

CAMERA NEWS

OFFICIAL JOURNAL OF THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



NEWS FROM PHOTOGRAPHIC AND CINEMATO-
GRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

1/6

REGISTERED AT THE G.P.O. AS A NEWSPAPER

AUGUST 1957



What does this camera mean to you?

Ernst Leitz has devoted over a hundred years to the science of high precision optics. Out of this experience and research comes the LEICA M-3.

What does this camera mean to you?

It means that you can now take better pictures easier than ever before.

This is due to the fact that each LEICA embodies exclusive features of modern design and advanced mechanical improvements, produced with highest quality materials by superior craftsmen.

Those who own a LEICA own the very best that experienced photographic engineers and optical scientists can make. These engineers and scientists have been assembled by Ernst Leitz—manufacturers of the world's most famous 35 mm. precision camera.



a lifetime investment in perfect photography

ERNST LEITZ GMBH WETZLAR W. - GERMANY
The name that marks photographic and optical equipment of the highest quality

CAMERA NEWS

Official Journal of the Photographic Society
of Southern Africa.

Journal Committee:

ERIC VERTUE, A.R.P.S., *Chairman.*
ROBT. BELL.
DENIS SPRENGER, (*Asst. Editor—Still*)
T. STAFFORD SMITH (*Asst. Editor—Cine*)
PERCY A. SCOTT, *Hon. Treasurer.*

Vol. 3. No. 5.

August, 1957

Contents

Presidential Notes	131
Report of Honours and Awards Committee	133
Print Criticism <i>Fred C. Harris, F.R.P.S., F.R.S.A.</i>	137
Aftermath of the Hawkins Tour <i>Dr. A. D. Bensusan, F.R.P.S., F.P.S.A.</i>	140
News from the Trade	147
Motion Picture Division :	
The Chairman Removes the Lens Cap	149
The Camera has Eyes <i>T. Stafford Smith</i>	150
Autophotography "Steve"	152
Cinematopics <i>L. Gordon</i>	153
Round the Clubs	154
Overseas Salon Successes	159
Forthcoming Salons	160
Transvaal Christmas Rally	160

Articles for publication and prints for criticism are invited.

Advertisement rates are :

Full page £12 10s. 0d.
Half page £7 10s. 0d.
Quarter page £4

for contracts of three months or more.

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

Cover Picture: By DR. A. D. BENSUSAN, A.P.S.(S.A.)
F.R.P.S., F.P.S.A., F.R.S.A. Member of London Salon.

*"The party proceeded on the long mountainous trip over
the beautiful Drakensberg range."*

Among Ourselves

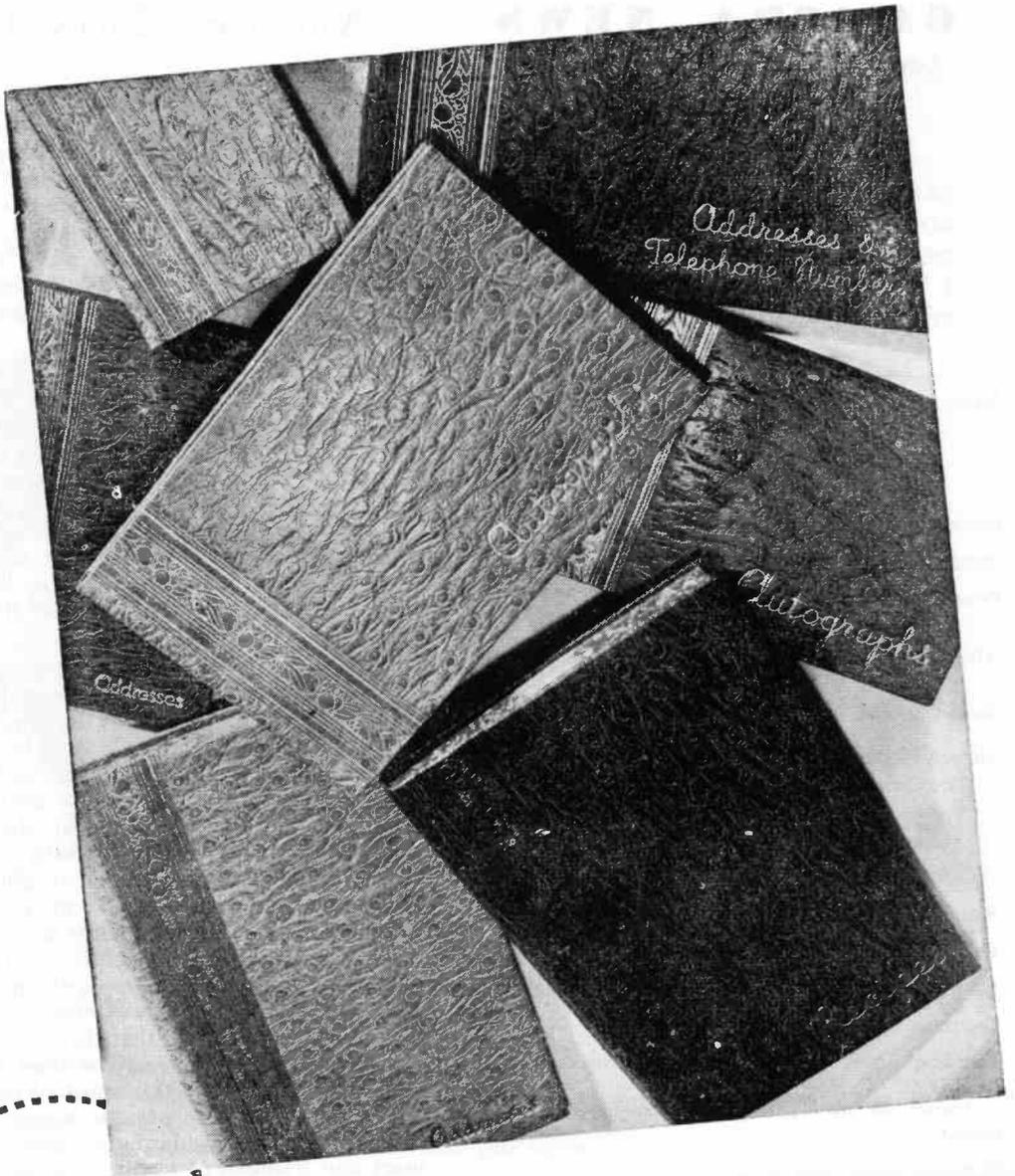
THESE bleak wintry days we have been experiencing do not allow too much time being spent out of doors with the result that exposures are few and far between. There was the doyen of a Photographic Society who always closed his darkroom for June, July, December and January for the weather was "not photographic". I could not agree with him then and after many years still do not see that point of view.

These cold mornings may be very snug when the blankets are tucked up high round one's neck but they also are the very times when those masterpieces are made—the first rays through the rising mists, the ships coming out of the fogs, the pearly grey mass of mountains just showing through the low cloud—pictures that always are in the forefront with awards and pictures we give full points to because we recognise that someone else did pull the blankets aside!

Elsewhere in this issue will be found the winners of P.S.S.A.'s first Associate awards. Our heartiest congratulations to them. Not only have they achieved the standard set but they have written another page of photographic history for Southern Africa. The youngest national body of photographers has reached the standard where they can tell the world what they set as a standard in terms of photography, cinematography and service to photography. When the names are read they will not appear as strangers, and this is rightly so, for the recipients are household names—persons who have reached the top in this art of ours; persons who have not only taken all that their clubs can give but have given back freely of their knowledge and experience. It is this spirit of camaraderie which sets us out as persons apart. Members meet and social standards fall away; strangers meet and friendships result; foreigners come to our shores and we say goodbye as though the friend of a lifetime is departing.

I should like to close this personal column with an invitation. The Journal has fostered articles of a make-it-yourself variety. We have had two types of electronic timers; there have been smaller gadgets and this month Steve comes in with another practical device, but there must be many more. Photographers seem to like making things and you are requested to let us have descriptions of these; accompany your article with a drawing or photograph for illustrating purposes.

Negative by
Tunbridge Ltd.,
on Ilford FP3
flat film.



*There's
nothing
like...*

For proving that there's nothing like leather, there's nothing like Ilford FP3. The beauty of the subject may be only skin deep, but when FP3 takes the picture, skin deep is deep enough to satisfy everybody.

ILFORD FP3

Available from **All Photo Dealers and Chemists**

Made in England by **ILFORD LIMITED · ILFORD · LONDON**

Presidential Notes

by Robt. Bell

ON previous occasions, it has been possible for our editor to arrange for an up-to-date issue of *Camera News* to be on hand at Congress time. This will not be the case for the Livingstone Congress.

Copy for the production of the present issue is now in the hands of the printer, with publication day fixed for the 10th August.

By then Congress will be over, and those who attended back in their home centres.

It is therefore not possible now to write in terms of wishing Congress all success. We can but await the reports on Congress in the next issue.

Judging by the interesting programme arranged by our Rhodesian members, a good time will no doubt be had by all. At the moment, I'm personally looking forward to being there and meeting new and old friends. I will be telling of this in the next issue.

* * *

First S.A. Salon of Nature Photography

Up-to-date news to hand, covering the above Salon, is to the effect that the closing date has been extended to December 31st.

This is to be a Salon different to most others, and an earnest appeal is made to our members

and others, to give this their support wherever possible.

A visit to at least one of our National Parks is an experience that most photographers have had at some time or other. A check up on the resulting negatives therefrom, will no doubt produce prints to help in a successful issue to this project.

An attractive Entry Form is available, giving particulars covering the various classes. Those without a copy are advised to obtain one from: The Director, National Parks Board, Box 787, Pretoria.

* * *

Motion Picture Division

Word from Mr. Graham Cousins, of Bloemfontein, is to the effect that the First M.P.D. Film Programme from the library is now ready for use.

I am certain that Clubs needing programmes for their meetings will greet this venture with much appreciation. Mr. Graham Cousins' address is: Box 1038, Bloemfontein.

Our sincere thanks to all who have made the library possible, by both the contribution of films and time expended in the arrangements thereof.

NEW MEMBERS

We are pleased to welcome the following new members

Davies, Mrs. C. M., 141 Datura Avenue, Luanshya, Northern Rhodesia	Proposed by
Davies, O. L., P.O. Box 1227, Durban	F. W. Hanford.
Down, B. R., P.O. Box 697, Port Elizabeth	L. Bevis.
Gardner, F., 8 Union Avenue, Pinelands	R. Tibbs.
Grey, Miss D. M., 8 Ashkelon, London Road, Sea Point, Cape Town	A. Rosewitz.
Jaffe, J. M., 999 Church Street, Arcadia, Pretoria	L. Gordon.
Kingsley, E. A., 19 Frederick Road, Homelake, Randfontein, Transvaal.	L. B. Poole.
McConaghy, R. D., P.O. Box 1292, Johannesburg	B. J. Sergay.
Potgieter, I. P., E.S.C., Colenso, Natal	N. Cowan.
Vaclav Valenta, P.O. Box 39, Belfast, Transvaal	J. Sergay.
White-Smith, C., 5 Villiers Drive, Pietermaritzburg	P. Laufer.
Wyers, Miss E. E., 700 Church Street (Flat 2), Pretoria	M. I. Rosenberg.
	Mem. Comm.

ORGANISATIONAL MEMBERS

Henneman-Whites Photographic Society, P.O. Whites A. Rosewitz.



Sole Distributors for the Union
SCHERAG (PTY.) LIMITED
P. O. Box 7539 · JOHANNESBURG · Telephone 22-9301



Report of the 1957 Honours and Awards Committee

by **The Chairman**

THOSE who have never been present at an exhibition judging may have difficulty in understanding the responsibilities of such a task, and likewise exhibition judges and executives may not fully appreciate the importance of the task before our National Honours and Awards Committee in considering their first set of applications.

One of S. Africa's foremost and hardened Salon judges has said that his assessing of the A.P.S. (S.A.) applications was one of the most difficult assignments of his photographic career. This is quite understandable in view of the far reaching effects of these honours on our National photography and the possible profound influence on many a candidate's photographic future.

Firstly, let me point out that every application received a perfectly fair and thorough consideration, and here I would like to thank the Committee members and the 24 adjudicators in various parts of the country. Their fine efforts and hard work have been pleasantly and efficiently done. One of the print adjudicators spent as much as 9 hours in his assessments.

There were 13 applications for honours this year, six in Section A. (Monochrome Prints), three in Section D. (Colour slides) and four in Section G. (Service to Photography). Besides there were a good number of other enquiries from those who never finally sent in their applications.

Standard—There has been considerable correspondence and discussion with photographic leaders in this country and Overseas on the whole aspect of our standard. It was the unanimous feeling that A.P.S.(S.A.) should denote a qualification which could hold its own anywhere in the photographic world. As it is not the intention of the Society to award Fellowships, it therefore follows that P.S.S.A. Associateship must be of a very high standard, and there is no question that it will be a most coveted award. It is interesting to note that an application has recently been received by a prominent Overseas authority for consideration as A.P.S.(S.A.).

The whole question was also considered against the background of the general standard of photography in Southern Africa, so that an award would not be beyond the reach of top Club workers. However, it should be noted that there must be definite evidence of a real effort in selection and presentation of any collection. Some of our better-known workers might easily get a shock if they submitted a random collection of old "stalwart"

prints from their bottom drawer, whereas a beautifully presented and worthy collection from a hitherto almost unknown country worker might easily be acceptable.

In order to assist future applicants, a collection of 12 prints and 12 slides (35 mm. colour) are available from the Committee, for P.S.S.A. Clubs for a limited period of four months. They are actual entries for 1957 award that failed by a small margin to reach the required standards. Also a collection of four prints and slides from each successful entry will be on display at Congress.

One must mention that several applications this year fell far short of the required standards, and some candidates obviously had little idea of the requirements for such honours. On the other hand, two or three of the applications were of very high standard indeed and are probably amongst some of the best work that can be produced in the country.

It must be remembered that there are no restrictions on subject matter, in other words the prints or slides need not necessarily be "pictorial", but obviously they must show *photographic ability of the highest order*.

Difficulties would naturally arise with border-line applications, but the Committee in consultation with the adjudicators have evolved an absolutely fair system of assessment. The names of candidates did not appear on the applications Section A to D, nor were judges' names announced, in fact judges did not even know who their colleagues were. Each application was assessed by at least six judges in various parts of the country and the Committee then spent approximately one hour in their deliberations and correlation of the reports of each candidate's work.

With regard to Section G—Service to Photography—the requirements are rather more than local Club service and only in such deserving cases as those who had rendered meritorious service to the advancement of photography over a long period of time, were the applications accepted. It was felt that an individual who had rendered valuable service to his Club should be honoured by the Club concerned, rather than by P.S.S.A., for a national honour would naturally imply some quite outstanding service of a more widespread nature. There are probably no more than a handful of persons in the whole country who merit the award under this Section, and it must be emphasized that the A.P.S.(S.A.) under Section G is not lightly given.

There may be some who consider that a candidate who has received honours from Overseas organisations, is automatically given an A.P.S.(S.A.), but I must dispel such thoughts for there is no relationship whatsoever, and the Committee go to great lengths to be absolutely impartial in each application.

Finally, I must emphasize that the Committee's duty is to ensure that the successful candidate is worthy in every respect, for the letters A.P.S.(S.A.) after a photographer's name will really mean something.

Applications for next year's honours must be in the hands of the Committee, before 31st March, 1958. The general regulations will be found in the January, 1957, issue of *Camera News* or can be obtained from the Committee, Box 2007, Johannesburg.

The Committee takes great pleasure in congratulating the six successful applicants for Associateship, in the inaugural P.S.S.A. Honours list, as well as the recipients of other awards.

The full list of 1957 Awards is as follows:
Section A. (Monochrome prints)

Dr. A. D. BENSUSAN (Johannesburg) For a collection of typically South African outdoor scenes with dominant skies, taken and prepared in the last six months.

G. G. COLLINS. (Windhoek, S.W.A.) For a collection of various subjects with human interest and strong light effects.

C. A. VAN TILBURG (Pretoria) For a uniform collection—15×12 ins.— of predominantly still-life studies of outstanding technical quality.

Section D. (Colour slides)

J. E. GORDON MADDUX (Johannesburg) For a set of 2¼×3¼ ins. Ektachrome transparencies (Home processed) of the highest technical excellence of close-up subjects illustrating the theme 8 ins. to 8 ft.

Section G. (Service to Photography)

ALFRED LIONEL BEVIS (Durban) For 35 years of meritorious service towards the advancement of photography in Natal, through Club administration and museum photographic exhibits.

Committee award.

ROBT. BELL (Cape Town) For meritorious work in all branches of pictorial photography in the Western Cape for 40 years.

THE P.S.S.A. OSCAR FOR ACHIEVEMENT AND SERVICE HAS BEEN AWARDED TO:

Dr. J. SERGAY (Johannesburg) For the establishing and organising of the Motion Picture Division, 1956/7.

A special certificate has been awarded to the **Northern Rhodesian Photographic Association** for mutual co-operation with P.S.S.A. by virtue of the efforts of Dr. J. Hanford (Chairman), J. Chadwick (Secretary) and Andrew Hayward, for the advancement of photography and cinematography in the Central African Federation.

The Recipients

DR. A. D. BENSUSAN

THE name of Kin Bensusan needs no introductions to P.S.S.A. Members. Those who have not met him personally know of this vigorous character.

Interested in photography from his days as a schoolboy he has gone forward to win honour after honour in all spheres of our hobby and to Southern Africans his most lasting award surely will be the founding of P.S.S.A.

As a photographic ambassador he can have no equal for conferences and get-togethers are a magnet he cannot resist be they in George, Lusaka, Queenstown or the United States of America!

Kin's photographs are well known and it is interesting to note that his colour work is not without merit. A more recent sideline, it is whispered, is cinematography but still enthusiasts need not despair for a cloud in the sky will always find him with a monochrome camera and I'm sure his darkroom will always contain the odd sheet of 20×16 warm-tone paper.

G. G. COLLINS

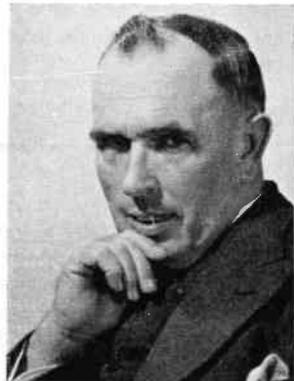
WINDHOEK was but an infant in comparison with its position in Southern Africa today when a young man arrived in Cape Town to take up employment with a leading bank. He watched Table Mountain rise from the horizon and fondly believed he would work in its shadow. That was not to be. G.G. could talk German and staff were needed in that part of the country so there he went and . . . there he has stayed.

Flat country and sand dunes would have broken a lesser spirit but G.G. made them the subjects for his pictures and there are few photographers who appreciate the subtleties of light and shade more perfectly. One has only to listen to Mrs. Collins to appreciate the number of spoilt suppers caused by his chasing the setting shadows over the last sand dune. A typical photographer's wife—bless 'em!

Mr. Collins' success is all the more creditable when it is realised that he has succeeded as a lone worker.



Dr. A. D. Bensusan



A. L. Bevis

The First

A.P.S. (S.A.)



Robt. Bell



Dr. Julius Sergay



THE P.S.S.A. "OSCAR"



G. G. Collins



J. E. Gordon Maddox

Flashy cameras have little appeal—it is the “feeling” that produces the result, the camera is merely a means to the end.

GORDON MADDUX, now at the age of 34 years, has been interested in photography since 1944. At that time he simply wanted to record his travels when visiting North Africa and India whilst on active service during the war years. This almost casual interest soon developed into something far greater resulting in his taking an active interest in various clubs. He was a member of the Southgate Photographic Society, London, before coming to this country when he immediately joined the Johannesburg Photographic community.

He is a prominent member of the Johannesburg Photographic Society and as one of their advanced workers in both colour slides and black and white prints he has given numerous talks to this Society and many others in the Union.

Together with Dr. A. D. Bensusan he founded the Camera Pictorialists of Johannesburg.

He is a Fellow of the Royal Photographic Society and has had numerous International Salon acceptances both in the black and white and colour mediums, besides serving on the panel of judges of several S.A. International Salons.

He has for some time been employed as a machine designer by a large company of mining engineers in Johannesburg and at week ends he frequently spends time exploring and photographing caves in the vicinity. He has a unique collection of cave studies.

ROBT. BELL

THE year is 1918. South Africa, like the rest of the world, was taking stock of what was left after a long and devastating war when Robt. Bell joined the Cape Town Photographic Society. His inclinations were towards Landscape and under the guidance of that grand old man, William Mathieson, the pupil made good progress even if he did now and again create a daffodil garden where no daffodils ever grew!

From early membership Bob, as he is fondly known to his friends, took an active part in the affairs of the Society and has twice served a term of two years as President. The Society some years ago bestowed on him their highest honour by electing him an honorary life member—an honour very sparingly bestowed; there are only five in a membership of over 300.

Bob has not always remained faithful to photography. There have been excursions into bowling and growing prize dahlias and chrysanthemums but the landscape has had a strong call and Bob has not been able to resist his darkroom, built by himself in the loft of his thatched home. Time has also been found to lecture to adjacent clubs as far afield as George.

As President of P.S.S.A., Mr Bell is enriching that office with the patience, tact and wisdom which comes with years and it is fitting that he should now be one of the first recipients of the A.P.S. (S.A.) award.

LIONEL BEVIS

TWENTY-ONE years is a significant period of time in any being's life but to spend that amount of time in the service, as secretary, of a Society is outstanding. Lionel Bevis has not only steered the affairs of the Durban Camera Club but given freely of his time to Clubs throughout the country. It is not only clubs who have cause to be grateful to him as one of his greatest services has been to Museums in recording for the benefit of others and also preserving old records. In the Durban Museum can be seen a steel trunk housing priceless photographs, all sepia toned for permanence, which will be much treasured by generations still to be born.

Not a pictorialist of outstanding merit, Lionel has deserved his award through administration, faithfully and freely given over many years. As members know, he is the enthusiastic Chairman of the Tape Recording committee and a worthy vice-President of P.S.S.A.

DR. JULIUS SERGAY

I WAS on leave with no feeling of rush when I first met Dr. Julius Sergay. A busy professional man, he was about to rush to Pretoria for a Cine Club meeting so that our initial meeting had of necessity to be brief, but even in that short time he impressed me as being a person with drive and the type P.S.S.A. wanted for successfully launching M.P.D.

The rest of the story is now history. Dr. Sergay has a virile Division who have already had a most successful Film Festival. Two years is a long time when one is devoting full energy to a cause and our congratulations go on the award of the Oscar.

Linked with the recipient's name is that of Mrs. Sergay who has assisted Julius throughout his period as Chairman as Secretary to M.P.D.

PRINT

CRITICISM

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

THE weather in Cape Town during the past few days has been typical of winter, containing a little of everything, and as I went to my office yesterday morning the sky was completely overcast, in fact perhaps a truer description would be to describe it as a leaden sky. As a result everything else seemed dull and sombre; the streets and buildings had no life in them, and the people themselves were uninteresting and uninterested. But there was a slight break in the clouds on the Eastern horizon and through this poured a beam of sunlight which picked out Lions Head like a searchlight. Nothing else was touched by it. The resulting effect was amazing, and one which I shall remember for a long time. I stood still and gazed at it and longed for a

camera—and, of course, a suitable foreground. Then I looked at the folk around me, wondering what they thought of it, but alas no one had noticed it. Every single person in that crowded street was dashing along just as he did every morning. Nothing was different from usual, except that several of them had to push past that loafer standing on the pavement gawping into space. I wanted to catch hold of some of them by the scruffs of their necks and halt them, or perhaps to shout at the top of my voice—"Stop, all of you, here is something you have never seen before and will never see again; look at it for the few fleeting moments during which Nature is presenting it to you". Even if I had done so, many would probably have said that it was merely Lions Head

which they had seen before. And so after drinking in this scene for a few moments longer, I went on my way feeling so much richer than my fellow man.

Why do I start a print criticism article in this fashion? I feel it shows the type of outlook which must be developed by the photographer or anyone else wishing to portray nature, but especially by the worker in monochrome. This feature deals only with this branch of photography, and it is experiences such as the one I have just described which make me think of Leonard Misonne's statement that the photographer "paints with light". It is a remark that is so true, and it behoves us all to watch all effects of lighting. As a generalism there can be no doubt that early morning and late afternoon are the times when the camera should be busiest, for the effects produced by low horizontal lighting are often remarkable.

R. B. Dare was attracted by this type of lighting when he made his exposure for REFLECTIONS. The low sun was catching the sides of the dinghies and also the tree trunks, and the result was not only attractive itself but was very effectively mirrored in the slightly ruffled surface of the water. The technical quality of the boats is good, the



Reflection

R. B. Dare



original containing just sufficient detail in the brilliantly lit sterns. The dark trees, however, are at the other end of the tonal scale, and I fear the range was too great for both. As a result, the trees appear to be very flat, and the few sunlit trunks are too small to give any relief. For this reason I feel the author would be well advised to forego the background and concentrate on the boats. A trim from the top so as to remove three-quarters of the trees, together with a trim from the right to retain a good proportion, is an undoubted improvement. The two boats now form a pleasing repetitive diagonal, and I think there is just enough contrasting line in the roadway, the boat seats and the lines of the sterns. If possible I would like a slightly lighter accent in the water which at present is a trifle too dark to be realistic.

DURBAN HARBOUR by A. W. Holcombe is another view of boats and water, and the sea is well rendered and contains plenty of life and quiet movement. Care has also been taken in choice of viewpoint. The jetty and two boats on the left point into the picture, and fill this corner very efficiently. The boats on the quayside also form a line leading into the picture, and the water between is a nicely curved diagonal.

Durban Harbour A. W. Holcombe

The background has been made to recede slightly, chiefly by reason of some local smoke. In spite of all this careful arrangement, however, I feel there is a lack of appeal in the picture due primarily to its "bittiness" (I do hope you will understand that word. It is undoubtedly a manufactured one, but is so expressive). The centre of interest should be the group of boats against the quay, but it is impossible to pick out one from the other even on close examination. The hard horizontal skyline is also very worrying.

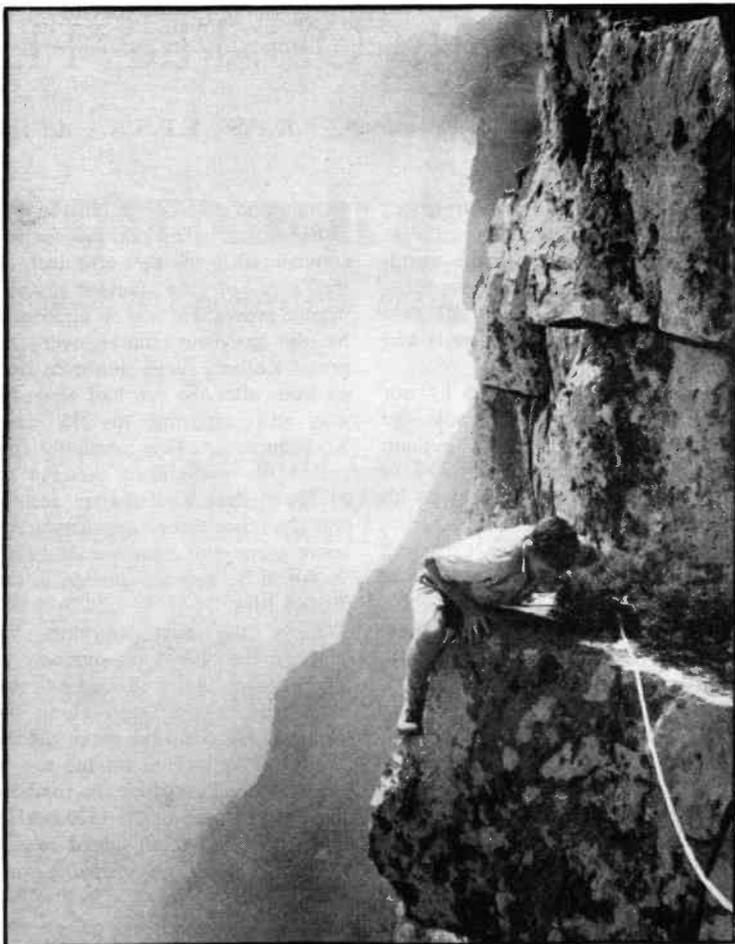
BACKWASH by R. B. Dare ensures that we are to remain at the seaside a little longer, and there are few more inviting or tantalising places for the camera enthusiast. The author has chosen a *contre jour* lighting which has emphasised the textures of both water and rock, but I wonder whether he is completely satisfied with the result. I have been very worried by it for some time, and I think the reason is the over-assertiveness of the large rock at the top. Firstly, it contains most interest from a technical and textural point of view, and the eye immediately goes there and continually returns to it. This is wrong for an object which is on the very edge of the print. Secondly, I feel that one is nearly always worried by a large dark

Backwash R. B. Dare



object at the top of a print visually supported on an area that is very much lighter in tone. Trim away the upper half of this rock and it will be found that most of the feeling of instability has gone. The rocks on the right lead down to the water very effectively, but I doubt whether the water itself has sufficient sparkle and life to hold the interest as it should.

BARRIER FRONTAL by T. Stafford Smith takes us from sea level to dizzy heights and we see the secretary of the Cape Town Photographic Society with his thoughts far away from Society matters. Good rock climbing studies are not numerous for obvious reasons, but the difficulties of the photographer are seldom taken into account when the finished print is being viewed. But being a member of the Mountain Club myself I am not likely to fall into the trap of saying, "If only the subject had been facing the other way". This is an excellent print. It is immediately obvious that there is no evidence of posing. The subject is busy with a job of work and he has been well caught. The soft lighting is excellent and has produced very good modelling. The mist very effectively throws back the background and not only gives good aerial perspective and makes the main subject stand out, but also helps from a pictorial angle. One small point fascinates me immensely—the buttress seen through the mist behind the climber slopes off towards the left to form the base of a triangle thus giving it good stability, but the rock face below the climber is under-cut and gives a feeling of instability. This is certainly a feeling which is not out of place in rock



Barrier Frontal

T. Stafford Smith

climbing! I think the author could have taken a very slight trim from the left-hand side. There is an awful lot of nothing there, and the more vertical format would have been in keeping with the shape of the rock face. I would especially like to draw

attention to the black border on this print. On the original it has been obtained by exposing the paper itself and is a very excellent feature. For this type of subject it helps to hold everything together and has been made just the right width.

P.S.S.A. INSIGNIA

BLAZER BADGES, in Braided Wire	.....	.....	.....	.....	65/-
TIES (Maroon or Royal Blue)	.....	.....	.....	.....	13/6
MEMBERSHIP CARD WALLETS	.....	.....	.....	.....	3/6

Nat Cowan's or Technico

Aftermath Of The Hawkins Tour

by Dr. A. D. Bensusan, F.R.P.S., F.P.S.A. *All illustrations by the author*

PHOTOGRAPHERS throughout Southern Africa had a real treat some months ago, when the world-renowned Pictorial photographer—G. L. Hawkins of Minehead—paid a visit to our land of contrasts and sunshine.

His visit was sponsored by our national photographic body—the Photography Society of Southern Africa—and I had the pleasure of accompanying him on most of his travels in the Union of South Africa, together with Les. Eccles, Chairman of the "Camera Pictorialists of Johannesburg".

We met Mr. Hawkins at the beautiful Stonecress Inn on the outskirts of Grahamstown—a historic seat of learning in the Eastern Province, to which school and university students come from all parts of the country. He had been driven there by a stalwart of Eastern Province photography, Jack Arnold, A.R.P.S., of Port Elizabeth, and the Chairman of the Uitenhage Camera Club, Mr. Robinson, and colleagues. Our visitor's 24×20 inch print cases and slide boxes together with personal luggage was loaded into the Studebaker Station-wagon for our 2,500 mile trip to some of the most beautiful parts of the country.

G. L. H. had already delivered three lectures since his arrival at Cape Town some ten days earlier. He had addressed meetings in the Mother City, Cape Town, at George on the beautiful Garden Route and at Port Elizabeth, and had adjudicated the First P.S.S.A. International Salon in Cape Town. This, I believe, is the first time an Overseas visitor has ever adjudicated an International Salon in the country and it was a fitting commencement to the Photographic Society of Southern Africa's First exhibition.

It took a little while for our visitor to settle down to our South African

climate and way of life, and it was rather typical in fact that the journey commenced in the heat and dust, in the area of the famous "Kat" orange groves. He was so impressed by the gorgeous sunset over the grand Katberg range that even half an hour after the sun had gone, he was still exposing his 35 mm. Kodachromes. One instantly recalled his well-known pictures of Honister Pass and similar scenes, but he considered our landscape more grand and immense than that to which he was accustomed in the British Isles.

Early the next morning, we climbed the "berg" on our way to Queenstown. After chasing a horseman herding his sheep along the road, we rested a while at the historic village of Whittlesea on the top of the Katberg Pass; near the roadside were tombstones of the 1820 settlers who pioneered these inland routes. That afternoon we missed a very

fine picture owing to the speed at which we had to travel over long distances and this proved to be a constant source of frustration to our distinguished visitor who was obviously more accustomed to his leisurely trips in Britain. The picture itself reminded us of the work of John Eaton of Australia, for way in the distance was a simple clump of trees in a setting against the hills, but there was plenty more in store for the party and that evening Mr. Hawkins delivered his talk to 150 visitors in the Queenstown School Hall.

The talk was an inspiration to all who were privileged to hear it, for besides the opportunity to see the 75 Exhibition prints and a hundred or more colour transparencies, there was always a most interesting question period. I well recall at his next meeting in East London that Mr. Hawkins displayed his humour to the best. From the



"We made several short stops among the native huts."

BOTHNERS

The Mecca of Amateur and Professional Photographers

THE FINEST SELECTION OF STILL CAMERAS

LEICA . CONTAX II . CONTESSA . IKOFLEX . FLEXO
ROBOT . PLAUBEL . EXACTA . SUPER IKONTA . AGFA-KARAT
PECO STUDIO CAMERA 4 x 5

CINE CAMERAS AND PROJECTORS

PAILLARD-BOLEX . BELL & HOWELL . REVERE . KEYSTONE

TELEPHOTO AND WIDE ANGLE LENSES

LEICA . SCHNEIDER . WOLLENSACK . STEINHEIL, Etc.
for Ciné and Still

BEST DEVELOPING AND PRINTING

Come and discuss your problems and
let's do a friendly deal

C. BOTHNER & SONS LTD.

CAVENDISH CHAMBERS . 183 JEPPE STREET

Telephone 22-0981 . JOHANNESBURG . P.O. Box 2880

CAPE TOWN,
80 St. George's Street,
Telephone 2-3941.

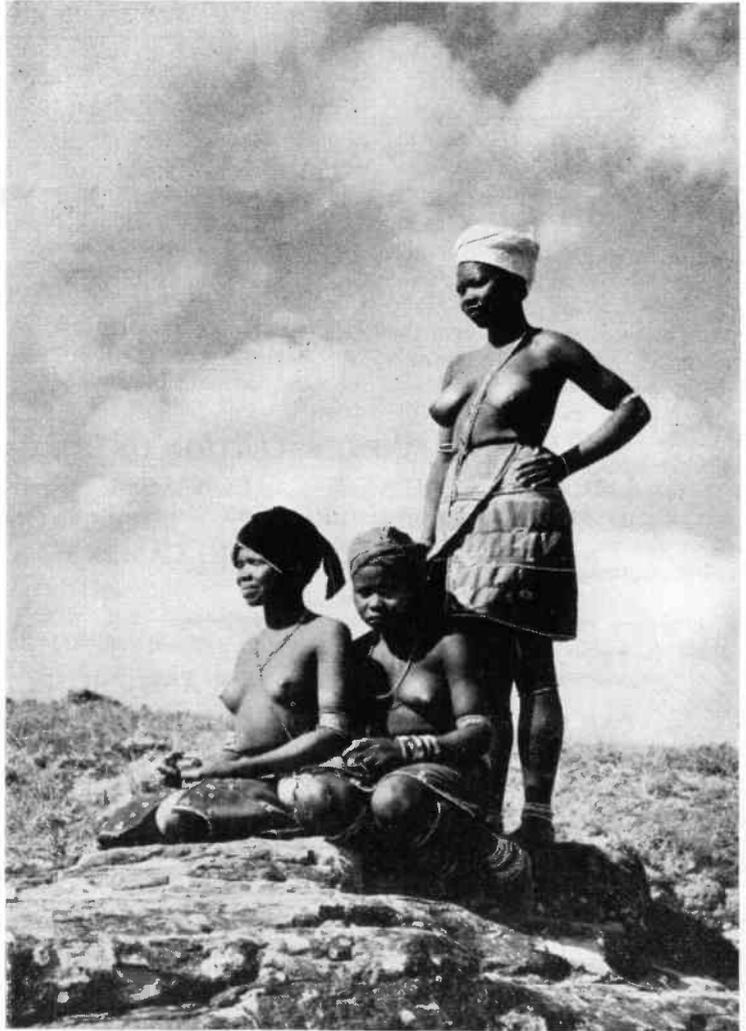
PORT ELIZABETH,
112 Main Street,
P.O. Box 1519.

DURBAN.
393 Smith Street,
P.O. Box 2825.

audience came a simple question:—
 "... Mr. Hawkins, I am having trouble with my exposure meter in the early mornings when I cannot get a reading; can you help me . . . ?"
 The great master looked down his spectacles and tactfully replied . . .
 "It is obvious that you are getting up too early," and amidst howls of laughter, a voice from the audience said "Go back to bed!"

The laughter subsided only when a more serious question was raised as to whether Mr. Hawkins could interpret the South African landscape in sunshine without atmosphere. This proved a poser for him and he preferred to wait until his tour was completed before answering that question; in fact it was one that perplexed him quite a lot during his subsequent travels where he revelled in the beautiful light and typical atmosphere of the mountains. Our S. African audiences had learned quite a valuable lesson, namely, they should be quite clear as to what it was they wished to know before asking questions, for our visitor had so much to "pack-into" his two and a half hours programme that time did not permit him to go over any ground that had previously been covered. At a later lecture where he diligently explained a particular process, one member of the audience who had just as diligently taken copious notes of the lecture rather than listen carefully to the words of wisdom, politely asked our visitor whether he would mind going over the whole process once again briefly, so that he could check it up in his notes. Our lecturer's reply was completely drowned in the laughter that ensued.

Before leaving East London the party spent an enjoyable evening with the Reverend Doe and Dr. Joseph Denfield, A.R.P.S., A.P.S.A., South Africa's foremost exhibitor to-day, and Mr. Hawkins expressed tremendous interest in his work. His pictures are taken during his annual vacation on horseback in the highlands of Basutoland, often over paths previously untouched by European civilisation, and weeks are spent on seeking out suitable scenes amidst



"A group of Pondo maidens in semi-nude posed against a beautiful sky."

the natural surroundings.

We tarried awhile the next day at a Pineapple farm in the Cape Border district, where the interesting pattern of the fields intrigued us, and several exposures were made. However, the following few days were spent in the Native territory of the Transkei—one of the most barren parts of the country and, in a quaint way, one of the most beautiful. A group of Pondo maidens in semi-nude was posed against a beautiful sky and in such a natural setting that we could hardly fail to get a "winner", but there were many other interesting scenes for photography around the

primitive huts. On entering the grand mountainous approach to Port St. John's a group of native piccanins chanted their merry song as the car approached them on a bend in the road—the song was a monotonous lullaby repeating in their native tongue that the "motor is coming and they dance for the white-man".

A short break on the Wild Coast gave us time to clean the dust from our equipment before we again came upon the more civilised areas of the Natal South Coast and the party spent a whole morning at the little seaside village of Ramsgate, frolicking with

cameras in the huge waves. It was along this coast that Mr. Hawkins stopped the car and sped on foot across the banana field to some tall trees in the distance which were almost a replica of the "Hawkins hallmark" and immediately his famous pictures came to mind, "Design in Landscape" and "Lilliputian Landscape". Les. Eccles and I were almost as excited as Mr. Hawkins for we anxiously await the South African version of these two great works.

We stopped along the coast at Umkomaas to lunch with an old friend, A. v. R. van Oudtshoorn, Hon. F.R.P.S. He was rated by the Americans before the war as one of the world's greatest exponents of land and seascape photography, and, as the luncheon almost lengthened into dinner, the party exchanged anecdotes and experiences and it was in fact an experience in itself to listen to these two great masters—Hawkins and van Oudtshoorn—a delightful and memorable occasion which was certainly one of the highlights of the tour. However, a hectic programme awaited us in Durban and it was relaxing to settle down at the luxurious Hotel Edward on the esplanade of this great South African pleasure resort.

A great ovation awaited our visitor as he stepped onto the platform in Durban's Museum and Art Gallery to address some 280 enthusiasts from the City and surrounding areas, and great credit was due to Lionel Bevis, their Club secretary for almost a quarter of a century, and his associates, John Geldard, Sandy Wilson, Bill Murraybrown, and Mr. and Mrs. Loney and Richard Goldie. They were responsible for the organisation of this lecture and the official P.S.S.A. Banquet the following evening, at which John Geldard was Master of Ceremonies. It was my privilege as President of the Photographic Society of Southern Africa to propose the toast to our distinguished visitor and it was indeed a great pleasure for I recalled the days before the war when our last official British visitor—the late

Alexander Keighley—was with us.

Mr. Hawkins in his reply brought official greetings from the Council of the Royal Photographic Society and numerous other bodies with which he is closely associated, including the London Salon of Photography. He expressed this as a particular privilege for photographic history was made that evening, when he personally delivered to Dr. Bensusan an invitation signed by members of the London Salon to join their august body. This was the only occasion in the long history of the Salon, dating back to the last century, on which an invitation had been conveyed personally by a member and not through the post.

With these Durban festivities behind us, the party proceeded on the long mountainous trip over the beautiful Drakensberg range to the British territory of Basutoland. It took several days, but this was hardly enough for Mr. Hawkins, who revelled in the grand scenery and continually expressed the view that time was insufficient to do justice to such a beautiful country.

I well recall the worry which this speedy travel gave Mr. Hawkins, and

one very hot dusty afternoon we had made several short stops among the native huts in the territory when we found a fine spot to settle for the remainder of the afternoon as the light was suitable and stratus clouds drifted by. Mr. Hawkins set up his tripod and surveyed the scenic beauty before him whilst Eccles and I decided that we had best tarry awhile at this spot, and I approached Mr. Hawkins with the question as to whether he had all he wanted here. This venerable character wrenched his pipe from his teeth, glared at me from behind his horn-rimmed spectacles and shook his finger at my face as he blared out the fact that he had only just set up his tripod and had no intention whatever of leaving this beautiful spot for at least an hour; in no uncertain terms he expressed great dissatisfaction with the haste. I managed to fit in just a few words "edgewise" and explained that he had obviously misunderstood my question for I was not wanting to hurry him along, but merely asked whether this beautiful spot had everything he desired in it. The wrinkles disappeared from his brow and his facial expression broad-



"The party spent a whole morning at Ramsgate frolicking with cameras in the huge waves."

ened into a smile which would have done justice to the music-hall and in fact we all burst out laughing.

The wonderful hospitality and the friendliness of the people of Basutoland really made up for what might have been a dismal and disappointing visit, for the rain poured down during our two days stay in the capital, Maseru, where we spent pleasant hours indoors with Cyril Brown and his colleagues of the Basutoland Scientific Association and later at a cocktail party with the District Commissioner. Here Hawkins and the Commissioner reminisced into the early hours of the morning about their college days and the beautiful scenery around Burnham Beeches in the "old country".

We made one last stop before proceeding to the Witwatersrand, and that was at Bloemfontein—the capital City of the Orange Free State—where Charles Barry was our host. He was the editor of one of South Africa's most popular weekly papers, the "Outspan". Towards evening we attended a military ceremony at the Cenotaph around the beautiful fountain.

The next afternoon, the huge mine-dumps of the great Witwatersrand came into view and we could see a number of towns in this hundred mile chain of rapidly developing area known as the "Reef" or "Rand". We tarried a while at a roadside "Dolls-house" where the waiter served us at the car with flavoured milk-shakes. Mr. Hawkins had not previously known this American custom, and he insisted that the cafe proprietor had polluted the perfectly good glass of milk with ladies face-powder! A tired but jovial party arrived that afternoon as my own home in the northern suburbs of the City of Johannesburg where a "Braaivleis" was arranged for that evening—it is known as a "Wiener Roast" in the States, and is really an open air party where meat is grilled over the open coals.

Some sixty Club executives from all parts of the Witwatersrand were assembled to welcome Mr. Hawkins for he was to spend some ten days

in this area which scheduled four talks and a trip to the Eastern Transvaal and Kruger National Park Game Reserve. The pace of this bustling and almost "crazy" City of Johannesburg together with the altitude of 6000 feet above sea level was soon to tell on our visitor, and Mr. Hawkins was extremely tired as he was whisked around from function to function meeting photographic enthusiasts from the twenty-five Clubs in the area.

An afternoon was spent with Frank Sturdy, A.R.P.S., of Pretoria, who was one of Mr. Hawkins' old pupils, and that evening with the Pretoria Photographic Society, the next day on the East Rand with Dr. Eric Zeiss of Germiston and their Camera Clubs, and an afternoon outing at Vereeniging boating on the Vaal river with members of the Vereeniging, Van der Bijl Park and Sasol Clubs organised by Alec. Harber. Then finally a farewell luncheon in the City of Johannesburg and that evening we again donned formal dress for our visitor's final talk in the Union of South Africa.

Just over three hundred had gathered in the beautiful lecture hall at the Medical School of Witwatersrand University to listen to this great master of pictorial control, and he received a tremendous ovation from the gathering. It was my privilege to preside over this meeting, and in fact it was my final official task before handing over the Presidency of South Africa's national photographic body at the Cape Town Congress just a week later and it was a most pleasant task indeed for here was gathered almost every photographer from Johannesburg and surrounding areas, who had been associated either as exhibitors or executives of photographic salons over the years. The gathering applauded frequently during the lecture as Mr. Hawkins' superb prints and slides were displayed, for some of these pictures had been known at previous salons held in the City. The audience was most excited as he explained the details of the

production of his prints, and question after question was fired at the lecturer later in the evening.

A real stalwart of South African photography, E. K. (Ted.) Jones, proposed the vote of thanks and with great sincerity stated that this was without doubt the finest photographic lecture ever to have been delivered in this country. Mr. Jones mentioned that after the lessons which we had learnt on the use of light, Mr. Hawkins' initials (G.L.H.) would always stand for "GOOD LIGHT HAWKINS". Nat Cowan, A.R.P.S., A.P.S.A., representative of the Photographic Society of America for the Union of South Africa and a member of the Board of Directors of South Africa's national photographic body, presented Mr. Hawkins with an inscribed plaque as a token of appreciation of his lecture tour throughout the country, and this brought to a close a memorable meeting and the lecture tour in South Africa of this great photographic master.

His travels were not yet over, for the following morning we waved him farewell at Jan Smuts airport en route to Bulawayo (Rhodes' grave and the Matopos) and the Central African Federation on to Victoria Falls and then the Copperbelt of Northern Rhodesia where some five more talks were scheduled by the Northern Rhodesian Photographic Association, arrangements for which were made by John Chadwick, Frank Hanford and the energetic P.S.S.A. representative, Andrew Hayward. A few hectic days in the Rhodesias before proceeding to Nairobi with John Chadwick and his party by car and then his final lecture in Kenya before returning to the United Kingdom.

Mr. Hawkins has been a great ambassador and his visit will be remembered all our lives. He has provided us with many humorous moments, and many serious technical details and we now have a fresh outlook and much food for thought. The photographers of Southern and Central Africa have enjoyed this great treat, immensely.

Gevaert

Famous Products for Photography

Ridax

GASLIGHT CONTACT PAPERS

Vertona

Ortho-Brom

FOR FAST ENLARGING

Gevatone

THE FAST WARM TONE PAPERS

Gevarto

Artona

CHLORO-BROM FOR CONTACT AND
ENLARGING

Vittex

AND

Gevaluxe

BROMIDE VELOURS

Try these for SUPERIOR prints

PROOFS ON P.O.P.

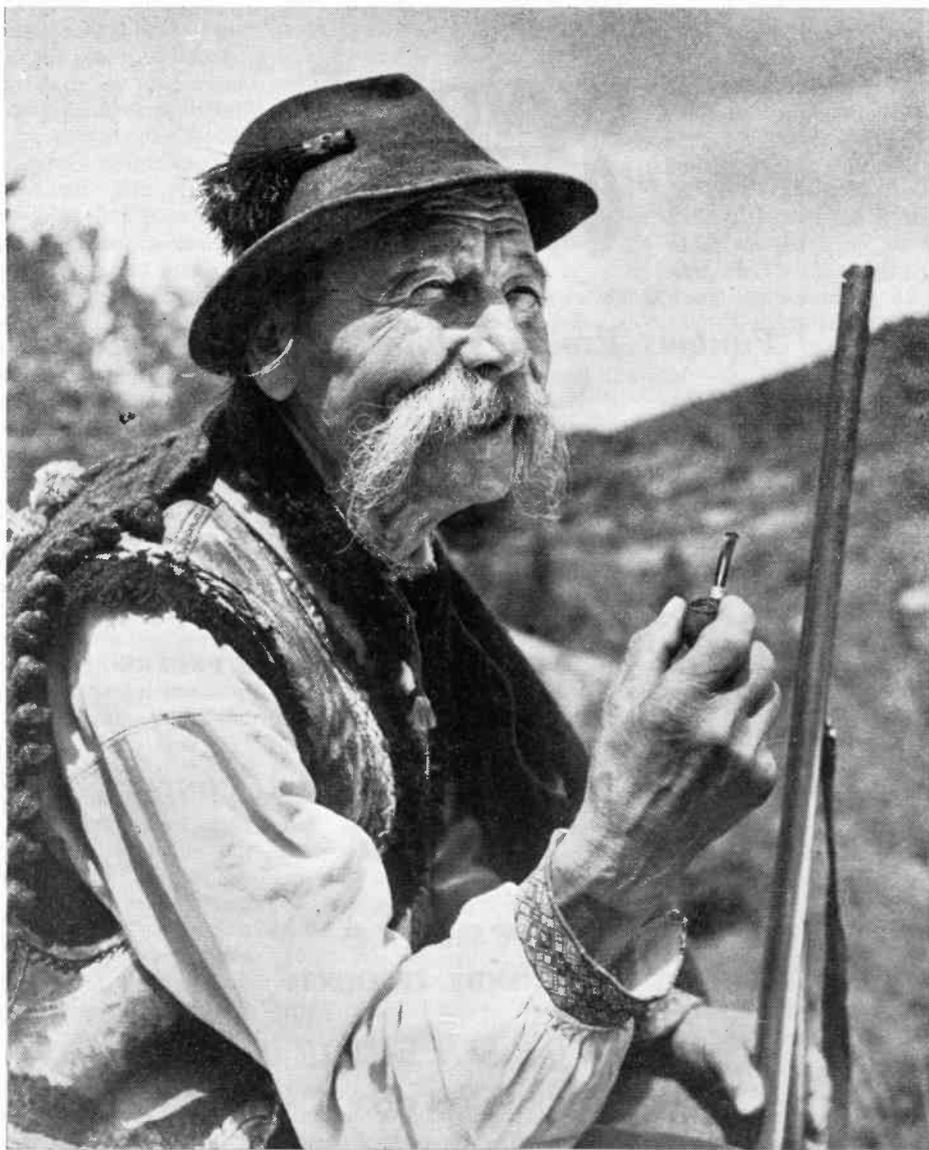
*WRITE FOR A BOOKLET OF THE OUTSTANDING SURFACES
AVAILABLE*

All Enquiries :

KEATINGS PHARMACEUTICALS LTD.

P.O. Box 256.

JOHANNESBURG.



A Hunter of Gutsue

Nicolai Kozslovsky (Moscow)

AN ENTRY FOR THE SECOND P.S.S.A.
INTERNATIONAL SALON OF PHOTOGRAPHY

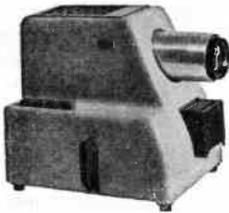
NEWS

FROM THE

TRADE

THE BRAUN PA 1 AUTOMATIC SLIDE PROJECTOR

IN this push-button age, it is not altogether unexpected for there to be a tendency towards the automatic slide projector. We have recently had a preview of the Braun 35 mm. projector, a modest machine which proved, on examination, to be able to do all that was claimed for it by the makers. The slides are placed in magazines of 36 each, the magazine is inserted into the projector, and all that takes place from then on is for the operator to press an ordinary push-button of the bell type each time it is desired to change a slide. There is no more to it than that. The button is at the end of a long cord.



The machine is equipped with a 150 watt lamp and, with an F/2.8, 100 mm. lens and a particularly brilliant optical system, the image on the screen is equal in illumination to many a projector of higher wattage.

Buttons on the projector make it possible to operate without the aid of the cord and push-button, and provision is made for manual change from one slide to another elsewhere in the magazine.

The importance of using slide mounts of standard German (DIN) thickness, such as Leitz Procolour, Elbe, etc., is stressed, as a free movement of the slides themselves is essential. Plastic slide mounts were found to need some smoothing off before they went through the machine without stoppage.

Provision is made for standard voltages as used in South Africa, and no transformer is therefore required. I have always considered a transformer a needless burden when I have had to give a slide show away from home. There is the projector, a number of boxes of slides, and perhaps a screen to carry as it is, without the extra weight and bulk of a transformer.

The Braun PA 1 Slide Projector costs £29 17s. 6d. with one magazine, and extra magazines are available at

16/6d. each. A case will be made available in the near future, and this will have provision for the projector as well as a number of magazines.

N.C.

NEW LEITZ PRADO S PROJECTOR

THE range of LEITZ Prado Projectors has been extended by the new Prado S, or model SM fitted with blower. The Projector has an attractive modern design and can be used with 150 watt, 250 watt or 300 watt standard pefocus projector lamp. The basic Prado S equipment is suitable for 150 watt lamp and has good convection ventilation of lamp and heat-absorbing filter to protect the transparency. Under strenuous projecting conditions or when fitted with 250 watt or 300 watt lamp the basic equipment Prado S is available with blower (Prado SM) for forced ventilation of the lamp-house and direct air cooling of the transparency. The Projector is available at present with horizontal slide carrier, but in the near future a film strip carrier, magazine rapid slide changer for 30 slides, and a special vertical carrier with pressure plate which keeps transparencies in cardboard mounts in perfect focus and prevents their snapping out of focus, will also be on the market. This pressure plate however is self-cancelling, enabling cardboard and glass mounted transparencies to be projected in any order.

Technical Details :

Housing—solid grey finish, protective jacket for lamp-house of non-corrosive metal, three point seating, all parts easily interchangeable, built-in plug and switch.

Tilt—rear foot adjustment by means of knurled knob.

Light Source—Standard pefocus lamps for direct mains connection, either 150 watt lamp without blower, or 250 watt or 300 watt with blower.

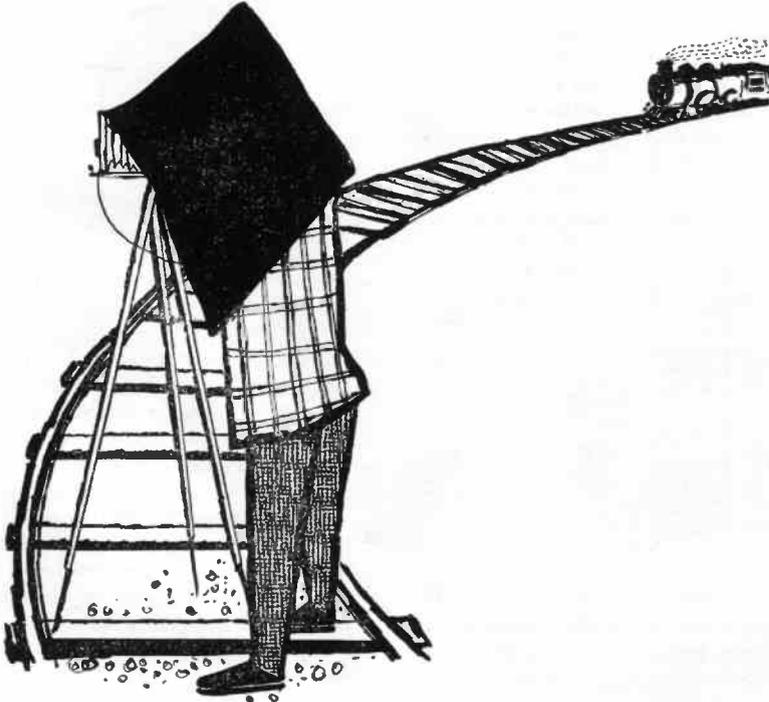
Aspherical condensor system and reflector for maximum light efficiency of lamp, brilliant image and full coverage of screen.

Coating of Lenses—all projection lenses and condensor lenses are coated with LEITZ anti-reflex coating.

Lens—Dimaron 4 inch 2.8 projection lens. Other lenses in preparation.

Carrying Case—dome-shaped everready case with compartment for about 100 slides and small accessories. The rapid slide changer also need not be detached.

*Whatever you take
with your camera...*



Don't take needless risks

You can insure *your* camera against theft, loss, damage and other risks with the Yorkshire, for as little as 12/6 a year.

**THE
YORKSHIRE
INSURANCE COMPANY**

ESTABLISHED 1824
MARITIME HOUSE, LOVEDAY STREET
JOHANNESBURG

To: *The Manager,
The Yorkshire Insurance Co. Ltd.,
Box 2755, Phone 33-4292,
Johannesburg.*

Please send me full details of camera insurance.

NAME _____

ADDRESS _____

1380-1



MOTION PICTURE DIVISION

The Chairman Removes the Lens Cap

IN November 1957 the Pretoria Cinematography Club is holding the Second M.P.D. International Film Festival. Last year, as you all know, the "Assegai", our premier award, was only given to a film in the 16 mm. class. The films entered in the 8 mm. and the professional 16 mm. classes were not considered to be of a high enough standard by the judges. It is sincerely hoped that this year three "Assegais" will be awarded. Amateur and Professional entries which attain a certain standard, but which are not considered good enough to win an "Assegai", will be given a Certificate of Merit. Entries close on the 31st October and you all have plenty of time to prepare your scripts and shoot your films. Entry forms can be obtained from the Hon. Festival Secretary, P.O. Box 2367, Pretoria.

As a member of UNICA we are entitled to send four films to their annual competition—a competition which is supported by every European country and all countries of the British Commonwealth. The "Assegai" winners in the amateur class of the M.P.D. Film Festival are automatic choices, so send in your entries to Pretoria, and if you win an "Assegai", see how your film rates with the best of European Amateurs.

I have often heard amateurs refusing to enter films for competitions. They say their film making is only a hobby. They are not interested in "pot-hunting". Have they ever stopped to think of the stimulation and fun of competitive work? I'm sure they will agree with me that a club without competitions would be a very dull and uninspired place. I would like to quote from an article by a leading American photographer: "In what other way can the amateur have his work evaluated? How else can he find his niche among his fellow members? By what alternate method can he get the helpful suggestions and criticism so necessary to aid him to improve his work?"

In our Film Festivals the judges' written comments are carefully collated and returned to the competitors with their films. These contain all the "helpful suggestions and criticisms" which really make entering a Film Festival worth while.

It must not be thought, however, that it is only through the medium of our Film Festivals that M.P.D. is prepared to help our individual members. There are many ways

where this help can be given and is being given. Our Technical Committee has been established for just such a purpose. Any time you wish to have an analysis of your film, just send it in and you will be advised as to where you have gone wrong.

I would like to point out, however, that this service is *only* provided to members of P.S.S.A. I mention this as one of our clubs has asked whether its members, who are not individual members of P.S.S.A., could avail themselves of the services of our Technical Committee. Obviously, we can only provide our services to our own members, and the best way you can get technical assistance from M.P.D. is by becoming a fellow P.S.S.A. 'er.

J. S. Sergay.

16 mm. films

—from production to projection

Scripts Created and Prepared
 Film Production
 Editing
 Optical Sound Recording
 Colour Duplicating
 Black and White Duplicating and
 Complete Processing
 Music and Effects Library

NRS FILMS [PTY.] LTD.

MOTION PICTURE STUDIOS
 DANVILLE—PRETORIA

Telephone 79-3291

P.O. Box 1685

Telegrams: ENNARESS



THE CAMERA HAS EYES

by

T. STAFFORD SMITH

YES it is that guy "Staffie" again—The person who asks you for articles—Why then is he in print again?

I will let you into a secret, this article is here because YOU have not sent in anything, no not a thing. No articles from Durban, East London, Port Elizabeth, Salisbury, Livingstone, Pretoria, Johannesburg or Timbuctoo. The Cine boys may be big talkers but certainly they don't shine as writers, or maybe they are too busy walking around with a turret full of lenses. It seems to be the fashion these days to clutter up the front of the camera with the largest diameter pieces of glass available, with apparently little regard to their use.

There still appears to be an idea that the F number shows the quality of a lens; this is of course far from true. Everything being equal, the larger apertures will give poorer results than the good old F 3.5.

These F numbers are no more than a measurement, simply the size of the opening through which light passes. For example F2. on a 50 mm. lens indicates that the

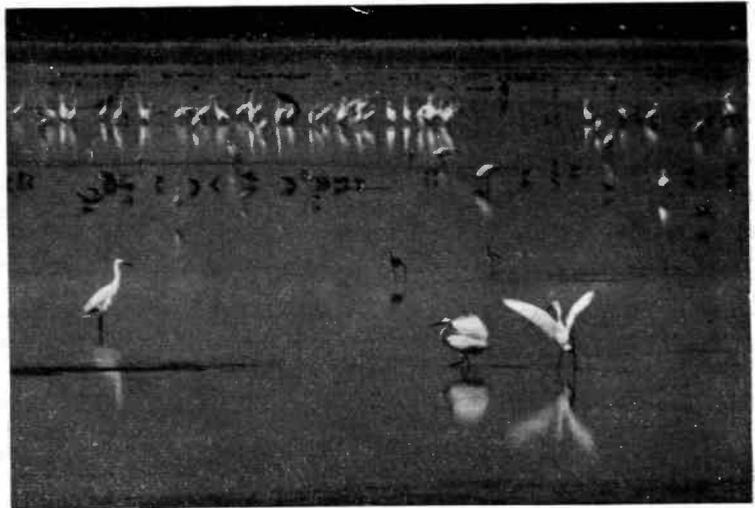
opening is 25 mm., this is arrived at by dividing the F number into the length of the objective. To find the F number, divide the opening into the length—25 into 50=F2.

This formula is useful when using extension tubes for when we make the lens longer by their use, we upset the calibrations engraved by the manufacturer.

If the extension tube is some 50 mm. in length we will discover that F2 has changed to something else, by dividing the size of the opening, 25 mm. into the length which is now a 50 mm. tube and a 50 mm. lens or 100 mm. total we discover an aperture of only F 4.

The same formula will naturally apply to all apertures.

If we work out the size "glass" of different length lenses we will see that a 12 mm. F2. has an opening of only 6 mm. But a 150 mm. lens at F2 needs an aperture measuring 75 mm., or 3 inches across. We can see immediately that large apertures and long lenses are not common sense. Weight alone becomes a problem and



"It's my frog!" (16 inch lens)

further we must remember that the lens hood of a 12 mm. lens is often twice the length of the focal length, compared to a 3 inch F 2.8 we can see that an effective hood would have to be of such a size as to be extremely cumbersome.

Those usually fitted to such lenses do not give anything like the same protection as the small lenses receive. This means that there is a very real danger of halation—that "Milky" look that we so often see.

What do we require fast lenses for? Except for artificial light, when short lenses will be used, big apertures for tele-work with colour film in daylight are unnecessary. F 3.5 even at 64 F.P.S. is more than most of us will ever need. Lenses place in our hands powerful tools for controlling the pictorial content of our pictures.

Let us suppose we have as a subject a statue some 20 ft. from the camera and in the distance about 10 miles away a range of mountains; by selecting the focal length we can alter the relative size of different portions of our subject. If we wish to stress the dominance of the statue over its surroundings, we can do so by using a wide angle and moving in from 20 ft. to 10 ft. The statue will still appear on the film the same size as by halving the length of the lens we double the apparent distance and at ten feet the image of the statue is again the same size but the ten mile distant mountains are unaffected by our slight move, so in effect the lens pushes them away 20 miles, and they will probably not be visible on the film.

Now if we wish to obtain a different effect, a shot of the statue against rearing mountains, we must use a longer lens, if a 2 times is selected we must go back to 40 ft., twice as far as the standard lens but again the statue would appear the same size to the camera, as twice the length lens was used. The distance to the mountains would have been cut in half as well and they will now be only an apparent 5 miles away.

Here we have three examples of how our principal subject can be kept the same size but the background altered completely.

Animal and Bird photography are subjects where long lenses are essential to cut out some of the uninteresting area that surrounds the subject. It is not necessary to film continuous close-ups all the time but surely it is desirable to show only what assists the story and not vast areas without movement.

It must not be forgotten that mere ownership of equipment will not lead to good photography. Cinematic subjects are those with never-ceasing action; lots and lots of action, close-up, screen wide story-telling action. Action with pictorial composition whenever possible but pictorial arrangement, however beautiful, without movement is material better handled by the still camera. No film can compete in quality against slides or prints when used to portray static subjects and no still camera can compare with the motion picture's portrayal of action sequences and its story telling ability.

THE STANDARD STROBE

(as explained by T. Stafford Smith in the May issue)

The "Standard Strobe" (pulley and bracket) is available from M.P.D. Film Library, Box 1038, Bloemfontein.

These units with one side for 16 f.p.s. at $7\frac{1}{2}$ " and other side 24 f.p.s. at $7\frac{1}{2}$ " are 20/- each. Extra Strobe discs for 16 f.p.s. at $3\frac{1}{4}$ " and 24 f.p.s. at $3\frac{1}{4}$ " are 2/6 each.

AUTOPHOTOGRAPHY

by STEVE

ONE evening having seen "The Living Desert" and enjoyed it very much—I thought a single frame picture device which took about one picture a minute and also switched on the flood lights would be very interesting to construct. The pictures of the cactus opening were so very interesting that I had to do something about it . . .

One day the windscreen wiper motor of the old Austin slowed down and got very tired. "Time for an overhaul" I thought, so on a bright Sunday morning off came the wiper motor and did not go back for a long time as it made—together with another angle drive of an old wiper—a very nice slow drive and with 2 plastic cams on the vertical shaft working 2 micro-switches one for the lights—more of which later—and the other to work the camera which meant taking off—from the old car and altering—a traffic indicator to work the camera.

The trafficator, instead of pulling up the illuminated arm now pulls on a lever which works the trigger of the single frame release on the camera; one contact per revolution of the plastic cam, roughly one per minute, the speed being varied somewhat by means of a variable

resistance and checked by a watch till near enough to the correct lapse.

The lamps gave much more trouble; four 500 watt Blue flood lights and the poor micro-switch could not take it. So another micro-switch was fitted which worked a relay which then passed the heavy current for the lamps.

I should think a pair of heavy brass or copper contacts quickly operated would do the job just as well but the relay being handy it saved making up a set of contacts, etc., etc.

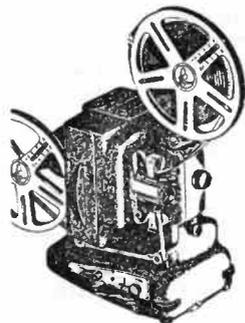
After a test run one afternoon of about 2 hours, all seemed to work very well. That evening all was set up but don't forget that the battery had to be removed from the car to work the wiper motor. As the trafficator with a transformer giving 12 volts did not pull the plunger on A.C. the battery was there for the lifting and carrying. D.C. is the best for this kind of work.

The mains current fed through heavy leads applied current to the four globes which, by the way, were kept warm during the off periods by running them through a

For the finest

CINÉ EQUIPMENT

choose



THE M8R PROJECTOR

a revolutionary new design that gives astonishingly clear, bright pictures. Operates on AC or DC 110-250 volts. Complete with all accessories and carrying case it weighs only 17½lbs.

Price £77.10.0.

TRADE ENQUIRIES:

BOLEX

you'll never regret it



THE B-8 CINE CAMERA

with Twin Turret for instant change from normal to telephoto lens, or from normal to wide-angle lens. Complete with zoom viewfinder, strap, cable release and leather carrying case.

From £65.0.0.



A. LALIEU & CO. PTY. LTD.

P.O. BOX 8245, JOHANNESBURG.

few 300 watt spot-light globes, a small heater most likely would have done as a load, not to keep the lamps hot which just kept the filaments glowing dully—as the continual on and off (causing cold filaments—so I'm told) does more damage than the constant use of the lamps.

The picture taking started at about 5 p.m. in the sunlight. The shadow races across the wall and the night flowering Cactus starts to open. It is fully open at about 9.30 in the evening so I left the gadget running and had supper and some evening tea meanwhile.

The gadget worked very well and I'm glad to say this winter the car wiper was doing its duty as it should but it was a spare motor obtained in the meantime!

The traffic indicator was also replaced as in the rain it is not advisable to drive with the window open to indicate the turns.

The gadget, as I call it, is not very portable but as the flowers grew near the work shop everything was very easy and as an experiment I enjoyed overcoming the various snags and difficulties as they cropped up.

CINEMATOPICS

by

L. GORDON

Sound or Silent

IN the June issue of *Camera News* I commenced dealing with the Basic Technique of cinematography. Before continuing along these lines I am going to digress in this article to say something that has been worrying me for some time, the use, or rather misuse, of sound in its various forms. In a number of examples it has even been a case of sound first, and then film to synchronise with the sound, with very little regard for filming technique. I can hear many of you saying that I am old-fashioned, not moving with the times, or, why have silent films when we can have sound? By all means have sound, but we must never lose sight of the fact that cinematography is primarily a visual art; sound, if used at all, is to complement and enhance that art, and not to result in a cheap copy of a stage effect or play where sound is of primary importance, the visuals being subordinated to the sound. Although moving pictures have been made for the past seventy-five years it is only about twenty-five years since sound has been added to films.

I think most of us are like children when it comes to sound. Give a child a doll. It can be old and ragged, but when it is squeezed it will say "Ma-ma". You can rest assured that child will never go back to its silent doll although it has been beautifully made and dressed. The child has been captivated by sound.

Do we ever stop to think why a certain film appeals to us? We may refer to this as Impact. What is this impact which can in a way be compared with a series of electric shocks? In other words the producer of a good film is able to hold our attention and create the necessary impact. How does he do it? The successful producer has succeeded because he has properly applied the basic technique of filming (which has not altered much in the past thirty years), such as Type of Shot, Juxtaposition of Shot, Length of Shot, Angle, etc. The manner in which

the shots are arranged to form the whole is called "Montage". Once we master the principles of "Montage" and apply them with imagination we will be well on the way to making films with an impact.

Before attempting to add sound to films whether on tape, magnetic stripe or any other method, we should become well versed in the silent technique and learn how to make the necessary modifications for sound. Never use sound as a means to an end or to run over poor continuity or aid weak technique.

I will sum up by saying that sound used with skill and imagination may result in a sound film being as good as a good silent film. In the future I shall be devoting much more space to sound technique.

An extremely good example of an amateur silent film (It has a musical optical sound but would be almost as effective in the silent version) is "Coming Shortly", a 1955 A.C.W. Ten Best Winner, made by the High Wycombe Film Society in England. The theme of the film is a skit on film trailers and the makers of the film got their story across so well that when this film was shown recently at the Cape Town Film Society together with a number of professional films it almost stole the show.

This film will be made available to cine clubs and arrangements for borrowing same can be made by writing direct to the Cape Town Film Society, P.O. Box 2232, Cape Town. They also have a copy of another A.C.W. Ten Best, "Short Spell", but as it has not been screened yet I am unable to comment on the film.

Until I raise my voice again on the subject of sound I will call to my aid the poet Byron who will express my thoughts on the matter far more eloquently in a couple of lines than I could do in a thousand words:

"And the poor wretch mov'd me

More by his silence than a thousand outcries
Could have effected."

ROUND THE CLUBS

ALBANY PHOTOGRAPHIC SOCIETY

DESPITE the very cold weather there was a good attendance at the Society meeting in the Moth Hall, Grahamstown, on July 2nd.

The main speaker of the evening was Mr. Ewer, chief lecturer in the History of Art at Rhodes University. His subject was "Composition in Art" which could apply equally well to photography and catered mainly for the advanced workers.

Illustrations of famous paintings were projected on the screen by means of an epidiascope, operated by Mr. C. Tanner.

Mr. Ewer explained how all the famous works of art were arranged to a set pattern many of which were geometrically perfect. As each picture was projected the pattern form was pointed out, either repeated triangles, a square within a square, rectangles, receding curves, etc.; also, the subtle manner in which the eye is led to the main subject.

Winners of the monthly competition "Pattern" was as follows: 1, Mr. Houghton; 2, Dal; 3, Roy. Beginners: Dulcie.

Colour slide entries for the Rex Butler Trophy were projected but as there was insufficient time for judging the winner will be announced later.

On Wednesday, July 10, members were the guests of Mr. and Mrs. Butler for a practical evening, the subject being "Male Portraiture and Character Studies".

DURBAN CAMERA CLUB

THE new year commenced in April and the Club is once again in full swing. At the Annual Meeting in May, Mr. A. R. Wilson was re-elected President, and Mr. L. Bevis, Secretary/Treasurer for the umpteenth time. An entirely new Committee was elected and great enthusiasm is being shown in organising programmes for the year.

The "Championship Cup" awarded for the Best Picture of the Year was won by Mr. J. van Dokkum, a comparative newcomer to the Club. We were greatly indebted to Mr. Charles Barry of Bloemfontein for judging the competition and for recording on tape his comments on all the entries.

At the meeting on June 12th, a most interesting talk was given by Mr. E. S. Tompkins, A.R.P.S., of Birmingham, England. The intriguing title of this talk was "The Warwickshire Lad". It dealt with the life of William Shakespeare and was illustrated by 90 Kodachrome transparencies taken by Mr. Tompkins. The talk, which was open to the public, was held in the City Art Gallery and attracted a very large audience. An unusual aspect was the playing on a gramophone of songs and extracts from Shakespeare's plays to illustrate that part of the talk which dealt with his writings. Many lovely transparencies showed old buildings that have stood almost unchanged since Shakespeare's day.

Incidentally, it might be mentioned that this talk was given by Mr. Tompkins at Stratford-on-Avon, as part of the Midland Counties Photographic Federation's celebrations of the Centenary of the Royal Photographic Society. We in Durban were indeed fortunate in hearing Mr. Tompkins.

CAPE TOWN PHOTOGRAPHIC SOCIETY STILL SECTION

AT our meeting on July 3rd the chair was taken by the President, Mr. Eric Vertue, A.R.P.S., in the absence of Mr. Hagens, unfortunately indisposed. The print competition was for portraiture. A fair number of entries were submitted and the first and second place went to Mr. J. Zive with Mr. Robt. Bell as third place winner.

After tea three of our advanced workers Messrs. Bell, Oakes and Sprenger gave a series of short talks on "What Film and Developer I use and why".

At this meeting we were pleased to have with us Mr. Sherlock Holmes recently transferred from Johannesburg and we hope to see him regularly at our meetings.

The second meeting on the 17th was slide competition night for trade processed colour slides, the winners being Mrs. Caradoc Davies, Mr. Johannessen and Mr. Barling.

During the second part of the evening we had a demonstration of making a print from two negatives. This was successfully done by Mr. J. R. Hagens who worked a seagull-sky shot into a breaking wave, or rather just over a breaking wave to make an unusual print. Vote of thanks was given by Mr. Vertue.

J. R. H.

KEEN

STILL

and

MOVIE AMATEUR

PHOTOGRAPHERS

shop at



CAPE TOWN PHOTOGRAPHIC SOCIETY
CINE SECTION

WE congratulate Mr. Ken. Halliday on being awarded the Bronze Medal of the Society in recognition of his outstanding service to the Society. Mr. J. Goodwin screened a yachting film, Mr. O. Holmgren "A-Lad-in-Trouble", and Mr. T. Stafford Smith "Song of the Wild".

Mr. Eric Vertue, A.R.P.S., congratulated Messrs. B. T. Smith, T. Stafford Smith, and L. Gordon for gaining awards in the recent J.P.S. Salon.

"Coming Shortly", an A.C.W. Ten Best Winner, was screened by courtesy of the Cape Town Film Society.

On June 12th Dr. Skaife, who is already famous for his film on termites, showed three very interesting films, "The Sugar Ant", "The Carpenter Bee" and "Christmas Butterfly".

On 26th June Mr. Roberts showed a really delightful film entitled "When Dreams Come True". It was taken in Hollywood in Walt Disney's Fairyland. He also showed us a Travelogue, "Glamorous Isles".

By kind permission of the U.K. Trade Commissioner we saw "The Veterans of the Road" and then what is considered one of the finest documentaries (an award winning film), "Thursday's Children". It illustrates the training and teaching of deaf mutes by means of lip reading. I would strongly recommend other societies to borrow this film.

On 10th July our veteran member and friend, Mr. French, gave one of his inimitable talks, this time on different types of lenses and their uses. Mr. Guy, famous for his "Guy on the Gallivant" films, showed us a film of his tour of England and Norway.

GERMISTON CAMERA AND CINE CLUB
STILL SECTION

At the June meeting, Mr. Johan Diedriks gave a talk on the "Construction of Lenses".

Mr. Diedriks traced the evolution from the single box camera lens to the complex precision made lenses of today which take as long as 2 years to design.

The discovery of the effect of the coating of lenses was a decisive step forward and resulted in great progress since the war chiefly because it enabled the cementing together of lens elements to be discontinued and the elements to be separated by air spaces. This permits the faces of adjoining elements to have different curvatures and has resulted in six element lenses which give razor sharp definition over the whole of a 4" x 5" negative at full aperture while wide angle lenses covering 105° are being produced.

A great deal of the information in Mr. Diedriks' talk was new to all of us and was consequently appreciated all the more.

CINE SECTION

THE meeting on the 4th July was noteworthy for an outstanding talk by Dr. Monty Said on "Scripting" which, he maintained, was even more interesting than the actual "shooting" of the film and gave ample scope for producing films with an individual touch.

Dr. Said had obviously devoted a great deal of time to the preparation of his talk as the various points he wished to make were written on a blackboard and were simply but lucidly explained with numerous examples as to how these points influenced the resultant film.

The talk convinced everyone that "scripting" besides being essential in producing a film of general interest was also "great fun".

Dr. Said's talk was greatly appreciated and will surely result in our members giving more attention to this important aspect of cinematography with consequent improvement in the films produced.

W. D. Fotheringham.

For Good

CAMERAS

and

Personal Service

Whysall's

68 WEST STREET DURBAN

Ask for new Illustrated catalogue

JOHANNESBURG PHOTOGRAPHIC SOCIETY
CINE SECTION

Beginners Meetings. First Friday in the Month.

Formal Meetings. Third Tuesday in the Month.

Venue. Public Library, Johannesburg.

THE sixth in our series of lectures this year for beginners was given in June by Chas. Knowles on "Editing and Splicing".

The subject was dealt with in a competent and interesting manner and judging by the number of questions posed proved again to the Committee that a useful and instructive purpose is being filled. The passing on of knowledge gained during years of cine work by the more experienced members is one of the prime functions of a Cine Group and gives confidence and direction to the newcomers. We can always learn, and, if the pitfalls are explained, then avoidance becomes a matter of common sense.

At the June Formal Meeting we put on the lecture that everyone was waiting for. Gerald Stoch showed how the cine enthusiast can, with the use of the domestic radiogramme plus tape recorder and mic., produce a commentary. There is no doubt about it that the use of a commentary and/or background music supplies that finishing touch which is so important.

HORNE & PLATOW (Pty.) Limited

P.O. Box 4403

Johannesburg

*Importers of good quality Japanese Cameras
and Optical Goods*

AIRES

YASHICAFLEX

SEKONIC

VESPER

PLUM

STOCKED BY ALL LEADING PHOTO HOUSES

For those who work with Colour...

M&B Colour Developing Agents

brand

'Genochrome' brand sulphur dioxide compound of *p*-aminodiethylaniline—gives *stable* solutions for use in reversal processes, including those for Agfacolor, Ferraniacolor and Gevacolor.

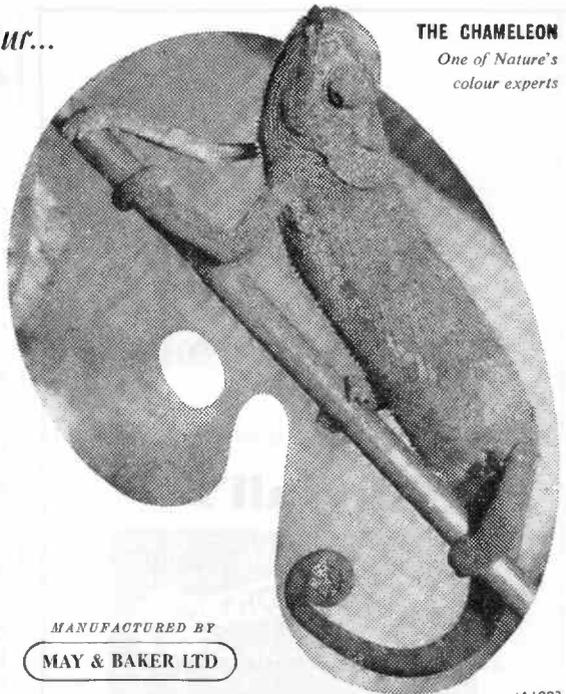
'Droxychrome' brand 4-amino-*N*-(β -hydroxyethyl) ethylaniline sulphate—for use in several popular negative/positive processes.

'Tolochrome' brand 2-amino-5-diethylaminotoluene hydrochloride—for use in processing Eastmancolor positive film.

M&B Photographic Chemicals

brand

A wide range of chemicals (including hydroquinone and 'Planetol' brand *p*-methylaminophenol sulphate) for use in the above processes is also available. These, and the colour developing agents themselves, can be supplied in quantities to suit every class of consumer.



THE CHAMELEON

*One of Nature's
colour experts*

MANUFACTURED BY

MAY & BAKER LTD

PA1093

The snags, barking dogs, the telephone, the wife, the children, and projector noises, were dealt with in a very amusing manner. Our Gerald is something of a comedian and can always be relied upon to supply that lighter touch which makes his lectures so interesting.

Apparently one should banish all the items mentioned above to the wilderness with the exception of the wife who should be pressed into service as a recording assistant. Wives of the World Unite!

A typical Geraldism was his choice of poetry used in the demonstration which was, I am sure, the most morbid he could find.

Without a doubt the practical nature of this lecture has filled a need which has been evident for some time.

We were very pleased to see among us Bob Bell, the President of the P.S.S.A., who gave us greetings from the Cape Town fans and an open invitation to partake of their hospitality whenever we found ourselves in that area.

The Ferrania Competition was the next item on the programme and three films were screened and judged.

I predicted in a previous report that we should see more of the film "Active Steps", a 16 mm. by Gerald Stoch and Monty Said and lo and behold it proved to be the winner. Congratulations to you both. The competition was very keen and the margin was narrow, all three films being well up to our normal standard.

The other films were "Knave of Hearts" an 8 mm. by Bobby Neale and "Ships that Pass" a 16 mm. by Mr. and Mrs. Levy.

The final item was a 16 mm. film "Interlude" by Messrs. Aaron and Meli. This was an obviously scripted film which contained some superb photography and acting in the main well up to professional standards. Personally I always squirm a little during a protracted love scene and feel that a little cutting here and there in this respect would be an improvement, but that is just my opinion. Anyway, I say it again, a really excellent film which keeps the tension and interest throughout.

Owing to the interest shown in Gerald's lecture on the Tape Recorder the Committee decided to put this on again in a modified form for the beginners in July.

This was a more intimate affair which lost none of its effectiveness by being so.

The number of films handed in for showing by the beginners was so great that we had to cut the showing on some of the longer ones to get them all in. The usual helpful criticisms were given and it is pleasing to note the potential of future films.

We have a visit to the Springs Amateur Cine Club fixed for the 10th of this month when we will give a couple of Lectures and screen some selected films made by J.P.S. members.

Our next Formal Meeting will be on the 16th of July when Basil Smith will give us a talk on "Animated Films". We are promised an interesting and unusual lecture and maybe a film as illustration.

Tot siens till next month.

A. F. C.

THE CAMERA PICTORIALISTS OF JOHANNESBURG

RELATIVELY speaking it has been a fairly good month. Outings have been well attended and those of our members who have the right negatives seem to

have produced something for the Congress Salon. The weather has been no kinder to us than to the rest of the country, but we have had one or two very interesting outings and even the most pessimistic of our members has been obliged to admit that he has something at least worth working on.

We were particularly fortunate in having with us for one evening, Mr. Tomkins from England who gave us a most interesting and enlightening showing of his slide lecture "A Warwickshire Lad". Personally I can recall many a school-boy moan and groan about having to learn Shakespeare but at the close of Mr. Tomkins lecture we were unanimous in our opinion that had the work of this particular Warwickshire lad been presented to us in 35 mm. slides we should doubtless have learnt more in far less time. The answer to that of course is that in the days of our having to learn Shakespeare we were not as keen on photography as we are now... neither did they have Kodachrome, they did have Mr. Tomkins though and we have no doubt whatsoever, that he could have handled us much better on the subject than our teachers of the day did. His talk and the slides were most enlightening, and for a change we had a Club Meeting which was devoid of discussions on colour rendering, thirds, fifths, differential focusing, haze filters, mass, tone, etc, etc. Perhaps the meeting was not entirely devoid of photographic jargon but it was at least kept in perspective and we are quite sure that everybody present enjoyed and absorbed all that was said and for that matter sung, as Mr. Tomkins, who has a very pleasant voice, gave us the odd excerpt in the dialect in which it was originally written.

Another extremely pleasant evening was spent with a collection of slides taken by the Misses Eileen and Heather Bell during their recent tour of Japan and the Far East. In this case, however, there was a slight undertone of regret as neither of the good ladies were present due to illness and the evening lost much of the pleasure which the presence of either or both would have imparted. We made shift by a series of notes which they very kindly provided but one felt that the critique had that "second-hand" air about it and we can only hope that one day we shall have a repeat performance and get the odd anecdote which we must have missed.

We have heard by way of the Grape-vine that our friends in Queenstown have a very pleasant surprise for South African photographers and we of the Pictorialists, are particularly keen to see something in black and white, or rather monochrome that will confirm our suspicions. Speaking of Queenstown reminds us that we cannot recall having seen "The Doctor" for an awfully long time and we find it strange that he should have no cause to call at Johannesburg... the Pictorialists would make good panel patients, at least some of them would. As most of us are off to the Falls... what *am* I saying?...

SOUTH COAST CAMERA CLUB

AS this is our first contribution to these pages we would like to introduce ourselves as a small but enthusiastic and growing group of photographers living along the extensive stretch of the Natal South Coast. We have been in existence just over a year now and for us it has been a year of interest, enthusiasm and progress.

Our membership is steadily growing and our activities are increasing both in number and variety. We meet

twice a month on the second and last Mondays at 8 p.m. in the Amanzimtoti Bowling Clubhouse and any visiting members of P.S.S.A. will always be welcome.

In common with most camera clubs we hold monthly competitions and even in our young life the standard of the entries submitted has shown a marked improvement as a result of the constructive criticism and encouragement which is given. A panel of four judges records its comments on a tape recorder and the recording is played back to the members as the entries are exhibited. From time to time we have enjoyed P.S.S.A. recorded lectures and we have even been so ambitious as to record for ourselves a lecture on Composition, illustrating it with our own slides copied from one of the standard text books on the subject.

A project which we have envisaged for the near future is a recorded and slide illustrated lecture on "Lighting for Portraiture" to be given by one of our members who recently gave us a very good demonstration on that subject. This lecture we hope to present to the P.S.S.A. library in appreciation of the lectures from the library which we have enjoyed so much.

When our club was constituted we received valuable assistance from the Durban North Camera Club and we have continued to enjoy a very cordial relationship with them. They recently invited us to one of their meetings at which a very fine collection of colour slides taken by their members was shown. This invitation we appreciated very much and we endeavoured to reciprocate by asking them to join us at a "field day" at Umdoni Park. Unfortunately the weather was not ideal, but we managed to expose several yards of film which at least revealed the photographic potential of that area and stimulated interest in functions organised jointly in this way.

At our last ordinary meeting we were privileged to have with us Mr. Davis and Mr. Winchester from the Durban Camera Club. They led an interesting debate on the respective merits and demerits of the 35 mm. format as opposed to the 2½" square. The provocative arguments stimulated lively discussion and we were glad to have the benefit of the wide experience of both our visitors. There were however no conversions either way!

Our next meeting will be our A.G.M., and as these meetings are usually dull affairs we hope to attract a good attendance by giving an interesting colour slide show afterwards.

Having thus introduced ourselves we hope to contribute our news regularly. In conclusion we would repeat our invitation to any P.S.S.A. member visiting our coast to join us at any of our meetings:— on the second and last Mondays of every month.

H. S. C.

(A hearty welcome to these pages. It is most pleasing to note your appreciation of the Tape Library and the practical way in which you intend showing your thanks—Ed.)

VAN DER BIJLPARK KAMERA KLUB Trofeë Aand

ONS Maandelikse Vergadering gehou op 17 Junie was dan ook die Vergadering waarna die hele jaar lank na uitgesien is, want al die swoeg en sweet van die afgelepe jaar daar in die donkerkamer, is dan ook op hierdie

aand ryklik beloon. Die tevredenheid was dan ook baie groter gewees as die Trofee wat uitgedeel is.

'n Baie aangename aand is dan ook deur Mev. Ibbotson ingelui met 'n praktiese demonstrasie oor Foto Afwerking (Print Finishing). Dit was 'n puik lesing gewees, en vir almal teenwoordig was daar baie te lere gewees. Die Beginner is instaat gestel om te leer hoe om die probleme in die toekoms op te los, of sal ons liever sê dat hy kon leer waar die verneukery werklik begin.

Mnr. HOFFIE Williams was dan ook seker die gelukkigste lid teenwoordig gewees, want hy kon daarin slaag om die prys te verower vir die beste Foto van die jaar. Baie geluk HOFFIE. Die rekord aantal inskrywings van 43 Foto's is ontvang.

Vir u harde werk is daar altyd 'n beloning.

Die Vanderbijlpark Kamera Klub kon ook daarin slaag om die Prys te verower vir die beste Stalletjie gedurende die jaarlikse jool van die Plaaslike Tegnieke Kollege. Die uitstalling is deur die Kollege gereël, en „Vereeniging Photographic Society" kon wegloop met die beste foto op die uitstalling. Die tweede beste foto is deur Mnr. P. Joubert van die klub ingeskryf. Trofeë is dan ook deur Mnr. Hicks van die Kollege op ons Trofeë aand aan die klub en Mnr. Joubert oorhandig.

'n Baie aangename aand is beëindig toe 'n ruiker aan Mev. Ibbotson oorhandig is.

J. Blignaut. (Sekr.)

VEREENIGING PHOTOGRAPHIC SOCIETY

THE monthly meeting was held on 2 July, with a very good attendance, astonishingly so, because it was one of the bitterest nights for years in the experience of old residents. However, the Club Room had been warmed, and was quite cosy.

The number of entries in the competitions was also satisfactory.

The set subject for monochromes "Where in Vereeniging is this?", saw many clever and intriguing entries, and some every-day places were difficult to locate. Mrs. J. Ibbotson and Mr. Andrew judged these, together with those in the Open, and made awards as follows:

Beginners, Mr. E. McPherson, Mark 1; Mr. G. Robson, Mark 2.

Intermediate, Mr. R. D. Bowman, Marks 1, 2 and 3; Mr. H. J. Moolman, Mark 2.

Advanced, Mr. F. T. Hong, Mark 2.

Colour slides were commented on and judged by Mr. J. P. H. Steyn, who granted awards as follows:

Mr. M. S. Weitzmann, a novice whose work is rapidly improving, Mark 1 and two Marks 2.

Miss B. Rodel, Mark 2.

Mr. E. McPherson, a versatile member, Mark 2.

The Cine competition will now be held at our next meeting, when Dr. Sergay will, if all is well, certainly attend. However, some cine work of Mr. E. McPherson, "Sani Pass", was screened, and our Project 3, Vaal River, again displayed.

The 3rd annual Outing to Kruger National Park for the holiday week-end August-September, promises to be a bigger and better event than the previous, no less than 35 members and friends having paid deposits. We hope to see other members of P.S.S.A. there, our headquarters being Skukuza.

A. Harber.

OVERSEAS SALON SUCCESSSES

Scottish, June, 1957.

Virginia (U.S.A.) Marine Photography Exhibition

- Dr. S. J. Levy (3 acceptances)
Shipwreck (Hon. Mention).
Stern Fate, (Hon. Mention).
On the Rocks.

Amberg (Germany) February, 1957.

- Lai Yen (2 prints).
Still Life.
Drums.
Dr. Joseph Denfield (1 print).
Sheltered by the Hills.
Denis Sprenger (1 print).
Lambeth Way.

Midland (England) June 1957

- Dr. Joseph Denfield (2 prints).
Daughter of Basutoland.
Grandma Dines.
Dr. F. W. Hanford (1 print).
The Symbol.
Dr. S. J. Levy (2 Colour Transparencies).
Homage to the Past.
The Crucible.
Rhodes Tremeer (1 print).
The Scornful.

Trowbridge (England) June, 1957.

- Dr. Joseph Denfield (3 prints).
His Silver Goblet.
Tyula, The Milk Carrier.
The Canyon.
C. J. Griffith (2 Colour Transparencies).
Zulu Maid.
Water Lilies.
Ho Koo (2 prints).
Farewell.
Looking Down.
Dr. S. J. Levy (2 Colour Transparencies).
Mapoch Maiden.
The Pouring of Gold.
Rhodes Tremeer (2 prints).
The Village Postman.
The Aged.

- Miss Sara Buyskes (1 print).
Dr. M. C. van Schoor.
Dr. Joseph Denfield (3 prints).
Unto the Hills.
The Waterfall.
The Girl from the Hills.
Ho Koo (3 prints).
Farewell.
Crucifix.
Looking Down.
J. L. Moss (1 print).
Darling of the Ice.
L. H. Spinks (1 print).
Drifting.
Denis Sprenger (4 Monochrome Slides).
Doorknocker, Good Hope Castle, Cape Town.
Doorknocker, Koopmans-de Wet House, Cape Town.
Gateway Detail, Marble Arch.
Morgenster.
Rhodes Tremeer (2 prints).
The Dejected.
The Working.

PALM STUDIO

incorporating

S.A. COLOUR AGENCY and S.A.
COLOUR PROCESSING
LABORATORY
Dept. CN/1 P.O. Box 165 Margate,
NATAL, SOUTH AFRICA

WANTED QUALITY TRANSPARENCIES

We sell your transparencies to a demanding market. Picture ideas furnished. Coaching service offered. Make up to £25 per subject

Write Today !!

Ansochrome and Ektachrome positive films processed.

Colour printing for any transparency

Price list and conditions on request

FORTHCOMING SALONS

Key to code letters

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

19th Portugal Salon (P.M.) Entries close 31st August. Details from Grémio Português de Fotografia, Rua Castilho 30, r/c, Lisbon.

1st Budapest (P.M.C.c.) Entries close 1st September. Details from Association of Hungarian Art Photographs, P.O. Box 166, Budapest 4.

1st Rumanian (P.M.C.) Entries close 5th September. Details from Primul Salon International de arta fotografica, Casuta postala 214, Bucharest.

32nd "Vooruit" Salon (P.M.C.) Entries close 8th September. Details from Julien Tack, Nieuwland 37, Ghent.

Cape of Good Hope (P.M.C.Z.) Entries close 13th September. Details from Denis Sprenger, Box 2431, Cape Town.

5th Santo André (P.M.) Entries close 15th September. Details from Camera Club de Santo André, 19 Bernardino de Campos, S. Paulo, Brazil.

5th Perigueux (P.M.C.) Entries close 17th September. Details from Dr. J. Merly, 27 Rue de Metz, Périgueux (Dordogne) France.

21st Argentine (P.M.C.) Entries close 20th September. Details from Fotoclub Argentino, Parana 631, Buenos Aires.

12th Hong Kong (P.M.C.c.cm.) Entries close 4th October. Details from Mr. Li Fook Hing, 217a Prince's Building, Hong Kong.

3rd Biella (P.M.C.c.cm.) Entries close 6th October. Details from Cineclub Biella, Via Vescovado 3, Biella, Italy.

8th Turin (c.) Entries close 15th October. Details from Societa Fotografica Subalpina, Via Bogino 25, Turin, Italy.

2nd Belo Horizonte (P.M.) Entries close 20th October. Details from Foto Clube de Minas Gerais, Rua Guarani 195 Belo Horizonte, Minas Gerais, Brazil.

Paisley Centenary Salon (P.T.M.c.cm.cl.) Entries close 15th November. Details from Mr. J. Stokesley, 80 Bruce Road, Paisley, Scotland.

18th Salon of Japan (P.M.c.) Entries close 30th November. Details from 18th International Photographic Salon of Japan, The Asahi Shimbun Bldg., Yurakucho, Tokyo, Japan.

1st Warrnambool. (P.M.C.) Entries close 2nd December. Details from Mr. J. A. Welch, 74 Liebig Street, Warrnambool, Victoria, Australia.

4th Eastern Cape (P.M.C.) Entries close 31st December. Details from Mr. R. C. Klem, P.O. Box 172, Uitenhage.

1st Border Salon (P.M.C.) Entries close 8th February, 1958. Details from P.O. Box 203, Queenstown, S.A.

Transvaal Christmas Rally

A long week-end for photographers and their families.

14th to 16th December 1957

THE Department of Education have made available to P.S.S.A., the full use of their camp at Hartebeestepoort Dam over the long week-end, Saturday 14th to Monday 16th December, inclusive.

The camp is at a beautiful spot on the lake and comprises bungalow accommodation for 180 people—three beds to each room. There are kitchens, open-air dining room as well as huge lecture halls, and believe it or not a dark-room!

The chief organiser of this undertaking is our active P.S.S.A. member and publicity man, Jack le Roux, of Box 1230, Pretoria, assisted by F. R. Atherstone.

Accommodation will be limited and as there are some 30 clubs in the Transvaal alone early bookings are essential. Inclusive costs are Adults 15/- per day and Children (under 16 yrs) 10/-. There will be plenty of entertainment including cine shows and a Christmas tree for the younger ones.

Accommodation bookings should be made promptly, together with the remittance, to A. R. Rosewitz, (Accommodation Chairman), P.O. Box 2007, Johannesburg.

P.S.S.A. (M.P.D.) FILM FESTIVAL 1957

The Festival this year is being organised by the Pretoria Cinematography Club on behalf of P.S.S.A. Entry forms will be available shortly—the closing date for entries will be 31st October, 1957.

It is hoped that entries from other countries will be entered. The Festival will cover 8 and 16 mm., silent and sound and is open to both amateurs and professionals.

Will you please address all enquiries to the Hon. Festival Secretary, P.S.S.A. (M.P.D.) Film Festival, P.O. Box 2367, Pretoria.

Operate it from the comfort of your armchair

THE BRAUN AUTOMATIC 35mm SLIDE PROJECTOR

YES — JUST PRESS A BUTTON — NOTHING ELSE



Complete with Magazine (36 slides) £29 17 6

(No Transformer Required)

Extra Magazines

16 6

Nat Cowan's

CAMERA HOUSE (PTY.) LTD.
206 Jeppe St., Johannesburg



Member of
"Retailer's Assoc."

Kodak
TRADE-MARK



The irresistible charm of a kitten's glance is saved for you in the magic of a picture.

Today—as on every day since 1888—more pictures are being made the world over with Kodak film and cameras than with any other.

*You'll find Kodak film the world around—
in the familiar yellow box.*



KODAK (SOUTH AFRICA) (PTY.) LTD. CAPE TOWN JOHANNESBURG DURBAN