London we have started such a permanent collection.

The photographs that are considered are those that have proved themselves and include those that have been accepted in the Royal, The London Salon, or have received awards or distinguished themselves by acceptance in a number of Salons. So far the number that have passed the rigid test is seven or eight. Not all the authors concerned have yet parted with their prints but their promises have been obtained. The chosen prints are real beauties and I must try and get permission to have these published from time to time in *Camera News*. I would be glad to hear that other societies have already started or are contemplating such a collection.

Humph Wilmot is back from his overseas trip and is carrying on with the good work of Regional Representative for the Rhodesias. His new address is Plot 1005, Sussex Crescent, N'dola, Northern Rhodesia. Welcome back Humph.

PRINT COLLECTIONS AVAILABLE FOR BOOKING FROM NOVEMBER 1st. 1955

All Clubs in the Rhodesias.....	<i>Two South African Permanent Collections.</i>
All Clubs in the Transvaal.....	<i>Arthur M. Underwood Collection.</i>
All Clubs in S.W. Africa and the Cape, excluding Border area.....	<i>Ann-Marie Gripman Collection.</i>
All Clubs in the Border area, O.F.S. and Natal.....	<i>Francis Wu Collection.</i>

All clubs wishing to view any of the available collections should apply direct to their Regional Representatives as soon as possible, enclosing 7/6 for the booking fee. Apply now and ensure a booking. Don't forget that catalogues are obtainable for the Gripman and Underwood Collections from your Regional Representatives.

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miniature projector for the home with 150 watt lamp.

PRADO 250

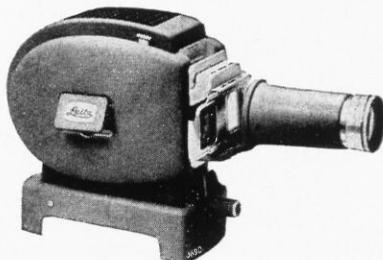
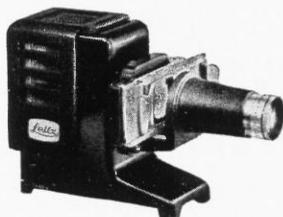
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250 watt lamp and for 2½ × 2¼" transparencies.



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PRINT CRITICISM

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

"VOICE OF FREEDOM" by Ted Sanby is a type of composition which must have attracted many a photographer when overseas among older architecture and statues. It is so inviting to balance a building in the middle distance with a statue in the foreground, but there is more to it than that. As a general rule (and any pronouncements on art can only

generalise, for the genius will always succeed with something which is contrary to all recognised standards for the ordinary man; that *is* genius)—and therefore I repeat that as a general rule it is extremely difficult to reproduce pictorially a normal street scene or other architectural study in which there is no visible connection between the two principal planes. The overhanging trees



Voice of Freedom

Ted. Sanby

and the statue of Disraeli are (visually) in the same plane, but Big Ben is some furlong further back and there is nothing which appears to connect them. The oddments which are in fact between these two do not *appear* so, and that is the real test. It is also extremely difficult to make good architectural studies in weather which is just dull. Foggy weather produces effects of its own, but, with this exception, it is usually essential that there should be at least a little sun in order to produce some interplay of lights and shadows. That is something quite different from mere blacks and whites on the finished print. That certainly we have in this case, but there is no relief of sunshine and cast shadow. I am further worried by the huge mass of overhanging foliage. I am not one of those who say that foliage should invariably show the branches and trunk which support it, for I have already said that nothing in art can be invariable, but I do not feel that the present mass serves any useful purpose. It is far far too heavy. To sum up, I feel that architectural photography (treated pictorially and not as pure record) should aim at a pleasing arrangement of tone masses produced as a rule by sunshine and shadow, and so put together that the eye can travel from one to another without jumping over large intervening spaces.



Roy Smith

The next print, which is by Roy Smith, has no title but contains a number of interesting features. Dealing with the bad points first, I cannot for the life of me understand the reason for those intruding grasses in the top left-hand corner. If they are there by accident, the photographer should have seen them before making the exposure and so avoided them. If they are there by design, I have no hesitation in saying that they are bad. They serve no purpose whatever and are much worse than the foliage which I criticised in the previous print. The second major fault is that a restful pastoral scene is represented by a vertical picture. A restful scene should always have a horizontal formation. Now for the good

points. Firstly I would congratulate Mr. Smith on the *contre jour* lighting for it has produced a number of good effects. The sunlight on the sheep is very good indeed and is just the type of lighting which Alex Keighley used to choose for his pastoral scenes. In addition to lighting the sheep in an effective way, it has also produced an aerial perspective which has thrown back the various mountain ranges into their respective planes (I hope the block maker will be able to retain this effect). In addition to this recession of planes, this back lighting has also outlined with light small portions of the mountains and the edges of the trees. The skyline is also of a very interesting contour. The author has made his exposure at a very good time insofar as the



The Shepherdess

Mike du Toit

grouping of the sheep is concerned. I am very sorry, however, to notice that Mr. Smith has not properly spotted his print. No photograph should ever be presented to the public without being properly and carefully touched up so that no flaws are visible. I would suggest that the upper portion of this print should be trimmed off just above the attractive horizontal line of cloud, and then sufficient taken off the left-hand side to dispense with the intruding foliage. A properly spotted print of these proportions would be very successful.

THE SHEPHERDESS is another pastoral genre subject by Mike du Toit, and I would like to congratulate this worker on his keenness. It is a real joy to find someone who puts so much enthusiasm and hard work into his hobby. There are many good points in this picture. The figure is well placed in the picture space, and its strong diagonal line is well countered by the opposing line of the crook. Another good feature is that the shepherdess's face is turned to the left contrary to the body, and also that the sheep has been placed facing the same direction. I am, however, a little unhappy about the blocked-up foreground on the left-hand side. It appears that on the right there is a view of distant countryside, and I think it would have been an improvement if Mr. du Toit could have included more of this and turned the figure round so that the gaze could have been towards this distant view. The skyline is also dangerously near the half-way line; I do not say that it is too near, but the author must watch this point carefully. Incidentally the question arises over the use of sandals by the model. One would think these most unpractical for wearing tramping across the veld.

(It is interesting to note that this is by a lone worker on a farm in the South Western Districts. Ed.)



Joan

D. Honeyman

Mr. D. Honeyman has submitted a portrait of JOAN and my first comment is to criticise the jet black background. No portrait should ever have such an unrelieved background, least of all when the subject is an attractive young lady. Perhaps the greatest master of all time of the dark background was Rembrandt, but I am unable to find any of his portraits, however dramatic, in which the background has no gradation at all. Gradation gives depth and perspective. You may feel that I have emphasised

these views too much, but that is not so, because no excellence of the remainder could overcome this defect. Dealing with the portrait itself, it is very well handled; good placing, lighting and exposure. Very good with the exception of those awful neck creases. It is essential in all photographs of the face or figure to avoid all unsightly folds in the skin. By the way—I know I shall disappoint you if I don't comment on the second highlight in her right eye, so please Mr. Honeyman spot it out!



MY FAVOURITE PRINT

Dr. J. K. du Toit

BEFORE deciding on why one prefers a certain print above all the others one has made, it is compulsory that one should be honest with oneself, and decide on what particular grounds such a preference is based. Is it, for instance, because it carries the most Salon stickers on its back? Is it because, by looking at it, one is filled with nostalgic memories? Is it because it was responsible for the most sweat and tears? Or . . . what?

"Twigs", thus far, has been my most successful print, having been placed second in the Durban Centenary Salon, and winning the Print of the Year Trophy for me in our Society the same year. That, however, has nothing to do with why I like it. It is simply proof that others also like it. There are, too, people who do not like it, e.g. the judge in Johannesburg who felt that it was "Horticulturally incorrect", and another judge who decided that "somehow the

lighting is at fault". These opinions, again, did not distract from the liking I have for this picture.

Still-life photography has always been a challenge to me. I have always felt that, technically, it is the easiest type of photography, because the author has everything under control—the arrangement, the lighting, the choice of subject matter, etc. At the same time, however, I have realised that, for these selfsame reasons, still-life photography is also the most difficult photography, simply because here one enters the most competitive field in photography. Everybody (or practically everybody) has a dash at it some time or another, so that, in order to be successful, a still-life has to be way above average. "Twigs" has been successful. Yet this is not why I like it.

I like it because it pleases me, and because it persists in pleasing me. Simple as it is in conception, I do not tire of it. It is the only picture of my own making, so far, that I can live with.

Tape Recordings Committee

L. BEVIS (Chairman)

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Many Clubs have not as yet availed themselves of the two recorded lectures in circulation, viz., "Pictorial Photography," by Mr. Bertram Sinkinson, F.R.P.S., and "Elementary Faults in Colour Transparencies," by Dr. A. D. Bensusan, F.R.P.S. F.P.S.A. We do hope all Clubs will make a special effort to obtain or borrow a Tape Recorder so that they can make use of these two very fine lectures, and others that we hope to have in circulation within the next two or three months.



Twigs

Dr. J. K. Du Toit

ROUND THE CLUBS

ALBANY PHOTOGRAPHIC SOCIETY

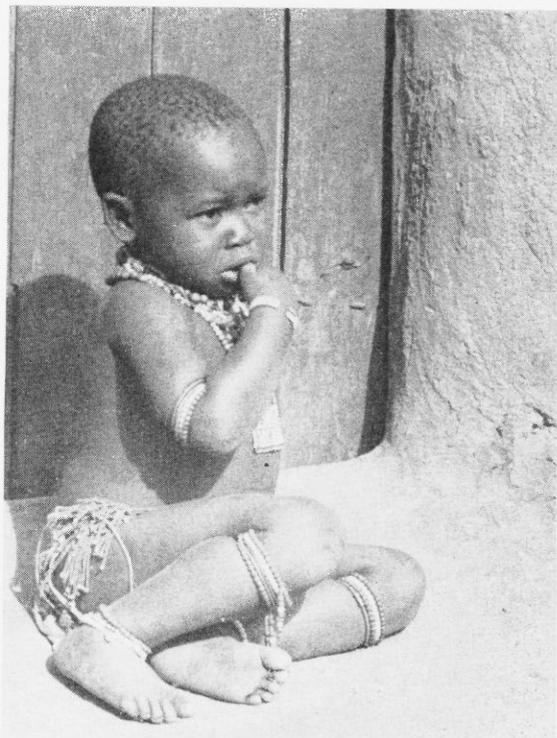
THERE was a good attendance at the monthly meeting held in the M.O.T.H. Hall, High Street, Grahams-town on Tuesday evening (13th. September).

After reading the minutes, Mr. Rex Butler, the Chairman, announced the winners of the previous month's competition "Hands" as follows :

Advanced : 1st, 2nd and 3rd—Mr. Rex Butler.

Beginners : 1st—Mr. Fred Bush.

Question time brought forth an interesting query. This dealt with two enlargements which were "perfect" before being fixed, but when removed from the fixing bath, the one was completely blank, and the other partially blank and parts appeared to be solarised. No



one could solve this problem, and the only solution appeared to be that old enlarging paper had been used.

Next the entries for the "African" Portraiture competition were displayed and an analysis of the Prints read by Mr. Dal Wallace. The Chairman then presented the Pretorius "Appreciation Trophy" for African portraiture to the winner of this year's competition, Gerry Walters for his print "Forlorn," which depicts a small Piccanin forlornly sitting in the doorway of a native hut. Gerry proved a most popular winner as he has always supported the various competitions, often just failing to make the grade against keen competition.

Dr. Joseph Denfield, A.R.P.S. of East London, who kindly judged this competition and also wrote an interesting and constructive analysis of each print said "I have tried to be as constructive as possible as I find that damning criticism, without helpful pointers and praise of good features, discourages rather than encourages photography, and I know from experience that beginners especially, who are the most important section of any society, can lose heart and interest in this delightful



Gerry Walters

hobby by ridicule. Let me say how much I enjoyed doing this for your society and I would like to congratulate the entrants for a really good turnout and also the winners for their fine Prints".

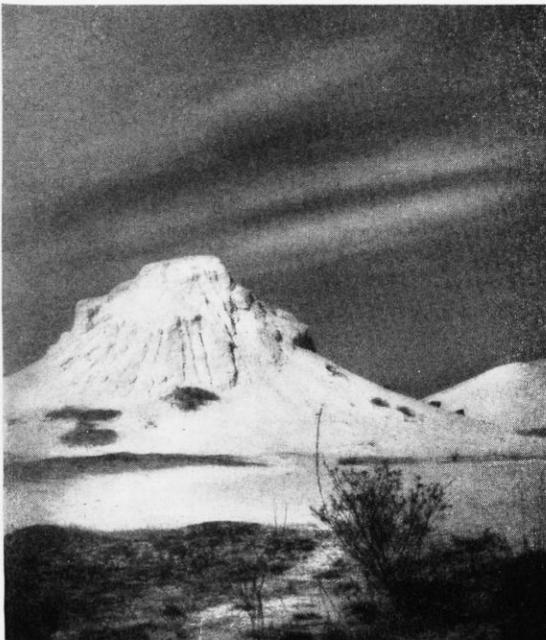
The runners up were 2nd "Xhosa Mother" by Dal Wallace "Distant Thoughts" by Fred Bush and "Piccanin of the Kraal" by Dal Wallace tied for 3rd place.

Mr. Butler expressed the sincere appreciation of the Society to Dr. Denfield for his help and interest in judging this competition and suggested that members should do more of this sort of work, as, to use Dr. Denfield's words, "the native way of life must one day be inevitably lost to us".

AUBREY D. BAINES,
Hon. Treasurer and Publicity Officer.



IT'S been a busy month and the P.S.S.A. has kept us on our toes. With the Pretoria Centenary Exhibition and Congress on top of us we seem to be twisting each other's arms for prints or promises or photographic peace.



This month's outing was not by any means our most successful. Some succeeded but nobody so far seems to have been blown over by their results. Photography is an exacting mistress, or am I feeling dejected because of the block which is before me and which is clearly endorsed "DESOLATION" by E. G. Wetton.

"DESOLATION" was Eugene Wetton's first International Salon success, having been accepted at the Durban International Salon.

At the time of taking this picture he was with the S.A.A.F. and since he was with the Photographic Section, it follows that he was steeped in a surfeit of optics, lenses, speeds, recce, etc. ad nauseam. It is to be marvelled at therefore, that he was able to hold a camera and make an accurate exposure, much less show anything but a distinct and total disregard for the result. Eugene went even further—he has been able to depict desolation with just that right amount of contrast which so clearly says that times have been brighter and that this eroding mound of sand, ancient as creation itself, was in days long past, the very source and sustenance of living things, a place which having once had Life, Light, and Colour, now bears only the wan and sear appearance of age, sans life—sans everything.

Only a philosopher would take those few steps along the path to the centre of the picture to soliloquise upon that Sphinx-like reminder of the past. A gesture in a sombre mood is often difficult to portray without resorting to the melodramatic, but it is in this regard that Eugene's print succeeds.

Eugene Wetton has now completed his service and is one of the Pictorialists' staunchest and liveliest supporters.

Our meeting ended with the members of the Potchefstroom Camera Club who apparently very firmly believe that where photographic Exhibitions are concerned, distance is no object. I wonder how many other clubs would travel 140 odd miles for a few hours photographic discussions at an Annual Exhibition.

LES ECCLES.



STILL SECTION NOTES

DURING the closing years of the Seventeenth century, the then Governor of the Dutch East Indies Cape settlement, Willem Adriaan van der Stel had constructed for his use a noble country seat situated at the foot of the Hottentots Hollands mountains; "Vergelegen" still stands to-day a magnificent building in a glorious setting. At this lovely spot the Cape Town

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Photographic Society spent Monday, September 5th, and although the threatening weather kept some of our members away those who went were well rewarded. Every now and again the sun broke through and gave us a chance to make exposures and with winter sunshine and woodland haze the results ought to be good.

The first Still section meeting on the 7th of the month saw an attendance of over 60 who greatly enjoyed seeing the fine Underwood Portfolio of 27 prints; truly an amazing "one man" show covering an astonishing variety of subjects.

The Print Competitions were for Record and Portraiture and the following were the awards :

- Record 1st "Chameleon and its Young" by A. J. Musgrave-Newton.
 2nd "Fountains, Trafalgar Square" by Denis Sprenger.
 3rd "The Queen's Beasts—the Lion of England" also by Denis Sprenger.
- Portraiture 1st "The first Engineer" by S. J. Schultz.
 2nd "Colin" by A. J. Musgrave-Newton.

Excellent commentaries were given by Messrs. H. R. Lawley and Frank Heathcote.

Our second meeting on the 21st saw our usual slide Competition with the following results :

Monochrome Transparencies—Record :

- 1st "Window, Methodist Church, Grahamstown," Mr. S. H. Burley.
 2nd "Notre Dame de Paris," Denis Sprenger.
 3rd "The Yale of the Beauforts", Denis Sprenger.

User-Processed Colour Transparencies :—

- 1st "Idle and alone", Denis Sprenger.
 2nd "Young South Africa", Miss Steveni.
 3rd "De Oude Drosdy, Tulbagh", Denis Sprenger.

Judges were Messrs Lawley, Ryan and Stafford-Smith. A very instructive commentary on both sections was given by Mr. H. R. Lawley.

The second part of the meeting was given to a demonstration of Development and talks on developers by Messrs. A. C. J. Oakes and Ralph Taylor. The 60 members and friends greatly enjoyed and must have benefitted from the demonstration.

CINE SECTION NOTES

On Wednesday, 24th August 1955 Mr. H. A. G. French gave an instructive talk on "Building a Twin Turntable Set"; after which a Professional Film entitled "North Carolina".

After the tea interval, Mr. I. B. Buy screened his ever popular 16 mm. colour film "Beauty, Grace and Rythm", as well as "The Swiss Gymnasts", and the evening ended with the very amusing as well as instructive 16 mm. film produced by Mr. Bert Fisher and filmed by Mr. I. B. Guy, entitled "The Movie Maker".

On Wednesday, 31st August, 1955, Mr. S. J. Schultz screened his very interesting film called "We Shoot for Biltong", and particularly invited criticism of this film. Members responded, and much useful information was gained as a result of this feature.

Mr. E. Vertue, A.R.P.S. then gave a most lucid and interesting talk on the history and production of the Journal *Camera News*.

After the tea interval, a short professional film was shown and then Mr. A. B. Penso screened his documentary film entitled "Grain".

On Wednesday, 14th September 1955, Mr. L. Gordon gave an instructive talk on the use of Tripods and Camera supports of various types illustrating his talk with demonstrations on the use of the various tripods, gunstocks, etc. Mr. R. Rodriques then screened his very charming film on the Victoria Falls which was enjoyed by all.

After the tea interval, the President, Mr. T. Stafford-Smith, gave a very fine talk on "Cine Animation".

The evening ended with a Professional Film loaned by the Caltex Co., dealing with the transport of the Oil from its source to its various destinations.

L. GORDON.

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DURBAN CAMERA CLUB

Meetings, 2nd and 4th Wednesday at 8 p.m. in the Club Room. Colour Group meets on Thursday between two meetings at 8 p.m.

New Address: Some time in October we hope to move into our new Clubroom in the rear first floor of Essex House, Smith Street, (next door to Sanlam Bldgs.)

FORTHCOMING PROGRAMME

28th Sept. Tabletop Photography; a demonstration by Mr. Murray-Brown. September competition print criticism.

12th Oct. "Colourful California"; a set of 60 colour slides made by Mr. Fred Hankins of Taft, California with a tape recorded script by the Tape Recordings Committee.

WE have entered a temporary period of the doldrums in so far as there has been no definite programme set for the last two meetings but this has not prevented them from being quite interesting and informative evenings.

At our second gathering in August the backlog of competition prints submitted during July were commented on. Then followed the screening of the transparencies for the last colour competition.

A number of the colour workers seem to be getting places with their colour work and some of the slides are right within International Salon standard.

The Colour Group at their last "get-together" had a preview of the competition slides and each person was given an opportunity of recording his judging of each slide on the basis of 9 points.

It was all very interesting except that a survey of all the judgings reminded one of a ship in a storm.

At the first meeting in September after the August competition print criticism the old question of the judging of the prints was brought up and the usual lively discussion followed.

A little secret from one who saw "Colourful California." It is a topline and is worth booking from P.S.S.A.

Yours truly has just contracted an early dose of "Pre-Congress" jitters, hence the briefness of these notes.

RICHARD GOLDIE

EAST LONDON PHOTOGRAPHIC SOCIETY

President: Rev. R. C. Doe.

Hon. Secretary: E. J. G. Gibb., Esq.

SINCE our last notes were written we have held the Annual General Meeting of our Society at which the Rev. R. C. Doe was elected President and the retiring President Dr. J. Denfield, A.R.P.S. and Mr. A. C. Neary were elected as Vice-Presidents. Dr. Denfield in presenting his report congratulated Mr. Rhodes Tremeer on having been admitted as an Associate of the Royal Photographic Society and pointed out that during the last three years the only two Associateships for Pictorial Photography granted to South Africa have both gone to this Society.

On September 14th we held our Annual Dinner at the Carlton Hotel, the guests of honour being his Worship the Mayor and Mayoress, and at the end of the dinner the Trophies for the winners of the monthly competitions and for the best pictures of the year judged by the Johannesburg Photographic Society, were presented. Cups for the best pictures of the year were won by:

Best Portrait (Garb Trophy)—Mr. Rhodes Tremeer.
Best Landscape or Seascape (Denfield Trophy)—Dr. Joseph Denfield.

Best General (B. Owen-Jones Trophy)—Dr. Joseph Denfield.

Best Beginners' Print (Snell Trophy)—Mr. S. Gimmingham.

Best Colour Slide (Hougaard Trophy)—Dr. Joseph Denfield.

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At the August monthly meeting by arrangement with the P.S.S.A. Mr. Bertram Sinkinson's lecture illustrated by slides was delivered and was greatly enjoyed by our members.

The Society continues to flourish and it is hoped that later in the year a combined Border and Eastern Province gathering may be held at the Hogsback.

E. J. G. GIBB,
Hon. Secretary.

KRUGERSDORP CAMERA AND CINE CLUB

by H. T. Stanley.

THE September meeting will be held on Monday the 19th. Most members should know this now, that the time of the ordinary club meetings has been changed from the second Tuesday to the Third Monday of the month, thus making it more convenient for members to attend other club meetings in Johannesburg and elsewhere. The venue for the meetings has also been changed to the "Methodist Hall", corner of Burger and Rissik Streets, Krugersdorp. Apart from the fact that the new hall is larger than the old, it will also be possible

to hold practical dark room demonstrations. These were practically impossible at the old hall because of the large amount of stray light.

All in all these changes should help considerably, since demonstrations of a practical nature are a must in every progressive club. The new hall is also a vast improvement over the old, insofar as cine shows are concerned. Apart from the larger seating capacity, there is a screen available, which makes it unnecessary for the members to bring screens.

The Programme for this month includes a talk by that well-known "Bolex" exponent Mr. Wagermans. The talk is entitled "Cine Topics" and should prove of great interest to both Still and Cine Members. The usual print competitions will be held, so bring along as many prints as possible.

The informal meetings are not being supported as they should. These meetings were expressly designed to be of help to the beginner but the beginners are the very people who do not attend. Please avail yourselves of the opportunity of attending these meetings, and bring any slides, films, or prints upon which you would like to hear comment. If you have a friend who is interested in Photography, even if only mildly interested, bring him or her along. You will benefit, the club will benefit, so please make an effort to attend all informal meetings.

MODDERFONTEIN CAMERA CLUB

AN informal cine competition was held on Monday, 15th August. Films did not require to be titled or edited since the idea was to help competitors to edit the material they proposed to make into a film for the annual competition to be held on 17th October. To this end all contestants were included on the panel of judges. Some excellent films were shown and the first, second and third places were awarded to Messrs. A. J. de Beer, D. L. MacKenzie and B. C. Raymond respectively. After the tea interval three professional documentaries were shown, "Advance in the Air", "Atomic Power for Peace" and "Photography in Science".

On Saturday, 20th August some thirty members and friends visited the Killarney Film Studios of African Film Productions. All stages in the production of a commercial film were seen and explained in detail. Our thanks go to the management of African Film Productions and to the guides for giving us a visit of absorbing interest.

Our present series of monthly print competitions ended in August with the result that Mr. B. C. Raymond won the Clark Trophy for the Beginners class and Mr. D. A. Gosnell won the Club Trophy. Mr. M. Marder won the Gosnell Trophy for colour slides. An award

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has not yet been made for the de Beer Trophy for cine films.

Of special interest in our future programme is our Annual General Meeting on 19th September and the Anniversary Dance on 23rd September. At the Annual General Meeting after the election of a new Committee, Mr. Sherlock Holmes of Johannesburg will lecture and demonstrate on "Portraiture". Several models, male and female, will be available for members to photograph under Mr. Holmes' guidance. The Anniversary Dance will be on Friday 23rd September from 8 p.m. to 1 a.m. Dr. A. D. Bensusan will be the guest of honour and it is hoped that members from other societies will be able to come—tickets are available from Mr. R. E. Clarke, phone Johannesburg 45-2281, Ext. 55.

Our heartiest congratulations are extended to Miss Heather Jellrey and Mr. Michael Marder on their engagement; also to Mr. Sid Kavanagh on winning 1st and 2nd prizes in the photographic section of the Modderfontein Horticultural Society's Annual Show.

D.A.G.

PIETERMARITZBURG PHOTOGRAPHIC AND CINE SOCIETY

Our Society was treated to several pleasant surprises last month, in that the greatest attractions were provided by non-members. The Ann-Marie Gripman collection of child studies was on exhibition at the meeting, and in this regard our most sincere thanks are due to Dr. J. Denfield A.R.P.S., without whose thoughtfulness this exhibition would not have visited Pietermaritzburg. In giving thanks, let us not overlook P.S.S.A. for this great source of pleasure and inspiration; we would like those responsible to know that their trouble taken has been more than appreciated.

Several Ciné films taken by non-members were screened, and the greater benefit from this, was the enrolment of several new members to the ranks of our Society.

The first portrait evening held soon after our last meeting at Mr. Bailey's studio proved enjoyable apart from educational, to those enthusiasts who were able to attend. Our thanks to Mr. Bailey for his valuable time and the use of his studio, and for starting something, which we hope will develop into one of our most important club activities.

An appeal to members for books and journals on photography, has met with an encouraging response, and our library is growing rapidly.

September's meetings both "still" and "Ciné" again promise a full evening's enjoyment. Again P.S.S.A. are to be thanked and congratulated on making available

the main attraction at our next Stills' meeting—on this occasion the tape recorded lecture "Pictorial Photography" by Mr. Bertram Sinkinson, F.R.P.S., F.I.B.P.

Our Ciné Section have been fortunate in being able to arrange the showing of several films by members of a Durban club. In the past, this has meant an assurance of a Full House, and visitors and members are advised to arrive early in order to get a seat.

*Douglas Brand,
Honorary Secretary.*

PRETORIA PHOTOGRAPHIC SOCIETY

ON Tuesday, 16th August, Mr. C. A. van Tilburg, who must be one of the most successful exponents of still-life and tabletop photography in South Africa to-day, gave a lecture on this branch of photography, demonstrating some of the methods he employs. As a lecture it was as fascinating as it was instructive, and we can only hope that in future we will see more and more of Mr. van Tilburg's beautifully conceived pictures gracing Salon walls here and overseas.

After the tea interval, the usual monthly print competition was judged by Messrs. van Tilburg and Krynauw, with a commentary by Mr. Krynauw.

Trophy winners for 1954—1955 are the following:
"Print of the Year" Trophy: Dr. B. Danzig.
Child Study Trophy: Dr. J. K. du Toit.
Colour Trophy: Dr. J. K. du Toit.
Beginners' Cup: Prof. B. S. Wiehahn.
Engelburg Trophy: Prof. B. S. Wiehahn.
Progress Trophy: Prof. B. S. Wiehahn.

JAN.

ROAN ANTELOPE CAMERA CLUB

THE Club has been going from strength to strength since the very successful Northern Rhodesian Convention in May; we have doubled our membership since January and now have some 80 paid up members.

The recent introduction of our Beginners Course gave a fillip to membership when 23 (including 14 new members) signed on for a six-week course of instruction, which consists of weekly lectures and demonstrations, held outside our regular Wednesday night meetings, and with lots of "homework" in between.

If enthusiasm is any criterion, we have 20 really useful members. Actually, the demand for the course was so great we had to limit the size of the class and promise

to run another one shortly. And, of course, the "Beginners" are already asking for an Intermediate Course!

In July we had our Annual General Meeting, when our Committee was enlarged to nine. Our Officials are: Dr. F. W. Hanford (Chairman), Mr. J. D. Chadwick (Secretary), and Miss I. Goldick (Treasurer). All three were unanimously re-elected.

Our Annual Social was a great success, as was the August Still Meeting, when about 50 slides were screened and commented upon by various members. The dramatic appearance of the Francis Wu Collection towards the end of the evening was greatly enjoyed by all present. What a pity so few people bothered to come and see it when we displayed it the whole week-end.

Comment on the Wu Collection is superfluous; suffice it to say that if this is an example of what P.S.S.A. can bring us, then let's have more!

We are now looking forward to the arrival of the Ann-Marie Gripman Collection.

UITENHAGE CAMERA CLUB

DUE to unforeseen circumstances no notes for the club appeared in the last issue of Camera News. For this my humble apologies.

The *August lecture* was given by Mr. Bruce Mann, A.R.P.S.

The demonstration on photo make-up was given by Mrs. Mann, and explanations on what was happening were given by Bruce. Photo lighting was then explained. Members then took a hand and many shots were made of the beautiful model "Alma".

Competitions :

Results of July's competitions were:

Set Subject—"Autumn" Bob Klem—"Autumn in the Park".

Open— Jack Robinson "—Old Mill."

Progress— C. R. D. Potgieter "Autumn Blooms".

Results of August Competitions were:

Set Subject—"Hands" Jack Robinson—"No Title"

Open— Bob Klem "Roadside Sentinel."

Progress— Mark Kaplan "Manicuring".

September Lecture :

Jack Robinson, our President, demonstrated enlarging technique. Members, especially new members, learned a great deal simply by watching the expert at work. Judging by the amount of tackle, it seemed that Jack had moved his entire dark room to the club. Rodney Dane then "had a go" and made a very successful print. Now, I feel that if all of us apply the technique that was demonstrated we must all improve our print quality.

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The committee have decided that a series of lectures of this nature will be appreciated by beginners, as well as the more advanced members. However, you must remember that it is no good simply watching. You must get down to it!

Congratulations, Jack on a very valuable lecture and demonstration.

The results of September Print Competitions will appear next month.

2nd Eastern Cape International Salon of Photography

Your club is sponsoring its second Salon of Photography following on the success we had last year; it is hoped to make this a bigger and better show.

Art in the Eastern Cape is almost extinct and we feel it our duty to show the public of this region the finest examples of the "Photographic Art". We also feel that the cultural value of such an exhibition is invaluable.

Thanks to the close co-operation and help we are receiving from the Cape Town Photographic Society, plans are proceeding and entry forms will be sent out all over the world within a week or two.

The salon will be under P.S.S.A. auspices and will be conducted according to the recommended practices of the Photographic Society of America. It will be exhibited in the Uitenhage Town Hall from the 27th Feb. to the 3rd March 1956 and then in Port Elizabeth and Grahamstown during March 1956.

Closing date for entries is the 2nd Feb. 1956. By means of special slips to be enclosed with entry forms, arrangements have been made enabling exhibitors to have their prints forwarded direct from The Cape of Good Hope International Salon to the Eastern Cape International Salon.

R. C. KLEM,
Hon Sec.

VEREENIGING PHOTOGRAPHIC SOCIETY

THE September Monthly meeting of the Society was well attended and it was gratifying to see a large number of prints, both in the set subject and open classes, on the wall. Vereeniging being largely Industrial may account for the interest in the set subject which was "Industry". The quality of prints was of a high standard.

The Kodak Lecture with slides "How to make the most of your Camera" was read and slides shown by Messrs. Tindall and Andrew respectively. This well prepared lecture was greatly enjoyed by the audience and, we hope, will help us avoid some common mistakes in future.

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was shown to the audience and the fine quality of the collection will undoubtedly encourage some of the Vereeniging members to gain recognition outside the Vereeniging Club room.

Bad weather conditions on August 13th were, no doubt, to blame for the poor attendance at the outing to Van Wyksrust on Sunday August 14th. The members who attended the outing were blessed with a perfect day and it is hoped that their success will help to get more members present at future outings.

Prints for the evening were judged by Messrs. Tindall and Campbell.

Mr. N. M. Shoebottom scored the highest points in the beginners section and thereby won the monthly award of the Tindall shield. Mr. E. Ramsay scored a mark 2.

J. P. H. STEYN.

UNIVERSITY OF WITWATERS- RAND PHOTOGRAPHIC SOCIETY

FOR the second year in succession, Wits University Photographic Society has won the Martin Gibbs Trophy for the best club entry in the annual Universities' and Youth Salon. Naturally we are very proud of this achievement, and are already preparing for next year's Salon, which will be held up on the Rand. Our congratulations go to Geoff Ortlepp, for winning the Bensusan Cup (also for the second time running) with a fine print entitled "Youthful Desire". Credit must also be given to John Harris, John Braude and Ken Paine for their efforts in gaining second, third and fourth places.

The Annual General Meeting of the Society was held on Thursday, 8th September. The following office bearers were elected for the coming year:

Chairman: D. A. Abramson; Vice-Chairman: G. J. Ortlepp; Secretary-Treasurer: J. Harris; Editor: H. Groer; Editor-Elect: M. J. Parker; Public Relations: J. Lowe; Colour and Cine Representative: J. E. Braude; Fresher Rep.: A. MacLachlan.

On the 11th of August the Society staged its first colour meeting. The occasion was a very special one, being a show of slides by Mr. Stanley West, the President of the Laguna Beach Camera Club, California. He was accompanied by a retired college professor, Dr. Campbell, and Miss Mildred Baer, who is a staunch member of the Taft Camera Club, California. The lecture was staged under the auspices of the P.S.S.A., and we once again realised what a great benefit membership of the national photographic body is.

Dr. Campbell, as leader of the party, began by giving

a brief description of the touring party, who were all photographers, and an outline of the places they had visited. Miss Baer then took over, and described various facets of photography in the U.S.A. most entertainingly and amusingly.

Mr. West then proceeded to show his collection of about 125 slides. They ranged throughout the Americas, from Alaska to the Argentine, from Mexico to Hawaii. The emphasis was naturally on the U.S.A., and California in particular. Many of the slides caused the audience to gasp, for the brilliance and beauty were breathtaking. The accompanying commentary was most informative, and very much appreciated.

Mr. Nat Cowan proposed a vote of thanks to the speakers. He stressed that it was the first time he had ever seen 35 mm. slides cropped, a point from which we can all learn.

After this very successful evening it is felt that the limited interest taken in colour by club members will be very much stimulated and increased.

J. HARRIS.

Photographic Outing

NORTH EASTERN TRANSVAAL

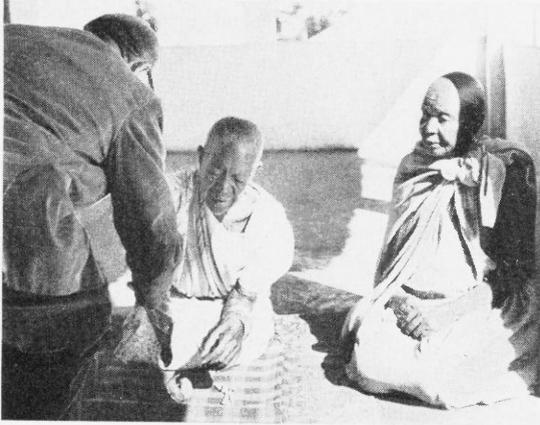
Long Week-end 9th-11th July, 1955

A PARTY of 43 set out early on a cold and misty winter morning. We drove along via Nylstroom, Pietersburg and Haenertsberg, passing the Lakeside Bungalows where we made our first shots. At noon we approached Magoebaskloof but encountered such a strong wind that we were forced to continue our journey to destination, DUIVELSKLOOF.

Here we met our friend and fellow member, Mr. McLeod who had arranged Hotel accommodation. We then browsed around and went for a short excursion over the mountains to Tzaneen, (what lovely scenery—Dr. Merensky's estate in the valley).

On Sunday morning we rose at 6.30 in order to catch the first sunrays—it was worthwhile, take it from me. After breakfast under an overcast sky, we went to the Debegeni Falls, via Magoebaskloof along the Forest Drive. Here we had ample opportunity to execute our duty and pick our spots. Our advanced workers arranged a group of three native children, formed them into an ideal study, and made some excellent shots, which, the writer is pretty sure, could produce exhibition prints. Can you imagine these three kids on a slope, a slightly overcast sky and a subdued background? it was just it!

We turned back and found an exceptional view down the valley. Whilst the sun tried to break through, we found the right lighting on the receding hills. From there we went into the wild forest (with little waterfalls on the sides,) going down the winding paths to the Debegeni Falls. Amongst the various shots taken the writer observed with much interest, a set-up arranged by Mr. Moss who took a well prepared shot of Mr. Loizakos, sitting practically next to the falls, surrounded by huge trees which are hundreds of years old and sunlight falling along the profile of the sitter. An excellent shot and another exhibition print!



Rosewitz hands out the presents to the Rain Queen

J. Moss

Tea, cakes and scones well served by our charming hostess, Mrs. McLeod, were much enjoyed by everybody.

Slowly and gently we went up the steep hill to our cars and drove via the Merensky Dam to Duivelskloof.

Later in the afternoon we had a social gathering (Cock-



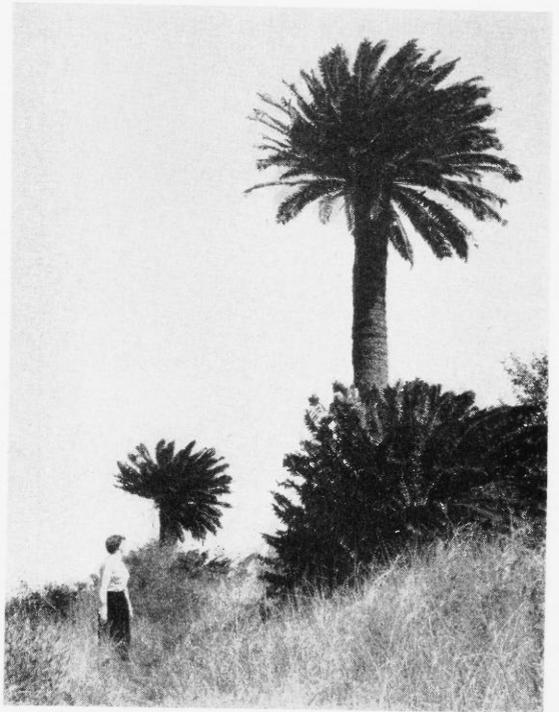
Modjajies—Prime Minister

J. Moss

tail party) at Mr. McLeod's house. (By the way if you would like to meet Mr. and Mrs. McLeod, their house will always be open. They are most friendly people and you will feel at home from the moment you enter their house.)

Following the original plan of visiting the Modjajies Location, the Rain Queen and the Cycad forest, we found the territory up to our expectation: wild and untouched country. Here an interview with the 91 year old Rain Queen had been arranged. After twenty minutes we saw piccanins carrying chairs into the inner courtyard, where we met Donald, the Chief Councillor and official interpreter of the Queen, who, by the way, had the privilege of guiding the late General Smuts. We assembled on the open verandah, waiting for the ruler of the 350,000 native people. These people are not Christians, and still kneel at their altar waiting for the Spirits to appear. They are a natural and untouched tribe.

We took many spectacular shots of people living in their own surroundings, enjoying their simple life.



Cycad Trees

M. C. Margetts

Queen Modjaji gave us permission to go through the Sacred Forest and there we found the rare CYCAD TREES illustrated by the accompanying photographs. I understand these are the only known collection of cycad palms in the world.

A. Rosewitz.

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FORTHCOMING SALONS

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

10th Hong Kong Salon (P.M.C.Z.). Entries by 25th October. Details from Mr. Tom Chan, A.R.P.S., 2nd Floor, Causeway Bay, Hong Kong.

21st Des Moines International Salon (P.M. Fee \$2). Entries by 19th November. Details from Dr. Burton Knouf, Des Moines Y.M.C.A. Movie and Camera Club, Y.M.C.A., 4th and Keo, Des Moines 8, Iowa, U.S.A.

Cape of Good Hope International Salon (P.M.C.Z.). Entries by 30th November. Details from Denis Sprenger, P.O. Box 2431, Cape Town.

18th Springfield International Salon (P.M. Fee \$2.c. Fee \$1). Entries 1st December. Details from Springfield International Salon of Photography, George Walter Vincent Smith Art Museum, Springfield 5, Mass., U.S.A.

9th Cuban International Exhibition (P.M.c.cm.cl.) Entries by 2nd December. Details from Club Fotografico de Cuba, O'Reilly 399, altos, por Compostella, La Habana, Cuba.

1st Palanpur International Salon (P.M.C.Z.) Entries by 30th December. Details from Rev. J. L. Evans, Mission House, Palanpur (Bombay State), India.

7th Singapore Exhibition (P.T.M.C.) Entries by 6th January. Details from Dr. C. A. Gibson-Hill, A.R.P.S. Raffles Museum, Singapore.

60th Birmingham International Exhibition (P.T.M.m., C.c.cm.cl.) Entries by 21st January. Details from D. McM. Henderson, 254 Acheson Road, Shirley, Birmingham, England.

Ilford International Exhibition (P.T.M.C.m.c.cm.cl.Z.) Entries by 23rd January. Details from Mr. Colin Sims, 19, Christchurch Road, Ilford, Essex, England.

19th Salon of Portugal (P.M.) Entries by 31st January. Details from Vice-President do Gremio Portugese de Fotografia, Rua Castilho 30, Lisboa, Portugal.

2nd Eastern Cape International Salon (P.M.C.) Entries by 2nd February. Details from Bob Klem c/o Uitenhage Camera Club, P.O. Box 172, Uitenhage, Cape Province, South Africa.

2nd Kenya Exhibition (P.M.T.M.C.c.Z.) Entries by 5th February. Details from Exhibition Secretary, The Photographic Society of Kenya, P.O. Box 392, Nairobi, Kenya.

1st International Salon of Mountain Photography (M.C.) Entries by 1st March Details from Union Excursionista de Cataluna, Calle Santa Ana 10, 1°, Barcelona, Spain.

OVERSEAS SALON SUCCESSES

7th. Danish (Copenhagen.) Aug. 1955.

Dr. Joseph Denfield, A.R.P.S. (1 print.)

"Children of the Sun."

Denis Sprenger. (1 print.)

"Enchanted" Doorway.

Bournemouth Salon. (England.) Aug. 1955

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

"The Waterfall."

"Riders on the Horizon."

"Native Village." (Basutoland.)

"Khosha Girls in Festive Array."

12th. Windlesham. (England.) Aug. 1955.

Pictorial Section.

Dr. Joseph Denfield, A.R.P.S. (4 prints.)

"This our Land."

"Calm is the Morn."

"Mountain Village."

"We who are left grow old."

Slide Section.

Denis Sprenger. (1 monochrome and 4 colour slides.)

"Michael." (Honour Slide.)

"At Rest."

"The Day's Work is Done."

"Chateau de Chillon." (Honour Slide.)

"Sea Interlude."

93rd. Edinburgh. (Scotland.) Aug. 1955

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

"The Canyon."

"Where the Waterfall Ends."

"Daughter of Basutoland."

Norman Partington A.R.P.S., F.R.S.A. (1 print)

"Lavender and Lace."

11th. Falmouth. (England.) Aug. 1955

Norman Partington, A.R.P.S., F.R.S.A. (1 print.)

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