

# CAMERA NEWS

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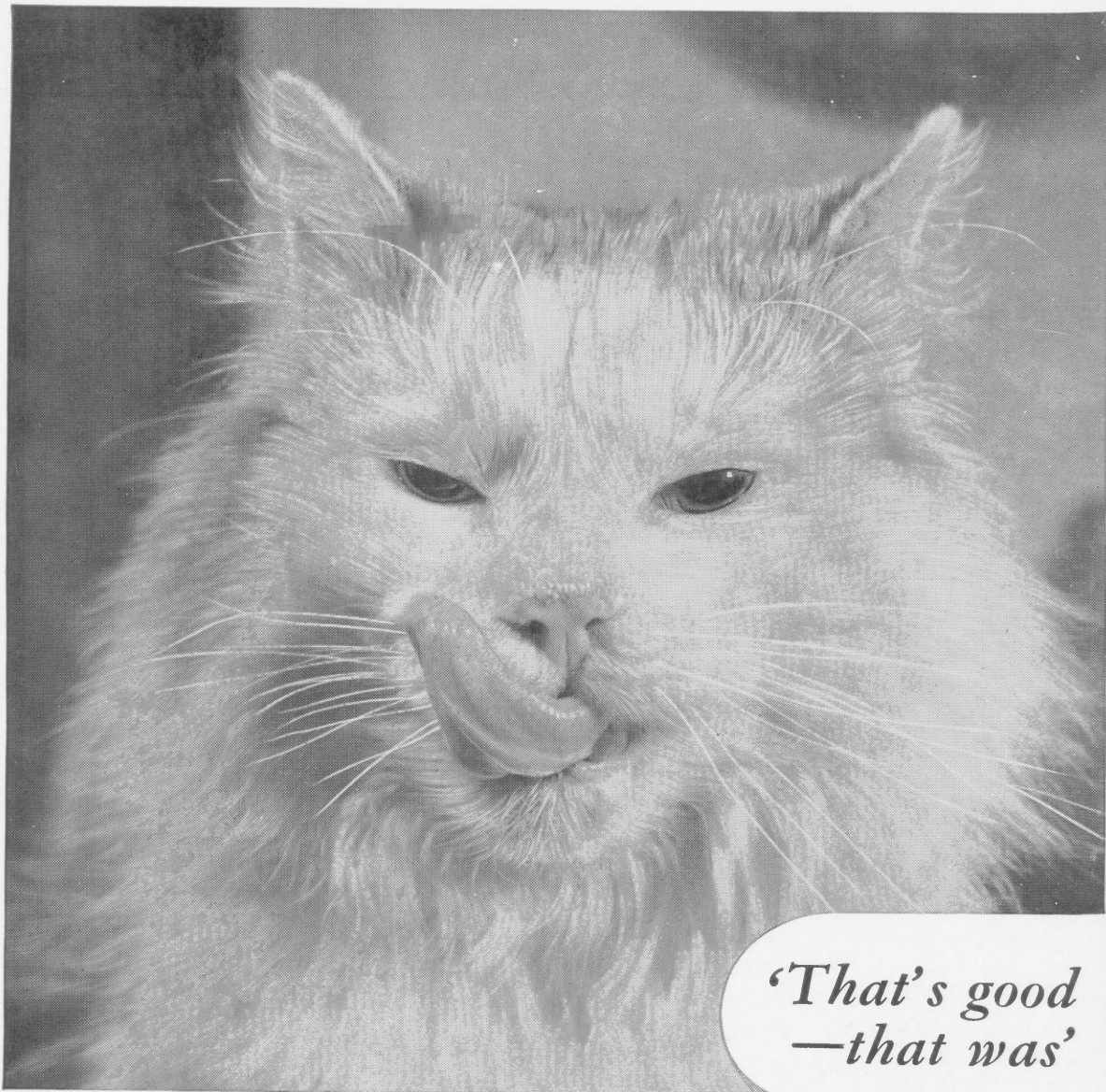


NEWS FROM PHOTOGRAPHIC AND CINEMATOGRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

1/6

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FEBRUARY, 1956



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# CAMERA NEWS

Official Journal of the Photographic Society  
of Southern Africa.

**Journal Committee:**

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- ROBT. BELL.
- DENIS SPRENGER.
- PERCY A. SCOTT, *Hon Treasurer.*

Vol. 1. No. 11.

February 1956

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*Cover Picture: "Rendezvous" by Gordon Maddox*

## Among Ourselves

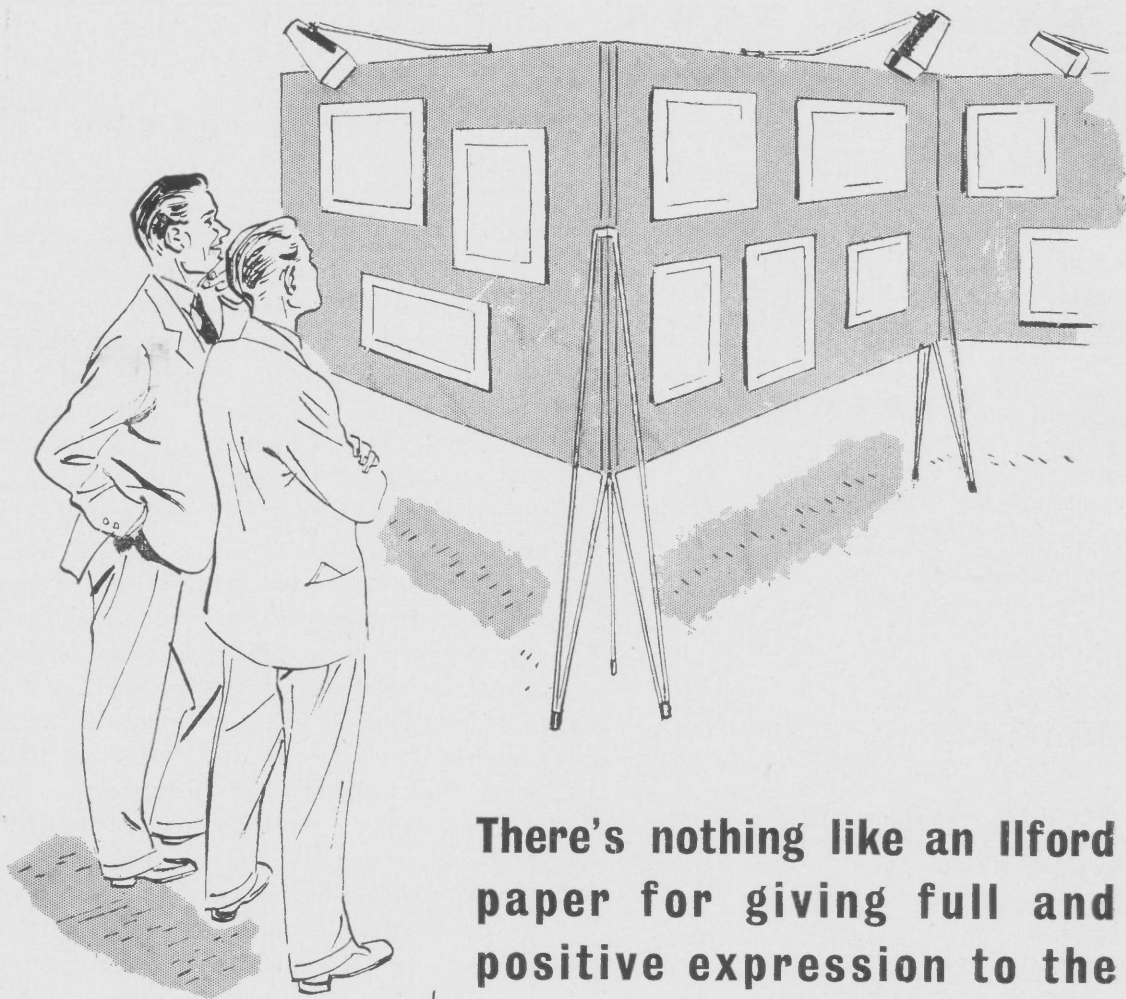
WE welcome to these pages our newest section—Motion Picture Division. Some of our Photographic Societies have for many years had their Cinè Sections and it is mainly due to the energy of these sections and cinè clubs that it has been deemed advisable to extend P.S.S.A. activities. Indeed, this move was foreseen when the constitution was drafted and full provision was made for those interested in cinè.

Dr. Julius Sergay has collected around him a very able committee and it is just as well that they have so energetic a chairman for they have many problems facing them right at the outset. Clubs throughout the country have experienced trouble over censorship of their films. The fact that club films have to be censored strikes a most discordant note when it is realised that the still photographer can show a slide lecture without any thought of the Censor Board. Surely the dividing line between such entertainment and particularly 8 mm. film is a very narrow one indeed!

To draw a further comparison: the still photographer has for many years had the privilege of seeing pictures from oversea workers by way of Salons; not so the cinè worker, for grave difficulties beset the exchange of films from outside countries.

To the Motion Picture Division we express the hope that their efforts will be rewarded with success.

Your Committee are most anxious that Camera News should reach you early in the month. To make this possible it is necessary for all contributions from Clubs and Societies to reach us by the 20th of the month prior to publication.



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## PRESIDENTIAL NOTES

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

**International goodwill:** Besides being an influence in Southern Africa, P.S.S.A. must quite naturally take its rightful place amongst other National and International photographic organisations. Already we have enjoyed splendid co-operation with the Photographic Society of America, the Royal Photographic Society and the Photographic Society of New Zealand, if one may judge from even a single item, namely exchange of Tape-recorded greetings at our Congress gatherings.

With the object of maintaining and promoting further this International good-will, our Board of Directors has appointed Society representatives in both the U.S.A. and Great Britain and we are honoured by having two noted personalities to represent us in this way—namely Ray Miess F.P.S.A. (United States) and R. C. Leighton-Herdson, F.R.P.S. (Great Britain). There is much to be done in the International sphere and you may rest assured that P.S.S.A. is fulfilling its part and keeping in close contact.

In September, our Membership Chairman Mr. Rosewitz, will be in Europe and will represent P.S.S.A. at the International Photographic Conference in Cologne, and have the opportunity of discussions regarding our associations with F.I.A.P. Frank Sturdy of Pretoria who was a member of the first Board of Directors, is also proceeding Overseas shortly and he too will carry the good name of P.S.S.A. to photographic enthusiasts.

We are proud of our links in the International sphere and the high standing of our young Society abroad.

**Congress:** In subsequent issues, there will be plenty of news on the programme, dates, accomodation etc. and also details of the *first P.S.S.A. International Salon of Photography* to be held later this year. The Cape Town Committee are working hard; a full report is expected shortly, and they deserve our full support.

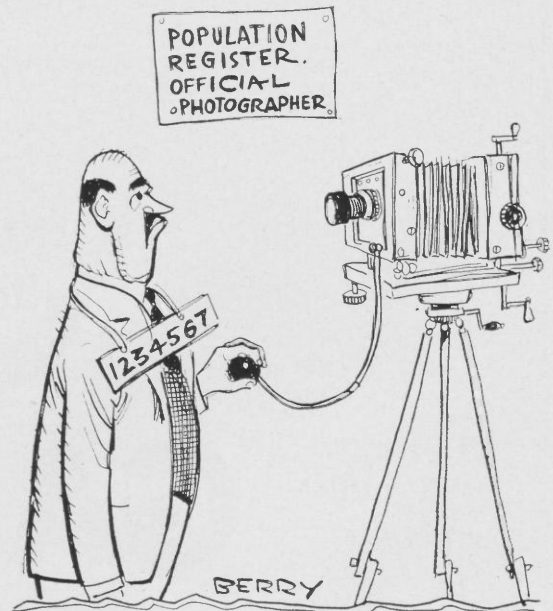
**Motion Picture Division:** There is a great deal of news for Cinè fans in this issue, but I would like to congratulate Dr. Julius Sergay on his appointment as Chairman of this very active P.S.S.A. Division, and also W. J. Patterson as Vice-Chairman, C. Knowles Treasurer and Mrs. B. Sergay Secretary. We welcome them all as executives

of the Society and wish them every success with the newly-formed M.P.D.

**Membership Drive:** With membership well over the 600 mark, Mr. Rosewitz reports that a drive for new members will be started before Easter and within a year he hopes to reach 1,000. With such phenomenal growth of the Society, the administration has now been given considerable attention and Mrs. Price is in the Office at 310 Plein Centre, cr. Plein and Wanderers Street, Johannesburg from 11 a.m. to 1 p.m. on Tuesdays and Fridays to assist members in whatever way she can.

**P.S.S.A. Regional Rally:** An Easter rally is planned for the Golden Gate and Basutoland border district and accomodation should be booked without delay with John Harris, P.O. Box 2007, Johannesburg.

**Rhodesian activities:** We have had an opportunity of recent discussions with Andrew Hayward—P.S.S.A. Representative for Northern Rhodesia—and Geoff. Mangin of Salisbury who is on the Motion Picture Division Committee. It is encouraging to hear of the great progress of photography "in the North" where all the Societies belong to P.S.S.A. and I hope to have an opportunity of visiting many of them later this year.



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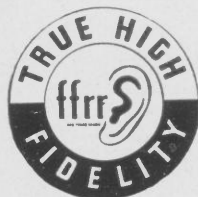
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## Portfolios, Print Collections and Exhibits Committee Notes

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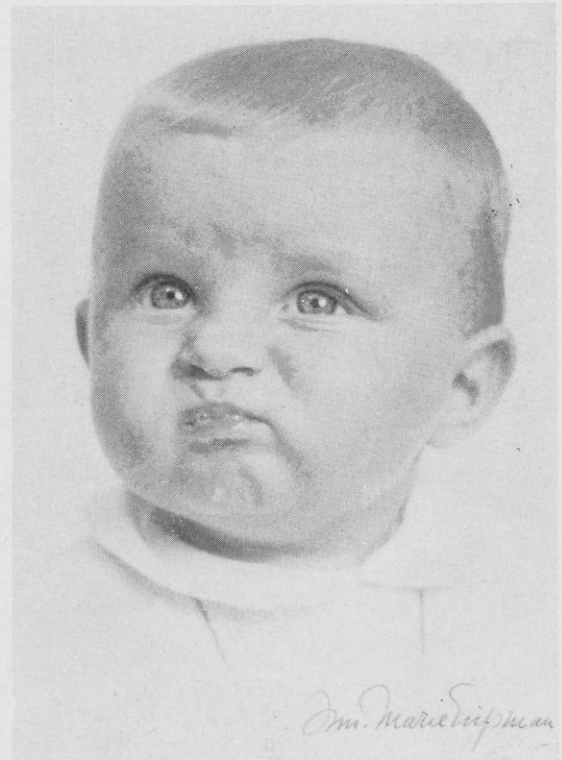
In the Pretoria Centenary Salon over 500 prints were submitted by photographers from Southern Africa, of which 43 reached the walls; but how many of these acceptances are ever entered in overseas Salons? And yet we expect continued good support for all our International Exhibitions from all our foreign friends in spite of the poor reciprocal support that we give them. How often have I heard a photographer say: "It's been accepted in two Salons here, so why send it elsewhere?"—or: "It's been accepted in one major Salon overseas so there's no need to send it anywhere else"—or simply: "I'm no 'Pot Hunter'." I've heard these arguments so often that I could recite them backwards. But what would happen if all photographers thought and acted as these others do? What would be the effect on our own International Salons?

With this in mind I carefully analysed the catalogues of the 1955 S. African, Witwatersrand and Pretoria Salons. I divided all the successful overseas photographers who were represented in these Salons into two groups. Group "A" included all those photographers who, according to the "Who's Who in Pictorial Photography," had been credited with at least 25 acceptances annually in recognised International Salons over the past 3 years. Group "B" included all others. One would imagine that there would be very few group "A" exhibitors in these Salons, as a credit of 25 Salon acceptances each year is quite high. The results of my investigations were staggering; *over 75% of accepted overseas prints were by Photographers of group "A"!* In other words, were it not for these photographers who believe in sending their prints to different Salons, no International Exhibition would have sufficient support to make it worthwhile.

But my statistical research did not end there. As I have stated I am fully conversant with all the arguments put forward by the anti-exhibiting photographers, a great favourite of which is: "But it's quality, not quantity that counts"—and so back I went to the same three catalogues and studied the lists of awards among the overseas photographers; and these results were even more staggering than my previous ones; *100% of overseas awards were obtained by Group "A" photographers!*

What was the attitude of our great photographic

Masters towards Salon Exhibiting? Did they adopt the policy that once a print had been accepted on the "Royal" there was no need to send it anywhere else? Did Alexander Keighley, Leonard Missone or F. J. Mortimer ever exhibit in the lesser Salons? It would shake our "Pot Hunting" aversionists to learn that in 1939 Leonard Missone was listed as the world's second prolific exhibitor with a credit of 872 prints in 212 Exhibitions. Then came Alexander Keighley with 656 prints in 192 Exhibitions. F. J. Mortimer followed closely behind. It is true that in those days exhibitors were allowed to submit more than four prints to a Salon. (The 1939-40 exhibition year was the first year that four prints per entrant was the requirement for listing.) hence the larger number of acceptances that were credited to



*This delightful photograph from the Ann-Marie Gripman Collection is entitled "Is there a Smell?"*

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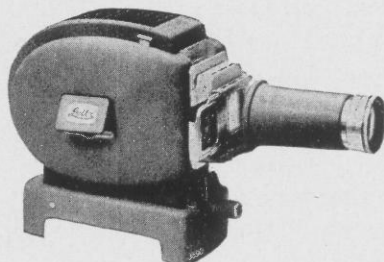
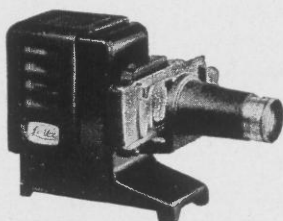
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Exhibitors, but it nevertheless forcibly illustrates the importance that these great Doyens of photography attached to exhibiting. Perhaps this year will see more South African pictures on the Salons, with the result that South African photography will acquire greater prestige.

When the Ann-Marie Gripman collection of Child Studies was shown at Grahamstown, a visitors' book was made available for all to sign. At the end of the public showing all the relevant Press cuttings were pasted into this book, as well as some pictures of interest of Grahamstown. This completed book was then posted direct to Mrs. Gripman. What a wonderful souvenir for Mrs. Gripman to possess—and what a wonderful gesture by the Albany Photographic Society.

I shall be trekking in Basutoland when this issue of *Camera News* is published, and will be visiting Jack Domoney, our only P.S.S.A. Basutoland member at his lonely trading station in the mountain foothills. Jack and I will be talking photography into the early hours of the morning. I only hope that the rivers will not be in flood, so that nothing will hold up his copy of *Camera News* by the time I get there. So when you read this Jack, just keep the copy safe for me. I'll be arriving shortly.

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Bradley, Watson D., 61 Eden Road, Bramley, Johannesburg	A. Bensusan
Block, Dr. S., 513 Harley Chambers, Johannesburg	A. Rosewitz
Clark, W. E., 6 Dawson Rd., East London	J. Denfield
Cook, R. H., 3rd Floor, Bradlow Bldg. von Brandis St. Johannesburg	I. Ashman.
Dickson, Mrs. M. E., c/o McManus Bros, 47 Keerom St. Cape Town	D. Houliston.
Grabandt, C., P.O. Box 12 Lusaka N. Rhodesia	A. Rosewitz.
Harris, F. J., 10 Madeline St., Florida Transvaal.	D. Abramson.
Kirsten, H., 41, Rustenberg, Fortesque Rd., Yeoville, Johannesburg	J. Millin.
Lowe, H. C., P.O. Box 2715, Johannesburg	Blyvoor C. C.
Patterson, W. J., P.O. Box 10763, Johannesburg	Dr. J. Sergay
Pereira, de Melo, 26 Alvaro de Castro, Lourenco Marques, Pretoria	G. Ehrlich.
Rosenberg, L., Anlar Res. Hotel, Catherin Av., Berea, Johannesburg	A. Rosewitz.
Schlesinger, John, His Majesty's Bldgs, Eloff St., Johannesburg	C. Rosher.
Schultz, E. A., 77 5th Avenue, Roosevelt Park, Johannesburg	N. Cowan.
Sher, L. N., P.O. Box 491, Springs, Transvaal	D. Millin.
Simpson, Miss M. A., P.O. Box 293, Umtata, Transkei	A. Rosewitz.
Solomon, Dr. A. H. P.O. Box 533 Durban	J. Solomon.
Sykes, R. L., c/o I.R.I. Rhodes University, Grahamstown	Dal Wallace.
Stewart, L. G., 27 Beyers Street, Krugersdorp	B. N. Penny.
Vye, W. G., 12 Links Drive, Pinelands Cape	J. Hagens.

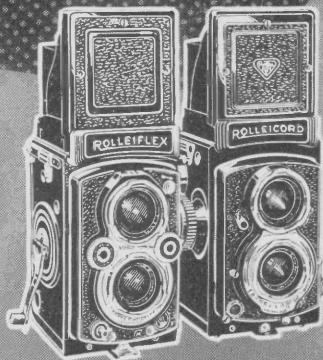
### ORGANISATIONAL MEMBERS:

Chingola Photographic Society, P.O. Box 340, Chingola, Northern Rhodesia  
 Durban North Camera Club, 27 Roehampton Way, Durban, North  
 Nkana/Kitwe Photographic Society, P.O. Box 757, Kitwe, N. Rhodesia  
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# PRINT IMPROVEMENT

(Continued)

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



### ON TITLES

WHAT shall I call it? Every photographer has, at some time or other, been faced with this problem. And then he has either given it a hackneyed or inapt title, or allowed it to find its way to an exhibition wall with a number and catalogued "no title".

I have heard it said, oh, so often, that a picture must tell its own story

and should require no further description. With the usual exceptions, this might be true of the majority of good photographs, but surely, if it is so good that it requires no title, this is in itself a sound enough reason for giving it a name, so that it assumes an identity—a personality—of its own? I certainly cannot think of any work bearing the label "No Title" that will go down in history as part of the best work of, say, a particular period, or of a school of photographic art!

Exhibition judges do not, as a rule, allow themselves to be governed in their decision by the title of a print, but they might be influenced where a title is clearly unsuitable or ludicrous.

**Points to consider when about to give a picture a title :**

Has it, or something similar, been used before? The number of trees labelled "Lone Sentinel" or "Guardian of the Hills" would fill a large forest!

Does the title leave a little to the imagination? It should.

Does the title tie in with the picture or its theme? Not something so hackneyed or obvious as "The Approaching Storm", but something a little more subtle, like "Fury" (notice the impact that one small, single word can sometimes have).

Is there conflict between the rhythm of the picture and that of the title? A long, multi-syllabled title can hardly describe a picture whose theme is



"Descent of Andromeda"—An example of associating the metre of the title with the rhythm of the picture.

one of sudden, perhaps violent impact. Imagine a picture of speeding yachts with plenty of diagonal lines and Z's being called "A dramatic moment during the second lap". Here is movement and speed in the picture, with the title acting almost as an obstacle to the swift passage of the racing yachts! On the other hand, a tranquil, gentle scene might have its theme accentuated by a title which almost rhymes with the poetic rhythm of the scene. Here imagine a winding river leading into the picture—a boat half on the bank in the foreground—a water mill or something like that in the middle distance as the principal object, with the title "Still Waters". Too abrupt. But "Becalmed and Deserted"—six syllables which almost tend to follow the river up to the mill, both in the idea and the metre.

Is the title frivolous? It may need to be, but never ludicrous. A humorous picture can of course do with a like description, but let there be some restraint in the framing of such a title.

Does the title suggest an original or novel idea?

If it does, good. The accompanying picture "*The Descent of Andromeda*" is an example of this. The title was suggested by the sky and is intended to link up with present-day space travel consciousness.

The title should be written in pencil, in small letters, on the left if there is to be a signature which will then be placed on the right; just below the print or the pencil line if there is one. If it is not intended to sign the print, then the title may be placed on either side or in the centre, whichever ties in best

with the general balance of the picture.

Heavy or fancy lettering must not be used, nor should ink or any medium other than pencil—ordinary pencil or the crayon used for re-touching—appear on the face of the print.

The signature should be unobtrusive but legible. If your ordinary signature is in any way doubtful, rather write the name, do not sign as you would a cheque.

#### ERRATA

No. 5, Page 149, near bottom of first column: for "3 inch" read "one-third inch".

No. 6, Page 179, near bottom of first column: for "clods" read "clouds." centre of second column: for "early obstinacy" read "curly obstinacy".

(To be continued)

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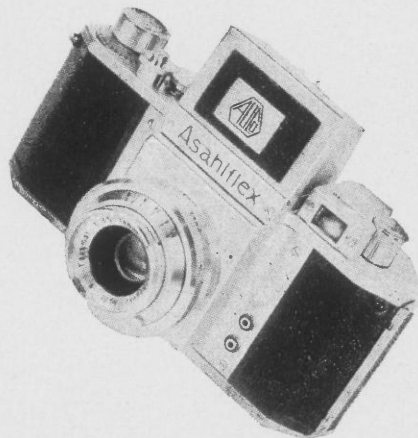
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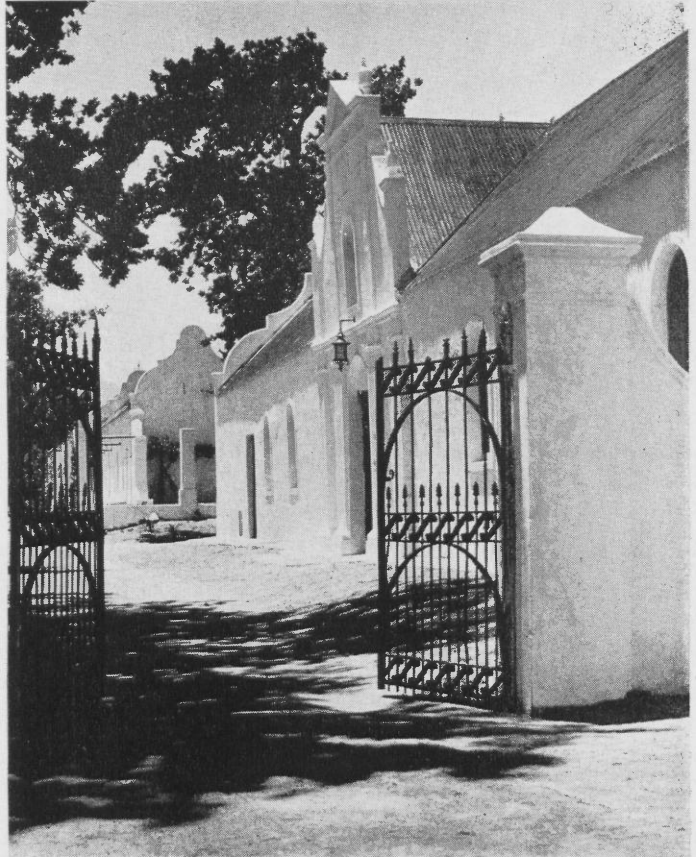
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# PRINT CRITICISM

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

THERE are always exceptions in every kind of art, and Mr. A. C. J. Oakes's print EIGHTEENTH CENTURY WINERY demonstrates one of them very forcibly. How many times have we been told that midday is the worst time for making exposures, and especially that it is impossible to render architectural textures under such conditions. A very superficial examination of this print shows that it was taken at midday in midsummer, and yet texture on the plaster and mouldings of the winery facade has been reproduced quite well. But an exception still remains such and should not be copied, for even in this case I feel an improvement could be effected by choosing a time when the sun was lower and weaker. The overhead sun has produced vertical shadows which are rather uncompromising, whereas a lower sun would have given more pleasing sloping shadows and would also have tended to illuminate better the undersides of horizontal mouldings. In this case the midday sun has had an additional unfortunate effect for although it lights the main wall of the building, it casts a heavy shadow over the gable by reason of this being very much out of plumb; in fact I rather wonder how much longer it will continue to defy the laws of gravity. But the most unfortunate feature of this print is the oak trees. They form a most dreadful mis-shapen black mass full of white holes, but they were there, and there was little Mr. Oakes could do about them although they might not have been such a silhouette at another time of day.

In considering the next print I feel that I am poaching on the preserves of my friend Nat Cowan and his series of articles on "Print Improvement", for Robt. Bell has not only

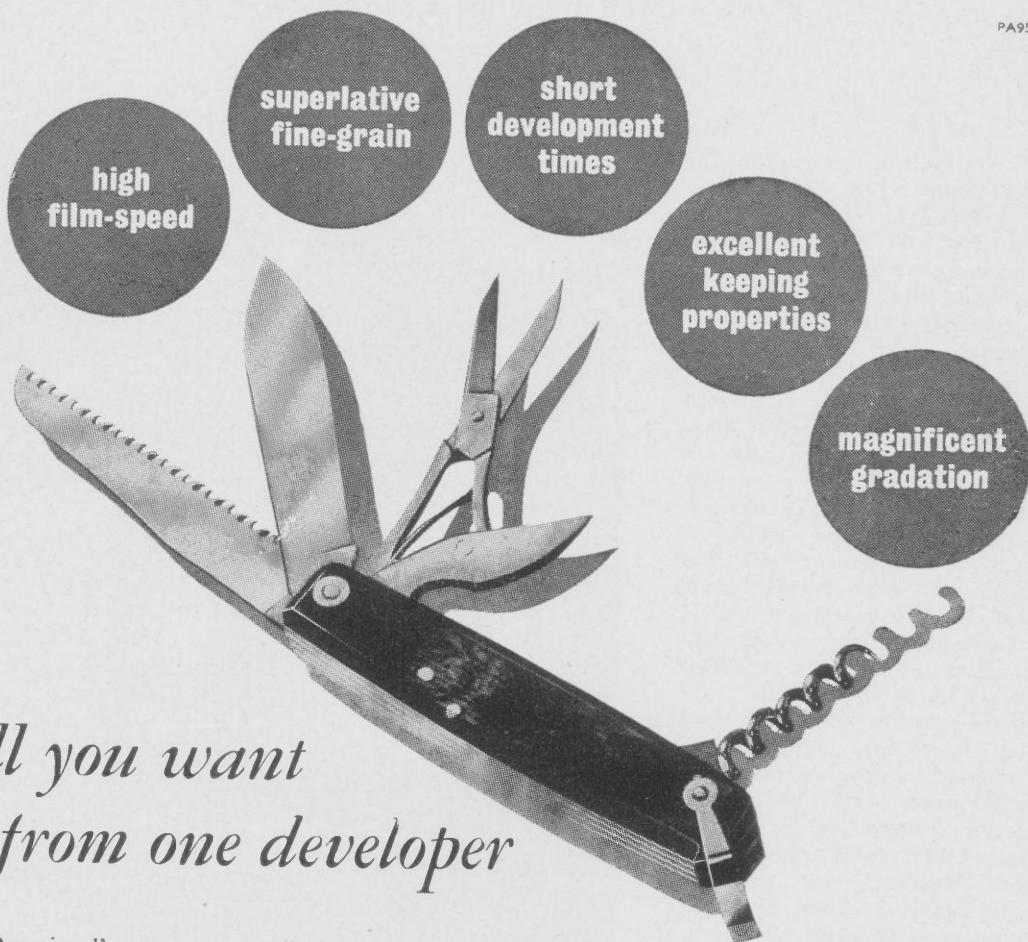


18th Century Winery

A. J. C. Oakes.

provided me with his print PEACEFUL but has also allowed me to see and use a straight print of the original negative. This latter looks most unpromising for the large hill on the right is very hard in shape and very flat and dead in tone, and the sky is rather dull. But the group of trees is most attractive, and the sky, for all its dullness, shows a very definite recession. Mr. Bell's first action therefore was to trim away most of the hill on the right and then to effect such other

trimming on the other sides as would place the principal objects in a good position. Some readers may at first sight think that the necessity for this trimming could have been avoided if only the author had walked forward a few yards before making the exposure, but to do so would have altered the relative proportions of the middle and far distances; the trees would have towered above the mountains. This the author presumably did not wish to do, though for my own part



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*Robt. Bell.*

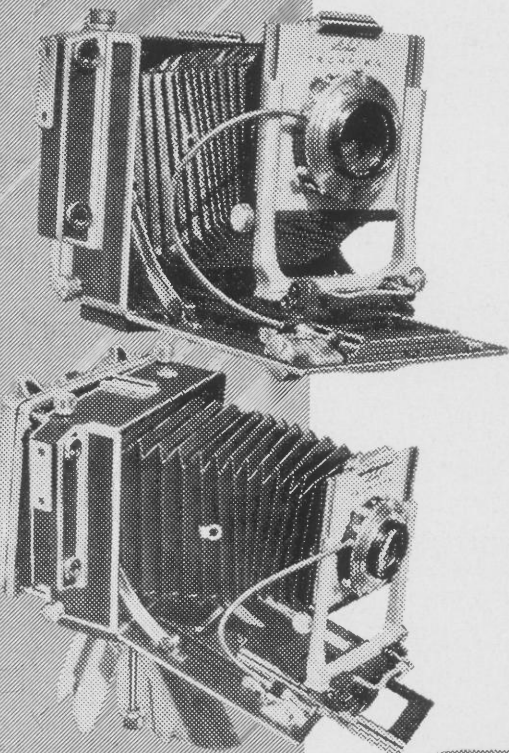

I think I would have preferred to see the trees about half as high again in order to intersect the mountain range a little more decisively. Trimming could, of course, also have been avoided by the use of a longer focus or telephoto lens, but trimming is so much cheaper.

Having decided on the format Mr. Bell then set about adjusting some of the tone values. The mountains and distant sky have been lightened and so thrown back to create a greater recession, and the uninteresting foreground corners

have been darkened so as to concentrate interest in the centre, which interest has been further strengthened by the introduction of some "sunlit" patches. I think the reader will agree that the result was worth while, but I must admit that I am worried by the hut. My eye jumps from it to the distant mountains and back again. Cover it with your finger and it will be found that this duality had gone. But to do so alters Mr. Bell's conception, for for he must have a place of habitation to give human interest. The

composition would, I feel, have been improved had the positions of the trees and the hut been interchanged. As this is obviously not possible. I wonder whether a darkening of the uncompromising whiteness of the hut would help. Perhaps it is a matter of opinion. What do you think?

In coming to our next print I was about to suggest that those who submit prints ought not to make personal references to myself, but on a second look I find that the title of "THE BEWILDERED ONE" is



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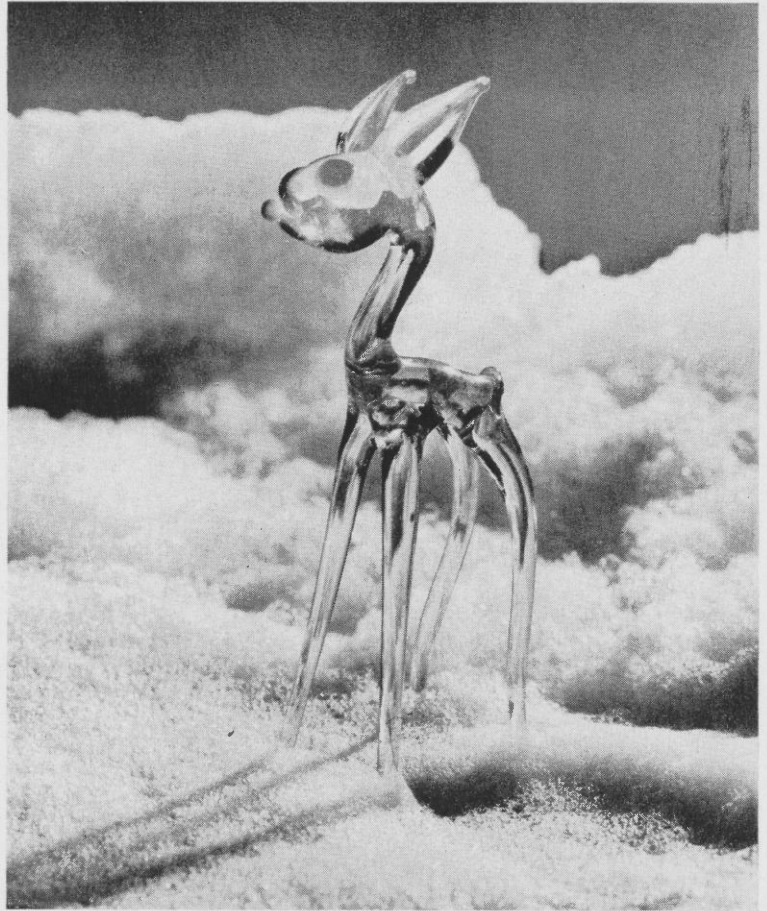
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intended to refer to the subject of the photograph and not to your critic. However, I must admit that Mr. Gordon Maddox has caused me a measure of bewilderment because it is undoubtedly more difficult to comment on this type of subject than on most others. The author is entering a field which has been explored with international success by George Halford and E. Heimann. There is not, however, the same measure of success in the print now under review and the reason is that there is a lack of contrast between the figure and the background. Both cover the entire tonal range from white to black and this causes a confusion which ought not to exist. I would suggest that Mr. Maddox should examine the work of Halford and Heimann and he will find that their principal figures always stand well out from the remainder of the print. I appreciate that this has been attempted here by differential focusing, but that is not enough. There must also be a tonal difference, and I would like to see this subject tried again with some frontal illumination on the soap-suds to avoid the heavy black shadows, and with a slightly less dark "sky." The idea and the general arrangement are good and it is interesting to see work of this type.



**The Bewildered One**

*Gordon Maddox.*

### BINDING CASES

*The next issue will see the completion of the first volume of "Camera News" and arrangements have been made for suitable binding cases to be prepared. The cost will be 12/6 post free and applications should be sent to the Committee as soon as possible to ensure early delivery.*



## I HAD EVERYTHING

by

BIANCA SERGAY

A film is rather like a cake—  
 Ingredients are needed before you can make  
 A success.  
 I had everything.  
 First came the idea. It hit at night.  
 The hour was twelve—but the thought was bright.  
 Exhilarating.  
 I couldn't wait.  
 Pencil and paper I grabbed in a rush;  
 Worked alone in the midnight hush.  
 Inspiration!  
 It was terrific.  
 By three in the morning, exhausted and tired,  
 I threw down my pencil, and then I retired,  
 Repleted.  
 This was a film!  
 I dreamt that night of trophies and plaques,  
 Gilded certificates piled up in stacks!  
 A winner!  
 Oh what a dream!  
 Early next day when the bright sun was dawning  
 A script I concocted—I finished that morning.  
 Magnificent.  
 Ready to shoot.  
 The Actors I cast and gave them their orders.  
 Screen-tested their looks, then taped on recorders.  
 Bless them! They  
 Really worked hard.  
 Out came the camera loaded and wound,  
 Shooting at twenty-four in case I used sound.  
 Definitely—  
 This would be good enough!  
 Lenses lined up—Actors waiting!  
 Exposures ready for aperture rating.  
 All wound up  
 And ready to go!  
 Rushing around to each new location.  
 Results would rival "Birth of a Nation".

Griffiths  
 Definitely out-produced!  
 Kodachrome Daylight eleven hundred feet—  
 Editing was going to be one hell of a treat!  
 Quite a job  
 But madly exciting!  
 Shot all my footage—rushed off in a cab  
 To deliver the film to the Processing Lab—  
 Held my thumbs  
 And begged them to rush.  
 Meanwhile an artist I engaged to letter  
 The Titles. Professional stuff I thought would be better.  
 Expensive,  
 But worth it.  
 Gramophone shops I started to haunt—  
 This turned out a musical jaunt.  
 Musically  
 I learned a lot.  
 I chose the music from beginning to end  
 The Assistants intimated I was round the bend!  
 Maddening,  
 But still I bought.  
 Everything set, then the telephone rang  
 Now I was off with a great big bang!  
 Hurrying  
 To fetch the film.  
 Wonderful moment as I began to project.  
 Eleven hundred feet I had to reject.  
 Flop of a  
 Wonderful film.  
 Exposures wrong—horizons slant—  
 Everything wrong—my sainted Aunt!  
 Quiet collapse  
 Of a Ciné man.  
 Somewhere I think there must be a moral—  
 Pride must fall before you win laurel.  
 Anyway  
 Camera for Sale!

---

## IN TERMS OF LIGHT

by DAVID MILLIN

---

AT some time or another, we have been into an Art Gallery, walking slowly down the rows of beautiful paintings. Here and there we stop awhile, gazing intently at the colour, light and shade, which presents itself before us on many various size canvases. Soon we come across one of the "Old Masters" and here we observe the wonderful technique and use of true light and shade.

Reflecting here for some time we can almost visualise the setting. Our master artist takes up the palette, deftly squeezing colour on to it, and with craftsman-like strokes of the brush, a work of art begins to take shape. Later the world will stand and admire this masterpiece of colour, depth, contrast and perspective.

As it is with painting, so it is with photography, but instead of tubes of colour, easel, canvas and brush, we use film, camera, and light to produce, either in colour, or black and white, the mood and atmosphere, contrast and perspective of a motion picture, which will later be viewed on cinema screens throughout the world, or in our own homes for our enjoyment and pleasure.

How often have we heard the remark "I hope this comes out!"—Quite a remarkable phrase! I believe it is a "left-over" from the old "Box Brownie" days. Even today, with most cameras "Remember, the sun behind you!" is almost a rule to go by! So, armed with the above we hope "something will come out".

But for the ciné enthusiast, amateur or professional, this is certainly not enough, for, as we press the camera release, we want to know that what we are photographing we are receiving on film, and in order to be sure of ourselves we must study "What is it that makes it come out?"—"Come out!" What an awful phrase to use. The true answer here is surely Tones or Colour, light and shade, contrast etc.

Light can usually be divided into roughly four headings:—

1. Flat front light.
2. Side light.
3. Three quarters back light.
- 3 (a). True back light.
4. Artificial light and fill or boost light.

Whether we work in our wonderful clean sunlight or by artificial means, the above will always apply. It will be appreciated, however, that when shooting motion pictures, one or more of the above five types of light is brought into use at the same time; e.g. Back light, plus side and front light; or side light, plus back and fill light; etc., etc. For the purpose of defining

and explaining the best uses of these light angles, let us examine them separately and together, and see for ourselves how they work out, and for what purpose we may require to use them.

1. *Front flat light* is that which, when the light source is behind you, falls flat on to your subject. On the screen it will always look what it is—flat! Exposure, of course, should be correctly gauged. Everything will be well lit, and our picture will be sharp and clear. In colour work it is most useful—colour textures and contrasts will be clearly defined. In fact all colours should reproduce correctly when using front flat lighting. Front light is also a beginner's light—mainly, because it is so easy to use. Exposure problems are also easier—front flat meter readings are usually all that is required. Many views and opinions have been put forward on the use of front light, and almost always these have been favourable, especially for colour.

To sum up generally, I am of the opinion that, for amateurs, front light is satisfactory, but, in any event, should be used sparingly. For, although pleasant results are achieved, better modelling and more positive photographic techniques will evolve from a combination of other mixed lighting conditions. In black and white photography front light is rarely used as the main source of light. Here, we must exclude newsreels and fast documentary work, for obvious reasons. For black and white "quality" work it needs what I like to term "planes of light", in order to provide correct contrasts and perspective. Here each of our subjects or objects are more separately lit in their own planes of movement; our key light would be back or three quarter back light, and our front flat light would then be as a fill light only.

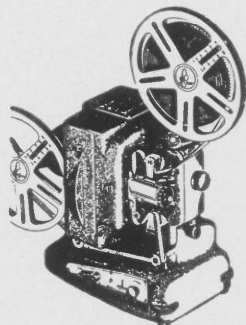
As can readily be understood, in colour work the colours themselves provide to a large extent the necessary contrast. But, in black and white, lighting usually achieves this for us.

It is also as well to remember at this stage, that the approximate ratio between light and shadow, in black and white, is sixteen to one; and in colour, four to one. Hence the argument favouring flat front light for colour. Finally, Professional cameramen should hesitate before using front flat light as their key, unless "going" for some special effect.

2. *Side Lighting* is most useful, of course, when used with a little front light. On its own, however, we apply it mainly to Landscape and Vista photography, either early morning or late afternoon for best results. Imagine a mountain scene with long deep shadows thrown be-

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tween the many clefts and gorges; imagine the foreground, perhaps a field of corn or wheat, beautifully "side lit". Travel and documentary films are much enhanced, too, by the use of side lighting, and as mentioned before, with little front light from a reflector or artificial light source, just to fill in the shadow side—much can be achieved with this type of lighting.

3. and 3 (a). *Three quarter back light, and True Back Light.*

This method of lighting is rarely used by the amateur, —in fact is usually used as an effect light. I have used it on many occasions as a key light, more so for "night" photography in daylight. For colour it has no equal for this effect. It provides, as can be imagined, just the right amount of side and back light—almost as though one were using two light sources. It is mainly used on people and for dialogue work. The front "fill" light can be either reflector, incandescent or arc light. When attempting to work in this effect light, extreme care must be taken not to show too much of the ground—for this would spoil the illusion; i.e. too much light hitting back at you off the semi-back lit floor or ground. The answer here would be choosing a location of dark sandy soil or grass etc. The amateur need not be afraid of attempting night or evening scenes in this way. Care should also be taken of light striking into your lens. Here a lens hood is essential. Beware, also of light and clouds—keep these to a minimum. If your skies are too bright, use a neutral density filter to "hold them back". The

above applies to both black and white or colour. For Amateurs who wish to attempt this technique in colour use Tungsten Type colour film without the correcting filter, and under-expose two stops. This will give you a fine night effect, your final result being a sort of "Moonlight Blue".

On the normal use of the three quarter and back light, as purely a key light for *normal* day exterior work the lighter coloured filters may be used, and a normal exposure given—the results are well worth the trouble. All subjects or objects "stand out" in an almost three dimensional effect. Here also front fill light is supplied by artificial means. Snags and pitfalls of this method are overlighting with your artificial light source. In black and white very little fill or boost light is required. Try and strike a pleasant balance between the key and fill light.

Water, falling or running, shows up best in back light. Flowers and delicate foliage also gain much in value of texture and highlight with the above method. Sometimes it is advantageous to use light diffusion in conjunction with back light. This tends to soften the subject. A good example of this would be human hands.

Almost ninety per cent of these lighting techniques are tied up or connected with filters of various colour and density, and it is impossible to explain and view all in one article. In our next issue we will examine and define artificial light, boost and fill light.

(To be continued)

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## CINE IN NORTHERN RHODESIA

by ANDREW HAYWARD



WE are not quite in darkest Africa, but we are on the proverbial doorstep.

Most of the photographic activity in Northern Rhodesia is confined to the Copper Belt (which is in the extreme north west) Broken Hill, and Lusaka, the capital. The Copper Belt is approximately 1300 miles due north of Johannesburg and reaches to within 15 miles of the Belgian Congo border. We have the Roan Antelope Camera Club (Luanshya), Nkana/Kitwe, Mufulira, Nchanga, and Lusaka Camera Clubs. A Cine Club has just been formed at Broken Hill, and I believe two new clubs are in the process of being formed—one at Chibuluma and one at Mazabuka. Most of our clubs are interested in the wider aspects of photography, combining still and cine. Although the still members do not make home movies, they do assist the cine members who attend the still lectures and learn a great deal about composition, colour balance, etc.

The Northern Rhodesian Association of Photographic Societies is the parent body of photography in Northern Rhodesia, every club having equal representation. The senior association is run by and on behalf of the various clubs. Among other things, the Association is responsible for the Northern Rhodesian Annual Photographic Exhibition and the Annual Film Festival.

The types of films which are made in Northern Rhodesia are, I suppose, very much the same as you would find at other clubs. We do, however, specialise in wild game films as we have game parks within fairly easy reach. Members going to South Africa or overseas make their travel and vacation films. One such film was produced by Aubrey Robb of Nchanga, and this won the senior film award at last year's Film Festival judged by Charles Rosher who, in summing up, said: "This film would hold its own among amateurs anywhere in the world and what is more if it were entered for the National Film Festival in the U.S.A. I feel sure it would finish in the prize money".

We are anxiously awaiting exchange films from other countries so that we will be in a position really to judge the average standard of our films. We hope that the P.S.S.A., through its Motion Picture Division, will soon be able to forward copies of films which have won awards at the world salons. Our clubs go out of their way in trying to assist members of other clubs or any individual or organisation interested in photography. Our ciné people would go out of their way to welcome visitors, advise them on where and how to do their filming, particularly of wild game, and we have nearly always been able to arrange for a few of the local boys to take a visitor to the game parks. We cannot guarantee to lay on a trip for any individual, but a letter through P.S.S.A. would certainly bring all the advice and information necessary.

If I may say so, I think we are way ahead of South Africa in some aspects of the ciné world—I refer only in this matter to special equipment. During my recent visit in South Africa to some of the clubs I found that sound on stripe was a very new thing there, and there was a great number of ciné fans who had not even seen a magnetic sound projector. In Northern Rhodesia many of our individual members have sound on stripe machines. This applies not only to 16 mm., but also to 8mm. These machines are the latest in the world, giving very satisfactory results. Equipment such as this should help to foster the already active hobby of cinematography in Northern Rhodesia.

It is gratifying to note that all these clubs mentioned in Northern Rhodesia are members of P.S.S.A., and we would like to congratulate P.S.S.A. on the forethought and ambition shown in creating the Motion Picture Division. Most of us are interested in both still and ciné photography, and therefore we welcome this ambitious step forward in consolidating all aspects of photography under one banner in Southern Africa.

**PHOTOGRAPHIC AND CINEMATOGRAPHIC  
SOCIETY OF BLOEMFONTEIN**

Meetings: The last Wednesday of each month—Alliance Francaise Hall at 8 p.m.

Secretary: Mrs. M. D. Bezuidenhout—2, Stewart Crescent Bloemfontein.

"Titling Simplified" a talk and demonstration by Mr. M. Cousins was given to the Ciné Section at their meeting held on Wednesday the 30th of November. The Ciné Section have also organised a competition for the 16 mm. and 8 mm. members. The competition is open to any film with a Christmas theme and the closing date is 30th April, 1956.

Visitors are welcome at all meetings.

*M. D. Bezuidenhout.*

**CAPE TOWN PHOTOGRAPHIC SOCIETY**

ON Wednesday, 11th January, 1956, the Ciné Section held their first meeting of the year.

Mr. Eric Vertue, A.R.P.S. gave a report of the recent congress of the Photographic Society of Southern Africa. Of special interest to members, was the news that a Motion Picture Division had been formed.

Following this talk, Mr. L. Gordon screened his 16mm. Colour Film "Voortrekker Monument". This was presented with music and commentary and proved of interest once again.

After the tea interval a professional film "Tennessee Holiday" loaned by the Vacuum Oil Co., was screened, and proved most interesting. This concluded a varied and interesting first meeting of the year.

*L. Gordon.*

**AMATEUR CINE CLUB JOHANNESBURG Box 11180**

Next meeting: Monday 12th March—A.T.K.V. Hall, Wolmaraans Street

Secretary: Phone 42-2096.

Publication: The A.C.C. Screen.

AT the April meeting of the Club the main feature of the evening will be the judging of the annual groups competition. Keen rivalry exists between the many small groups, which are formed within the club; it is anticipated that this year with the wide scope given by the set title "a stitch in time saves nine" and in the limitation of running time to a maximum of eight minutes, some excellent productions will be seen.

**PRETORIA CINEMATOGRAPHY CLUB.**

Meetings: Last Monday of the month—Pretoria Technical College Film Auditorium

THE Pretoria Cinematography Club held their Annual Xmas Tree on the 9th December. About fifty members and forty children gathered at the Fountains Kiosk where they were served with a light supper and lots of party fun. Dr. A. J. Broughton showed portions of a film of the Centenary Pageant, which was produced and performed at the Loftus Versfeld Grounds during the City's Centenary celebrations. The children were especially interested as quite a number of them had been in this, and had not seen it as spectators.

Mr. Bob Davis then gave a ventriloquist act, and the songs and back-chat that his doll did absolutely brought the house down. This concluded a most enjoyable evening and as the tired and happy children left they each received a packet of sweets.

The first monthly meeting of the club promises to be of the usual interest and quality.

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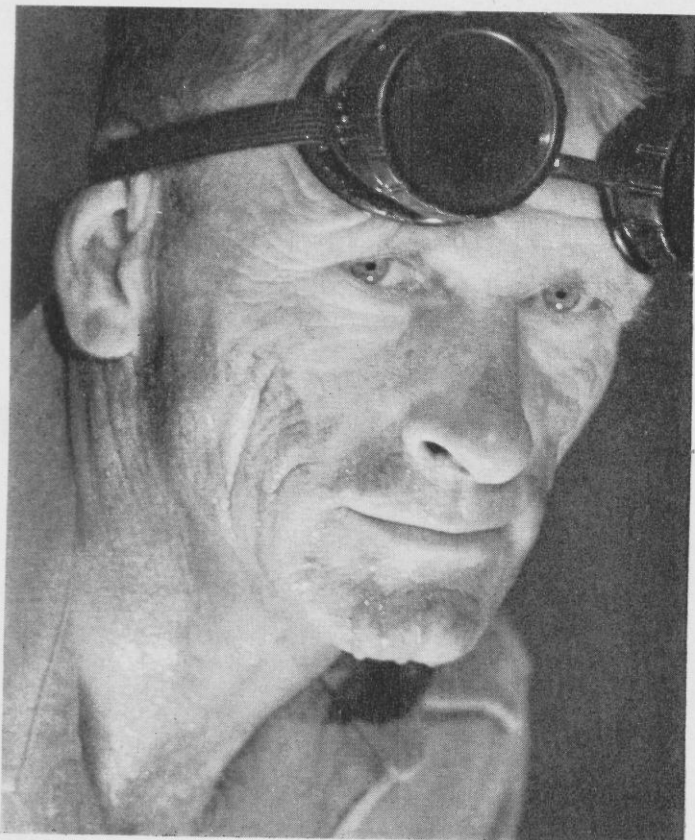
by

**Rhodes Tremeer, A.R.P.S., F.R.S.A.**



WHEN one discusses photography during the tea interval, on Club nights, it's usually about what film is used, or a new dope just "discovered" by a member. Very seldom does a discussion arise, as to what field of photography one specialises in. To specialise, to my way of thinking, is very important. Everyone is not a Hawkins or Underwood, who can excel themselves

in practically all subjects. To perfect one field, is something gained, not only for oneself, but also in the interest of others. One may be the proud owner of many salon stickers, but, to be of help to fellow photographers, one must be able to impart sound advice. To be able to do this, means that you must know your field. To know your field well, it is advisable to standardise to a certain



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The Attentive

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extent. Many may not agree, and I daresay I will be slated, but, from personal experience, I know that one's work in this direction is not in vain.

As some of you may know, most of my work is character portraiture by artificial light. This is the field that I chose. In this particular work, we amateurs, with our limited means, cannot match the professional who owns extensive equipment, numerous lights, and above all, acquires experienced models. Because of this, we must use all the resources we have at hand. One only need look around to find a wealth of material for lovely studies—for example—the blacksmith at his anvil, the bookkeeper behind his desk, even granny peeling potatoes. Allow your imagination to run wild, and with a few props, lights etc., you will be amazed at what you can produce.

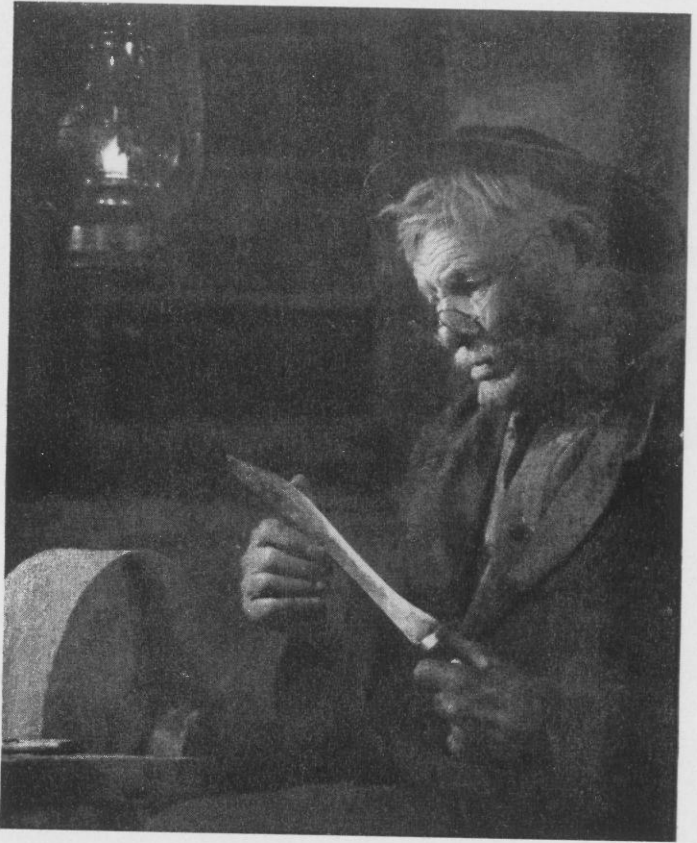
Let us take illustration (1) "The Working". In photographing a face only, you must use your equipment to its very best advantage, to emphasize the strong points and subdue the weak. Your lights, your camera angle and its position in relation to your subject, will take care of this to a certain extent. You, of course, must decide what you want, then capture the expression. One must always keep in mind that the story behind the picture

should be revealed in the face. In "The Working" I endeavoured to portray the hardship and heat endured by a furnace-worker, using only goggles as a prop. Strong, low lighting was used to resemble a furnace flame. I leave judgment to you.

When introducing hands, as I have done in "The Attentive" one must study the suitability of them in relation to the subject's face. You must also decide if you want them to play a dominating part in the portrait, or to act as a balance. In both ways, they can and do enhance the picture admirably. In figure (2), I was forced to introduce the hand to add strength to a somewhat large face. By throwing a shadow on one side of the face, I reduced it in size and at the same time got very good modelling. The hand, as well as adding strength and dignity to the study, allows the sleeve to give the portrait a good firm base.

When including props as well as hands, you find yourself playing a wonderful imaginative game. The picture must, of course, be authentic and stand the test of criticism. You can produce the most genuine looking studies, with the minimum of props, if you have the initiative. A night scene such as "The Knife-Grinder", takes very little thought. The only props used were the lamp,

**The Knife-Grinder**



grindstone and knife. All these, I may add, were borrowed. An excellent model was found, in an old pensioner. The illumination for the set up was three floodlights and a spot, all of 500 watt each. The dominating light (spot) was played on the model's face and hands, from a point situated near the lantern. The floods were used for fill-in purposes. In pictures of this kind, we find that we have to be more composition-conscious. After a while this will come naturally. In figure (3), as far as composition is concerned, we have two circular motions—(a) the light in the lamp, on the face and then from the hands up the knife, back to the lamp, (b) the imaginary circle of the grindstone. You will find, even while struggling with composition that every picture you produce has something pleasing about it. I always think that if one is really pleased with one's picture, then half the battle is won.

In writing this article, I have endeavoured to cover as much ground as possible on character studies. Apart from the above-mentioned ideas, there are a host of others that challenge our ability daily. These I leave to you.

## **Congress—1956**

Advance notice is given to members that the next Congress will be held in Cape Town towards the end of this year. The organisers are anxious to have as large an attendance as possible and it is hoped that as many photographers as can do so will arrange their annual leave to coincide with the Congress period. The First P.S.S.A. International Salon of Photography will be staged at this time.

Full details will appear in the next issue of the Journal.



## Memories of the Photographic Society of Hong Kong

by WALTER ESSEX-CLARK, A.R.P.S.

*Honorary Life Member of Photographic Society of Hong Kong*

THE Chinese have a saying "One picture is worth a thousand words". So I do not apologise for the picture in this article which, apart from showing something of a corner of Hong Kong, was also in a sense the start of the Hong Kong Group.

A few of us had got together to help out a local Soldiers' Institute with an exhibition of pictures. This photograph won, as a consolation prize, a dozen or so rolls of film from Ilford Ltd. The film had to be used up and so a few of us did so! We brought our work together for a criticism and, lo and behold, what is today the most famous Photographic Society in the eastern hemisphere was born. But it was stalwarts like Watson, Richards, Bates, Wu and Kadoorie who sowed the seed that has grown into such a fine Society today.

Ken Watson's big kick off was winning a newspaper competition with a story-telling picture named



"Accident" that shocked the locals with its grimness. Bill Richards, our early father confessor, lost so much equipment going out yachting with picture enthusiasts that he could hardly look an insurance man in the eye. I well remember his carrying a new Exakta and a 16 m.m Paillard Bolex with all the trimmings, on to the yawl "Marie". Rounding some islands the yawl nearly capsized and overboard went all the apparatus—and Bill's hat. It was a very hot day so the main scheme was to retrieve the hat which floated—the cameras wouldn't and as far as I know are still twenty fathoms deep.

I met Bob Bates in Cape Town after the war and felt that here was a man who lived for photography and his Society. He more than anyone, kept things going in the dark days in the Civilian Internment Camp and it is certain that his cheerful talks and lectures given without the aid of text book or apparatus, helped to keep spirits high when world events seemed to give little hope for the men and women in the camp.

In the Military Camp where some 400 officers of all Allied nationalities were imprisoned, Ken Watson and the writer did their best to give weekly talks of photographic interest. Our equipment consisted of one Kodak RR lens which had to be hidden from the Japanese during their probing searches for anything which seemed mysterious or scientific. One day a camp humorist made a connection with the electrical guard wires and brought power underground into a prisoners hut. With the aid of a tin can on each terminal he made a simple electrolytic water heater. Within twenty-four hours every group in the camp had made themselves a heater which were all joined up to the same source of supply. The Japanese, mystified by the dimness of the guard lights, investigated with some fifty tough gendarmes, with the result that a pile some five feet high consisting of coils of wire, flattened tins, old pails etc., the fruits of some five hundred amateur electricians, collected outside the guard

hut and the perimeter lamps again shone brightly. We nearly lost our precious demonstration lens in the search and it was only a friendly doctor maintaining that it was part of his eye testing equipment that saved the day.

The writer, aided by mathematicians, physicists, chemists and the firm of Bromo, made up a photographic text book to assist the more enthusiastic students. On the conclusion of hostilities one officer who felt that a text book written under such circumstances would be of historical interest begged to be given the manuscript book in order to have copies printed at his own expense and distributed to all prisoners of the camp. Unfortunately the book was dropped into the sea whilst he was journeying to the mainland.

It was fairly speedily retrieved from the water but to the everlasting credit of the book's paper makers their claims were justified. The book almost dissolved before the eyes of the disappointed officer. So perished a priceless document! Perhaps it was better so, for some

pedant might, in the years to come, have discovered an error or two within its covers.

With the war over Francis Wu who had jealously guarded what records and photographs he could from Japanese looting, got busy to resuscitate the Society. I met him in August 1945 at his studio and with the aid of some five year old film he photographed me, or what was left of me, for my weight, normally 200 pounds had fallen with the enforced light diet of prison camp to 110 lbs. It perhaps is a picture that no one who knows Francis Wu's work would recognise as that of the present day master of photography but it is treasured by me as a photograph of the Society's first President taken by the President of today.

Much water has flowed through Hong Kong Harbour since those carefree days of 1935 and though I am the Society's Founder President. my proudest claim is that I was recently elected the First Honorary Life Member of a Society that has done so much for photography throughout the East.

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*Of interest is this reproduction of a Christmas Card (labelled First Effort by R. A. Bates) received by the Editor from Bob Bates, who, a few years ago, spent several months in South Africa.*

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## ROUND THE CLUBS

### PHOTOGRAPHIC AND CINEMATOGRAPHIC SOCIETY OF BLOEMFONTEIN

THE Club's Annual Christmas Party took the form of a braai this year. It was held at the home of Mr. and Mrs. Graham Cousins on the 8th of December. The party was a great success and a good time was had by all.

The competition subject this month for the Still Section was "A Portrait." A very satisfactory number of entries were received. Owing to the Judge's indisposition the entries were not judged. The subject for January will be "A Still Life," which we hope will be as popular and of an even better standard. At the Still Section Meeting held in the Martin Gibbs Studio on Wednesday the 7th December, a very interesting and helpful talk and demonstration on "Mounting as I do it" was jointly given by Messrs. J. Mahaffey, J. Jardine and G. Cousins.

*M. D. Bezuidenhout.*

### THE CAMERA PICTORIALISTS OF JOHANNESBURG

JANUARY is the one month of the year in which the Pictorialists miss their outing, and coupled with Christmas ex's it certainly is our longest month. The time and energy however, has been well spent at least



Of sorrows—these mine eyes

*A. G. Hayward.*

by one or two members who have presented us with a monthly bulletin all spruced up in a smart little cover complete with our badge. They've also increased our subs but it appears that we are all set for a few luxuries which we have so far foregone.

I rather like the way in which our Editor has introduced himself to readers outside the Club. He says, "The Pictorialists are in their fifth year—young no doubt, but they've a record both in National and International Salons which is not easily equalled by Clubs of their age. Their record and their happy past is due entirely to a unique bon hommie which exists in the Club."

Our evening meeting had added zest by virtue of a visit from one of our Northern Rhodesian Members Andrew (Harry) Hayward.

We missed Harry a great deal when he changed from Gold to Copper. As he is quite an authority in portraiture and genre subjects, his recent trip to Johannesburg provided quite a fillip to an otherwise quiet month, and if a certain print of a nautical character which was presented for judgement on our evening meeting reaches the Salon wall it will be mainly because of the advice and criticism the author received from our Guest-Member.

I have reproduced a picture with which Harry Hayward has had considerable success, which was taken before he left the Union for Rhodesia. Entitled "Of sorrows—these mine eyes" the print cannot fail instantly to register in the mind of the viewer the pathos and emotion of the subject whose years have shown not an ebullient spite against fate, but a resigned and imperturbable acceptance of the inevitable. Andrew, as he is better known to his Rhodesian colleagues, has always been a pastmaster of portraying exactly what he sees and one of his strongest points always is his choice of title. Far be it from me to argue on the pros and cons of whether a picture needs a title or not—we've heard all the arguments time and time again, but, to most people (even Salon judges) a picture needs a title and in many instances that title becomes psychologically a part of that picture and remains with it. The above print is certainly no exception to the rule.

Our next meeting will be at Vereeniging when as climax to the P.S.S.A. Vaal rally we hope to see stills in monochrome and colour as well as ciné shots of the days outing.

*Les Eccles.*

### CAPE TOWN PHOTOGRAPHIC SOCIETY

OUR first meeting of the New Year on January 4th was devoted to a discussion by the Salon judges on some of the rejected prints. The three gentlemen concerned Messrs. Harris, Ryan and Vertue gave us some useful tips on what judges look for in exhibition work. The big event this month was the Cape of Good Hope International Salon held in the Association of Arts Gallery, Burg Street. This was officially opened by His Worship the Mayor of Cape Town on Monday January 9th in the presence of about 100 people. 159 prints out of an entry of 820 were on display; the standard was high and the arrangement very good. During the week it was

open the Salon proved very popular with the general public and the gallery was crowded each day. On Saturday 14th January we held a field day in the Stellenbosch area and despite the intense heat we had a fair turnout. Unfortunately there were no clouds present. Our second meeting of the month on Wednesday 18th was devoted to competitions—transparencies and prints. For the print section we reverted to our former method of judging by popular vote with the following results.

Landscape and Seascape:

1st "Peaceful" by Robert Bell.

2nd "Peaceful Waters" by H. R. Lawley.

3rd "Defiance" by J. R. Hagens.

Pictorial, other subjects:

1st "Eighteenth Century Winery" by A. C. J. Oakes.

2nd "Off Season" by R. Page.

3rd "Into the Unknown" by S. J. Schultz.

Commentaries were given by Robt. Bell and J. R. Hagens.

Our slide competition was well supported there being a total of 63 entries. The panel of judges were Messrs. Richards, Sprenger and Taylor who had no easy task. Their final placings were:

Trade-Processed Colour "Pictorial."

1st "At the Tulbagh Drosty" by M. C. Shirach.

2nd "Spring on Pakhuis" by D. C. McKellar.

Two third placings: "Homeward bound" by H. R.

Lawley and "Golden Glory" by J. Burman.

Record:

1st "The Garden Snail" A. J. Musgrave Newton.

2nd "Lieflike Meisies" by C. S. Botha, again there were

two third placings "Wild Vine" by J. Burman. and

"Disa in du Toits Kloof" by P. Gyselman. A very able

commentary on the numerous slides was given by Mr.

A. C. J. Oakes.

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### DURBAN NORTH CAMERA CLUB

**G**REETINGS to all fellow members of the P.S.S.A.  
At last we have taken the step and joined.

A little under three years ago a small group of enthusiasts met together in the local M.O.T.H. Hall. Monthly competitions were instituted and the standard of presentation rose perceptively. We have not at any time stipulated the size that pictures must be nor is trade processing barred, yet it is illuminating to recall that in all the history of the Club less than a dozen prints have been trade processed and the sizes range between full plate and 12x10's. Half plate prints have been seen occasionally.

Since June we have seen also colour transparencies coming more and more into prominence and at the end of December there were possibly two or three members who had not collected some colour slides. This is due possibly to the number of field days the Club has enjoyed:

- January: A picnic at Willards Beach, North Coast
- May: A picnic at Nagle Dam, Umgeni River
- July: A weekend at Oribi Gorge Hotel, Fairacres Estate and a visit to the Shembe village, Inanda, at festival time.
- October: A weekend at Gwendale Guest Farm, Richmond.
- December: A picnic at Howick Falls.

Add to that an evening of portraiture when each member uses whatever lighting setup he or she wishes and it adds up to what well might be our motto:

Have fun with photography.

During the year several heads were bent together and the result was our Club Badge which will represent



every photographer no matter how specialised he or she may be. Our December meeting was most auspicious since Mr. Rosewitz paid us a visit; the badges arrived that day and only colour slides were exhibited.

Should members of P.S.S.A. care to look us up when in Durban we shall be pleased to see them.

### KRUGERSDORP CAMERA AND CINE CLUB

THERE was a good attendance at the December Meeting, the first Item on the Agenda being a Jumble Sale. Mr. Burrell kindly consented to do the auctioneering and the majority of the goods displayed were sold in fairly good time. Thank you Mr. Burrell.

The judging in "The Best Print of the Year" competition proved rather difficult, four prints obtaining equal points when the results of the ballot was announced, two prints being by Mr. Penny, one by Mr. Greig and one by Mr. Stanley. A second ballot was held, and this was then won by Mr. Penny with his print "Northern Transvaal Farm". Congratulations Mr. Penny.

The results in the ordinary print competitions were as follows:

Open: Messrs. R. Greig and H. T. Stanley (Bronze Awards).

Record: Mr. Price (Bronze Award.)

The print entries, particularly for "The Best Print of the Year" were of an exceptionally high standard, so please "Still Members" keep up the good work.

There will be two meetings in January, 1956, the first on 16th January will be devoted to the A.G.M. and 8 m.m. Ciné Competitions. The second Meeting will be held on the 23rd January, and will deal with the "Best Film of the Year" and to 16 m.m. competitions.

So please note that there are no informal meetings or Still Competitions during January.

*H. T. Stanley.*

### SPRINGS CAMERA CLUB

SINCE our last notes, we have had several very interesting meetings, and, included in the lectures have been, Lighting, Exposure and a very useful lecture and demonstration on "Dry Mounting" by Mr. T. Briggs. The previous lectures were given by our Technical Consultant, Mr. P. Vermont. The club is also very satisfied with the attendance, which averages 20 at each meeting. This may not seem a lot, but when one considers that so many of the members are working on shifts at various times, it is very gratifying.

To date we have about 3 members, and as we have not yet had anything in the local press, it gives us a great deal of encouragement.

On December 24th we had a very successful party, when, for once photography was OUT, and some members took full advantage of the fact! Originally the party was scheduled for about 1½ hours only, but it lasted some 5 hours. Members and their wives and friends really appreciated our Chairman's (Mr. B. Ronthal) hospitality.

With Christmas and the New Year behind us, we now have to get on with Club Business.

First of all, all members congratulate the winner of our first print contest, Mr. H. S. Turner with "Monkey

Business". However following close on his heels was Mr. T. Briggs with "Loading Up", and 3rd was Mr. J. J. Wentzell with "Tranquility". Incidentally the 1st and 3rd were 35 mm. Negatives, which proves that nowadays 35 mm is by no means a handicap. Being the first contest subjects were left to members; in future they will be designated by the COMMITTEE, the next subject is, obviously "CHRISTMAS SPIRIT".

Another very encouraging fact for the COMMITTEE is that the Club meet every week; when it was suggested by the COMMITTEE, that, to keep interest running all the time, we have our meetings only every other week, there was a unanimous No!

This Club now wishes all the other clubs a Very Happy and Prosperous New Year.

The Club would like to express its appreciation to Mr. Kurt Salomon, of Johannesburg for sponsoring a competition, and will do its utmost to make it the success it should be.

At the same time we also are very grateful indeed for the courtesy and offers of assistance we have received from the officials of the P.S.S.A. Prompt and lucid letters have been received from all of our enquiries. We are a new club, and none of the COMMITTEE have had a lot of experience in running such a venture, but we are learning, fortunately, not the hard way, which we feel is due to the P.S.S.A.

*Gilbert A. T. Smith.*

### VEREENIGING PHOTOGRAPHIC SOCIETY

THE pictures taken at the Outing held on 27th November on the Vaal River will be exhibited at a special meeting on Saturday 28 January. Dr. A. D. Bensusan and party will be our guests, together with members of the Elgiva and Lochvaal Aquatic Clubs, who gave us such a jolly time.

The monthly meeting held on 10 January was fairly well attended, with a continuation of the series of talks to Beginners conducted by Mr. C. Moller. The "Brains Trust", consisting of Mr. C. Moller, Mr. W. H. J. Andrew, and Mr. J. P. H. Steyn, sat and answered a cross-fire of questions. Valuable advice was given, and the humorous interludes kept the meeting going.

The talk by Mr. McArthur has been held over, owing to illness in his home.

The evening's competitions resulted in the following awards:

Beginners: Mr. H. J. Moolman, Mark 2.

Advanced: Mr. R. B. L. Tindall, Mark 1 and Mark 3.

Advanced: Mr. E. H. Campbell, Mark 3.

and the winner of the Tindall Shield for Beginners is again Mr. Moolman, who is undoubtedly up and coming.

Our Ciné Section is going strong, and Messrs. Kodak Ltd. have been kind enough to donate a floating trophy. With this encouragement, a special meeting of ciné enthusiasts will be held and the Section properly organised.

The monthly meeting scheduled for 7 February will now be on 14 February. The competitions are "Vereeniging Station Scene" and "Open".

Our membership is steadily growing, and the attendances are satisfactory. The dark-room and enlarger are being made full use of by members, and we hope soon to add a slide projector to our assets. But as our Chairman, Mr. G. A. Spence, remarks, we want more entries for competitions, and never mind some adverse criticism. After all, the judges themselves suffer similarly when their pictures are hung!

*Alec Harber.*

## FORTHCOMING SALONS

### Key to code letters :

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

- Solihull Easter Salon (P.M.c.cm.cl.). Entries by 1st March. Details from Mr. C. D. Pain, 71 Beaks Hill Road, King's Norton, Birmingham, 30, England.
- 13th Runcorn Exhibition. (M.m.C.c.) Entries by 1st March. Details from Mr. W. J. Henney, 24 Wicksten Drive, Runcorn, Cheshire, England.
- 20th South African Salon (P.M.C.c. and Films). Entries by 15th March. Details from the Salon Secretary, Johannesburg Photographic and Ciné Society, P.O. Box 7024, Johannesburg.
- 22nd P.P.A. Salon (P.M\$.2). Entries by 15th March. Details from Mr. Karl F. Kunkel, 326 East 30 Street, New York 16, N.Y.
- 12th Louisville Exhibition (P.M.C.P.c. Fee (slides) \$1.25 (prints) \$2) Entries close 21st March. Details from David A. Thomas, 146 North Galt, Louisville 6, Kentucky, U.S.A.
- 1st Lauren Rogers Salon (M. Fee \$2). Entries by 26th March. Details from Miss Nell Davis, P.O. Box 1138, Laurel, Miss., U.S.A.
- Bristol Salon. (M.C.P.T.m.c.cl.) Entries close 31st March. Details from P. G. Harris, The Cedars, Glebe Road, Long Ashton, Nr. Bristol, England.
- 25th Boston Exhibition (M.C. Fee \$1.50 c.cm. Fee \$1). Entries close 9th April. Details from Miss Merriam

Blodgett, 101 Plymouth Ave., East Milton, Mass., U.S.A.

- 8th Berks Colour Slide Exhibition (c.). Entries close 21st April. Details from Mr. John H. Kline, 312 Raymond Street, Hyde Villa, Reading, Pa., U.S.A.
- 7th International Colour Slide Festival "Gran Premio d'Italia" (c.cm.cl.). Entries close 1st May. Details from Societ'á Fotografica Subalpina, Via Bogino 25, Turin, Italy.
- Westchester (colour). Entries close 21st May. Details from Ludwig Kramer, A.P.S.A., Cottage School, Pleasantville, U.S.A.
- New Zealand (colour). Entries close 19th June. Details from R. H. Truscott, P.O. Box 111, Christchurch, N.Z.

## OVERSEAS SALON SUCCESSES

**Chicago Salon. (U.S.A.) Oct. 1955.**

- Dr. Joseph Denfield, A.R.P.S. (1 Print)  
"Where the Waterfall Ends."

**30th Ghent. (Belgium.) Oct. 1955.**

- Sara Buyskes. A.R.P.S. (2 Prints.)  
"Masseur's healing Hands."  
Dr. M. C. van Schoor.

- Dr. Joseph Denfield, A.R.P.S. (1 Print.)  
"Born to labour."

**29th Lincoln. (England.) Dec. 1955.**

*Pictorial Prints.*

- Rhodes Tremeer, A.R.P.S. (1 Print.)  
"The Attentive."

*Pictorial Colour Slides.*

- Gordon Maddox. (2 slides.)  
"Charlie."  
"Miss Sunshine."

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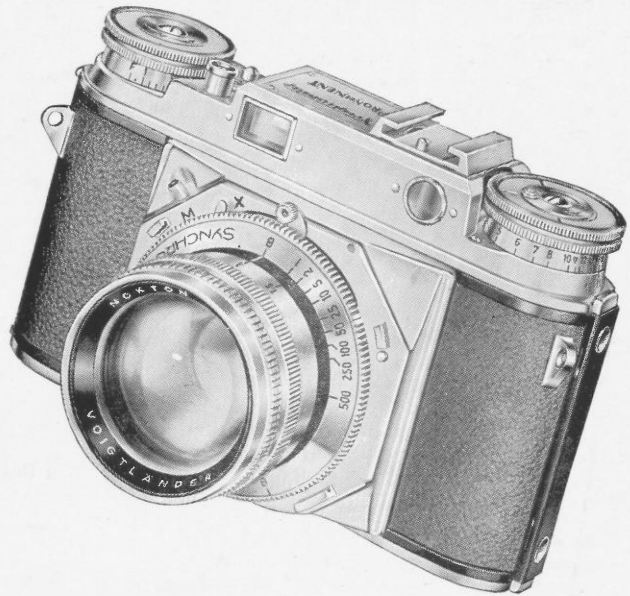
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