

# CAMERA NEWS

OFFICIAL JOURNAL OF THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



NEWS FROM PHOTOGRAPHIC AND CINEMATOGRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

1/6

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MAY, 1957

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# CAMERA NEWS

Official Journal of the Photographic Society  
of Southern Africa.

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ROBT. BELL.  
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May, 1957

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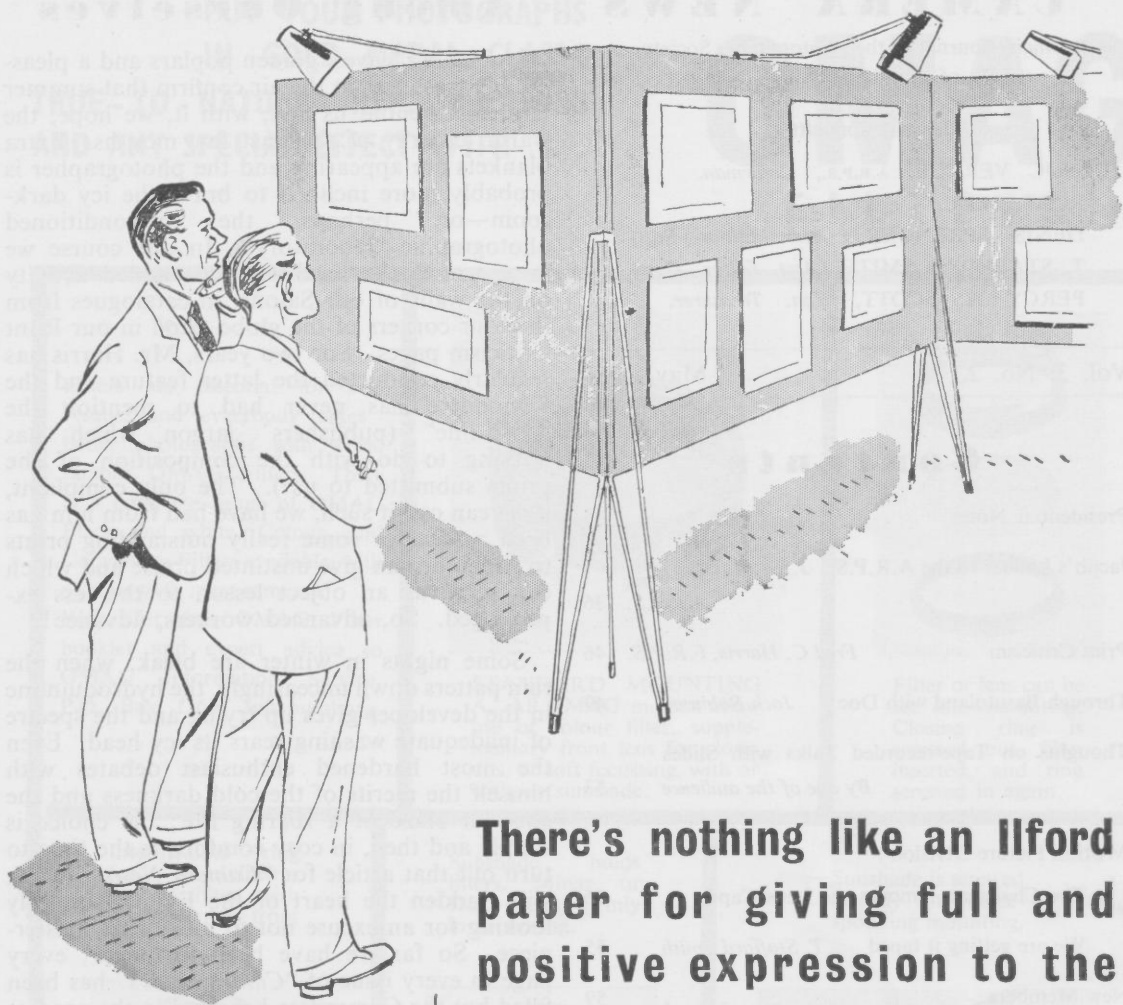
## Among Ourselves

FALLING leaves, golden poplars and a pleasing freshness in the air confirm that summer is at last behind us and, with it, we hope, the warm lethargy of the past few months. Extra blankets are appearing and the photographer is probably more inclined to brave the icy dark-room—or, perhaps, the air-conditioned photographic "laboratory". In due course we hope to see the results of this added activity on the walls of our Salons, in catalogues from the four corners of the globe—and in our Print Criticism pages. For two years, Mr. Harris has regularly conducted the latter feature and the Committee has never had to mention the "dead-line" (publishers' jargon which has nothing to do with the composition of the prints submitted to us!). The only complaint, if we can call it such, we have had from him has been a plea for some really outstanding prints to which he can give unstinted praise and which can serve as an object lesson to the less experienced. So, advanced workers, advance!

Some nights in winter are bleak, when the rain patters down unceasingly, the hydroquinone in the developer gives up trying and the spectre of inadequate washing rears its icy head. Even the most hardened enthusiast debates with himself the merits of the cold darkness and the cheerful blaze of a roaring fire; the choice is simple and then, in cosy comfort, is the time to turn out that article for "Camera News", which will gladden the heart of the Editor, similarly looking for an excuse not to make that masterpiece. So far we have been fortunate; every page in every issue of "Camera News" has been filled but the Committee has aged in the process and both of the Chairman's hairs are a little greyer. At the same time there have certainly not been enough rejected articles to start the cheerful blaze we mentioned above—in fact there has not been enough to set on fire even a small South African river in a drought-stricken area.

Some of our cinematographic members may have been disappointed by the paucity (extending down to zero) of articles dealing primarily with cine matters. If it is any consolation we will say that the Committee has been even more disappointed but, with the best will in the world, we can only publish what we receive. Cinematographers are fortunate in being able to do a great deal of their work before the fire (or is that a popular fallacy?) without the temptation, anaemic though it may be sometimes, of a dark-room, so let's hear from you.





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# PRESIDENTIAL NOTES

By Robt. Bell

IT is usual for my own club mates to get in a subtle leg-pull regarding, as they term it, my flitting about the country. When, however, such flitting is a means of helping towards the good fellowship as experienced during a recent visit to Durban, one can accept with more than a smile the question: "How long are you staying in Cape Town this time?"

Among the pleasant memories brought back, there was the learning that one's fellow printers were interested in the hobby. Sitting next to Jack Gibson, at a conference meeting, and hearing of how he blows up Leica 35 mm. negatives to—was it 20×16 ins. Jack?

Then there was Victor Warwick of Pietermaritzburg telling of his photographic activities away from the conference meetings, and being able to attend gatherings of our own affiliated Clubs.

That of the Durban Camera Club on the evening of the Wednesday. Meeting once again Directors H. Geldard and Lionel Bevis. Lionel holds the time record of being hon. secretary to any photographic body in Southern Africa. Over 20 years of loyal service. I am told that regularly once a year before the annual general meeting he suggests resigning, and regularly his club members re-elect him, knowing how well they are served. Long may this happy co-operation last.

Murraybrown's method of arranging commentaries on their slides was an education, and club secretaries needing items for their programmes would do well to approach him for assistance.

The following evening a visit to The Durban Amateur Cine Club. The pleasure of meeting their president: A. I. M. Hepburn and renewing acquaintances with Les Peyton. Within their company and that of their cheery members, being able to appreciate how close is the tie of good fellowship between cine and still workers.

The humorous turn between Dr. Palmer and his friend Welch, on exposure meters, helped along a very pleasant evening spent by all.

P.S.S.A. visitors to Durban, and also to other centres, are advised to try and attend meetings of the clubs there. It is good for all.

Which leads me on to say that all being well, I will be on visit to Johannesburg on the 17th and 18th of June. Any meetings of clubs in that City on these

evenings? Come on Johannesburg, how about letting the editor have the particulars covering your meetings.

★ ★ ★

From the lighter vein to something of a serious aspect. Will Salon secretaries and others, who receive cine films for competition or showing, kindly remember that these are treasured articles. Whereas exhibition prints can be replaced from existing negatives, this is not possible in the case of an original cine film. To ease the minds of these exhibitors, a prompt notification of safe arrival, would be appreciated.

★ ★ ★

## Honours and Awards

Information to hand from the Honours and Awards Committee, is to the effect that for the first review, 13 applications in all have been received for the P.S.S.A. Associateship, made up of 6 prints, 3 slides and 4 service to photography.

The next meeting of this committee is scheduled for 21st June, 1957, when no doubt decisions regarding the applications will be released.

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# JACOB'S LADDER TO THE A.R.P.S.

by

**J. L. Moss, A.R.P.S.**

(Member of P.S.S.A.)

LAST December an envelope from the Royal Photographic Society of Great Britain brought me a nice Christmas present. It was a formal note advising me that my application and 12 monochrome prints had gained me promotion from Member to Associate.

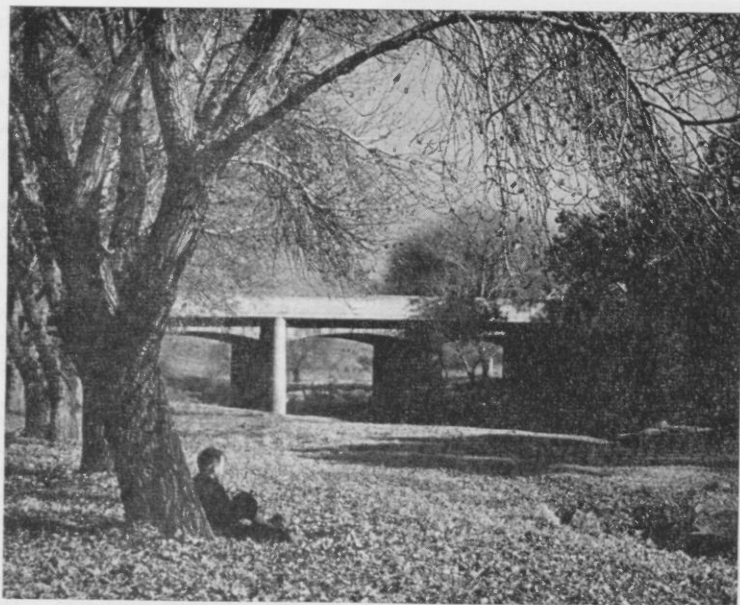
This award was the only one of its kind that came to Southern Africa from the admissions for the second half of 1956, and, because many photographers in this country will be interested to see what sort of standard is at present acceptable to the Royal the Editor is reproducing my twelve pictures together with a few words about my progress up the ladder.

My pictures were entered in the pictorial section. In this section I feel that it is almost hopeless for any photographer to succeed unless he belongs to a photographic society of some standing that has experienced tutors. There are numerous other sections where one's professional or spare time experiences may prove sufficient for the awards of the Royal, such as Press, Commercial, Nature or Medical Photography.

It is, I think, but a natural evolution for a photographer eventually to join the Royal Photographic Society of Great Britain—the oldest and most distinguished photographic



Senorita.



### MEMORY FOR MANHOOD

A scene in winter by the Juk-skei Bridge on the Pretoria Road. The print is selenium toned.

### HIGH SPIRITS

A happy picture of two boys caught fooling with flower baskets. Note the black border line which is effective on a picture having light sides. (Omitted by Blockmaker.)

society in the world—and to aim at the standards set for qualifying as Associate and Fellow.

However much one feels that the standards of our own society and club or institute are high and that the judges are impartial, there is always the inherent desire to have one's work tested by judges outside our country. This we can do by sending pictures to overseas salons whose judges are probably more in touch with the modern trends of photography.

One such judge, Mr. Alec Pearlman, F.R.P.S., a well known photographer and author, admitted having his eyes opened when he was asked to take part in the judging of the annual Rollei Competition in Germany a year or so ago.

Here in Southern Africa we are somewhat isolated and our judges are not fortunate in being able to travel to exhibitions overseas to see what is going on. The magazines are not very helpful because the editors who choose the pictures are seldom pictorialists.

In my case I was very happy to learn by the success of my set of prints in England that the standard of the photographic society to which I belong is up to the mark,







#### NOBLESSE OBLIGE.

Taken at the R.P.S. Class of the Johannesburg P. & C.S. The judges' costumes were hired from the Reps. and the judges are two of the Class.

and that our judges are working along the right lines.

And that, I think, must be the moral of this article for all who read it. It will always be the moral that societies can draw from the success of future aspirants.

To be an Associate of the Royal means something of importance throughout the world of photography. This premier society had a membership of 6,485 as at the 31st December, 1956. Of that number 682 were Fellows and 1,991 were Associates.

Applications for Associateship and Fellowship are received by the Royal twice yearly, in April and October. Last October 57 applications for Fellowship were received and 21 were successful. For the Associateship, 197 applications were considered and 71 were admitted. The

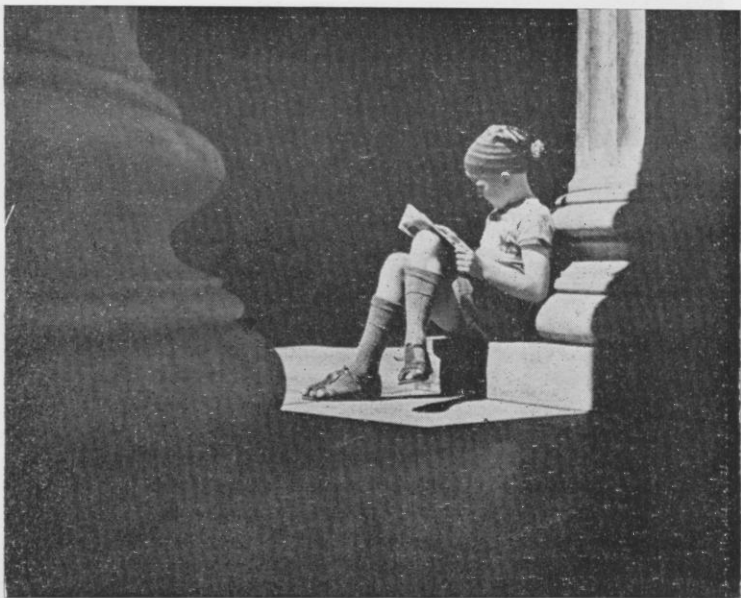


#### THE FOREIGNER.

A woodland scene where the one blackened tree is in contrast to the silvery tones of the others.

## TIME TO SPARE.

A little scene that is perfected by sunlight.



## DERELICT.

A picture taken on a mine dump.  
The very simplicity of the scene  
gives it impact.



general percentage over the years appears to be that 33% of the applications for Associateship are successful; and about 20% for Fellowship. These figures are in respect of all sections, of which there are ten, including colour work and cinematography.

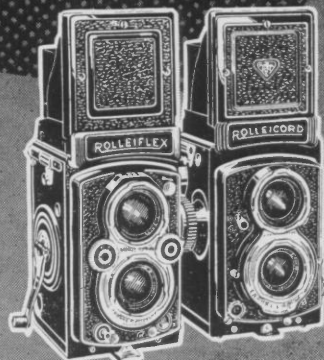
South African photographic societies could well plan a progressive chart for their members so that members advance step by step over the years until they are ready to have a go at the Associateship of the Royal and its impartial body of selectors overseas who are well abreast of the times.

The Royal Photographic Society issues an informative brochure for the guidance of aspirants, and societies in this country would find it profitable to obtain a copy.

In it, for example, you can find the crux of the work programme for Associateship. This reads—"The Associateship is awarded only to Members of the Society and is granted in recognition of proficiency of a high order in one or more branches of photography." Another very important point is covered in this paragraph, . . . "It should be emphasized that examples injudiciously selected are likely to show



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faulty judgement and thereby weaken the evidence submitted."

Another clue to success and what the judges look for is shown here. "Photography being essentially a recording medium, the work submitted must be of a consistently high technical standard."

All the foregoing are things that I personally had to take into consideration before I felt ready to prepare my set of 12 prints.

Fortunately I belong to a very strong photographic society that encourages pictorial photography. It is the Johannesburg Photographic and Cine Society, and it is the only one that I have ever had the time to belong to. I joined it seven years ago when I was transferred from Cape Town to Johannesburg and decided to join a photographic society so that I could one day achieve my ambition to become an A.R.P.S.

I became involved in the Society's competitions and work and decided to progress first to the distinguished Beret Class before trying for outside honours. That was why I left it until I had received seven years of tuition in the J.P.S.

Most of my set of pictures are those that passed the judges while I was in the Advanced Class. I made a selection of about 20 likely pictures for the Associateship and then obtained the advice of two of the most advanced pictorialists in my society as to what to work on and, finally, had them vet the pictures before sending them overseas.

About 40 members of the J.P.S. are members of the Royal. To assist them toward gaining the Associateship, and the Fellowship, we have a special R.P.S. Members class that meets once a month under the leadership of Mr. K. J. Hora, Hon. F.R.P.S. for practical photography with models and with groups.

When I recommended that societies would do well to work to a programme leading to A.R.P.S. standard, I was thinking that the Johannesburg Photographic Society had done this, either intentionally or providentially, and most successfully. Members in



Sunshine and Shadow.

*Taken at Sheik Yousuf's tomb at Faure, C.P.*

that Society submit prints for monthly competitions in various sections from Beginners to Intermediate, Advanced and then to a special Beret group.

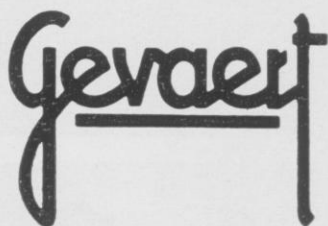
Members do not pass out of the Beginners Section until they know their technique of print making by getting six perfect technical prints passed by the judges. In the Intermediate, technique plus an idea of composition is required. The Advanced and Beret groups require, in addition, an idea and the standard is equal to the A.R.P.S. standard.

That is a progressive system that works well and keeps up the interest of members. It is better than just having a Print of the Month competition.

Here I would like to remark that

the time is approaching when my remarks about Associateship will be applicable to P.S.S.A. awards as well as to the Royal. The P.S.S.A. is following the Royal Photographic Society's system of admissions, which is altogether different from that followed by the Photographic Society of America.

In considering a set of prints for Associateship the Royal, I understand, do not judge them one at a time. All 12 are set up before them on a panel and the whole set is judged as an entry. My prints were all made on 12×15 paper; and all mounts were 16×20. This gave the appearance of a standardised, methodical work. Each print was titled, but not signed by the author.



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WINTRY CALM.—An interesting line of trees. Gold toned.



MORNING SILVER.—Another gold toned print that emphasises the coldness of a winter's morning in the Transvaal.

I would like to give readers a few practical pointers that will help them up their Jacob's Ladder.

It is a common thing among beginners in pictorial photography to take pictures that are too busy. We must go for the picture scene that tells but one story.

In pictorialism a picture must have atmosphere. In landscape, atmosphere is gained by introducing the early morning mists; pleasing clouds, light and shade. In portraiture, the pose, expression and lighting will give it.

Technique is a thing you cannot learn only from books. You must get your hands wet frequently. A perfect negative is one that has details in highlights and shadows. A good print is one that has a good range of tones from black to grey and white. Light is the basis of all good pictures. Light makes a picture live. Black makes a picture sing.

A picture without any white is muddy; a picture without a black somewhere is flat.

Whether you belong to a photographic society or not, I want to warn you about many of the published pictures in photographic journals. Do not believe that because they have been reproduced that they are to be used as a standard. For pictorialism, rather go by the standards of pictures accepted in the international and national salons.

Two valuable sources of knowledge in the Amateur Photographer magazine will be found in the preamble of Ricardo's page and on the Art Editor's page. These are worth cutting out and keeping in a scrap book to read and re-read.

I also want to recommend the little Art Library books that sell at 5/- each. In them you will find reproductions of famous pictures, and from a study of them you will, I am sure, change your ideas about composition. You will also find them a wonderful source of ideas and inspiration.

On the technical side, may I recommend just one book. It is—LOOTENS ON PHOTOGRAPHIC ENLARGING AND PRINT



**QUALITY.** Lootens was a teacher of photography in America and if you get this book you will not need any other on technique.

I would like to quote something that was written by Leonard Missone—the famous Belgian pictorialist.

“If I were asked what I have learned during my 40 years experience as a photographer, I should reply—

“The most important thing that I have learned is to observe the beautiful effects of atmosphere and light.

“Many photographers are concerned only with the subject and they seek to render it as it is. Often they fail to observe that the lighting and the atmosphere adorn and transform even the most humble and commonplace objects.

“It is the effect that should be depicted, and not the subject only. To do this successfully, the photographer should seek to develop his powers of observation so that he may acquire the ability to ‘see’ well.

“These are the qualities that every successful pictorialist must possess.”

The Editor asked me to discuss my various prints. I would rather leave that to each individual who views them, so that each of us, with our varying experiences in life, can see something different in them and, I hope, something pleasing.

A picture is worth a thousand words—but not a thousand of mine.

I would like to say, though, that these pictures were made with a minimum of control. Do not be misled by their simplicity. It is a sign of maturity.

In his recent book on 35 mm. picture making, Dr. S. D. Jouhar, F.R.P.S. wrote—**WITH PERSEVERANCE, SUCCESS WILL COME.** I have proved that his remark is true. You, too, can prove it, but if you want a short cut, then I must tell you quite definitely that the only one is by joining a photographic society.



**BY THE RIVER.**—An early morning shot along the Aapies River near Pretoria, taken during a Society outing.



**CHILDREN IN WONDERLAND.**—Also taken during a Society outing.

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# PRINT

## CRITICISM

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



MR ANDREW GOLDIE has sent two still-life studies, and they have made me wonder why more workers do not try this branch of our art. It provides instruction in composition, and first class technique is essential—but perhaps that is why there are so few interpreters of still-life! ONIONS is a very simple arrangement and one that has often been done before, but that does not make it any less pleasing or effective. The basket provides a number of circular lines, repeated by the handle and again by the shadow of the handle on the background. Through these circles we then have the curving horizontal line of the onions themselves, and perhaps it would be as well here to point out that the

word "line" as used in photographic art is different from the geometrical definition of something having length but no breadth. We use the word to mean a succession of similar shapes or tone values or the points of contact between two differing tonal areas, or any other means whereby the eye is led in a particular direction. In this case our eye is led from the basket along the line of onions and we have time in which to admire the texture of each.

One of the most important things about this type of composition is that it must *look* natural, however carefully we may *know* the various articles have been placed. Two of these onions, however, do appear somewhat unnatural. The upper one of those two

which are second from the left is one of the culprits. Its perimeter is just touching the onions below and on its right giving it an appearance of being balanced, whereas a slight overlap would have been helpful. The uppermost one in the basket is also slightly suspect. Small points these, but they are the things which count in a subject in which everything is under control.

FRUIT AND WINE is a much more complex arrangement, and one may ask what all these various articles have to do with each other. But such a question is unnecessary for, as Mr. Goldie himself calls it, this is merely "a photographic essay in tones and textures"; the type of essay at which so many of the old Dutch painters were such masters. The bottle is the principal object and it is well placed at the apex of a triangular composition. I also like the placing of the glass and the basket with respect to the bottle. The two sides of the triangle are unequal in size, tone and general lay-out, and the contrast produced is very good. I wonder whether it might have been better to have placed the bananas on the right of the basket, not only because I feel that in their present position there is a tendency to lead out of the picture space, but also I think they would form a counter to the strong vertical line of the bottle. My chief disagreement



Onions.

Andrew Goldie.





with the author concerns the cloths and the background. The white cloth is excellently arranged and photographed with the exception of the blunt end on the right. This should surely have continued right through, or have finished with a proper hemmed edge. I am, however, most unhappy about the patterned tablecloth. I feel that this would have been much better had it been laid out neatly with a straight turn-down along the edge of the table. This would have formed a contrast or foil to the white cloth. This may quite rightly be considered a matter of opinion, but I am quite sure that even Mr. Goldie will not cavil at my displeasure concerning the background. The type of cloth chosen is admirable, but of course it should have been ironed first so as not to show those creases. All these, however, are criticisms of detail. Congratulations, Mr. Goldie, on two very good studies.

Mr. R. B. Dare has used "the seeing eye" in his *EVENING STROLL*. A very ordinary road and some rather scraggy trees and bushes would not seem to be promising material, but they have been coupled with a sky and have produced a wonderful effect of evening, a measure of solitude, and a feeling of miles and miles of countryside beyond that hill-top. The pathway on the left looks as though it has been put in, or at least emphasised, and I can well understand how the author was worried by the rather blank corner, but I do not think the path was the right solution

### Fruit and Wine. Andrew Goldie.

of the problem. I would have preferred to see some emphasis put on those slight folds of ground falling down from the roadway, and then perhaps to have introduced a darker patch down in the corner. I am in two minds as to whether a small strip can be sacrificed from the top and the right-hand side, but am inclined to think that such a trim would help. The figure is the most unfortunate item. It is exceedingly well placed, but *appears* to be much too posed. I have emphasised the word "appears" because I am quite unconcerned with fact. The figure might be a friend of the author who was told what to do, or he might be a third party who popped over the crest at the appropriate moment. Which-ever it is, he *looks* posed and is therefore unfortunate. It would have been a great improvement to have had an older person strolling (not pacing out) in the other direction. Changing the direction would have increased the air



Evening Stroll.

R. B. Dare.

of mystery—someone strolling in the evening over that hill-top into the great beyond; a beyond which will be pictured differently by everyone who looks at the print. Perhaps there is a touch of the allegorical here.

Mr. Conrad Reitz has submitted the print *GATEWAY* together with several questions. Apparently he has been told that the print is too flat, and he quite rightly asks whether this is so. The answer to this is a most definite "no", for the original print covers the whole range of tones. But there is another fault which his critics have confused with flatness—that of blocked-up shadows. If the author will hold his print in front of a strong light as though he were viewing a transparency, he will probably be extremely surprised for it will show what a wealth of detail there is in those dense black areas. This exposure was made on a day of bright sunshine, but there is nothing in the print as viewed in the ordinary way to indicate this, with the exception of the rails of the gate. So far from the print being flat and wanting a harder paper, I would suggest that Mr. Reitz tries a softer paper with *full* development and a careful control of exposure so that the full beauty of the lighting on the trees can be brought out.

The second question asked is whether a figure is necessary in this type of picture. That is a question to which there can be no definite answer for it is so much a matter of opinion, although



*Gateway*

*Conrad Reitz.*

perhaps that answer applies to so many questions concerning matters of art. There are people who say that every landscape should contain a figure. I certainly do not agree with such a strong view as that, but in this particular case I feel that a few figures in the middle distance in front of the tall trees would be helpful. "Should the strip on the right be removed as far as the gate post?" is the next question, and here we come up against the problem of the picture as a whole. The author has done well in opening the left-hand gate

and placing it in an attractive position on the ground, but I am worried by the right-hand gate and its post. The gate is too square and the post too blatant. One must, however, avoid any risk of making the right-hand gate repeat the other, but I think a great improvement could have been made by half opening the right-hand gate (but leaving it in a vertical position) and then trimming off the post altogether, and perhaps even a portion of the gate. Good proportions could be retained by a slight trim from the top.

## LETTERS TO THE EDITOR

Dear Mr. Editor,

The enclosed *Pc* is a print from a 35 mm. neg. It was made about a year ago and tossed aside. Yet each time I come across it, I look at it and wonder if it has any possibilities.

I cannot tell you how it came to be out of focus as I was sure that I had focused correctly.

Will you kindly let me have your views and suggestions please?

*Have readers any comments to offer?*



# THROUGH BASUTOLAND WITH DOC.

by Jack Robinson

*Being an account of a trip by the author who accompanied  
Dr. Joseph Denfield, in February 1957*

FOUR months prior to starting on this trip I had no idea of the adventure which I contemplated undertaking, and was rather surprised when Doc. informed me that one of the qualifications for the trip was an ability to sit on a horse without falling off. Having never tried this form of relaxation, I took myself along to a riding school and was taught the various intricacies of horsemanship. With much limping and very little sitting at the beginning, I eventually mastered (?) the art of this equestrian pastime!

At last the day arrived and on the 30th January I arrived in East London with goods and chattels prepared for whatever may come. On the 31st we started off on our first stage to Matatiele in East Griqualand. Doc. had in the meantime organised everything, and I must say it was a job well done. Early the following morning a lorry picked us up at the hotel together with our goods and chattels. The journey to Sekakes, a matter of 56 miles, was done by lorry in just over 6 hours, and it was then that I appreciated the reason why we left the car in preference to the lorry. The road to Quachas Nek, about 23 miles from Matatiele, was quite good although we were climbing all the time. The scenery was very pretty, and at one moment you saw a mountain in front of you, soon afterwards you looked down over it from high above.

Quachas Nek itself is quite picturesque, and I feel that a little time spent there would be interesting from a photographic point of view. From here the road (if such it may be called) was, to say the least, shocking,



Posing the Subject

and approximately 5 hours was spent in negotiating this final 33 miles.

We were expected at Sekakes and were well received. It rained that afternoon and evening, and had been doing so every afternoon for many weeks. In fact we heard later that 30 miles away 10" of rain had fallen in one hour, causing loss of life and property.

Next morning our horses arrived minus one pack-horse, which had somehow been sent to another trading store, by mistake. Eventually it arrived and we were able to start moving by 11.30 a.m. On reaching the Orange River we had to unsaddle and remove the packs, which were dumped into a boat and rowed across. The horses swam across of course, and then the boat returned for our cameras and ourselves. This performance was again repeated at the Senqunyane River, which was quite close to Nkaus our real starting point. On our way we met our host who was travelling in the opposite direction with a newly acquired jeep. This jeep he leaves at the banks of the Orange River and negotiates bridle-paths with this vehicle. If you have never seen a bridle-path, you would hardly appreciate just what this means, but to give you an idea, you have a winding path dropping down about 1000 feet with suitable bends for a horse to negotiate. In order for the jeep to negotiate these bends, they have to reverse as many as four times with a sheer drop should the vehicle move a few inches too far. Our host informed us that he had been unexpectedly called away but that all arrangements had been made and his native boy Charlie had full instructions. We finally arrived at Nkaus at 6.30 p.m. The following morning we started provisioning, engaged another pack-horse and another native servant, bringing our total party to three pack horses, three natives and our two selves, 8 in all. An amusing incident happened here. As there are no trees in Basutoland, our little petrol stove was an essential item of our equipment, our supply of petrol turned out to be Diesel Oil. While remedying this error the boy came to start the Lighting Plant. After a few turns he decided that something must be wrong, as the engine did not start. Looking round he saw a 10 gallon drum standing on a box. He lifted off the lid, looked inside and found it to be empty. His obvious ah! indicated that he had discovered the trouble, so he proceeded to pour Diesel Oil in said tin! He noticed that I was looking for some connection between the tin and the engine, so he picked up a piece of copper piping that was lying on the ground, and tried to find some plan whereby he could connect it. Eventually giving this up as quite unnecessary, he proceeded to turn the engine again, this time it started, proving of course that putting the diesel oil into an empty tin some yards away from the actual engine was quite effective!

The following morning at 10.15 we once again re-crossed the Sinqunyane River; this time the water had dropped sufficiently for us to wade through on horse-back

and we continued up this valley to Mokhalimetso. The journey was up-hill all the way. What marvellous horses these are—they climb the mountains like goats, and are wonderfully sure-footed. Sometimes our paths were almost vertical. Our camp which we reached at about 3 o'clock that day was just over the top of the mountains and was very beautiful. Soon after our arrival we were visited by the Chief who asked the usual questions—"Where are you from?" "where are you going?" and "why did you come?" etc. and we asking about his family and his crops we finally borrowed a couple of chairs and had a bucket of water brought us. By this time it was pouring with rain and so photography for that day was out. We made some eggs and chips and enjoyed a much needed supper. Early next morning we took a few photos, posed a few of the local inhabitants, and then in the afternoon about 3 o'clock saddled our horses and wandered further afield for more pictures. That night just as the sun was setting, although we had not actually seen the sun that afternoon, it set the valley afire with a wonderful purply-red light that had to be seen to be believed. The following morning we left Mokhalimetso at 9.15 and arrived at Motasqua at 1.10, left again at 2.10 and must have taken the wrong path. Oh boy! did we climb! We humans were using all-fours to climb up and urging our horses on. After half an hour I felt very tired, after an hour I would willingly have stopped had there been anywhere to stop. I looked up and could see nothing but steep mountain above me, and then looked down and realised the impossibility of going back. Three quarters of an hour later after 1½ hours climbing we reached ground that was not quite so steep. We once again mounted our horses and eventually reached a Mission called St. Joan at 5.30 p.m. The Mission was merely a school-room in which we put up our beds as we were too tired to pitch tents. On the way I was travelling just behind Doc. when he suddenly stopped, and from under his horse's head a cobra about 4ft long and about as thick as my wrist, slithered away. It didn't travel as I had been accustomed to seeing snakes move, but seemed to just glide with its head about 4" above the ground and its hood extended. We both stood there too fascinated to think of our cameras! We left St. Joan at 9.5 the following morning, crossed the Kwebung and travelled up the Valley over the mountain to Montmartre Mission. Here we saw the first white people since leaving our host at Nkaus. This Mission consists of 2 Fathers, a Brother, 2 white Sisters and 2 black Sisters. We arrived there at about 4 o'clock and were invited in to tea. Tea consisted of a sumptuous spread such as one would hardly see in any hotel for any of the major meals! We stayed at the Mission for two days and three nights. The food was out of this world—the cooking essentially French. It was fortunate that both Doc and I had a working knowledge of French as the Fathers being French Canadians spoke no English. Our stay here was a very pleasant one, although from a photographic point of view



disappointing. The sun would not come out to order, and although we rode out to one particular spot three afternoons, we had to return without having recorded its beauties. You know how it is, breaks in the cloud, hopes rising high and then dashed to the ground.

Our stay at Montmartre was one which I will remember as one of the highlights of our trip. Here Doc. proved to be very versatile and entertained us one evening with a number of conjuring tricks, which were executed in a most professional manner. I hope one day I shall have the pleasure of returning to this spot and that the sun will then be kinder than on this occasion.

On Sunday at 8 o'clock we were in the saddle and left behind only memories. From here we climbed up the Valley to the source of the river. For the first time we were caught out in the rain. I realised then how carefully one has to be in choosing one's kit. My weather clothes consisted of a pair of black waterproof leggings and a shiny black sou-wester jacket. My horse however, took exception to this apparel, and although I succeeded in mounting him, Doc. insisted on me changing horses, as he tried very hard to unseat me! The remainder of our trip that day consisted of slipping and sliding, and once again I had to acknowledge that the Basuto pony has no equal for sure-footedness. There were occasions when the horses would bring their four feet together and appear to slide down inclines on their tails, and up inclines with much beating of hoofs and sometimes 3 or 4 attempts. One place we passed was a very narrow ledge, a wall of rock on the one side and a sheer drop of some 500 ft. on the other. I was somewhat worried about our pack horses at this spot, and on looking round and watching for them the first one came along. His pack got the rock wall—this swung his rear legs off the ledge. In uttering a silent prayer for the poor horse's soul I had visions of seeing his mangled remains at the bottom, but with much clattering of hoofs he managed to get back on the ledge, but how he did it still remains a mystery to me.

We must have crossed and re-crossed the Lesubeng River about 20 times. Finally we reached the top of Thaba Tseka, an altitude of 8800 ft. and from there descended to the Trading Store at N'Tautes, where we arrived at 6 p.m. having been 10 hours en route and 9½ hours actually in the saddle. The storekeepers were away when we arrived, but were due back that evening. However, owing to bad visibility they were unable to return until the Monday evening. They had heard of our arrival by bush telegraph, and made us very welcome. We spent two days here although the Monday was a complete write-off from the photographic angle—dull and raining most of the time. On Tuesday the sun shone and we rode over to the Mission at Parase and visited the Hospital close by, after having breakfast with the

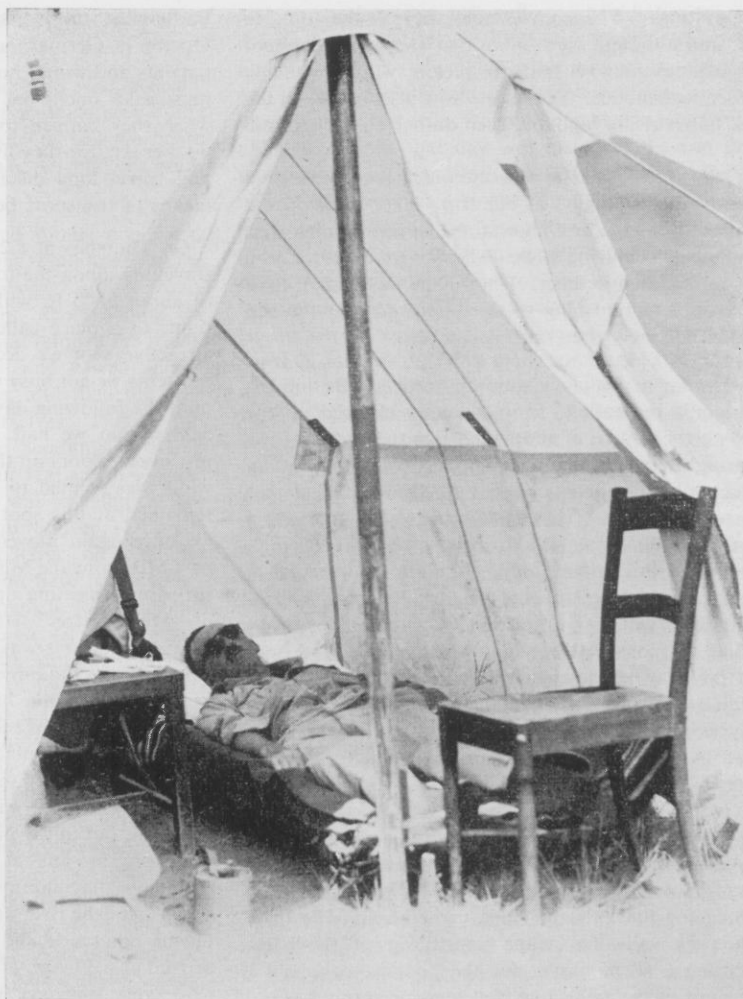
Fathers at the Mission. Unfortunately the Mission Doctor (a German lady) was away on a visit to some patients and would not be back until the Saturday. One must take one's hat off to these pioneers, especially when they happen to be commonly referred to as the weaker sex, for they live almost completely isolated lives, and travel long distances to tend the sick, their only means of transport being the four-footed animal.

On Thursday at 8.25 we were once again on our way, travelling along the top of the mountains at an altitude of about 9600 ft. with the Mantsonyane Valley on our right, to a place called Leronte. This being rather an attractive spot we decided to camp, and after pitching our tents we got busy with our Cameras. We stayed here until the following day. The journey to Leronte was the coldest that we had experienced so far; traveling for just over 6 hours on the top of the mountain with a cold wind that seemed to penetrate right through one. We remained at this spot until Saturday 16th, and at 8.10 we once again moved onwards. Our journey took us past Montsonyane Mission, where we had a very pleasant surprise in meeting up again with the Father in charge of "Montmartre." After a short stay of 20 minutes we continued on our way, travelling between the Montsonyane and the Sinqunyale Valleys. When night came we camped on a little hillock with a very beautiful view all round. This was the only day in which we were unable to find a suitable place to rest, and had travelled from ten past 8 until 5 p.m. without a drop of water passing our lips. The night was bitterly cold and sleep came with difficulty, but in the morning the sun shone and we took more photos, and at 10.30 we mounted and dropped down into the Sinqunyale Valley, a drop of about 2000 ft. We crossed the river and after resting the horses, climbed up the other side and so on to Semongkong, where we arrived at 6.30 p.m. after a very tiring journey. We were made very welcome by the DuPreez's, and for the first time during our trip we rested in luxury. Semongkong is the most beautiful area that we touched on during the whole of our holiday. Its beauty is not so much of the general view as it is of nearby canyons, and chasms and gorges. It is within easy riding distance of the Trading Store, and it was here that Doc's knowledge gained on a previous visit was most useful. Here is the Lebiyan Falls, which I believe is the highest in South Africa—a sheer drop of 644 feet. I did not have a tape measure with me to confirm the height, and as the climb to the bottom will definitely cost a pair of shoes, and I understand that the return to the surface will take at least 3 hours solid climbing, I prefer to accept the figure without question! The various areas round these parts are only photogenic for very short periods during the day, and each have their particular times during which they can be taken. While at Semongkong we were taking some photos of Mrs. Du Preez's pets including a weaver bird called Laura. The latter perched herself on Doc's hand while

he was focusing on a point where she should have been. Apparently, Laura did not like the look in Doc's eye, and promptly pecked him in the eye, damaging the skin over the iris, and poor old Doc had to walk round for a couple of days with his eye in a sling, to say nothing of the intense pain that he must have felt.

The weather during our stay here was very pleasant, and we were able to take quite a number of shots. However, at the Gorge it was somewhat overcast until 10 minutes before the final time that this picturesque spot could be recorded, when the sun came out and during the next 10 minutes our shutters worked overtime. On Wednesday at 8.25 we left this beautiful area and journeyed westward back to Nkaus from where we had originally started, and so ended the most enjoyable holiday I can ever recall having had.

To those who contemplate a similar trip I would like to give one word of advice—don't start out as I did with a Camera that you haven't fully tested out before hand.



Siesta

## Committees of Organisational Members

Are you aware of the great help offered by the Tape Recorded Lecture Committee? Mr. Lionel Bevis (P.O. Box 1594, Durban) will be pleased to give you details—and to receive offers of further lectures from members. A note to Mr. Bevis about the latter will set the wheels turning.

# THOUGHTS ON TAPE-RECORDED TALKS WITH SLIDES

by one of the audience

**D**URING the past twelve months I have had many opportunities to hear and see tape-recorded lectures illustrated with slides on a variety of subjects, and the experience leads me to several conclusions which may be of interest and help to people who are faced with the task of preparing and projecting such talks. I have listened to a great deal of theory from the people who make these talks, and now I think it is time that they listened to me... the silent audient (feminine singular of audience) who sits about halfway down the hall, enjoying, applauding, and sometimes suffering considerably.

My first suggestion is about **TIME**. From the point of view of the audient (the word is my own invention and I like it) time is very important. Chairs in hired halls have a way of becoming very hard. So please keep your talks to a reasonable length. Half-an-hour is an ideal length for a talk with slides. Forty minutes is the absolute maximum. If you have a very long evening to fill, use two talks of half-an-hour each, and allow a distinct break between them, not less than 10 minutes nor longer than twenty, unless you serve tea between the talks. This allows the first talk to sink in, it allows people to comment on what they have seen and heard, and they will carry away a far deeper impression than if the second talk follows on the first with no interval for digestion.

And Never, Never, NEVER have more than two talks in one evening. Far better let your audience go home hungry for more, than to go away vowing that three or four talks is a bit too much, and catch them going back again in a hurry! The next item in **TIMING**. A small signal, such as a light tap with a pencil on a tumbler, is a desirable guide to the projectionist to show the next slide. When the slide appears on the screen pause before talking, so that the audient can get her bearings... 5 or 6 seconds... then tell your little story, and try to tell something about the object on the screen that is not obvious to the eye. An amusing anecdote, a historical fact or two, some information that sounds new and interesting. These comments are horrible—I. "This is a picture of a Zulu Belle." 2. "This is a picture of the Rocky Mountains. Aren't they rocky?" 3. "Some boats on the River Tagus." Just that... nothing more

... I've heard them all. What I should have heard was something like this—I. "This Zulu girl was photographed on the road to Empangeni; she and her companions were on their way to a wedding, and some of the beadwork which she is wearing is a traditional pattern which is very seldom seen today." 2. "The Rocky Mountains stretch from Mexico to Alaska and some of the peaks are more than 20,000 feet high. In the slide you see Mount Rogan which is in Canada, and this peak is 19,539 feet high. The Rocky Mountain Sheep which is seen in the foreground has a brown coat in summer, which changes in winter to this bluish grey shade." 3. "When Portugal was a great maritime power in the 15th and 16th centuries, her ships sailed from the Tagus to explore the seas from Brazil to India. Vasco da Gama set out from this river to round the Cape, ships sailed from here loaded with stone ready trimmed to build the fortress of San Gaetano at Sofala. Today tourist liners steam hither with people eager to discover Portugal, and the little fishing boats go out to catch the fish that form so large a part of Portuguese diet." When you have nothing to say, have recourse to a good encyclopedia—people will think you are a very learned person.

And after you have said your piece, pause again for a moment or two, and then ting your tumbler, so that the projectionist can push the next slide on to the screen.

I have a very big complaint about **BACKGROUND MUSIC**. It's a great thrill to the man who is making a talk to put a record on his gramophone and to twiddle the knob that regulates the sound so that when he stops talking there is a louder burst of music, and when he wants to chat again the music dies away. But to the audient it is sheer hell. What is heard is a burst of violent piano-playing, which suddenly dies away and the speaker comes in with "This is Theophilus Ramsbottom introducing his talk on Spiders"... crash of chords... "IN THIS SLIDE YOU SEE" music suddenly blotted out... voice back to normal from its competing with piano... "a picture of the female Latrodectus which is better known as the"... loud burst of music... "BUTTON SPIDER"... more crashing chords... sudden change of slide. This is just laziness. The talker

is covering up his lack of commentary with music which has no relation whatever to the talk. Now then, music as a background is very pleasing, but it must be a background and not a barrage attack. Makers of talks on tape with musical background, please note... have your gramophone playing in an adjoining room while you record, do not cause it to sway between loud and soft, just let it be heard when you are not talking, but over-ridden by your voice when you do talk, change the records (get your wife to do this job) and do not, please, subject your audience to such items as the Ritual Fire-Dance over and over and OVER again. And don't think that the music lets you out of talking. This is supposed to be a talk, not Scenery to Chopin.

We're getting to the end, but before I stop criticising I want to talk about SLIDES. I don't take photographs myself so I'm not talking about the quality of slides, but as an audient I see a lot, and I ask you, talk-makers, to group your slides with care, and to stick to the subject in hand. Keep your talk constantly in mind as a whole. Decide its scope and stick to that. If your talk is on boats stick to boats and don't drag in aeroplanes, rickshas and bicycles just because you have a few good slides of these. If you give a talk on a visit to Cape Province, stick to the Cape and don't, please, end your talk with three slides of the Victoria Falls and one of the Eiffel Tower, just to show you've been there. And so Good-night, and thanks a lot for listening.

## VANDERBIJLPARK KAMERA KLUB

Geagte Mnr.,

Dit is die eerste keer dat ek met U in verbinding tree, en ek hoop dat ons in die toekoms nog baie van mekaar sal hoor.

As Sekretaris van die Vanderbijlpark Kamera Klub, is ek ook een van die gereelde lesers van „Camera News” en ek vind die Blad baie interessant. Fotografiese Klubs is 'n baie klein familie en hoe meer daar van mekaar gehoor kan word des te beter. Deur hierdie blad is dit moontlik om Klubs te leer ken, hulle doen en late te bestudeer, en as ons nie hierdie blad gehad het nie, was dit gans 'n ander storie.

Ek voel dat dit tyd geword het dat die Vanderbijlpark Kamera Klub ook nou sy deel behoort te lewer. As 'n Baie Jong Klub kon ons baie leer uit die Blad, in gevalle kon ons van die wenke ook toepas.

Ek hoop dat hierdie meegaande artikel geskik vir publikasie sal wees, en dat ek die regte prosedure gevolg het.

Sal U dus asseblief so goed wees om die Artikel te plaas as dit voldoen aan die vereistes.

Met dank,

JOHAN BLIGNAUT (Skr.).

(Hartelik welkom tot ons geleedere. Dankie vir u bydrae.  
—Red.)

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# **MOTION PICTURE DIVISION**

## The Chairman Removes the Lens Cap

**I**N April, I spent some time in Port Elizabeth, and through the good offices of our hard-working Eastern Province Regional Representative, Mr. Ray Tibbs, I met the members and Executive Committees of the local Ciné Clubs. I came as a stranger; I was received as a friend. This great brotherhood of photographers knows no boundaries, and it is only by belonging to an organisation such as ours that the full benefits—the full pleasures—of our hobby can be really and truly enjoyed. To the Presidents of the Port Elizabeth Ciné Club, Captain W. O. Gardiner, the Uitenhage Ciné Club, Mr. L. Swanepoel, and the Port Elizabeth Film Group, Mr. G. Jobbling, I would like to say thank you for all your personal kindnesses, and expressions of goodwill and loyalty to M.P.D. These men serve because they enjoy their hobby of photography, and have the wish

to help others enjoy the good things that come with photography. It is in this spirit of service that the high standards of M.P.D. ciné workers will be improved still further.

It is also in this spirit of brotherhood that many M.P.D. members go out to smaller clubs of an evening to give lectures, show films, and sometimes to judge films and it must not be thought that these excursions are a one-sided source of pleasure. It is reward enough to those who give of their time so selflessly when they see the enthusiasm shown by these clubs and their great desire to improve the standard of their work. Nevertheless, to those members who go out on these visits M.P.D. is truly grateful, for, by their efforts they are fostering the true spirit of M.P.D.

*Julius Sergay.*

## WE ARE GETTING IT TAPED

by T. Stafford Smith



**T**ODAY there are a great number of different methods of sound recording on tape—each with their own system of keeping tape and film in step at play back—unfortunately many manufacturers are producing methods that work well enough on their own machines but will not play back in “Sync” on a machine of a different make. This lack of standardisation is unfortunately very serious to clubs and organised exhibitions such as The Motion Picture Division’s Film Festivals. It is impossible to use a number of projectors at such functions so surely we should do all in our power to encourage standardisation of synchronising methods. True we are already using what has become known as the “Standard Strobe” but this is an entirely

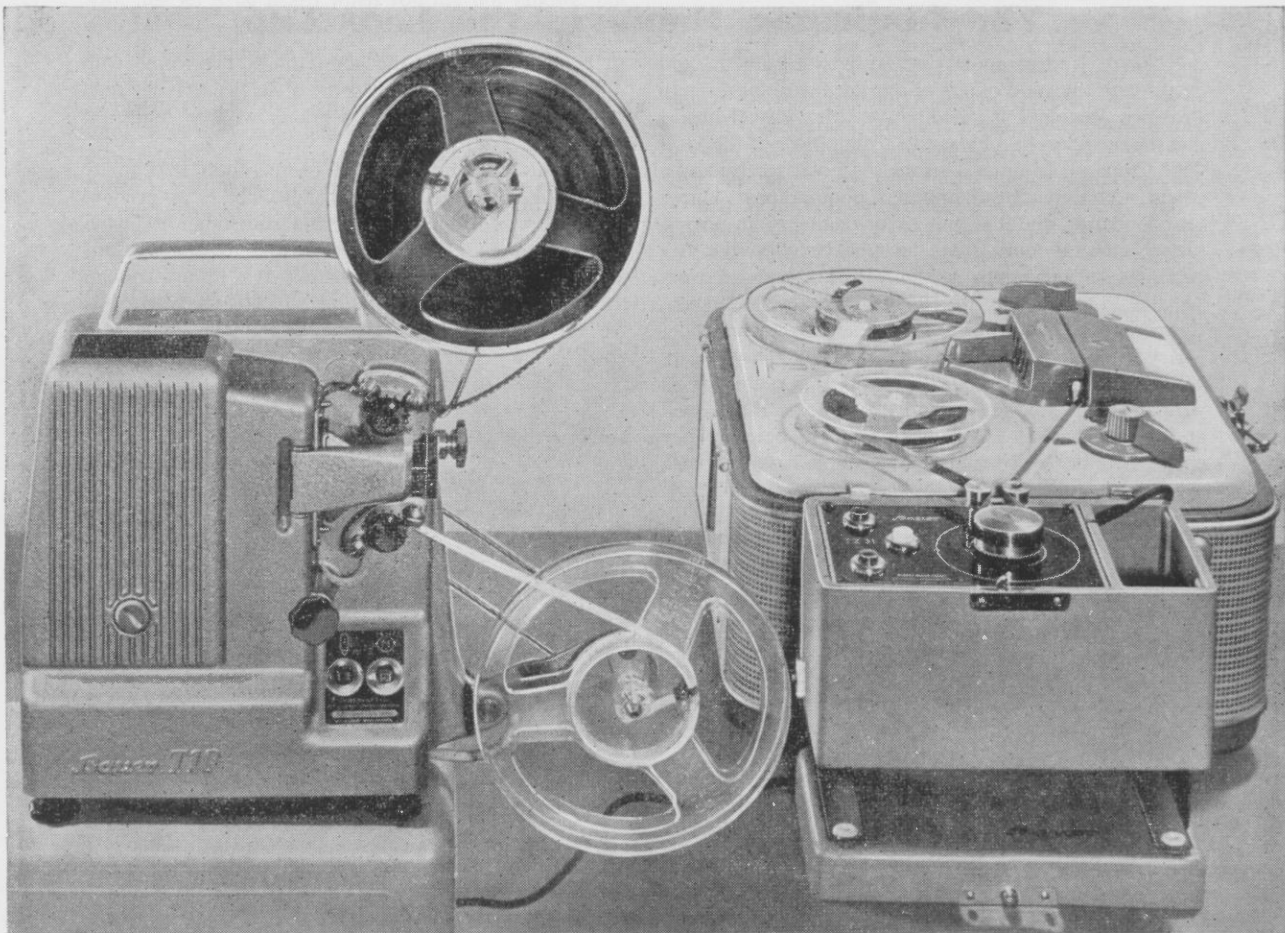
manual operation. There are now a number of mechanical systems on the market that claim to be self-synchronising, nearly all of these work on the principle of the speed of the tape adjusting the speed of the projector—but there is at least one arrangement which is the other way around and as this has a number of very important advantages let us see how it works.

First let us go right back to recording in “Sync” with the camera and believe it or not there is a method that will give lip “Sync” from camera to screen no matter what amount the tape stretches or shrinks; this method is known as the “Pilot tone”.

As its name implies a “tone” is recorded on the tape at a frequency that our ears cannot hear, or it is recorded

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on the second track and it is this "tone" or the number of pulses per second that controls the replay speed; perhaps it is easier to visualise if we imagine that these pulses recorded on the tape are magnetic sprocket holes.

If we can accept the idea of being able to punch invisible magnetic perforations in our tape, it is easy to realise how simple it is to keep a perforated film and a perforated tape in "Sync". True, on the film our perforations are holes while on the tape they are magnetic recordings, but the advantages are obvious; if our tape stretches, our "Sync" will not be affected as there is no control of speed by the length of the tape but purely by the number of "perforations" per second, so if the tape stretches and becomes longer it will automatically play back at a faster speed to compensate.

In recording in "Sync" with the camera, the camera has to be equipped with a small generator for producing the pilot tone; a small battery for power has also to be carried but these can be quite tiny as usually 8 volts is all that is used; the camera has to be connected to the recorder with a wire so that the pilot tone can be recorded as well as the normal signal.

This system is in use both for mains operated recorders and those that are entirely battery operated, but it must not be forgotten that the camera motor now governs the speed of the tape, any uneven running of the camera will cause variations in speed of the tape on play back.

However, most ciné workers are mainly interested in post recorded sound for use in play back synchronising only and if this method can be developed at a reasonable price it appears to have a big future; standardisation to some extent has already taken place as this method is being used for television in some countries.

This appears to be one of the very few really automatic methods so far developed, but let us now go back to something much simpler, something that costs only a few shillings and, what is more, works quite well. It is a system of what one might call visible perforations on tape created by a projector. If we get a wheel seven and a half inches in circumference and pass our tape around it between the sound head of our tape recorder and our take-up spool, the tape will obviously turn the wheel as our recorder runs. If the speed of the recorder is  $7\frac{1}{2}$  inches per second the tape will obviously turn a  $7\frac{1}{2}$  inch circumference wheel once every second, or if our tape speed is  $3\frac{3}{4}$  inches per second it will take two seconds to turn the wheel once—all very simple. If we now set up our projector near it so that some of the light from the lens shines onto it when it is running, we will now see our wheel split up into flashes created by the projector, or to put it another way: we will be illuminating our moving tape by "frames" from our film. Now, if we were to draw "frames" on our wheel and to illuminate it by the flash or "frame" of our projector we can now compare the speed of projection and tape recorder and adjust them to run at exactly the same speed.

If you have a lot of patience you could draw "frames"

or perforations all the way along the tape, but surely it is easier to draw just a few lines representing the perforations on our wheel. As it is turned by the tape it comes to the same thing, but we can go on using the same frame or perforation over and over as our wheel goes round and round.

If one compares this method with the more expensive pilot tone described earlier, one is struck by some similarities; instead of using invisible magnetic "perforations" on tape, one uses visible "Perforations" drawn on a wheel turned by our tape, the difference being, one has to watch and manually adjust the projector speed, while "Sync" is maintained electrically with the pilot tone method. Using a wheel, tape stretch is not overcome as it is the length of the tape that rotates the wheel.

This method of synchronising has a tremendous advantage over most of the mechanical ones, for no matter what projector and recorder is used "Sync" is simple for we are not relying on anything except the comparison of a frame of film against a "frame" of tape; this wheel has become known as the STANDARD STROBE and its adoption in this country was largely due to the efforts of Mr. B. T. Smith of Johannesburg. The Standard Strobe has withstood some rigid trials. With its aid the Motion Picture Division's First Film Festival was run with perfect synchronisation and this with films and tapes from different parts of the Union. So that the wheels will all be the same they are being made at one central point and can be obtained from M.P.D., P.O. Box 10763, Johannesburg, for the price of £1. They consist of a bracket and pin on which the  $7\frac{1}{2}$  inch circumference flanged wheel rotates and two Stroboscopes, one designed for 16 F.P.S. at a tape speed of  $3\frac{3}{4}$  and the other for 16 frames and a  $7\frac{1}{2}$  inch tape speed.

As they are complete it is not really necessary to know how they work, but in case anyone wishes to use a different film or tape speed they would have to work out the different number of "frames" for the wheel themselves, so let us just see how it is done.

As a normal projector has three shutter blades which give three flashes for every frame we must therefore have three lines drawn on our strobe to represent each frame.

To find the number of lines to draw on our wheel we multiply the number of revolutions of our wheel per second by the number of frames per second by the number of flashes our projector gives per frame.

At a tape speed of  $7\frac{1}{2}$  inches per second our  $7\frac{1}{2}$  inch circumference wheel will obviously rotate once in one second, therefore we have 1 revolution  $\times$  16 frames per second  $\times$  3 flashes per frame = 48 lines around our wheel. At a tape speed of  $3\frac{3}{4}$  inches per second our  $7\frac{1}{2}$  inch circumference wheel will obviously take 2 seconds to turn once so we have 2 revolutions  $\times$  16 frames  $\times$  3 flashes = 96 lines. In this manner we can work out any combination we wish.

One of the big advantages of the Standard Strobe is that no matter what projector is used and no matter

what tape recorder, even if the recorder's speed is not a true  $7\frac{1}{2}$  or  $3\frac{3}{4}$  I.P.S., on playback, using different equipment, synchronising is easy. For example, at the First Film Festival we decided to alter the 8 mm. projector and fit two bladed shutters to increase illumination but to leave the 16 mm. with three blades—on projection "Sync" was still maintained on the recorders by simply using a 48 Cine Strobe on the standard wheel for the 3 bladed projector and dropping on to the wheel a paper 32 line strobe for the 2 bladed shutter, 32 lines were necessary as our formula is: revs per second (1)  $\times$  frames (16)  $\times$  flashes per frame (2) with two bladed shutter = 32 line strobe. It must not be forgotten that the films we were using had originally been projected and recorded using a projector with 3 blades and yet we could project and keep "Sync" with a 2 blade shutter.

No stroboscope that is fastened to a projector or tape recorder will work like this, only a wheel turned by the tape itself and illuminated by the light from the projector's lens will allow such flexibility.

Optical illusions are sometimes useful for when we set up our equipment using the standard strobe illuminated by the projector we find that the lines of our wheel instead of going round and round appear to stand still; as long as they do "Sync" is being maintained—if they drift all that is necessary is to adjust the projector's speed until they again apparently stand still—and we will be in "Sync."

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# NEW MEMBERS

We are pleased to welcome the following new members :

## ORDINARY MEMBERS :

	<i>Proposed by</i>
Brasch, J. B., P.O. Box 67, Klerksdorp	L. M. Sher.
Bull, J., P.O. Box 8233, Johannesburg	N. Cowan.
Burger, W. L., 3 Canvaras Mansions, Bethlehem, O.F.S.	A. Rosewitz.
Cohen, B. G., c/o S.A.B.C. News Dept., Belray House, cor. Fox and Troye Streets, J'burg	L. S. Koven.
De Bruin, P. E., P.O. Box 23, Kranskop, Natal	D. A. Abramson.
Dickson, A. F., P.O. Box 10, Entebbe, Uganda	J. C. Brierley.
Dodd, C. E., P.O. Box 1167, Johannesburg	A. Rosewitz.
Evans, B. W., P.O. Box 38, Klerksdorp	M. Margetts.
Fourie, Miss M. E., P.O. Box 28, Lydenburg	J. v. Z. Löt.
Gavin, F., P.O. Box 174, Kampala, Uganda	J. C. Brierley.
Geffen, Dr. C., 1093 Pretorius Street, Hatfield, Pretoria	Membership Committee.
Goldberg, L., P.O. Box 752, Germiston	D. E. Gregory.
Gravett, G. K., 36 Hull Street, New Brixton, Johannesburg	G. Auret.
Harrison, R., 34 Ewart Road, Homelake, Randfontein	J. Sergay.
Herbert, H. A., P.O. Box 113, Kimberley	Membership Committee.
Jackson, C. J. D., 7 Tweed Road, Rhodesville, Salisbury, S. Rhodesia	H. A. Price.
Kaplan, M., 14 Vine Street, Penford, Uitenhage	Bob Klem.
Kaplan, H. H., 59 Ditton Avenue, Auckland Park, Johannesburg	A. D. Bensusan.
Leask, I. McA., 9 Monteith Place, Durban North	Membership Committee.
Leomie, T., S.133, Westrand, Krugersdorp	J. Sergay.
Le Roux, E. B., 4 Silcot Court, St. James Street, Vredehoek, Cape Town	R. Ryan.
Lewis, G. G., P.O. Box 174, Kampala, Uganda.	J. C. Brierley.
Pavely, J., P.O. Box 221, Kampala, Uganda	J. C. Brierley.
Reck, E. K., George Hotel, Bremersdorp, Swaziland	A. Rosewitz.
Shaer, A. M., P.O. Box 198, Krugersdorp	B. N. Penny.
Van Eck, E. A., P.O. Box 22, Somerset West	N. Cowan.
Van Heerden, H. K., 316 Brook Street, Menlo Park, Pretoria	F. W. Tope.
Verster, I. C. W., P.O. Box 66, Glen Harmony, O.F.S.	W. Tope.
Wells, R. F., P.O. Box 174 Kampala, Uganda,	J. C. Brierley.
Whitbread, B., P.O. Box 174, Kampala, Uganda	J. C. Brierley.
Williams, H., P.O. Box 118, Jinja, Uganda	J. C. Brierley.
Arenson, M., P.O. Box 87, Carletonville, Transvaal	A. Rosewitz.
Bloom, H., 212 Normandie Court, Kerk Street, Johannesburg	Nat Cowan.
Chapman, E. D., P.O. Box 4441, Johannesburg	A. Rosewitz.
Cousins, M. A., 24 James Scott Street, Bloemfontein	G. N. Cousins.
King, A. C., P.O. Box 4697, Johannesburg	A. Rosewitz.
Kimmel, L., 37, Rollo Street, Cyrildene, Johannesburg	A. Rosewitz.
Koke, J. W., 5 Ardtullyweg, Kenmare, Krugersdorp	J. Sergay.
Levy, Dr. S. J., Crown Mines Native Hospital, Crown Mines, Johannesburg	G. Maddox.
Robb, E., P.O. Box 9, Krugersdorp	J. Sergay
Small, J. H., 70, 9th Street, Chingola, Northern Rhodesia	A. Rosewitz.
Stiglingh, A. G., 703 Queensbury, Bree Street, Johannesburg	Membership Committee.
Van der Walt, J. L., 40 Glen Street, Kenmare, Krugersdorp	B. N. Penny.

## ORGANISATIONAL MEMBERS :

Johannesburg College of Education Photographic Society, P.O. Box 113, Johannesburg	A. Rosewitz.
Western Transvaal Photographic and Cine Society, P.O. Box 12, Stilfontein, Transvaal	E. A. Schultz.
Bezuidenhout Valley Catholic Camera Club, c/o Catholic Church, 32 Kitchener Avenue, Kensington, Johannesburg	Nat Cowan.

## ROUND THE CLUBS

### AFRIKAANSE FOTOGRAFIESE ORGANISASIE

Posbus 1494, Pretoria

**S**OOS dit by alle demokratiese verenigings hoort, het ons toe ook weer ons jaarlikse verkiesing van nuwe bestuurslede gehou. Daar was geen drastiese veranderinge nie en daar het feitlik net 'n herskommeling van die „kabinet” plaasgevind, sodat ons 'n nuwe voorsitter gekry het, nl. Otto Krynauw. Ons vorige voorsitter, Louis Nel, was weens die groot drukte van werk, nie weer beskikbaar nie. Daar het darem ook 'n bietjie nuwe jong bloed ingekom saam met Jaap Cloete en Eugene van Rooyen. Hierby is dan ook 'n foto van Otto omring deur sy bestuur en as die leser dink dat hulle vriendelik lyk, wil ek net sê dat hy hulle moes gesien het net voor die verkiesing.



Hierdie jaar het die bestuur ook besluit om die aktiwiteite van die vereniging en die praatjies vir die jaar vooruit te beplan. 'n Baie belowende program is opgestel en ons het al so 'n voorsmakie gehad van wat gaan kom, toe Dr. J. K. du Toit en mnr. Ted Dickinson vir ons lesings gegee het. Dit blyk ook dat hierdie manier van beplanning minder werk vir die bestuur maak, in vergelyking met die vorige kort termyn beplanning wat mens maar altyd taamlik besig gehou het by die bestuursvergaderings.

Intussen is 'n ander ideaal ook bereik waarna lank reeds gestrewe is, naamlik om KORREL 'n mooi kleurvolle gedrukte buiteblad te gee. Dit is nou verwezenlik en ons blad lyk nou sommer baie spoggerig. In hierdie verband kan ek meld dat ons nog graag verdere uitruiling van KORREL vir nuusbriewe of tydskrifte van ander Fotografiese verenigings sal verwelkom.

Verder kan ons met trots meld dat ons 'n paar afdrukke ingeskryf het vir die kompetisie gereël deur die Queens-townse Fotografiese Vereniging as deel van die Grens Landbouskou. Twee van die foto's, albei van Piet Engelbrecht, het tweedepryse verower.

Op hierdie noot sê ons dan totsiens.

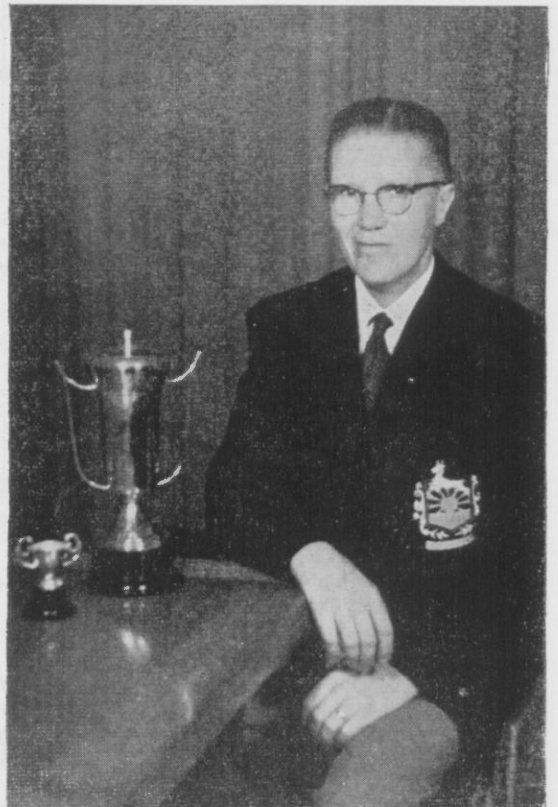
*Deon van der Westhuizen.*

### ALBANY PHOTOGRAPHIC SOCIETY

**W**HAT is considered one of the most important monthly meetings of the year was very well attended on Tuesday April 2nd at the M.O.T.H. Hall, Grahamstown. It was the annual visit of Mr. and Mrs. Bruce Mann of Port Elizabeth who come through every year to judge entries for the Helen Mann trophy for portraiture.

Owing to the great distances between Grahamstown and the larger centres we find it very difficult to obtain the voluntary services of suitable lecturers. Mr. Mann's visit is always considered as a most important one which is eagerly looked forward to and greatly appreciated. To travel 82 miles after business, give a long lecture and return the same evening certainly gives some idea of Mr. Mann's enthusiasm to help amateur societies.

The whole evening was devoted to Mr. Mann who started off by showing a set of colour transparencies pointing out the basic faults in portraiture.



Aubrey Baines of the Albany Photographic Society and member of the P.S.S.A. with the John Forbes Trophy which he won for the best print in the photographic section of the East London Arts and Crafts Exhibition last year.

In criticising the society's entries for the Helen Mann trophy he congratulated members on the high standard of the prints with particular reference to the larger size, mounting and the cleanliness, being free from spots, scratches, etc. He selected a print by Mr. R. E. T. Butler, our chairman, as the best print entered and he was presented with the Helen Mann Trophy by Mrs. Mann who was subsequently presented with a suitable plaque of Drostdy ware on behalf of the society by Mrs. Dulcie Ehman.

Dal and Rex were then called upon to criticise 10 prints brought along by Mr. Mann and there were very few faults to be found. They praised the very high standard of work.

The result of the monthly competition "Portraiture" was announced as follows: Advanced: 1, Roy Ehman; 2, and 3, Rex Butler. Beginners: 1 and 2 Dulcie Ehman; 3, Dr. Denysen.

This month's practical evening was held at Dal's on April 8th, the subject being "Still Life". There was quite a good attendance and some interesting arrangements were taken. The most popular subject by far is "Portraiture" for practical evenings proved by the recent "invasion" of Rex's home when two rooms had to be utilised.

*Jack Moffitt.*

#### CAMERA PICTORIALISTS OF JOHANNESBURG

IT has been a busy month for pictorialists, with the Rand Easter Show and the Boksburg publicity photographs, and even getting involved with the strong arm of the law outside their local jail, but that story will keep awhile.

In pursuance of our policy of submitting items of broad interest, we thought the following anecdote would amuse our readers:—

When two of our pictorialists visited the Rand show recently (Dave Abramson and ex-quiz-kid John Harris), they popped a simple question to the magic robot-man who answers all questions with the ease of a University professor. "What" say our pictorialists "is the equivalent A.S.A. rating of 15/10 DIN."

After a prolonged pause, the magic robot-man bowed to the superior knowledge of a Johannesburg Camera Pictorialist and he replied "I guess there ain't no such thing".

More news next month about our treat in store for June, namely, an illustrated lecture by the Misses Bell, with one hundred colour slides of their recent trip to the Far East. They have some interesting slides and news of their meeting with Francis Wu. This should be a delightful evening. Also news of our members success in the London and Cripplegate International Salon; congratulations to Les Eccles and Les Spinks each one print, and Kin Bensusan for two colour slides.

Thanks to the efforts of our most energetic member Rod Fisher-Hill, the Pictorialists bulletin now has some 14 pages and the new cover is expected shortly.

#### CAPE CINE CLUB

THE April Meeting of the Club was taken over by the President, Mr. Ken Howes-Howell.

During the first half he explained that films, however good in themselves, were vastly improved by sound accompaniment. He then proceeded to explain his sound equipment which consisted of a large black

cabinet, somewhat like a cabin trunk, with two turntables and various gadgets and controls. A commutator is fitted to the projector with a lead to an arm affixed to the inside of the cabinet lid, this latter having a small lamp on the end, and by bringing the arm forward to direct the flickering light on to a strobe placed on the turntable, he is able to maintain perfect synchronisation at a projector speed of 17½ f.p.s.

Next came several of his films, beginning with one he made of a member's wedding. It certainly gave the audience several good ideas to work on in the making of a film of this kind, and the animation of the wedding bells in his title aroused much interest.

This was followed by a short film based on the hymn "All Things Bright and Beautiful". It was well synchronised and the shots of flowers, animals, mountains, streams, etc., carefully chosen.

In the second half he presented his film "Water" which took four years to make. It showed the passage of water to the Steenbras catchment area, its filtration and journey to the city. His animations, which alone took 13 hours to film, were products of patience and intelligent application.

"North of the Orange" was then screened. It dealt with the fish canning industry at Walvis Bay, the capital, Windhoek, a journey through the desert and ended with a plane trip back to Cape Town.

The programme concluded with his "Cabbages and Kings" No. 7. This comprised several shorts covering a variety of subjects from conjuring to a varsity rag.

The evening was thoroughly enjoyed by the audience who applauded Mr. Howes-Howell's efforts.

*R. C. T. Young.*

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### CAPE TOWN PHOTOGRAPHIC SECTION STILL SECTION

OUR gathering on Wednesday, 3rd, commenced with a special General Meeting to discuss a proposal to alter our monthly competition rules. This led to considerable discussion and the airing of many viewpoints, always a good thing in a society such as ours, and the final result was that the members present agreed that our future Print competitions will be held in four classes of proficiency: Beginners, Intermediate, Advanced and Salon. The idea behind the new scheme is to encourage beginners who under the old rules had to compete with more experienced workers, and this it was felt was the reason for few of our new members entering prints in the monthly competition.

After the special meeting ended we held our usual competition, the subject being "Landscape and Seascape". In this Mr. Robt. Bell got first, second and the third place with three of his excellent landscapes. A very competent commentary on the pictures entered was given by Mr. T. Stafford Smith.

On Saturday, April 6th (Van Riebeeck's Day), a field day was held at Vergelegen in the Somerset West district, one of the most historic old Cape homesteads built in the 17th century by Willem Adriaan van der Stel. About 56 members and friends spent a very enjoyable day wandering round the extensive well kept grounds and photographing the old homestead from various angles. Lunch under the spreading oak trees was a lazy affair. Our society members would appear to be losing their pioneering spirit for only four of us made a fire to braai the wors and chops. It was voted one of the most successful field days for some months.

There was a good turnout of members and friends for our meeting on Wednesday, April 17th, when the competition was for user processed slides. The winners were Messrs. Denis Sprenger, J. Zive, A. C. J. Oakes and

A. J. Musgrave-Newton. A fine commentary was given by John Oakes.

During the second half of the evening Ray Ryan gave us an excellent demonstration lecture on the processing of colour transparencies at which game he is our most experienced worker.

J. R. H.

### GERMISTON CAMERA AND CINE CLUB STILL SECTION

AT the March Meeting, proposals by the sub-committee that Beginners prints should in addition to good technical quality show an attempt at composition to attain gold stars was discussed. Two diametrically opposite viewpoints were taken by various speakers and it was decided to ask members to vote on the proposals at the June meeting.

Mr. Alf Davis then gave a talk on "Enlarging Papers" in which many useful hints based on the speaker's practical experience were given and the talk proved both interesting and informative.

The judging of the prints resulted in the award of 5 gold, 3 silver and 2 bronze stars in the Beginners' Section while the only print submitted in the Intermediate Section received a gold award.

### CINE SECTION

In place of the usual meeting on the 4th April the Section, in collaboration with Mr. Jimmy Kallin of the Amateur Cine Club, put on a show in the Germiston City Hall Supper room in aid of the San Michele Home.

The room was packed to capacity and all present enjoyed a first-class show as the films shown were of a very high standard and had won awards or been included in the A.C.C.'s five best films of the year shows.

Mr. Kallin's own contributions were:

"Carcassonne" a picture of a wonderful old French fortress near the Spanish border.

"The Trophy" a children's film.

"I am a Cine Camera" dealing with incidents on a voyage to South Africa as told by a cine camera.

"Tossa", an outstanding film of a Spanish fishing village.

In addition, there were Mr. Howard Stern's film of the "Gorongosa Game Reserve" in Portuguese East Africa, Mr. G. Cousins' "Shembe" a film dealing with intriguing religious tribal dances of a native sect in Natal, and "Fantasia" a beautiful Group production of the Bloemfontein Photographic and Cine Society. All the photography in this film was taken by artificial light at the Bloemfontein Art Ball.

W. D. Fotheringham.  
Hon. Secretary.

### ROAN ANTELOPE CAMERA CLUB

MARCH proved to be a very quiet month for the Club, for, although regular meetings were held, attendances were disappointingly low. It may have been reaction after a strenuous February, with both the Club Exhibition and the opening of the Fifth N.R. Exhibition. Or it may have been due to lack of advertisement of our programmes; it has been shown in the past that the Newsletter alone is insufficient and that we need posters now and again to really publicise our meetings. What about it, Roan?

Dr. Hanford gave an interesting talk on "Architectural Photography" at the beginning of the month. Our

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Chairman is something of a specialist in this specialist field, and his talk was well worth hearing.

For the colour meeting, 'Mac' MacDonald gave a demonstration of Ektachrome Processing. It is not so difficult as the beginner imagines, and all our readers are urged to try this fascinating branch of photography. Mac is a skilled hand at colour processing, as his transparencies at the Exhibition bear out, and his demonstration was fully appreciated.

The Cine Meeting was to have edited some of Mac's films, under his guidance, but he unfortunately was admitted to hospital that morning, so his films were screened but not edited. Mac is now out and about again, so we hope to have a go with those scissors next month.

At the end of April we saw the N.R. Exhibition here in Luanshya, and the A.C.W. Ten Best Films, 1954, but news of both these events will have to wait until next issue. In the meantime our warmest congratulations to John Easterbrook who carried off a remarkable double by winning the Best Amateur Print Cup and the Best Amateur Portrait Cup with his single entry "Bobette", and to Connie Davies who won the Best Amateur Landscape Cup. Also to Messrs. M. R. Goldick, P. B. Fenn and J. D. Chadwick whose combined entry of three prints brought back the Inter-Club Shield—for the fourth time running! Their entries were:—

"Louis" by M. R. Goldick (Animal Study).

"Jive" by P. B. Fenn (Sport and Feature).

"Return Slag" by J. D. Chadwick (Industrial).

Finally, valiant members (and their wives) are slowly recovering the use of their fingers after folding and addressing 4,000 Entry Forms for the Victoria Falls International in August. Forms were sent to over 40 countries and already requests for more forms have come in.

Stand by, Post Office!

#### UITENHAGE CAMERA CLUB

**A**FTER a silence of some months we once again bring you the news of our activities.

Now that the 3rd East Cape Salon has been brought to a successful conclusion more time can be given to local club affairs.

During March we had our annual general meeting and our new executive consists of the following:

*President:* Mark Kaplan.

*Vice-President:* Jack Robinson.

*Secretary:* Bob Klem.

*Treasurer:* Bob Cells.

*Committee Member:* Lionel Mathews.

A programme was drawn up on a more practical basis with less lectures and more demonstrations for the coming year.

The open and the set subject were both won by Bob Klem and the progress trophy went to Rodney Dare. We congratulate these two successful members and hope that they will keep up the good work.

An outing was arranged for the 14th of April but unfortunately had to be postponed to a later date.

At our April meeting we had a practical demonstration of still life, the subject being a vase with various forms of branches and flowers which had to be arranged in turn by the members. We are now looking forward to seeing the results at our next meeting.

The 3rd Eastern Cape Salon proved to be a great success. The standard was very high and the entries came from 35 different countries. It was disappointing,

however, to note the small number of South African entries. We sincerely hope that next year South Africa will be better represented.

*Jack Robinson.*

#### VANDERBIJLPARK KAMERA KLUB

Posbus 350.

**A**LHOEWEL die Vanderbijlpark Kamera Klub alreeds 'n geruime tyd geherorganiseer is, is daar tot nogtoe geen bydrae van die doen en late van die Klub aan mede lesers van Kamera Nuus vrygestel nie. Hierdie artikel is ons eerste en ons hoop dat nog menige verslae in die toekoms sal volg.

Kamera Nuus is so eie aan Fotografiese klubs en organisasies, dat die Vanderbijlpark Kamera Klub ook graag sy deel wil bydra om die Blad nog interessanter te maak.

Die geskiedenis van die Klub kan kortliks as volg opgesom word. In Junie 1955 is die Klub geherorganiseer nadat die Klub vir 'n periode van 18 maande nie aktief was nie. Onder die Voorsitterskap van mnr. P. W. Joubert het die Klub in hierdie tydperk baie vooruit gegaan en het die ledetal van 8 na 36 opgeskiet. Lede wat met die stigting van die Klub in die Beginners seksie geplaas is, het al sover as die gevorderde afdeling gevorder.

Ons Maandelikse Vergadering gehou op 16 April het as volg verloop.

'n Baie interessante lesing oor „Applications of Photography To-day," is in die vorm van Ilford Glas-skuifies vertoon. 'n Interessante lesing, want alhoewel dit 'n baie wye veld gedek het, dit besonder interessant en leersaam was. Mnr. W. Scott een van die senior lede van die Klub, het kritiek op die foto's gelever, waarna punte deur populêre stemming as volg behaal is. Die onderwerp vir die aand was „Vollengte Portret."

Beginners:

F. van Eck	Ope 6 en Onderwerp	4 punte
H. Callesen	Ope 2 en Onderwerp	3 punte

Inter:

J. Williams	Ope 5 en Onderwerp	5 punte
P. Joubert	Ope 5 en Onderwerp	11 punte
J. Blignaut	Ope 4 en Onderwerp	— punte

Maandelikse Trofee is as volg verower:

Beste Portret van aand—J. H. Blignaut.

Beste Landskap van aand—F. van Eck.

Beste Beginner van aand—F. van Eck.

Beste onderwerp van aand—J. Williams.

Na 'n baie genotvolle aand het die vergadering om 10.15 n.m. verdaag.

#### VEREENIGING PHOTOGRAPHIC SOCIETY

**A**FAIR attendance was welcomed by Mr. Andrew in the Chair, at the monthly meeting of 2 April. After formalities, the beautiful Harker Collection of Architecture, on loan from P.S.S.A., was exhibited.

The competitions, Glassware, Open, and slides, were commented on, and awards made as follows:—

Beginners, Mr. R. D. Bowman, two Marks 2 and Mark 3, a clean sweep.

Intermediate, Nil.

Advanced, Mr. J. P. H. Steyn, Mark 2 and Mark 3.

Colour Slides, Mr. E. McPherson, Mark 1.

Mr. R. R. Lane, two Marks 2, Mr. E. H. Campbell, Mark 3.

After tea interval the meeting was converted into the Annual General Meeting. In the unavoidable absence

of the Chairman, Mr. R. B. L. Tindall, the Annual Report was delivered by our respected Vice-Chairman, Mr. W. H. J. Andrew. This showed a year of advance in all directions. Meetings and competitions had been well supported, the standard of work being quite good. Lectures and classes have been held, which do have an effect. Outings and other social activities have been held, and the equipped dark room has proved a boon, although more use could be made of it. Appreciation was expressed to a hard working Committee, and to the Ladies for their co-operation.

The H. Sec-Treasurer, Mr. A. Harber, then delivered his budget, which disclosed a healthy state of affairs. No less than £56 was spent on Club Room amenities. In fact, the facilities offered are probably in advance of any of the other photographic societies of S. Africa.

Elections resulted in the following new Committee, Messrs. W. H. J. Andrew (Chairman), A. Harber (H. Sec-Treasurer), C. Moller, E. H. Campbell, E. Ramshay, E. McPherson, R. D. Bowman, G. Robson.

The increasingly important Cine Section now has the following on its sub-committee, Messrs. C. G. Verkerk, H. S. Phillips, L. W. Smith, W. J. Twemlow. We look forward to a good photographic year.

Two of our most prominent members, Mr. G. H. Spence and Mr. C. Moller, will be away overseas for some time. In wishing them bon voyage and a safe return, we said they had better collect lots of pictures for travel lectures when they come back.

The pictures taken at the Vaal River Outing of last February were exhibited at the Club House of the Eligwa Boating Club on 30 March. This was preceded by a braaivleis, and a happy evening was had by all.

*A. Harber.*

## OVERSEAS SALON SUCCESSES

Twickenham and Richmond World Photography, 1956

(Invitation)

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

African Worship.

Home in the Hills.

Bridge at Fountains.

Minedump Pastoral.

Will Till, Hon. F.R.P.S.

Fast falls the eventide.

Rainbow setting.

Antique.

Rage in Heaven.

61st Birmingham Exhibition, February, 1957

Dr. Joseph Denfield, A.R.P.S., A.P.S.A.

(1 Colour Transparency).

The Canyon.

Ho Koo (1 Monochrome Print).

Farewell.

Denis Sprenger (1 Monochrome Transparency).

Doorway, Cologne Cathedral.

Rhodes Tremeer, A.R.P.S. (1 Monochrome Print).

The Scornful.

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on that film; the  
light was far  
too poor.*

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all. I knew I'd  
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'Promicrol' - and  
that's as good as  
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# CONGRESS

## VICTORIA FALLS, 1957

A most attractive programme has been arranged, but, most important at this stage, have you made your Hotel bookings? As previously mentioned, accommodation has been booked provisionally at the Victoria Falls Hotel, but for your further convenience we give rates for Hotels in Livingstone.

The Congress Organiser will not take care of Hotel bookings, but for any further information apply to :

**John D. Chadwick, Congress Secretary, 18 Lantana Avenue, Luanshya, Northern Rhodesia.**

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Name	Address	Bedrooms		Bath-rooms	Tariff per Day		Situation
		Single	Double		Double	Single	
New Bon Accord	P.O. Box 60	20	3+15 pte.	B. & B. : 27/6 (w.p.b.) F.A. : 41/-	34/6 48/-	Jameson Road.	
Fairmount	P. O. Box 66	16	47 20+2 pte.	B. & B. : 15/3 Annexe F.A. : 29/3 B. & B. : 18/- Main Blk. F.A. : 32/- B. & B. : 22/9 New Blk. F.A. : 36/9	17/9 31/9 20/- 34/- 25/3 39/3	17/9 Mainway.	
Royal Mile Motor Court	P.O. Box 105	3	28 14 pte.	B. & B. : 25/- Meals a la Carte	27/6	Corner Victoria Falls Rd. and Royal Mile.	
North Western	P.O. Box 69	1	28 6+3 pte.	B. & B. : 21/- F.A. : 32/6	23/6 35/-	Fairway.	
Airport Chalets	P.O. Box 148	22	22 pte.	B. & B. : 21/- D., B. & B. : 25/6 F.A. : 30/-	21/- 25/6 32/6	Junction. Airport Rd. and Knight Drive.	

B. & B. = Bed and Breakfast.  
F.A. = Full Accommodation.  
w.p.b. = With Private Bath.

*Prices subject to fluctuation.*



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## Kodak Verichrome Pan Film is like your eye . . .

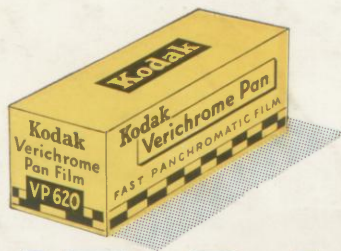
Kodak Verichrome Pan is the new all-purpose film with balanced panchromatic sensitivity. This means that tones of red and green—as well as blue and yellow—will now reproduce in a print in their correct tonalities, from purest white through greys to rich black.

It's like your eye: sensitive to all colours and able to see each of them in correct relationship to the others. Now you can use a red filter for super-dramatic cloud and sky effects, a green filter for good foliage effects and outdoor portraits. Both work excellently with new Kodak Verichrome Pan Film.

Connoisseurs all over the world are adopting Kodak Verichrome Pan as the finest *all-purpose* film for speed, exposure latitude, panchromatic sensitivity, and acutance. You owe it to yourself to try it, too.

Ask your Kodak dealer for the folder describing this new film.

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KODAK

# VERICHROME PAN

FILM

Gives more faithful rendering of any subject, in any light.