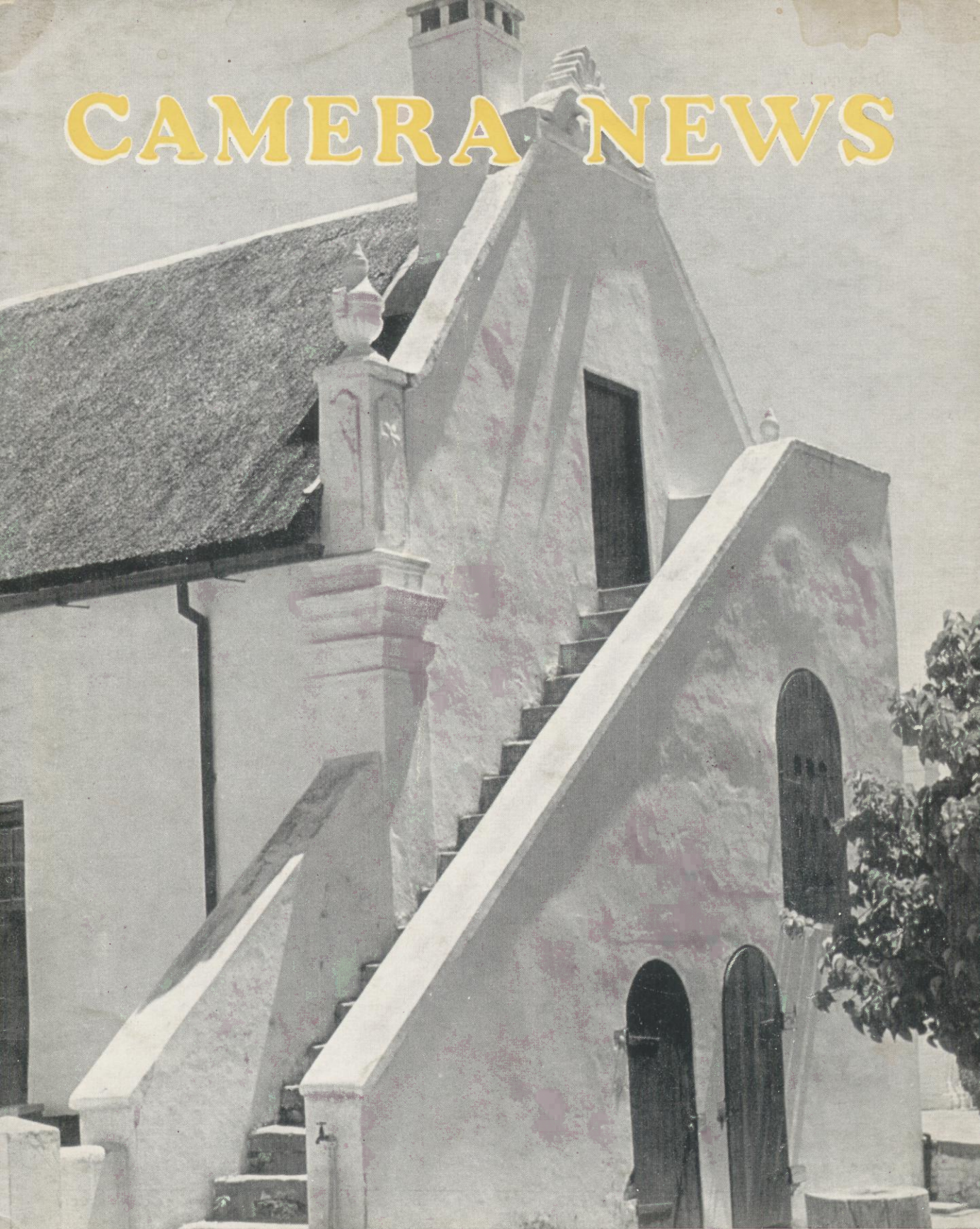


# CAMERA NEWS



NEWS FROM PHOTOGRAPHIC AND CINEMATO-  
GRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

1/6

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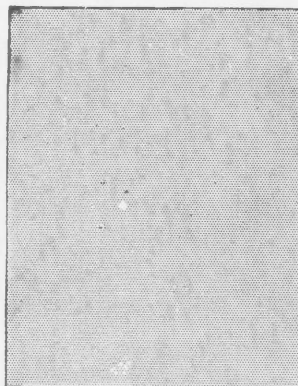
JANUARY, 1957

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# CAMERA NEWS

Official Journal of the Photographic Society  
of Southern Africa.

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DENIS SPRENGER, (*Asst. Editor—Still*)  
T. STAFFORD SMITH (*Asst. Editor—Cine*)  
PERCY A. SCOTT, *Hon Treasurer.*

## Among Ourselves

THE New Year resolution is probably one of Man's less productive activities, but for all those earnestly made and soon forgotten, there must be some which are less ephemeral.

We of the Journal Committee feel rather self-satisfied because our resolution to make *Camera News* as good as we possibly can has lasted for nearly two years now and, with the assistance of our loyal contributors, we trust that this state of affairs will continue for a long time still. *Camera News* does illustrate very well that old saying that one can get out of something only what is put into it. Some individuals may put in a little more than others and their reward of knowing that they are pulling their weight may not be as readily apparent as the benefit derived by those who, very often through no fault of their own, cannot make the same contribution to the common good, but it is nonetheless a very real reward.

What applies to *Camera News* is equally relevant to the broader activities of P.S.S.A. During a recent visit to some of the smaller towns of South Africa we heard many expressions of envy of the benefits enjoyed by members of photographic bodies in the larger centres, and requests for assistance. Goodness knows, we "City Boys" have our problems, which sometimes assume enormous proportions until we really, and too occasionally, examine them objectively, but there is still time over to put that little extra into our organisation. Just to mention one or two activities, the Tape Recordings Committee is ever watchful for talent not too securely hidden under a bushel and the Journal Committee wants more and more grist for its hungry printing-presses.

Incidentally, with regard to the latter, please let us have more prints for criticism. They can be anything from whole-plate upwards—on any surface from glossy to Gevaluxe, so that it is not even necessary to prepare special prints.

And, finally, if you cannot do a recorded lecture or provide any other definite contribution, there is always a need for helpful suggestions and, in Photography as in everything else in our troubled world, for quiet co-operation.

Vol. 2. No. 10.

January, 1957

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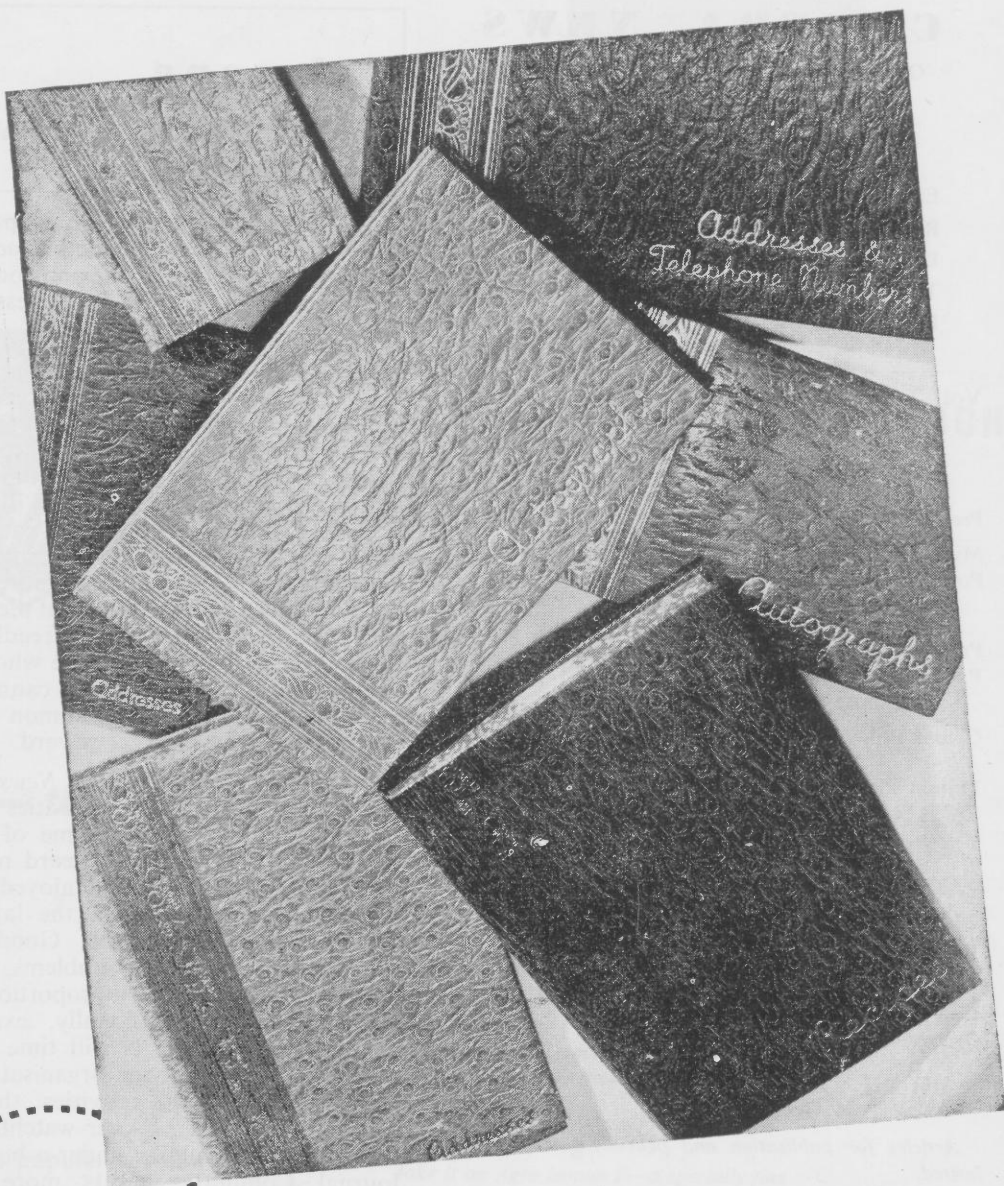
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## Presidential Notes

By Robt. Bell

the duties of Treasurer for the time being. Mr. Abramson has done a good job of work during his term of office, and the thanks of all members are extended to him for his labours on our behalf.

With these two positions in mind, may I call for volunteers to fill them? In the case of the Secretary, it can be mentioned that a recording Secretary helps by way of recording minutes, typing and other duties.

At the moment, one man is endeavouring to cope with the positions of President-Secretary-Treasurer. This is neither wise or good for the Society.

In a previous issue details were given of the various duties undertaken by Directors, for the benefit of members. As this is by way of an appeal for further help, these will not be repeated just now. More will be said of these undertakings in a subsequent issue.

To those outside the Directorate an appeal is made for them to advertise and make known our Society. We do need more members, so as to be able to increase the influence of our Society.

By carrying out the motto of our Membership Chairman, Mr. A. Rosewitz, namely: "every member get a member," we will be helping in a most useful manner.

Last, but not least, help for our official journal.

The excellent fare at present provided, can still further be improved if members are able to supply or obtain additional advertisements.

The ultimate aim of the Journal Committee is to print the inside on real art paper, instead of imitation as at present. It is impossible for both the process engraver and the printer to do full justice to the illustrations under present conditions.

From those who can, help is sought by way of articles for publication. The Editor's task would be made a lot easier if there was on hand a supply of articles to help make the journal of topical interest within our sphere of activity.

He could take the line of least resistance and commence to publish reading matter from other publications. This I know he is very reluctant to do. Being most anxious to retain the established Southern African outlook.

Then there are those, who may think in terms of: their limited experience preventing them from submitting articles. To these the request is made: please submit prints for comment, under this heading, by Mr. Fred C. Harris. This will help, not only those who submit such prints, but also others who need advice and guidance.

Finally, prints are needed for cover pictures. Something of "catching-the-eye interest".

May we have your help along lines indicated. Let us get together and pull together.

THE festive season now being something of the past, with digestions back to normal, let us, in the spirit of working for the advancement of P.S.S.A., survey the prospects for 1957.

In last month's notes the opportunity was taken of introducing myself as the newly elected President, and to outline my own personal viewpoint as to the position.

This month I would like to embrace the whole membership, with the idea of enlisting the help of every member.

The ultimate success of P.S.S.A. depends upon the effort of every member. This is our Society, to which we can all contribute something towards the unity and progress of Photography in Southern Africa.

Let us one and all pull together for betterment during 1957. The new year can hold great promise for our Society, for it can be made one of real progress. Our accomplishments, both individually and collectively, will depend to a large degree on enthusiasm. From the office of the president, coupling the directors, down to every individual member, the appeal is made.

So often are we inclined to reflect in terms of: "What will we get out of it?" when contemplating membership within a Society formed on the foundation of mutual benefit.

"Mutual" is the process of being reciprocal or inter-changing. Therefore to derive a benefit we must be prepared to put something in.

Just now, there are two-positions that need filling. Someone to act as a Secretary here in Cape Town, and also someone to undertake the duties of Treasurer.

Mr. B. Penny remains our Company Secretary, and will be looking after our interests in that direction. What is required, and most urgently, is for someone to undertake the duty of Secretary to the Directors who constitute the Standing Committee in Cape Town.

Owing to now needing maximum time for his studies, Mr. David A. Abramson has asked to be relieved of

# MY VRIEND RODINAL

deur

Christo. S. Botha.

**V**IR die afgelope agtien maande het ek net een ontwikkelaar gebruik; Rodinal van Agfa. Die volgende films is gebruik in my Leica en Rollei: Ilford FP3, Ilford Pan F, Agfa Isopan F, Isopan FF, Adox KB14, Adox KB 17 en die nuwe Panatomic X. Nie alleen kon die ontwikkelaar aanpas by al hierdie soorte films nie, maar hy kon ook die volgende tipes onderwerpe baasraak; portrette in daglig buitenshuis en binnenshuis, portrette en groepe met elektroniese blitslig sowel as landskapfoto's.

Laat ek u bekend stel aan my vriend Rodinal. Hy is gekonsentreerd, want ek gebruik maar drie of vier cc. wat verdun word met water by 68°F.—70°F. Dan is ons somar gou gereed om te begin werk. Hy is die goedkoopste ontwikkelaar wat ek nog gebruik het en al word hy ook dik en swart na 'n jaar of wat, bly sy resultate konstant. Vir die stadige films met die fyn korrelstruktuur word Rodinal baie flou aangemaak en die film



No. 1



No. 2

word aan die beweeg gehou om die proses egalig te laat plaasvind. Pan F, Isopan FF en Adox KB 14 ontwikkel ek in Rodinal, een deel ontwikkelaar en 100 dele water, vir 15 minute by 68°F. in 'n Rondinax 35. FP3, Isopan F en Adox 17 ontwikkel ek vir 9 minute by sowat 70°F, in Rodinal 1-50, ook in 'n Rondinax. Moenie net aandraai nie, skommel die ontwikkelaar ook links en regs. Die ontwikkelaar word natuurlik net eenmaal gebruik en is donker van kleur na gebruik.

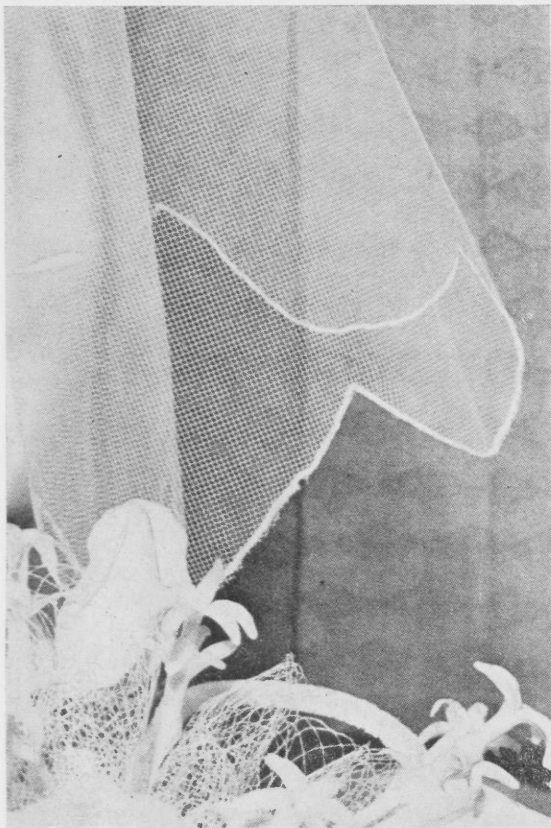
Die negatiewe is effens aan die dun kant maar daar is baie fyn besonderhede in die skaduwee-gedeeltes. Hulle vergroot op papier van middelmatige kontras en die korrelstruktuur is feitlik net so fyn as die van 'n ontwikkelaar soos Kodak D76.

Kom ons kyk wat u kan uitrig met FP 3-film.

Die film moet beskou word as tweemaal so gevoelig vir lig as wanneer dit byvoorbeeld in 'n ontwikkelaar soos Kodak Microdol ontwikkel word. As u dus gewoonlik FP 3 vir  $\frac{1}{100}$  sekonde by f/8 belig wanneer u Microdol gebruik, moet u vir  $\frac{1}{100}$  sekonde by f/11 belig



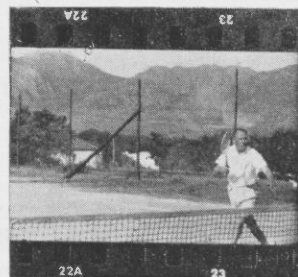
Afdruk van No. 2  
se negatief



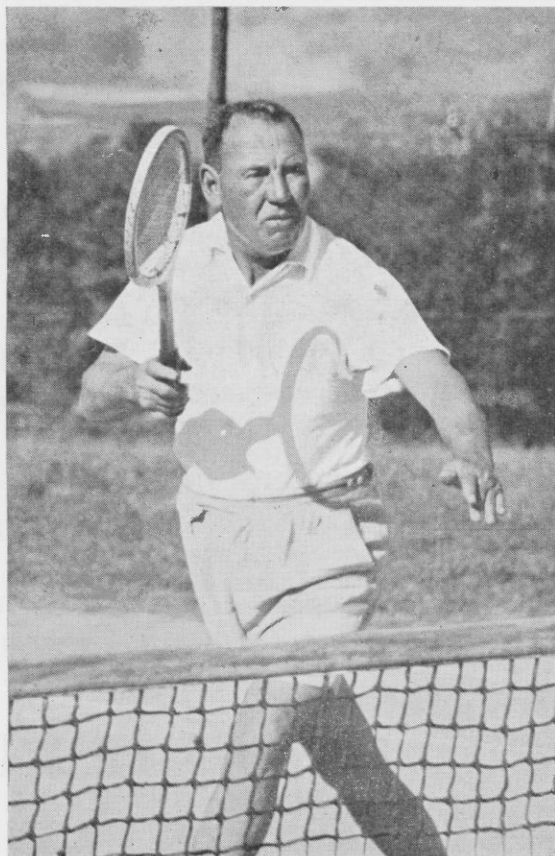
No. 2a.

as u Rodinal gebruik. Dit beteken dus dat 'n mens met die films van middelmatige gevoeligheid byna net soveel kan bereik as met die super vinnige films, en die gehalte van die werk is beter. Die negatiewe is geweldig skerp. Die 35 mm. negatiewe sal tot sowat  $8'' \times 10''$  vergroot as die hele negatief gebruik word en die korrelstruktuur sal nie eintlik merkbaar wees nie. My Rollei negatiewe lewer vergrotings van  $20'' \times 16''$  sonder enige moeite en is geweldig skerp. U ken die gehalte van die stadige films.

Foto no. 1 is gemaak van  $\frac{3}{4}$  van die negatief en daar is geen hinderlike korrelstruktuur nie. Die foto sou skerp gewees het as ek die Leica op 'n driepoot geplaas het! Foto no. 2 toon aan hoe Rodinal daarin slaag om die grootse kontraste te oorbrug. 'n Vergroting van  $20'' \times 16''$  toon geen korrelagtigheid nie. Foto no. 2a toon aan hoe skerp die negatiewe is. Foto no. 3 toon aan hoe 'n baie klein gedeelte van 'n 35 mm. negatief vergroot kan word; en het u kon dink Adox KB 17 is so sensitief 5 nm. in Septembermaand? Nouja, sien is glo.



Afdruk van No. 3  
se negatief



No. 3.

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## Portfolios, Print Collections and Exhibits Committee Notes

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

FOLLOWING my recent query regarding colour prints appearing on the Royal, I received two very interesting and informative letters from photographers both living in Cape Town. Otto Dose, A.R.P.S., has had Nature colour prints hung regularly every year since 1953 (which was of course the Centenary Nature Exhibition). Mr. Dose has been specialising in wild flowers for many years and has done all his flower shots in colour for the last ten years or more. In order to assess the quality of his colour prints he joined the R.P.S. Colour Group and in due course submitted prints for the Colour Group's Annual Members' Exhibition with increasing success. In this year's exhibition five of his prints were hung.

Mr. Dose has never entered prints in Colour for the Pictorial Section of the Royal although a Pictorial Colour Print of his was hung at the last London Camera Club's International Colour Print Exhibition. For those interested in Colour printing Mr. Dose employs the Agfacolor Neg./Pos. process having changed to this method from Dye Transfer in recent years.

However news of a Pictorial Colour Print acceptance at the Royal comes from Mrs. Margaret E. Dickson, A.R.P.S. In 1939 she exhibited two Colour prints taken in this country. One was a wash-off relief and the other an improved Carbro, both made from shots using a Bernpohl one-exposure camera. These Colour prints were exhibited under her maiden name of M. E. Chilton, A.R.P.S. The Carbro print was that of grapes while the other was a portrait of Mrs. J. Bertram.

Now that the P.S.S.A. has come into being it should not be too difficult a task to delve into the history of South African Photography and Photographers and produce, perhaps in book form, an account of Photography in this country. We are well aware that the Cape Town Photographic Society was established in 1890, but photography was functioning for many years before this in South Africa. I mentioned the photographs I had seen of the Kimberley Diamond workings taken in 1872 in a recent issue of *Camera News*, but photographs must have been taken in this country even before this date. When and where was the first photographic studio set up in this country? Who were the first press photographers and when did a newspaper reproduce its first news photograph? When was a South African print first accepted at the Royal? Also the first Colour Slide? All these questions are of great interest to South African Photography and anyone keen on this aspect of Photographic Research would find much romantic material that would

appeal to photographer and non-photographer alike. I am certain that all readers of *Camera News* would readily supply any information they have to enable the "History of South African Photography" to be written. (I wonder if it will ever be written?) My own personal knowledge of South African Photography only goes back to 1950 but I have met photographers who were practising photography in the Border before the beginning of the century and I have recently acquired sets of negatives taken over 50 years ago. *Camera News* with its "Round the Clubs" features does give us a month to month insight into the photographic happenings of our time. So far no Stereoscopic photograph, print or transparency, has found its way to any overseas International Salon and Photographic history is still to be made in this branch of Photography. Who is to be the first South African to have a Stereoscopic acceptance at the Royal?

I had just written my last monthly notes on the "Enjoyment of Photography" when I received from a keen young photographer three of his latest photographs for criticism. "I should warn you, however, Doc," he wrote in an accompanying letter, "that whatever you say I still like them—mainly because in each one I achieved what I set out to do." This paragraph bears out exactly what I have written. At the moment these photographs give him great pleasure and will continue to do so until he himself recognises their faults. I am certain that in time ahead this author, who wishes to produce photographs of pictorial value, will regard these pictures with less pleasurable emotion than he does to-day. Very often friends of mine produce snapshots from their family albums and ask me for my opinion regarding their "photographic qualities". This I'm sure has happened to all of us. My immediate reply is: "Do you like them?" They invariably do, and then I say: "If you like them it's all that matters," for that is what photography really stands for, personal enjoyment.

I think all photographers will agree that they have been brought much closer together through the medium of *Camera News*. Even the photographs of the photographers themselves have helped to make this association a more personal one. The other day at a Braaivleis here in East London a visitor came up to me and said: "Doctor Denfield, I presume". I gave one glance at the speaker, whom I had never seen before, recognised the face (and moustache) from *Camera News* and replied: "And you're Denis Sprenger".

May I wish all fellow photographers a happy new year for 1957, and happy photography!



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# PRINT

## CRITICISM

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



**B**EFORE commencing this month's criticism, I feel I must refer to an aspect upon which I have commented from time to time, but with special reference to last month's *Camera News*.

My commentaries are made from original prints without having the reproductions before me, and on reading the printed article I frequently find that I have commented on some point which the reproduction does not show. In this connection I am especially worried over the December reproductions which were so very much darker than the original prints. The print *CITY TOWERS* was especially disappointing in this respect, and I would ask readers to bear in mind this fact should my comments ever refer to items which cannot readily be distinguished in the reproductions.

This month we are fortunate in having a variety comprising seascape, architecture, portraiture and flower study. The seascape by C. Holgate (unfortunately it has no title) is produced from a negative from which great things can be expected, but unfortunately I feel that the print itself can be improved considerably. My first disappointment is that there is a complete lack of luminosity. On a day such as the one depicted here, the sea always contains brilliant lighting, however early in the morning it may be, whereas this print nowhere shows an area that is white; in fact the lightest tone is a very appreciable grey. A more contrasty paper would retain the

quality in the shadows, whilst bringing out greater brilliance in the high lights. The oily quality of the sea, which is always so characteristic of the early morning, is very well depicted, and this effect will be increased by the alteration in the paper.

I think it is unfortunate that the spacing of the boats is so very nearly equidistant. The print is divided into four almost equal divisions, and in order to avoid this rather monotonous regularity, I would suggest doing away with the right-hand boat altogether by trimming  $1\frac{3}{8}$ " from the right-hand side of the print. This will have the effect of

producing a vertical format instead of a horizontal one. Such a change of shape would, in many instances, lose the feeling of restfulness, but the nature of this particular scene is such that I feel that this criticism would not apply here. The result of this trim also places the main boat in a very strong position indeed, and a little extra luminosity in the sail would make it well worthy of such a position. The horizon line very nearly bisects the picture space, but it is so faint and distant that I do not think it is a fault in this case.

The next print is *ST. GEORGE'S CATHEDRAL* by J. Zive, and the first thing we have to decide is



No Title

C. Holgate.

whether the author has treated this subject pictorially or as a record. Personally, I have no hesitation in thinking that the latter was his intention, for pictorial work should contain a much greater interplay of lights and shadows—there should be a much more prominent massing of tones. Here however, we have the portrayal of a subject which is lit almost entirely by a diffused light. Viewed therefore as a record, I feel that the author has been very successful indeed, for the print shows every detail even in the darkest shadows. The timber work of the roof is shown very clearly in the original, though if the reproduction merely records a black mass, please bear in mind my opening paragraph. At

the other end of the scale, the stained glass windows at the end of the chancel have been reproduced without halation; a very good point in record work, but not necessarily so in pictorial. There are a few small patches of weak sunlight, and these have been very well used for emphasising and bringing out detail in the crucifix and the pulpit; the former standing out very well from the wall at the back, and the latter showing details of the wood carving to great advantage. Altogether I feel this print is an excellent technical achievement, and is one from which the beginner can learn a lot, more especially if he will try a similar subject himself and then compare the results.

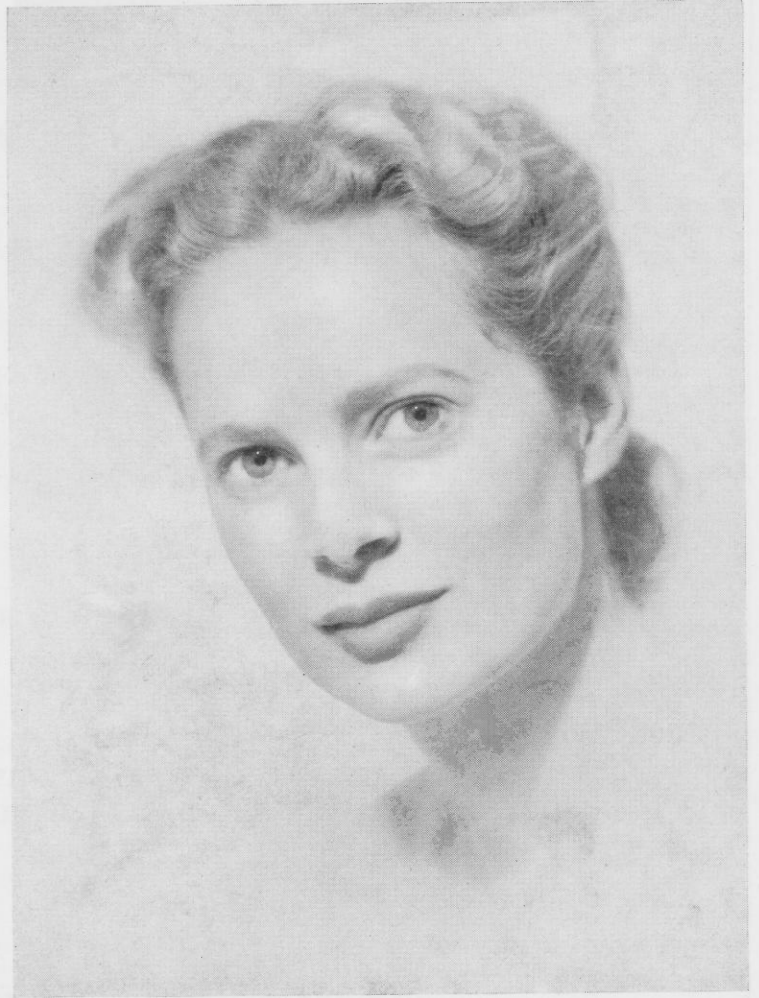
It is a big step from architecture to portraiture, but we have to take all this in our stride in this monthly criticism. NOREEN by Ray Cragg is a very creditable achievement. This type of portraiture demands technical skill of a high order and the author is, for the most part, to be congratulated on the result. The modelling of the face has been very well done, and the quality of the hair has not been lost. The short depth of focus produced by the large lens aperture has been used to produce a soft outline, and yet has been handled in a way which preserves the sharpness of the features, the eyes being especially well rendered. The only criticism in this respect is the hard shadow caused by the nose,



St. George's Cathedral

*J. Zive, A.R.P.S*

Noreen

*Ray Cragg*

and I think an effort should be made to lighten this when making a further print. Unfortunately, the print is not without technical fault, as it contains a large stain in the lower left-hand corner, and a rather bad blemish on the model's left eye. The latter could be remedied by careful spotting, but the stain can only be cured by making a fresh print. To be fussy (and one must be when writing a criticism) I feel that the wisp of hair on the lefthand side is unfortunate and should have been noticed before making the exposure.

Flowers of any description, and roses in particular, are always inviting subject to the photographer, as J. S. Frewen found when making the exposure for his print **AFTER THE RAIN**. Whether this title is strictly honest or whether it should have been "After the water-can" does not really matter, excepting that in this case I am inclined to think that the amendment would be the more truthful! What does worry me however, is that the beauty of rain-drops on flower petals seems to have been lost in this print through a lack of

quality. All the details are there but that attractive glistening which exists in nature seems lost, and some effort should have been made to retain this, either by a more contrasty paper, or a clearing bath. I also feel that too much rain has been shown on what is virtually the underside of the upper petals. Although the exposure may have been made by tilting the camera downwards, this rose has been produced in the print as though looking at it horizontally, and in such a position raindrops would not have adhered to the upper



petal in this manner. A false note has therefore been introduced.

The inclusion of a mass of dark leaves is commendable, but I am worried by the fact that they are, for the most part above the main subject, which is really a high key study. They seem to be pressed on top of the flower too much, and I think the reader will understand my meaning very well if he will turn the picture on its lefthand side or even upside down and, purely from the point of tone values, see how much more pleasing the subject arrangement is. As a general rule (but remember there are always exceptions!) it is advisable for a picture to have some dark tones at the base in order to give it a good visual foundation.

After the Rain

*J. S. Frewen*

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- In the case of Cine films, the usual credit titles are permissible, but not Club or Salon award leader strips.
- EACH PRINT, SLIDE, FILM AND COMMENTARY MUST BE CLEARLY MARKED WITH THE APPLICANTS SERIAL NUMBER.
- VI. Any person who has been a member of the Society for a full period of two years is eligible to apply himself under Sections A. to F.
- VII. Section G. is intended for applications on behalf of a candidate by an Organisational member or similar authority. The award is granted for meritorious service to photography, for a minimum period of ten years, and the candidate himself cannot apply. The applicant must state fully the candidate's record of achievement and Paragraph VI. must also be satisfied.
- VIII. All entries must be securely packed for parcel post.
- (a) Prints must be on regulation size mounts, 20 × 16 ins or 15 × 12 inches.
  - (b) Slides must be mounted in glass of standard sizes, 2 × 2, 2¼ sq., 3¼ sq., or 3½ × 4 inches.
  - (c) Cine film to be standard 8, 9.5, 16 or 35 mm. in monochrome or colour—optical sounded, magnetic striped, or silent with written or tape recorded commentary (3¼ or 7½ ins/sec).



- IX. There is no restriction as to subject matter within each section.
- X. (a) Twelve examples of the candidates work must be submitted in Sections A. B. C. and D.  
(b) In Section E. at least three films must be submitted of preferably different subjects.  
(c) In Section F. examples of published papers, books and other documents relating to photography, should be submitted.  
(d) In Section G. a full record of the candidate's achievement must be submitted together with any other relevant evidence.
- XI. All prints must be the unaided work of the applicant. Slides can be trade processed but a much higher standard is required and it must be stated whether or not they are trade processed. Films - details of assistance with titling, editing, commentary etc. must be submitted.
- XII. Every care will be taken with entries but no responsibility can be accepted for damage or loss.
- XIII. Candidates will be notified in writing of the results of their application and their entries will be returned as soon as possible.
- XIV. The adjudicators' decision on all matters is final, and no correspondence can be entered into on this matter by the Committee.
- XV. The candidate may decline to grant rights of reproduction of his submitted prints or slides, or the screening of films at a P.S.S.A. Congress, but if no such stipulation is stated, then it will be presumed that the rights are granted.
- XVI. Associateship certificates will be presented, (or posted to those in absentia), to successful candidates at the P.S.S.A. Congress Banquet. Such certificates remain the property of the Society and must be surrendered if the individual ceases to be a member of the Society. The award, likewise, is only valid whilst the individual remains a member of the Society.

THE CLOSING DATE FOR 1957 HAS BEEN EXTENDED TO 15th APRIL

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# COLOUR PRINTING

By O. K. Dose, A.R.P.S.

EVERY photographer has at some time or other seen a rainbow. Many have tried, with more or less success, to photograph one. What is not perhaps so widely known is that a rainbow is formed by the rays of light emitted by the sun being bent or refracted by drops of water in the air acting in the same manner as a glass prism, and breaking up the white sunlight into light of the various colours. In other words, the rainbow shows us that "white" light is composed of light of all the colours of the spectrum.

Scientists investigating the nature of light have discovered that it is composed of wavelike radiations, and that light of different colours is composed of waves of different lengths. The unit of the measurement of light waves is the millimicron (i. e. one millionth of a millimetre) and it has been shown that all visible light has wavelengths between 400 and 700 millimicrons (usually abbreviated as  $m\mu$ ). It has further been shown that the visible spectrum can be divided into three more or less equal portions, which appear to us as blue (wavelengths from 400 to about 470  $m\mu$ ), green (from 500 to about 570  $m\mu$ ) and red (from 600 to 700  $m\mu$ ). This division into the three "primary" colours is the basis of all colour photography.

It should be made clear at this point that objects appear coloured because they have the property of absorbing some light rays and reflecting others. An object that reflects all the light falling upon it will appear white, while one that absorbs all the light that falls on it will appear black. Similarly, an object that absorbs all the blue and green light forming part of the white light falling on it, and reflects the balance will appear red, since only red rays are left to be reflected. In theory, all colours can be reproduced by mixing the primary colours in various proportions.

It was less than 20 years after the invention of photography in 1839 that the first experiments were made in colour photography. To be precise, Clerk Maxwell in 1855 demonstrated that colour photography was possible, although it is difficult to know how he did it, for it was not until some 30 years later that the method of rendering

the photographic emulsion sensitive to light of all colours was discovered. It is interesting to note that Maxwell's original plates were found in 1938, and that quite a passable colour print was made from them!

All practical processes of colour photography are dependent on the light reflected by the subject being analysed into the three primary colours, blue, green and red. This may be done in one of two ways. In the additive method we start with a dark screen and produce white by superimposing equal proportions of blue, green and red light. The various colours are produced by projecting on to the screen light of one or more of the three primaries. Thus red is produced by the use of red light only, while equal amounts of red and green light will produce yellow, and so on. A well-known additive process is Dufaycolor.

In the subtractive method, we start with white light (which may be reflected from a screen or a sheet of paper) and obtain the various colours by *subtracting* from the white light light of the colours we do not require, leaving only the colours we want. To illustrate, let us imagine a red object on a background, half of which is white, and the other half black. If this object is now photographed thro' the primary red, green and blue filters on three separate plates we will have (a) a negative made through the red filter on which the red object and the white part of the background have recorded as silver deposits of equal density, while the black portion has no density (b) a negative made through the green filter on which only the white part of the background has recorded and (c) a negative made through the blue filter on which only the white part of the background has recorded. If prints are now made from these negatives in monochrome the white part of the background will print white on all three prints, while the black part will print black on all three. The red object will print white on the print made from the red-filter negative, and black on the other two.

One could produce a colour photograph from the same negatives by making monochrome slides from each and then projecting the three slides through filters the same colour as those used in making the negatives, in register, on to a screen. This is the additive method used by

Maxwell in 1855. In this method the red light passing through the red-filter positive would be stopped everywhere save where there was red or white in the original, and those parts of the subject would appear red on the screen while that lantern only was on. Similarly the light passing through the green-filter and blue-filter positives would be stopped everywhere save where there was green (or blue, respectively) and white in the original. With all three lanterns on, and the images in register, we would have red, green and blue light reaching the screen wherever there was white in the original. As we have seen, these three colours are the components of white light, and the screen would therefore appear white at these points. Where there was red in the original only red light will reach the screen, and we will therefore see red on the screen, and so on with the other colours. Where there was black in the original, no light will reach the screen, which will appear black in those parts. As you will appreciate, all this needs a tremendous amount of light, which means that we cannot make paper prints in this way.

In order therefore, to make a colour print on paper (or some similar surface) we have no option but to use the subtractive method. The print from the red-filter negative must accordingly be made in minus red (or blue-green—often called cyan)—in other words, we must *subtract* red from those areas where there was no red in the original, leaving the *red* areas white for the time being. Likewise, the green-filter negative must be printed in minus green (i. e. blue-red, or magenta, as it is usually known), thereby *subtracting* green from those areas where there was no green in the original, and leaving the *green* areas white for the time being. In the same way, the blue-filter negative must be printed in minus blue (i. e. red-green, or yellow) so subtracting blue from those areas where there was no blue in the original, and leaving the *blue* areas white for the time being. When we now combine these three prints in register, we find that from those areas which were red in the original, we have subtracted *green* and *blue*, leaving only red, and so on with the other colours. Nothing will have been subtracted from the white areas, which will therefore appear white, while from the black areas we have subtracted red, green and blue (i.e. *all* the light) so that they appear black. Of course, in nature we very seldom come across pure colours, and therefore seldom or never have perfectly clear white areas, or fully black areas in our prints.

Most modern colour films depend on the principle of colour development which was conceived by Fischer about 1909, but could not be used commercially for many years due to various snags which first had to be overcome. In the case of reversal processes the first development produces only a negative silver image in each of the three layers of which the film is composed, while the second or colour development produces in each layer a positive silver image *and* a positive dye image in a colour complementary to the colour to which the respective layers are

sensitised. Thereafter both silver images are removed by bleaching and fixing, leaving only the positive colour images which give us the well-known colour transparency.

In the case of a negative-positive process such as Agfacolor Negative-Positive, however, the first and only development is the colour development which produces both the negative silver images and the negative dye images.

At this stage I should explain the make-up of the Agfacolor materials. Starting from the emulsion side we have first the blue-sensitive layer, which is of course sensitive only to blue light. Beneath this is a yellow filter layer which serves to remove any remaining blue light. Next comes a layer which is sensitive to blue and green light. As the blue light has now been completely removed, this layer accordingly records only the green light falling on the film. Below this layer is a third layer, sensitive to blue and red light, which in a similar manner records only the red light. Then follow the film or paper base and the anti-halation backing, if any.

During colour development these three sensitive layers like reversal films, produce negative images. Unlike reversal films however, these negative images are in colours complementary to the colours which the respective layers record, the silver images which are produced simultaneously having been removed by bleaching before fixation.

A red object therefore appears on a colour negative as minus red, or blue green, and so on. When such a negative is printed, it takes the place of the original. In other words, the blue-green image of the red object records on the blue and green sensitive layers of the paper, producing after development a magenta and a yellow image, one beneath the other, the combined effect of which is that we have on our paper an image of the red object which appears red to us as we view the print by white light.

All this sounds very nice and easy—unfortunately in practice it is not quite so easy. In the first place it is not yet possible to manufacture a colour negative film or a colour paper which is neutral in colour balance. In other words, our colour negative will have a colour cast, e.g. green, magenta, blue or some other colour. In addition, the colour paper will also have its own colour cast, which may be similar to that of the negative, or, more likely, quite different. Another factor which has to be taken into account is the colour of the enlarger light, which is affected by the supply voltage, the age of the lamp (and its output) and the colour of the paint inside the enlarger. Some means of maintaining a constant voltage is essential if consistent results are desired. All this means that in practice it is impossible to make a colour print from a complementary negative without a colour cast, unless some means is employed to remove this cast.

In the Agfacolor Negative-Positive process this is achieved by the use of filters, which are placed between

the light and the negative, in order to avoid impairing the definition of the enlarger lens. The set of printing filters needed for this process consists of 33 filters, made up of 10 filters in each of the printing colours cyan, magenta and yellow, graded from 10 units of colour density to 100 units, together with one filter of 5 units in each colour.

Let us assume that our colour print has a magenta cast. This means that the green-sensitive layer (which develops as a magenta image) has had relatively too much exposure, and is denser than the other two layers. In order to remove this magenta cast therefore, we will have to introduce into the enlarger a *magenta* filter of a strength equal to the unwanted cast. This magenta filter will hold back the exposure of the green-sensitive layer so that the other two layers may produce the required extra density. It will readily be understood that the use of filters in this way necessitates an increase in the exposure time, and the manufacturers supply tables of the required filter factors. In practice, it often happens that filters of two colours have to be used—it should be noted that one must never use filters of all three colours at the same time—the effect of doing this is merely to introduce a neutral grey filter of a strength equal to the weakest of the three filters, thereby unnecessarily increasing the exposure.

In practice, one can acquire the ability to estimate with

a considerable degree of accuracy the colour or colours, and the density of the printing filters required, thereby reducing the amount of time spent on testing. It should be noted that each packet of paper is stamped with the basic filtration required to produce a neutral print on that paper from a neutral negative, so that, if one has to reprint a negative that was originally printed on a different batch of paper, the new filtration required can be quite easily calculated. Similarly, one can estimate fairly closely the filtration required for a new negative by comparing it with a negative already printed. Basically, all negatives of a given batch will require approximately the same filtration except in so far as the balance of the negative has been affected by exposure conditions, the age of the film at the time of exposure and processing variations. The age of the printing paper, and the conditions under which it has been stored before use will also affect its balance.

As with reversal materials, the processing of the negative films and the paper or positive film is primarily a matter of adhering strictly to the instructions, especially in regard to times and temperatures. It is also necessary to pay particular attention to such matters as the age and strength of the solutions in use, and to the cleanliness of all tanks or dishes used. It is advisable to have a separate set of utensils for the purpose, and to use them for nothing else.

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## It could happen to me

FROM the time the button was first pressed it had been his desire to take a landscape which would grace the walls at the monthly competition. Came Congress and to a helpful delegate he expressed his secret desire. "Helpful Delegate" did not forget and at one of the stops during the field day he called Ardent Amateur over and said "There's your landscape but we want a figure" and promptly called over a little coloured urchin with spindly legs ("to match the tall trees") and got him to walk up the path. Amid much excitement the masterpiece was shot.

Amid much more excitement we all arrived home but Ardent Amateur could not wait but had to get home to develop *the* masterpiece.

Tanks were got ready, room blacked out, keyhole closed—no risks, this was the most important film yet processed. All ready for loading and carefully the tank was threaded and the film wound in and then only then . . . the bright electric globe right above the film had not been turned off!



## Report on the 2nd Annual Northern Rhodesian Film Festival, held at Nchanga, 1956

THE Second Annual Film Festival has come and gone and, while we are now busy doing the final wind-up, it is appropriate that we should look back on the past 12 months and decide whether this has been a worthwhile project or not.

In 1955, Mr. Andrew Hayward of Luanshya, gave birth to the idea of a Northern Rhodesian Film Festival. In the face of many seeming difficulties and lack of interest, he plodded on, determined to make a go of it. When I realize the miles he travelled, the talks he gave, the pleadings he offered, I take my hat off to him and say that first Festival was a success, insofar as it laid the foundation for us to work on this year.

We were ambitious, planning to incorporate every available Cine Club in Northern Rhodesia and enthrust them to such an extent, that we would be inundated with entries. This entailed a great deal of preliminary work and I can only summarize as it would take far too long to explain the difficulties under which we work in this part of the world—hundreds and hundreds of miles from Cine shops and equipment stores and no one to turn to for help in solving our troubles. It certainly makes us think and do things for ourselves, hungrily devouring all the Cine books we can lay our hands on. In addition, we had no support from the Press whatsoever, and, if it were not for our local magazines, published by the Mines, we would have no record of what we deem a pretty important event in the cultural world of Northern Rhodesia.

The Hon. Organising Secretary, Mr. W. A. Robb, from the time he took over in November, 1955, has gone "full out", never sparing himself in order to have every detail meticulously pre-organised so as to give a "finished" performance that would compare favourably with any professional Show—as indeed it turned out in the end. (Not even a splice broke and a suitable musical background of music was provided for the "silent" entries.)

Plans went ahead for a large and suitable hall for the showing of the Festival Films and the Nchanga Consolidated Copper Mines, Ltd., were most co-operative by letting us have the Mine Cinema, a modern building with a full seating capacity for 450 people. There were

difficulties re projecting from the floor—after being burnt down once and only recently re-built, they naturally do not feel prepared to take any chances. But this was overcome by projecting from a stout and roomy ledge over the entrance doors of the Cinema, in front of the Cinema projection box and our leads were connected to the Cinema loudspeaker system.

The Cinema screen, being perforated and also giving too long a throw, was inadequate. We tried Salisbury, Johannesburg and Durban for a large beaded screen and even tried to make our own. As this took up much valuable time and all of no avail, we had a 12×9 Titanium white matt surface screen flown out to us from the U.K., which arrived just in time for our own local "Films of the Year" Show—very conveniently used as a rehearsal for the Festival. We erected the screen between D and E rows of the Cinema, thus giving us a throw of 69ft. The one advantage of this screen was that we were able to utilize the side seats.

We are most grateful to Mr. Nicol of the Amateur Cine Club, Johannesburg, for all the trouble he went to on our behalf. He gave us invaluable advice and assistance in the reconstruction of the Kodak 71A 8 mm. projector, which we purchased specially for this purpose. Unfortunately, even though we tried as far afield as America, we were unable to obtain a 1½" lens and, though the 8 mm. films were clearly visible, we hardly felt they were a 100% success. The 3" lens on the 16 mm. projector gave a delightful brilliancy.

We had 29 entries in all, from all parts, even as far away as Livingstone. The Senior judge (Mr. J. Howard Wilson of Salisbury) comments on them in his summing up and I will not dwell on the subject at this point.

I doubt whether we could have had a more conscientious and painstaking judge than Mr. Wilson. Each film was scrutinized with equal care and he had beside him, throughout the showing of all the films, Mrs. Whenman, who took down in shorthand and subsequently typed, full constructive criticisms of each film to be returned to the owner of each entry. Mr. Wilson spent two weeks at Nchanga and I'm afraid we kept him very busy—he even helped to decorate posters and sort tickets! We are most grateful to him for his encourage-

ment and help in every way and all the Cine World of Northern Rhodesia feel they've made a friend. He brought Mashonaland Society films up with him (some of them his own and also prize-winners) and he gave much enjoyment showing them at Ndola, Luanshya, Kalulushi and Nchanga. When Mr. Wilson told us the average standard of film in N.R. was higher than in S.R., we felt our labours were not in vain and it was worth it, after all!

On November 4th, the General Manager of Nchanga Mine, Mr. L. W. Allen, opened the 2nd Annual Film Festival, and Mrs. Allen presented the trophies. The ladies of our Committee had really "gone to town", arranging huge troughs of gladioli, roses, carnations, rudbeckia, lupins, etc., on either side of the screen and also in the foyer. It certainly looked festive and gay.

Speaking to the Mine Magazine correspondent afterwards, Mr. Wilson said, "The most striking point about the 29 films submitted for the 1956 Film Festival was the wide range of subjects chosen by the competitors—indeed, this was one of the main difficulties in judging the films. It is difficult to compare a film on dancing with a visit to the Open Pit, or a film about a small boy dying as a result of snake-bite with a comedy about a Civil Servant. All these items were included in the wide



**Geoff. Wassung (of Kalulushi)—winner Best 8mm. Film.**  
(Photo: Andrew Hayward, A.I.B.P.)



**Aubrey Robb (of Chingola)—winner Premier Award and Best 16mm.** (Photo: Andrew Hayward, A.I.B.P.)

range of subjects submitted, which also covered Mother-in-laws, horse-racing, murder, big-game, sailing boats, flowers, sports, mining, flying, farming, history and, of course, the usual Victoria Falls film."

The foregoing schedule will illustrate the ingenuity of the competitors and the standard of film submitted was very high indeed and compared well with the standard of films in competitions elsewhere.

After the Show, prize-winners and friends and helpers adjourned to the small lounge at the Mine Club (which the Women's Committee had also cheered up with lovely flowers and pretty cloths) to give prize-winners a chance of filling their Cups, if they so desired.

Tuesday night, the 6th, Nchanga had a further show, with nearly a full house again.

Then the tour of prize-winning films began—and it must be remembered that Ndola, Broken Hill and Lusaka Cine Clubs are roughly only a year old.

First Ndola on the 15th. Considering there were other counter-attractions on that night, everyone was delighted to find a practically full house with an audience both appreciative and interested. Ndola Cine Club has worked hard to settle on its feet and we feel they're well away now.

Broken Hill was originally not to be included in the tour as the Committee felt they were perhaps near enough Lusaka to see the films there, a mere 100 miles! But Broken Hill made no bones about their resentment at being left out—and how worthwhile they made that visit! House packed and people most enthusiastic.

We found the same spirit at Lusaka, where for a few miserable hours we feared the downpour of rain would wash out everything. But the people turned up trumps and it was a grand success.

And now we come back to the decision as to whether this has all been a worthwhile project or not.

Financially, I should say it was not. Yes, we've come out on the right side fortunately, but in my humble opinion, the distances are too great up here for us to "get together" and still make a handsome profit. I am not prepared to find a solution to this problem and can only hope the Northern Rhodesia Photographic Association will find the answer.

Culturally, I think I can say without doubt, it was a great success. In both Broken Hill and Lusaka, it was said, not once but several times, how delighted they were, being able to discuss problems (that we had faced up North) and straighten out a number of difficulties. They felt, being so far from the centre of things (Northern Rhodesia Photographic Association holds its meetings at Kitwe), they were rather lonesome clubs. But,

my goodness, they made up for it in generosity, kindness and hospitality! We returned home quite exhausted.

So, was it worthwhile? Yes, I should say so.

—Hon. Secretary, Nchanga Cine Club.

## LIARS CORNER

**Movie Director to Young Actor:** "You're new in the movie business, so let me give you a synopsis of your part. The setting is on a large plantation in the Southern part of the United States. You go up onto the porch of this mansion. There is no bell, so you don't ring the bell, instead you knock on the door. No one answers, so you knock harder. Still no answer, and you knock real hard. You then look down the long porch, and at the other end is a Southern belle sitting there chuckling to herself. You walk over and ask her why she didn't speak when you knocked. She just laughs at you. This enrages you to the point where you are about to wring the Southern belle's neck—but you don't. Instead you bow graciously. That's where we cut the scene. Now, do you get it?"

**Young Actor:** "Yes, I go up on the porch, knock on the door but I don't wring the belle."

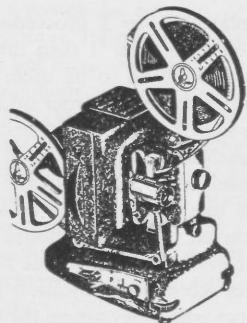
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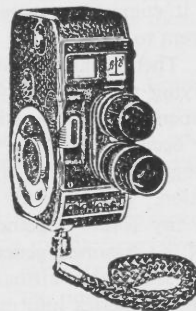
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# OPERATION DESPATCH

By Bianca Sergay

A FEW months ago I had the misfortune to be involved in a major operation—"Operation Despatch". It has taken me a good few months to recover from the disastrous effects this had on my system. What worries me now is that next month I will have to undergo yet another operation to be known as "Operation Receipt". This time, however, I shall be wise, and I shall have a local anaesthetic (manufactured overseas—preferably in Scotland) before taking the plunge.

When asked my advice on the subject of sending films overseas for competitive purposes my immediate answer was: "Don't!" On second thoughts, however, I realise that, as excellent as this advice is, it doesn't constitute an article. And, as an article seems to be the order of the day I must elaborate more fully on, what to me, is a most painful theme.

When it comes to anything connected with films I always seem to amble along happily until a week before deadline. Then I wake up with a bang and rush around madly trying to have everything ready in time. The same happened with "Operation Despatch". The thought suddenly occurred that the films which were promised the Photographic Society of America for their M.P.D. Competition, were due in America any moment. I collected my forces together, and, with the masterly tactics of a seasoned general, I blocked all lines of retreat by sending an airmail letter to the Competition Secretary in America informing him that the films were on their way, and would he kindly hold everything until their arrival. Obviously, I now had to make good my words and see that the films actually were on their way.

The first thing I did was to get the films ready for despatch. I cleaned them, checked splices, labelled the beginnings and the ends very carefully, so that the projection crew at the other end should have no difficulty with projection. I marked sync. spots at the beginning of both films and tapes. I purchased 8mm. film cans to contain the tape reels as these were more likely to stand up to the rigours of travel than the flimsy boxes provided

with the tapes. I labelled the film reels, tape reels and all cans with my name and address. I placed a small label on each film reel stating projection speed, and indicating where sync. marks could be found, and where they should be placed in relation to the projector. I also labelled the film reels "TO BE USED WITH A STROBE". Similarly, I labelled tape reels, stating recording speed used, and also indicating positioning of sync. marks.

I then typed out a list of projection instructions. This gave all the above information in more detail. I worked on the assumption that the projection crews were as clueless as I myself am sometimes inclined to be, and I left nothing to their imagination. I was most explicit. An important point to remember to mention here is the name of the Recording machine used in the actual recording of the tape.

The strobe disc was unlabelled, so I proceeded to label the different speeds on each side. I then drew a diagram showing how the strobe was to be used, and where it was placed in relation to the recorder and the projector. In case anything went wrong with the strobing I typed out cue sheets for each film. This consisted of a list of shots with the apposite commentary. In the film where no commentary was used I gave a list of shots where change of music occurred. I also mentioned any shots where sound had to be dead on. These cue sheets are most important as they keep the projection crew happy—they know at a glance when they are on the right track.

Next I procured a large, strong, cardboard box. In this I placed both films, both tapes, the strobe disc (or pulley) and the bracket for the strobe. In an envelope I placed the projection and strobe instructions, and the cue sheets. The American Society had requested me to send these by separate mail. Why, I do not know. The one without the other would be pretty useless. Still, if the films were lost in transit, the Americans could read the cue sheets, and have an idea of what they had missed.



The preliminaries were over, and, so far, everything had been pretty easy. I'd have done the same had I been sending the films anywhere in South Africa. But now came the tricky part—getting the films out of the country. This turned out to be a major operation, and not one which any sane person would undertake lightly. I knew there would be some difficulties, but never, never did I visualise how many, or how great, these difficulties would be. Had I known . . . but, let's get on with our saga.

In South Africa a customs release is required on any film which will eventually return to this country. The customs price on films is exorbitant, and must be avoided at all costs. I say "at all costs" with much bitterness, because the cost of procuring the customs release was the worst part of the proceeding. I telephoned the Customs department for information on the subject, and was directed to the main Post Office. Together with my parcel of films I went to the Post Office, and after making several enquiries, was told that the Customs Inspector wouldn't be in that day. He might arrive the next morning between ten and twelve a.m.

Punctually, at ten a.m. the next day, I returned to the Post Office, and took my place in the queue. I was glad to see that it was a short queue—only about half-a-dozen people altogether between me and my objective. An hour-and-a-half later I realised that it was not the length of the queue that counted, but the time each person spent in the little secret room inhabited by the Customs official. The postal authorities in our land believe in a system known as "discouragement". They think if they make you suffer sufficiently, you'll stop wanting things, and then you'll stop bothering them. They provide no benches or seats of any description. True, there are marble columns against which you can lean; but these are hard, and don't give to the contours of your body. At one stage I considered sitting on the floor. I changed my mind. The floor is marble, and awfully cold. I tried leaning on the man next to me. But, as he too was in a state of collapse, it ended with me supporting him—not a successful manoeuvre. I did remove my shoes—but this didn't help much. And all the while, I shifted the weight of the films—all two kilos of them—from arm to arm, and silently cursed photography.

I tried out a little Yoga. If only, I thought, I can go into a trance, and separate my mind from my body, it might help. But, I'm not very good at Yoga, and, all I succeeded in doing, was to bring my mind down to the level of my poor empty stomach. If ever I have to go through this ordeal again I shall arrive with camping equipment, and bed down for the duration. I shall also build a campfire and cook a little sustenance to while away the weary hours.

However, all things must have an end, and eventually I presented myself at the anonymous-looking grey door,

and passed into the inner sanctum. I must say the Customs Inspector was most friendly and helpful. He assisted me to a chair. He soothed my shattered nerves, and restored my equilibrium. He promised me a customs release with hardly any argument. He took down the particulars of films and tapes, signed everything, and sent me on my way with a cheery smile. Yes! he was most helpful! It was only afterwards that I found out that he had given me the wrong form!

I was told this the next day, when, still slightly dazed, I presented myself at the offices of Pan American Airways. After they had picked up the pieces, placed my inanimate body on a chair, and applied sal volatile, I recovered myself sufficiently to concentrate on the next move.

As time was short the best way—in fact the only way—to get the films to America on due date was to send them per air freight. This Pan American undertook to do. Here I must pause for a while to express my appreciation of the kindness and co-operation of the pretty blonde assistant in the office. She was wonderful! She phoned a mysterious creature named "Jack", and within minutes a messenger boy arrived bearing the correct customs forms. This is known as "Form 54". Here you fill in masses of information re the type, name, length and value of the films and tapes. You also discuss at great length the strobe, film reels and cans. You finally dispose of the whole lot with a blunt "for exhibition purposes only". You give this information in quadruplicate and retain one form for yourself. And let me say that it is no use sending your typist to fill in these forms. You have to sign them personally. I discovered this to my cost, as the films were actually being sent away in my husband's name, and I had to walk a few miles to him so that he could sign these forms. I then returned them to Pan American.

I was now told to procure a Bank Form—F178. Back I walked to the Bank. I was limping now. Two large blisters had arrived on the scene to add to my misery. Our bank was being re-built. The lift wasn't working. Up the stairs I trudged, and after a few misdirections I finally reached the Bill department. Yes, they said, they could give me the necessary forms, but, although they had handled many thousands of these forms, nobody had ever had the time to stop and read them, so they didn't really know what information was required. Eventually, with the co-operation of the entire staff, we sorted things out, and I completed the forms (in quadruplicate).

Back to my husband to sign the forms. Back to the bank to give them a copy. Back to Pan American Airways where I discovered a new lot of blisters. The pretty blonde, whose nerves were now in no better state than mine, instructed me to draw up an invoice—in quadruplicate—(as per directions on the entry form), whilst she got to work on the waybill. The rules of the

competition required that I should pay transportation both ways. I finished up owing Pan American the neat little sum of \$20 or £7 10s. 0d.

"Operation Despatch" was now well under way. I sealed up my parcel and labelled it. In addition to mine and the consignee's names and addresses, and a list of the contents, I wrote, in large letters, wherever possible "FOR EXHIBITION PURPOSES ONLY—CUSTOMS DO NOT DELAY". This is a recommended practice—I only hope it works! Under separate cover I sent the entry form, projection instructions, strobe diagram, cue sheets, and three copies of the invoice. I enclosed a letter to the Competition Secretary telling him that I had arranged that the films would be delivered direct to him,

and that P.A.A. would handle the return passage. All he had to do was deliver them to the Denver office of the Airways Company.

Some weeks later, when I had given up all hope of ever seeing my films again, I was amazed to receive a card from America acknowledging their receipt. More than anything else this news hastened my recovery, and the Doctor soon gave me permission to get up for a few hours a day. My legs are still shaky but he assures me this will pass off. He is more worried about the recurrent attacks of melancholia, but in a few years these too should go. In the meantime I am getting into training. In a few weeks the films are expected back in the Union, and I shall have to commence "Operation Receipt".

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## AMATEUR CINE CLUB—Johannesburg

### "ROSEBOWL" COMPETITION RULES

1. The Competition is open to any bona fide amateur cinematographer in Southern Africa. Films produced by groups of amateurs are eligible.
2. There is no limitation as to length or gauge, and films may be in colour or monochrome.
3. No film will be accepted for the competition unless the producer (or one of the producers in the case of a group film) has previously won an award in a competition recognised by the Council of the Amateur Cine Club. The Council shall decide from time to time which competitions it shall recognise.
4. Entries by members in good standing of any duly constituted Cine Club in Southern Africa will be accepted free of charge. All other entries must be accompanied by an entry fee of 10/6d. (ten shillings and six pence) per film.
5. Submission of an entry binds the entrant to make the original film available, if required, for presentation at the "Films of the Year" Exhibition of the Amateur Cine Club.
6. The Council of the Amateur Cine Club shall have the right to make a copy or copies of any of the films entered, and may place such copy or copies in the Club's film library.
7. The films will be judged by a panel of judges appointed by the Council of the Amateur Cine Club. The Council shall award the trophy on receipt of the recommendations of the judges, but shall not be bound to make the award if in its opinion no entry is of a sufficiently high standard. The decision of the Council shall be final and binding upon all competitors.
8. The Rosebowl is a floating trophy and will be held by the winner for the twelve months immediately following the award. The winner will in addition receive a miniature which will become his own property. No other awards shall be made in the competition.
9. Entry forms must be in the hands of the Hon. Secretary, Amateur Cine Club, Johannesburg, not later than noon on the 31st March each year. Films must be submitted for judging on request at any time during the month of April, and may be held by the Amateur Cine Club for a period not exceeding four weeks after the 30th April.
10. Films must be forwarded to the Amateur Cine Club properly packed and carriage paid, and will be returned to the entrant at the expense of the Club.
11. Whilst every care will be taken of all films entered the Amateur Cine Club cannot hold itself responsible for loss or damage to any film whilst in its possession or in transit to or from the Club.
12. Submission of an entry form shall be evidence of the full acceptance by the entrant of all the rules and conditions governing the competition.
  - (a) The closing date for entry forms for the first competition will be the 31st March, 1957.
  - (b) Entry forms will be available shortly from the Hon. Secretary of the Amateur Cine Club.

# THINKING ALOUD

By L. M. SHER



LAST week my wife and I had dinner with some very good friends, a charming couple both very interested and successful in Cine photography. We were dining at their home in an atmosphere of quiet dignity with candles for illumination, good food and wine all helping to make interesting conversation.

Our discussion had been mostly about Cine topics, when our host abruptly asked this question "Why do you make films?". There was a slight lull—it is like asking a person "Why do you breathe?"—and then we all started answering at once.

On mature consideration I think that this question poses a very vital and important problem for enthusiastic amateur cine photographers. Away from the old world atmosphere of the candlelight and red wine, in the cold light of day the question wants fuller investigation.

Why do we make films? I don't mean a picture of Johnny ready for his first day at school, or Aunt Emma wheeling Pamela in her pram. I mean the sort of films which will give pleasure to people outside the immediate family circle, a film which might win a Salon award.

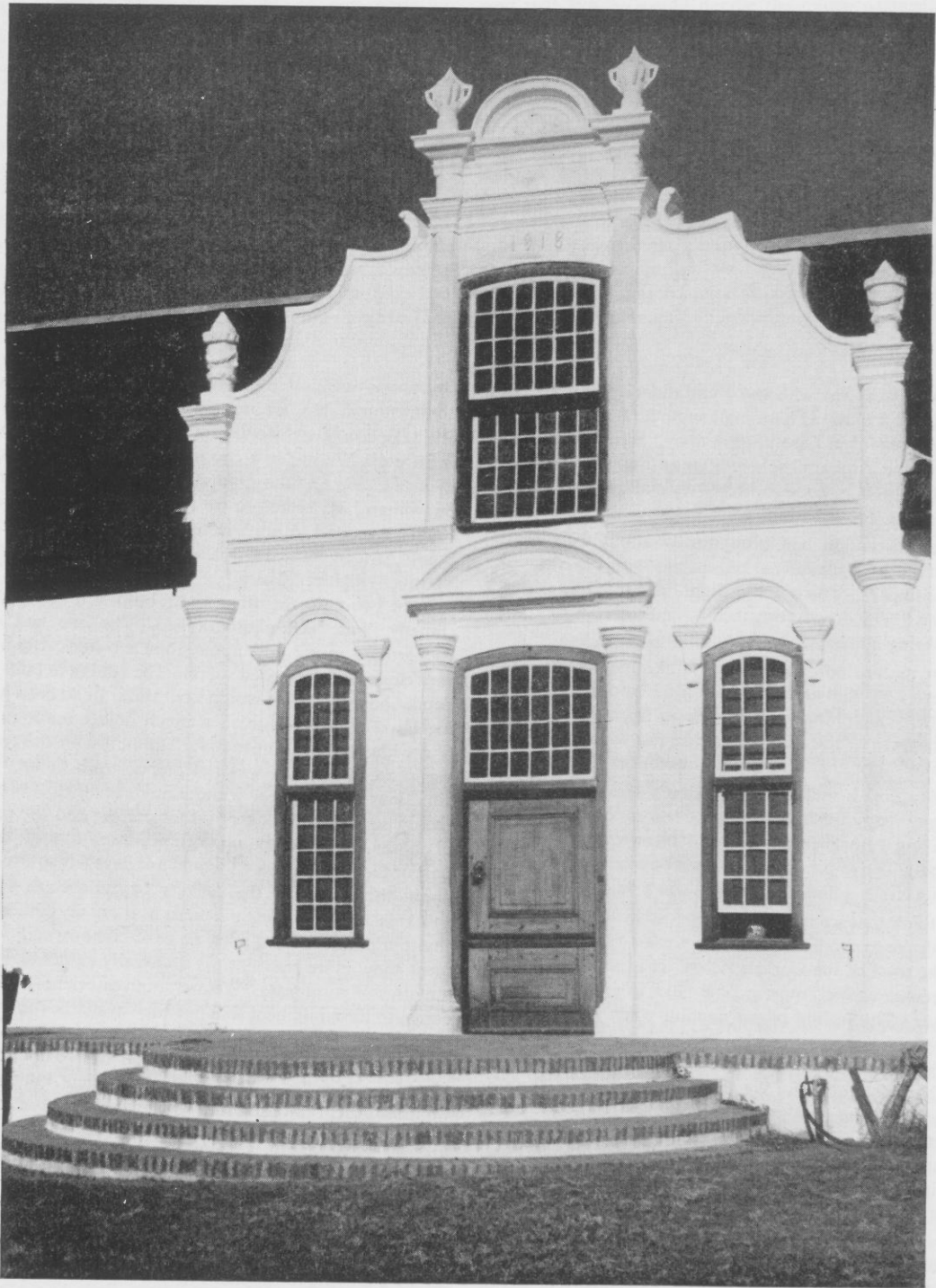
I think that we make films because in a lot of us there is a desire to produce something, to add a little something to the total of the world's riches. It is an outlet for the artistic ego which most people have in greater or lesser degree. The feeling of satisfaction when the film turns out to be a good one, is what makes the film maker carry on. Perhaps in the last sentence we have the kernel of the whole matter. We, who can't paint or draw or write poetry, make films. It is the satisfying of the artistic creative urge in even the most inartistic of us. Modern technological advances have put into our hands the equipment and films which enable us to play around with light and shade and colour, with music and sound. All this without the grind of attending art schools or conservatoires.

Of course this leads to abuses. The incorrect use of colour. The use of sound, not as part and parcel of a picture, helping it along. The music not carefully and tastefully chosen. Jazz music instead of the classics.

Brash and unsuitable commentary just for the sake of commentary. No, we must take stock of the position. We have been given wonderful tools; it behoves us to use them well. We live in a country where we are fortunate in our weather and the amount of leisure the average man or woman has; therefore we should produce films of a standard second to none in the world. I know that the South African standard is very high but I think it could be much higher.

I saw two films the other night, both well thought out comedy films, well photographed. The one had only background music and about four sub-titles, the other very closely synchronised sound. The editing in both was good, above average I would say. But if I had been judging I would have awarded a much higher mark to the film without the commentary. The film with the rather verbose commentary was not helped by it at all. The situations were all clear without any vocal help. I found the diction of the speakers rather grating and the music ill chosen. Had the speech been necessary or an integral part of the film I am sure I would not have felt so strongly about the quality of the delivery or the accents of the speakers. However these two films bear out my contention that the tools we have must be used circumspectly. We must show more restraint. It eventually comes down to a matter of good taste. We are "nouveau riche" when it comes to the equipment that has been available for a very short time; after all it is only since the war that all our present equipment has been available. We are not accustomed to the riches of all this new equipment. But, now we must accept it—use it only with good taste, restraint and artistic integrity.

I seem to have digressed somewhat from the candlelight dinner but that is the beauty of heading an article "thinking aloud". After all when one thinks, doesn't one's mind dart around from subject to subject? So the wheel has gone the full circle. "Why do you make films?" To satisfy a craving for artistic expression, to give a piece of one's thoughts and mind to others through the medium of the cinema screen, to voice certain ideas one has, tastefully, artistically and to the best of one's ability.



MAIN GABLE, BOSCHENDAL

*Eric Vertue, A.R.P.S.*



QUIET EVENING

*W. P. Culverwell*

## ROUND THE CLUBS

### ALBANY PHOTOGRAPHIC SOCIETY

THE annual social evening of the Albany Photographic Society, held in the Moth Hall, Gramhamstown, was very well attended by members and friends despite the holiday period.

The main attraction of the evening was a display of members' work which was criticised by Mr. Reg. Griffiths who gave a most interesting, instructive, and at times humorous criticism on each print. He praised the very high standard and quality of work done by members. He selected the following as being the best prints in the two sections—Mr. Dal Wallace (advanced), Mrs. Dulcie Ehman (beginners).

Mr. Griffiths also criticised prints for the current monthly competition "Table Top" (advanced) and "Architecture" (beginners).

Last month's competition "Rain" was won by Mr. Dal Wallace (advanced) and Mrs. Dulcie Ehman (beginners).

The "lazy photographers'" section of our society were able to show their "work" on the screen in a display of colour transparencies. A wide variety of subjects and places proved very popular.

Mr. Charles Tanner, our Society's "brains trust" gave a very interesting talk on the history of photography from the days when one had to develop 8x10 plates on the spot in a light-tight tent to the modern "snap happy" style we enjoy today.

Mr. Dal Wallace (last year's winner) presented the Maine Trophy to Mr. G. Walters and the Bob Jolly Trophy to Mrs. Dulcie Ehman.

Members of the Albany Society wish all our photographer friends a very "snappy" Christmas and hopes Father Christmas digs deep into his bag to produce something useful in the way of photographic equipment.



Mr. Reg. Griffiths criticising a display of members' work.  
(Top left corner—Winning Print  
Bottom left corner—Runner-up)



Mr. Gerry Walters receiving the Mayne Trophy from Mr. Dal Wallace (last year's winner)

### AMATEUR CINE CLUB—JOHANNESBURG

Address: P.O. Box 11180 Johannesburg.

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

Secretary: Telephone 22-0494 (office).

THE results of this year's competitions were announced at the last meeting of the club and are as follows:

First place in the "Films of the Year" Competition  
16 mm. Section

"They must not forget" by Mrs. B. Sergay

Awards: The "Premier 16" Trophy and Silver Plaque.

The "Rencassel" Trophy and miniature.

(Best film entered by a lady).

Places in the "Films of the Year" Competition  
16 mm. Section

(In alphabetical order) Award: A Bronze Plaque.

"And Baby Makes Five" by the Alexander Family.

"A Stitch in Time" by the North Eastern Group.

"Milan Express" by Arland Ussher.

"The Jackal Dogs" by N. T. Smith.

Special Award—Certificate of Merit

"Flood Waters" by Will Alexander

First Place in the "Films of the Year" Competition  
8 mm. Section

"Winter on the Rand" by J. R. Dick.

Award: The "Premier 8" Trophy and Silver Plaque.

Places in the "Films of the Year" Competition  
8 mm. Section

"Country Bumpkin" by Mrs. G. Alexander.

"Crosswords" by the 8 mm. Group.

"The Silken Purse" by N. B. Haigh.

*Special Award—Certificate of Merit*  
 "The Flowing Sea" by N. B. Haigh.

*"Bob Pollak" Competition*

"The Dividing Pane" by W. H. M. Wood.

Award: The "Bob Pollak" Trophy and Silver Plaque.

*"Morison" Competition*

"Easter Break" by J. Rixam.

Award: The "Morison" Trophy and Silver Plaque.

"Teenager's Dream" by H. Woodhead, awarded a Certificate of Merit as Runner up.

The "Walsh" Trophy and miniature for the best 16 mm. Novice awarded to: "The Dividing Pane" by W. H. M. Wood.

The "Novice 8" Trophy and miniature for the best 8 mm. Novice awarded to: "Country Bumpkin" by Mrs. G. Alexander.

Our congratulations go to all the award winners and our thanks to the many who entered the competitions.

Many of these films will be shown at the "Films of the Year" Exhibition to be held at the University Great Hall on the 8th, 15th and 16th February, 1957. Tickets will be available at most of the Cinematographic shops in the city from about the middle of January or direct from our Secretary.

#### CAPE CINE CLUB

THE Club's 1956 session ended on the 13th December with the screening of entries in the Novice Competition.

There were six entries and five were selected by the judges for screening. Of these, four were 8 mm. and one 16 mm. all Kodachrome.

Judging was carried out partly by a panel of three judges and partly by the audience. The results of both were then collated and the placings announced on the basis of 60% of the judges' percentages and 40% of those of the audience.

The FIRST PRIZE was awarded to Mrs. Mabel Chater for her 8-minute film "The Pride of Table Mountain". This was a popular and well-merited win and Mrs. Chater is to be congratulated on her splendid photography, well-chosen angles, succession of cuts from establishing to C. U., and excellent continuity. "The Pride of Table Mountain" was the ever popular Disa, and some magnificent specimens were encountered in unusual settings by the two lady climbers who set out for that very purpose.

SECOND PRIZE went to Dr. P. Henn for his 16 mm. entry "The Gateway of Africa" which ran for 25 minutes. This was a film on events and places in the Peninsula, and the audience was treated to a fairly comprehensive tour of Cape Town and environs. Continuity and balance could be improved on, and attention paid to telephoto shots which showed pronounced halation. As a newcomer Dr. Henn has done well, and the indications are that he will soon produce work of a very high standard.

Mrs. Ioline Burton annexed the third prize with the only story entry "Penny a Ride". It showed how a group of children "borrowed" a neighbour's bicycle, dressed it up in coloured paper, and transferred to the beach to give rides at a penny a time. The bicycle was not given anything like the careful treatment bestowed on it by the proud owner who caught up with the "borrowers" just when business was brisk, and took possession of his now dirty and wet bike. The scamps made off with the proceeds which they spent on ice creams. Photography and camera angles were on the whole good,

acting fair, but movement within the frame was at a pace that suggested a filming speed of 12 f.p.s. Mrs. Burton was unfortunate not to have won the Clayden Trophy for the best story.

Mr. Bill Crawford's "Sea Point" was rated fourth. Had this film been supported by a commentary or had the theme been effectually developed it would have gone far in the competition. The photography was of a high order, but by itself insufficient to engender interest.

The fifth film was Mr. A. R. Steenkamp's "Four-legged Friend". It was all about a horse ride mainly on the sand dunes. There were many pleasing shots which if concentrated in a 6-8 minute effort, instead of its length of 14 minutes, would have proved of higher audience interest. Exposures tended to be on the too generous side, and camera angles were not exploited.

R. C. T. Young.

#### CAPE TOWN PHOTOGRAPHIC SOCIETY

AS our usual hall was not available on Wednesday, December 5, a visit was arranged to the works of the Cape Times Ltd. at Parow. Here our members were courteously welcomed and shown round the composing, processing and letter press departments. A most enjoyable and instructive evening and we do appreciate the kindness of the Cape Times management and co-operation of the members of the staff who gave so much of their time for our pleasure.

At the meeting of the Cine section on the 12th we had a most interesting talk by Mr. H. A. G. French on the

KEEN

STILL

and

MOVIE AMATEUR

PHOTOGRAPHERS

shop at



care and maintenance of cameras; some good tips were given.

After the tea interval Mr. R. R. Rawkins entertained us with two of his excellent films "By tramp steamer to Tamatave" and "Our holiday in search of South Africa".

Our final meeting of the year took the form of a Christmas party held on Wednesday the 19th. Over 90 members with their wives, sweethearts and friends spent a hilarious 2½ hours of games, dancing and an excellent show of magic by our one and only Rodrigues. There was of course much eating and drinking and altogether a merry evening. Trophies for the year were distributed as follows.

The Bell Trophy for the best monochrome slide won by Denis Sprenger.

The Vertue Trophy for the best home processed colour slide won by Eric Vertue.

The Lawley Trophy for the best print of the year won by J. R. Hagens.

Aggregate prize for the highest number of points in print competitions won by E. J. Sanby.

Aggregate prize for the highest number of points in the slide competitions won by Denis Sprenger.

And now a seasonal wish to all readers. Good shooting in the New Year.

*J. R. H.*

#### CHINESE CAMERA CLUB

THE annual salon of photography organised by the Chinese Camera Club, Johannesburg, usually takes place during October, but has been postponed until December this year. The reason for its postponement was the recently held Festival in which the club took part and organised the World Chinese Salon instead.

Entries for this year's salon comprising of club members and Chinese Photographers from all over the Union of South Africa, were well over a hundred. The judges are Dr. A. D. Bensusan, F.R.P.S., F.P.S.A., F.R.S.A., Mr. Nat Cowan, A.R.P.S., A.P.S.A., F.R.S.A., and Mr. Gordon Maddox, A.R.P.S.

With regards to the awards, it will be different to previous years. In the past the Club awarded three Bronze Plaques to the three best entries and Honour Diplomas to the runner-ups. This year only one award for the "Best Print of the Year", one award for the "Best Collection" and seven Honour Diplomas for the runner-ups. The above awards are trophies which were donated by prominent members of the Chinese Community in Johannesburg, Mr. Lai Kan and Mrs. L. Wing King respectively.

The Exhibition was officially opened by Dr. A. D. Bensusan, F.R.P.S., F.P.S.A., F.R.S.A., on the 3rd December, 1956, at the South China Club, Commissioner Street, Johannesburg.

*Terence King.*

#### GERMISTON CAMERA AND CINE CLUB

##### STILL SECTION

THE meeting on the 15th November was the quarterly meeting devoted to Colour and instead of a guest speaker a general discussion on colour photography took place.

The discussion covered a wide range, from the best size of transparency bearing in mind the cost of cameras, film, projectors, etc., to an explanation as to why the average amateur could not make 15" x 20" colour prints from his colour shots.

The economics and other advantages of home processing were discussed and the suggestion made that members should form groups so as to process as many films as possible from the same kit.

After tea, members' slides were projected and commented upon by the judges—Messrs. S.G. McCullough and C. Levin who made a number of star awards and we congratulate our new member, Mr. C. Farrell, on submitting the best slide of the evening and gaining the award of the Newsreel Cup.

##### CINE SECTION 6/12/56

At this meeting we were in competition with the Springs Cine Club, each submitting three films which were judged by Messrs. Parkinson, Knowles and Macfarlane of the Johannesburg Photographic Society.

The three 8 mm. films were screened first viz:—

Mr. S. H. Beadle's "What happened to Monty".

Mr. Ken Haw's "The Hawsenjammer Kids".

Dr. B. Pappin's "Glimpses of the Lowveld".

The first two were made to scripts and were most entertaining as well as very good, technically, with the synchronisation of speech and sound effects in Mr. Haw's film outstanding.

After the interval, the 16 mm. films were shown, viz: Mr. G. Hinde's "The Brave and The Free", Mr. H. Stern's "Birds of the Wild", Mr. Lu Sher's "The Earth is The Lord's".

These films all showed excellent photography with Mr. Sher's demonstrating that judicious and smooth "panning" could enhance instead of detracting from the appeal of a film.

Mr. Parkinson gave an outstanding summing up of the six films and announced that the judges verdict was that Springs had won the competition by 664 points to 612. Congratulations to our Visitors and we hope they enjoyed the evening as much as we did!

*W. D. Fotheringham.*

#### SPRINGS AMATEUR CINE CLUB

EACH committee member has been allotted specific work to do—and they like it. Mervyn Asherman is programme organiser; Ken Haw chief projectionist and sound engineer; Ivan Povall, raker-in of shekels; Jim Cannon keeper of the door and O/C attendance register; Jonathan van Blerk minute keeper; Pat Hinde (president) general factotum and Big Chief; Jim Liston, scribe, but away galavanting in Europe.

The Springs Club took three films with them when they were the guests of the Germiston Cine Club on Thursday, December 6.

Lu Sher's 16 mm. film, "The Earth is the Lord's," an award film—received the highest rating, and Ken Haw's 8 mm. film, the "Hawsenjammer Kids" received 75%.

Ken Haw's sound synchronisation to his 8 mm. (A rare achievement for 8 mm. film) amazed the judges.



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The judges commented favourably on the films and were particularly impressed with the 8 mm. ones, saying, "it shows what people can do with 8 mm. film."

In the friendly competition—Springs received 664 pts with Germiston 612 pts.

Members were told that Ivan Povall would be delighted to hand them an official receipt when they hand over the cash for their annual subscription.

Dead-line date for receipt of entries for the competition is February 1, 1957.

*Stephanie Watson.*

**VEREENIGING PHOTOGRAPHIC SOCIETY**

A VERY large gathering indeed was at the monthly meeting of 11 December, welcomed by Mr. R. B. L. Tindall, Chairman. The Club had been gaily decorated by members and the laden table, flanked with flowers, added to the social atmosphere.

After formalities a lecture "Flash Photography" was delivered by Mr. W. H. J. Andrew, which was listened to keenly. A very interesting subject.

Then Mr. S. R. Keeling conducted an auction, part of the proceeds swelling the funds of the Society, a sight gladdening to the heart of the Hon. Secretary-Treasurer, Mr. A. Harber.

After refreshments, a most satisfactory number of pictures were commented on by Mrs. Joan Ibbotson, one of the original members of the Society, and an accomplished artist as well as photographer.

The Tindall Shield for the Best Beginner of the Month was handed to Mr. Bowman with acclamation.

Colour slides were then screened, and after comment by Mr. C. Moller awards were, Marks 1 and 2, Mr. W. F. P. Van Heerden.

The highlight of the evening was the showing of the 8 mm. and 16 mm. films "CARS AND CURVES", produced by the Cine section. From beginning to end it was a local effort, and most creditable. They were thoroughly enjoyed by everybody. After further editing and titling they will be shown at a special cine evening.

Meanwhile, a third project is under way, with the experience gained. This is being directed by Mr. C. G. Verkerk.

A happy evening drew to a close with a presentation of a cup to our worthy Chairman, Mr. Tindall. Wrapped in many layers of tissue paper, it was finally exposed as an egg cup!

Our Society wishes everybody a happy new photographic year.

*Alec Harber.*

**OVERSEAS SALON SUCCESSES**

**7th Danish. Aug. 1956.**

Dr. Joseph Denfield, A.R.P.S., A.P.S.A., (3 prints).  
Calm is the Morn  
This our Land } Retained for Permanent  
Song of Basutoland. } Exhibition.  
Rhodes Tremeer, A.R.P.S., F.R.S.A., (1 print.)  
Knife Grinder.

**12th Southport. (England.) Sept. 1956.**

*Pictorial Prints.*  
Rhodes Tremeer, A.R.P.S., F.R.S.A., (2 prints).  
The Revengeful  
The Artistic.  
*Monochrome Transparencies.*  
Denis Sprenger, (1 transparency).  
Gateway Detail—Marble Arch.

**Irish Salon. Oct. 1956.**

Sara Buyskes, A.R.P.S., (1 print.)  
Quizy.  
L. Eccles, (2 prints.)  
The Sun and the Righteous  
Storm and Stone.  
S. D. Kieser, (2 prints.)  
Unsleeping  
Sheltered.  
Rhodes Tremeer, A.R.P.S., F.R.S.A., (1 print.)  
Joyful.

## Newcastle-on-Tyne Salon. (England.) Oct. 1956.

*Pictorial Prints.*

Rhodes Tremeer, A.R.P.S., F.R.S.A., (1 print).  
That Seeing Eye.

*Colour Slides.*

Dr. A. D. Bensusan, F.R.P.S., F.P.S.A., (1 slide).  
Park Reflections.  
Denis Sprenger, (1 slide).  
The Day's Work Done

The Royal Photographic Society's Annual Nature  
Exhibition—December, 1956.

Otto Dose, A.R.P.S., (2 prints.)

*Agfacolor Prints:*

Lotus corniculatus  
Gentiana brachyphylla.  
D. C. H. Plowes, (6 prints).

*Kodachrome transparencies:*

Black-headed Oriole  
Black Eagle at nest  
Black Eagle and chick  
Argema mimosae  
Puff Adder  
Sabi Star.

## 7th Worcester. (England.) Oct. 1956.

*Pictorial Prints.*

Dr. Joseph Denfield, A.R.P.S., A.P.S.A., (3 prints.)  
The Waterfall  
Daughter of Basutoland  
Born to Labour.  
Rhodes Tremeer, A.R.P.S., F.R.S.A., (2 prints).  
The Inscrutable  
The Cunning.  
Tony Yau, (2 prints.)  
Lonely Boat  
Vegetables.

*Colour Slides.*

Dr. Joseph Denfield, A.R.P.S., A.P.S.A., (1 slide).  
Mountain Wall.

## Bath International. (England.) Oct. 1956.

Dr. Joseph Denfield, A.R.P.S., A.P.S.A., (3 prints.)  
Through the Aloes  
Beside the Still Waters  
The Waterfall.

## The HOUSE for FINE CAMERAS

## PRECISION CAMERAS

Leica  
Rolleiflex  
Exakta  
Hasselblad  
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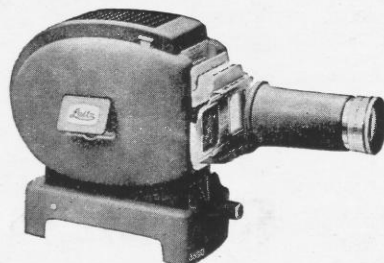
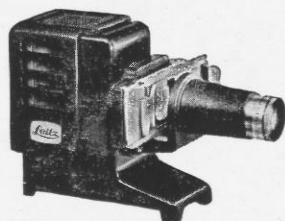
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