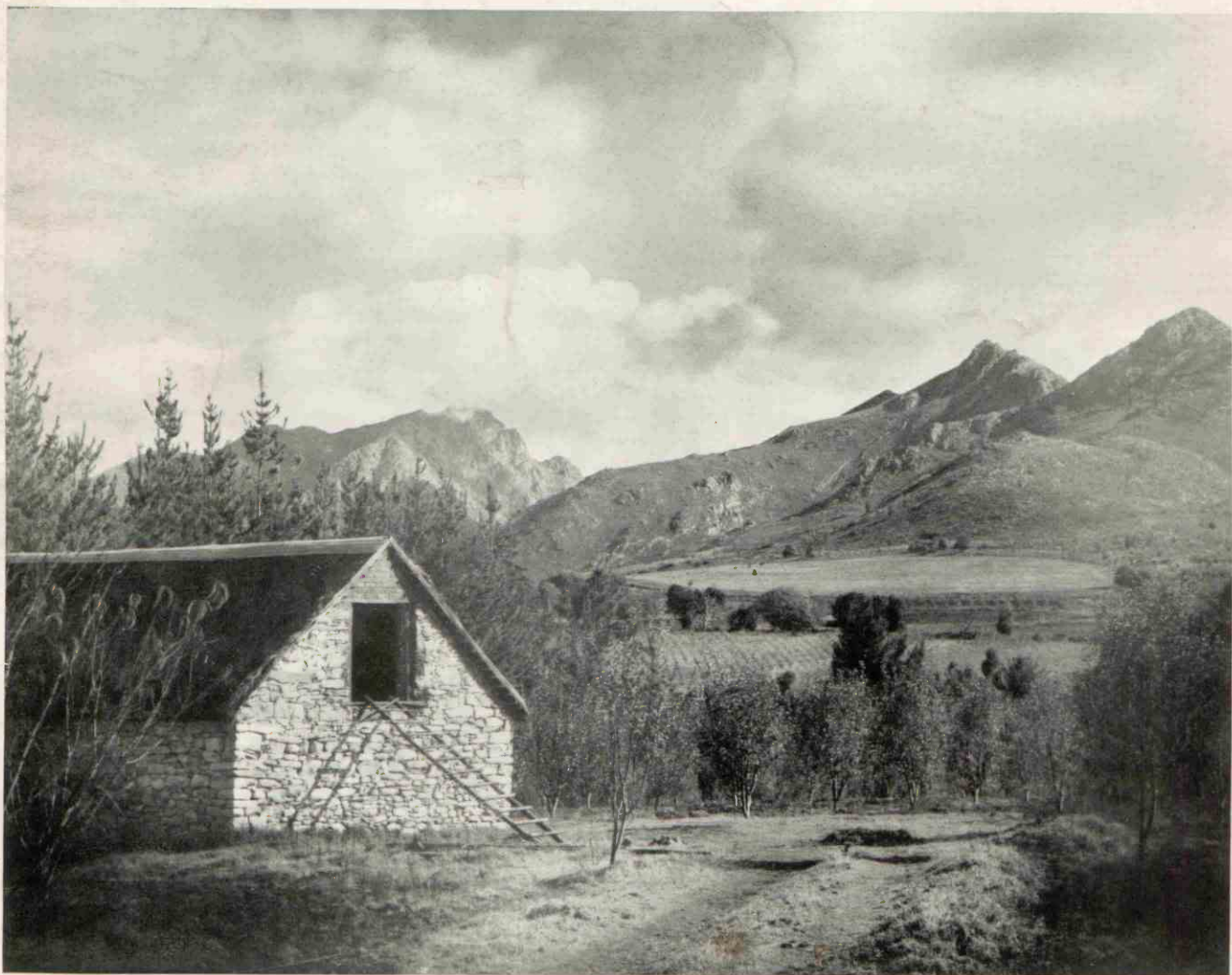


# CAMERA NEWS

OFFICIAL JOURNAL OF THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



NEWS FROM PHOTOGRAPHIC AND CINEMATO-  
GRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

1/6

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# CAMERA NEWS

Official Journal of the Photographic Society  
of Southern Africa.

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ROBT. BELL.

DENIS SPRENGER, (*Asst. Editor—Still*)

T. STAFFORD SMITH (*Asst. Editor—Cine*)

PERCY A. SCOTT, *Hon. Treasurer.*

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January, 1958

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### Cover Picture:

**"A Summer Landscape"**

**Photo by: Robt. Bell, A.P.S. (S.A.)**

## Among Ourselves

MODERN science may have modified somewhat the traditional concept of the indestructibility of matter, but there is still a rigid relationship between the amount of effort put into any activity and the results of that effort. We have made similar observations in the past but the idea will bear emphasis, because, in all fields of human endeavour (or lack of endeavour), we still hear of the triumphs, but more often the disasters, of that super-human non-entity—"they".

"Camera News" receives many more bouquets than brick-bats; the latter, suggesting as they sometimes do possible improvements, are as welcome as the former, but it is not always easy to put into effect suggestions, however good they may be. Our latest critic (last month) speculates that "within the 1,000 members there are some who are prepared to tackle the job and carry it through to the bitter end"; our innate confidence in humanity tells us that he is quite right, but "they" (and "they", horrible surprise, now means "we") have had scant success in finding them. We are quite conscious of the fact that this magazine, despite the bouquets, could be better, but "they" (and that now means a lot of other people) have perhaps not put that little extra effort into the thing. Quite a lot of our time (and that means leisure which could be more pleasantly devoted to writing the odd article or producing an occasional photograph) is spent on financial matters, which could be alleviated by a few advertisements—or a few hundred more members.

What applies to "Camera News" applies equally to the broader field of P.S.S.A. "They" are fully aware of what needs to be done and, like our correspondent, are confident that it will be done, but meanwhile most of the hypothetical "Bitter-enders" are conspicuous by their absence whilst the bitter-members are not. The latter, too often, are too busy living up to their prefix to have time to change the suffix.

There is the positive picture, but there is even a negative to combat; our members, we feel sure, would be surprised to know how much time and money, both rare commodities, are wasted in what should be the routine collection of subscriptions. So, if you can't write an article, take a picture, sell an advertisement or perform any service, the prompt payment of subscriptions will help!

This is not a very cheerful message for this time of year, but, at the time of writing, the festivities are still ahead and we are only just beginning to ". . . wonder what the Vintners buy one half so precious as the goods they sell". New Year wouldn't be the same without old Omar—by now, almost a member of the Journal Committee.

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# ADDRESS

by Mr. ROBT. BELL, President, P.S.S.A.  
at the Annual General Meeting.

Ladies and Gentlemen,

In an organisation such as ours it is expected that at the Annual General Meeting the President should summarise the objects and work of the Society during the past year and to convey a message of inspiration to the members.

Before proceeding along those lines, let me say that I am privileged to preside at this meeting and I welcome all present.

As the main object of the Society is the furtherance of photography it could not be expected that this meeting, which is purely a business one, would be attended by members resident outside Cape Town. Our main function each year is Congress, and it has been the idea in the past that the Annual Meeting should take place during Congress week and, of course, at the same venue as Congress.

For several reasons that procedure was not possible this year so that instead of addressing the large assembly of people usually present at Congress, my words are being heard by only a small number. However, I trust that it will be possible to convey this address to all members through the medium of *Camera News*.

As you are aware I have been actively associated with photography in Cape Town particularly and South Africa generally for some forty odd years. It is possible to pack many experiences into that period, and let me assure you I have had many such, and have gained quite a lot of knowledge in that time.

The most important thing I have observed time and again is that photographers are, in the main, a friendly body of people. They are not only anxious to learn from one another more of the art which can be produced with the aid of a camera, they are also keen to help their fellows and their spirit of camaraderie is a magnificent thing.

It was because of these characteristics that I welcomed the formation of P.S.S.A., a body intended to draw closer together the large number of photographers in this vast and lovely country of ours. I have great hopes that this objective will ultimately be achieved, but there is still much to be done before we can say that P.S.S.A. is a complete federation. At present there are too many photographers outside our organisation. Some of

these are world class artists who could inject a great deal of good into the Society with considerable satisfaction to themselves.

A Society like ours cannot be established and function smoothly to the satisfaction of everyone all at once. We were bound to have teething troubles and, unfortunately, we have not yet got over that stage.

Although an address of this sort should be chronologically allied with the Directors' Annual Report and the financial year, you will appreciate that a new President and a new Board of Directors function only from the time an Annual Meeting is completed. In consequence I have been directly concerned with only a portion of the last financial year, and my comments, in effect, cover the period from November, 1956, when I was elected, up to now.

During that time I have been fortunate in having had an extremely conscientious Standing Committee working with me in Cape Town. These gentlemen have given me the greatest support, and their assistance, and often advice, have been invaluable and of much comfort to me. I am also grateful to have these gentlemen as my friends. Not only have the members of Standing Committee been keenly interested in the work which has fallen to their lot as representing the Board of Directors, but they have performed other duties of interest and value to the Society. Two of them have been responsible for the production of *Camera News*, a journal that has earned and received a high meed of praise in the world of photography. Another has performed extremely valuable work in publishing monthly comments on photographs submitted for criticism. Still another is a Regional Chairman. They have all deemed their joint and several tasks as responsibilities to be borne for the common good, and they have performed their work with that principle in mind.

When this Standing Committee came to office the Society had been without a President for about five months, and the administration of the Society had become disorganised. Investigation disclosed that no less than 539 subscriptions had not been paid, and that during its existence over a period of about three years, *Camera News* had not received any portion of its quota of subscriptions. The strenuous efforts made to rectify



the situation before the close of the financial year were attended with only partial success. The result was a disturbing report from the Honorary Auditor. Fortunately, greater success has attended our endeavours since 30th June last. The heavy debt incurred by *Camera News* has been substantially reduced and the major portion of outstanding subscriptions has been collected. We have, however, had to write off about 170 members as delinquent in terms of Article 16 of the Constitution. I am confident that by 30th June, 1958, with the co-operation of the entire membership of the Society, including Divisions and Sections, a satisfying positive will have been produced from the negative which was taken over by the present Standing Committee last November.

The position was extremely worrying and occupied much of the time of the Standing Committee meetings.

My sincere thanks, and those of every member of P.S.S.A., are due to Mr. Fred Gardner, our Secretary-Treasurer, for the efficient and able manner in which the aforementioned matters were straightened out.

Mr. Gardner's efforts, in this direction, can be measured by no other means than a deep sense of appreciation by all who have the interests of P.S.S.A. at heart.

Other tasks which fell on Standing Committee were the establishment of a Colour Division and the appointment of a member to handle Portfolios of Prints. Despite much endeavour it has only recently been possible to find gentlemen willing to occupy these important offices, and my grateful thanks are extended to those gentlemen who have undertaken the work.

Further matters which have provided much food for thought have arisen from the requirements of members who are specifically interested in one type of photography. The following Division or Sections appear to be supported by the percentages of members indicated:

Still Photography	—	47%
Colour Photography	—	30%
Cinematography	—	18%
Technical	—	5%

Experience has shown that the development of one of these sections has involved considerable expense, and the incoming Standing Committee should give close attention to devising a system whereby members' subscriptions shall be utilised for the benefit of all but also having regard for the special requirements of some.

On the one hand the view is held that as P.S.S.A. is a federal body claiming only a nominal subscription from its members, the several sections should be encouraged to survive mainly by their own individual efforts. Others feel that one or more of the sections require a greater measure of financial assistance from the federation than the remaining sections. What should always be borne in mind is that P.S.S.A. exists for the common good within the limits of its resources. With the intention of compromising in this matter you will be asked to consider propositions to increase the annual

subscription to P.S.S.A. and to introduce a separate fee for membership of a Division. Whatever the result of your voting, I sincerely hope that a spirit of tolerance, co-operation for the common good, and improved efforts within the individual Divisions and Sections will henceforth prevail.

I would now like to place on record my personal thanks to all those members who have, without fuss or bother, fulfilled the many tasks that have had to be performed to maintain P.S.S.A. as a going concern.

I have already referred to Standing Committee. Next in order, I think, is that organ which contributes much to the strength of the chain which holds us together—I refer to *Camera News* and the inestimable gratitude of us all is due to Mr. Vertue and his Committee for the wonderful publication they produce monthly, aided by the many contributors to its pages. Some of us, of course, have an odd grouse or two about what does or does not appear in the Magazine, but I think that as *Camera News* has received unstinted praise from every quarter we must concede that the best judge of the right copy is the Editor.

Like every magazine, *Camera News* can survive only provided it has adequate revenue from advertisers. The greater the income from this source the greater is the possibility of providing financial aid to the various Divisions and Sections of P.S.S.A. The Committee of Divisions and Sections should regard it as part of their duty to obtain advertisements for *Camera News*. The whole burden should not remain on the shoulders of the Journal Committee, the members of which do not have easy access to potential advertisers outside Cape Town. The Journal Committee is hopeful of creating a wider net of traders who will offer *Camera News* for sale to the public. In this connection the larger centres in South Africa can help by arranging for traders in their areas to take copies of the Magazine for sale.

I must also give a special word of praise to the Motion Picture Division, Membership, Tape Recording and Honours and Awards Committees. Also I would like to thank Dr. Denfield for his work in connection with Portfolios of Prints.

Before concluding, I wish to refer to the introduction of the Associateship of the Society, and to tender my congratulations to those whose work qualified them for this distinction. To those whose submissions were not deemed to be of the requisite standard, I trust that they will retain their enthusiasm and try again.

And so, in bringing this address to a close, my message to you, members of P.S.S.A., is, always give due thought to the objects of our Society and the rightful claims of your fellow members. Our aims and object should be to bring P.S.S.A. to such a position of strength that it will be regarded as a sturdy pillar in the structure of Photography.

I wish you well, and may your endeavours in your hobby and for P.S.S.A. bring you much happiness and contentment.

## PHOTOGRAPHIC SOCIETY OF S.A.

**Minutes of Annual General Meeting held in Permanent  
Buildings, Darling Street, Cape Town on Tuesday, 17th  
December, 1957, at 8 p.m.**

*Opened.*—The President declared the meeting properly constituted and open.

*Minutes* of the Annual General Meeting held on 8th. November, 1956 and adjournment thereof held on 10th. November, 1956, were read.

On the proposition of Mr. Vertue, seconded by Mr. Lawley, these were confirmed and signed.

*Arising* from the Minutes the Chairman announced that the Society's application for membership of F.I.A.P. as from 1st. January, 1958, had been accepted.

*President's Address.*—Mr. Bell then delivered his Presidential Address and stated that this would be published in "Camera News" for the information of all members.

*Item 1 of Printed Agenda.*—Accounts and Directors' and Auditor's Reports.

These having appeared in full in "Camera News" and having thus been sent to all members were taken as read. The President intimated that the Honorary Auditor had sent to him an unfavourable report on the financial position of the Society but he was now in a position to say that considerable improvement had been manifested in the current year.

Mr. Vertue moved and Mr. Burley seconded the adoption of the Accounts and Reports. Agreed.

*Item 2.*—Election of President, Vice-Presidents and Directors.

As the only nomination received for the office of President was that of Mr. Robt. Bell he was unanimously elected.

The retiring Vice-Presidents, Mr. A. L. Bevis and Dr. J. Sergay had been nominated for these positions and as there were no other nominations the President declared them elected.

Members nominated to fill the seven vacancies for Directors were:—

Retiring Directors—J. D. Chadwick, Dr. J. K. du Toit, J. Geldard, A. Hayward, M. C. Margetts, B. N. Penny. Others—N. Cowan, A. Goldie, F. C. Harris, W. A. Robb, D. R. Sprenger, T. Stafford Smith, R. Tibbs and R. Tremeer.

Of these, J. D. Chadwick, D. R. Sprenger and R. Tremeer requested the withdrawal of their nominations.

By a majority vote the following were elected :—Dr. J. K. du Toit, H. Geldard, F. C. Harris, B. N. Penny, W. A. Robb, T. Stafford Smith and R. Tibbs.

*Item 3.*—1959 Congress.

The meeting decided that as one year's notice is adequate the decision to select the venue for 1959 Congress should be referred to the Annual General Meeting to be held in Port Elizabeth during 1958 Congress.

*Item 4.*—Report of Honours & Awards Committee.

As this report covering the applications for the Society's Associateship had been dealt with in "Camera News" and by letters written by the President and Honorary Secretary/Treasurer in Cape Town it was taken as read.

*Item 5.*—Honorary Auditor.

Mr. A. R. Wilson was unanimously re-elected and it was resolved to record grateful thanks to him for his work.

*Item 6(a).*—Increase of Annual Subscription of Ordinary Members.

After discussion Mr. J. R. Hagens proposed and Mr. Lawley seconded that the Annual Subscription for Ordinary Members be increased to £1.11.6 as from 1st. January, 1958. Agreed.

*Item 6(b).*—Proposed introduction of an Entrance Fee.

Mr. Harris moved and Mr. Lawley seconded that an entrance fee be not introduced. Agreed.

*Item 6(c).*—Division Affiliation Fee.

The view was advanced by a Member that consideration should not be given to introducing a Division Affiliation Fee until such time as a Still Division had been established. This was accepted by the meeting.

*General.*—At the President's request the Secretary read a letter Mr. Bell had received from Mr. A. L. Bevis. The latter sent his greetings and apologised for his absence from the meeting. He went on to express his disappointment that Ballot Papers had not been sent to Organisational Members for the election of Officers and he expressed the view that the Instrument of Proxy laid down in Clause 38 of the Articles of Association ought to have been printed in November issue of "Camera News".

It was agreed to take note of Mr. Bevis' comments for future practice.

Confirmed

(Sgd.) Robt. Bell.  
Chairman.

# PRINT CRITICISM

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

**E**ITHER one likes the sea or one does not; there seems to be no half-way stage. Because of this, a seascape will always have an immediate appeal to some people, but never so to others, and the problem of the photographer of sea scenes is therefore twofold. He must break down the barrier of the person for whom the sea has no appeal by perfect technique and composition, but this is not sufficient for those folk who have the sea in their blood. For them the picture must also have the tang of salt air, and for this very reason it is probably true to say that only sea-lovers are able to *make* real seascapes. Mr. J. R. Hagens can undoubtedly be classed as one of these, for his picture *SPIRIT GF*

*THE SEA* is well named. The viewpoint and moment of exposure have both been exceptionally well chosen. Note firstly how the top of the wave breaks the horizon line and is therefore above the observer, a view-point which immediately gives extra strength and dignity to this principal object. The other realistic feature is of course the bird, for one seldom stands on any piece of sea-shore without the flight of gulls adding to the scene. This one is well placed and its graceful attitude is excellent.

The two main features are thus very well handled. What of the remainder? Here again I find much satisfaction. Firstly the lost horizon is a very good point; so many sea-

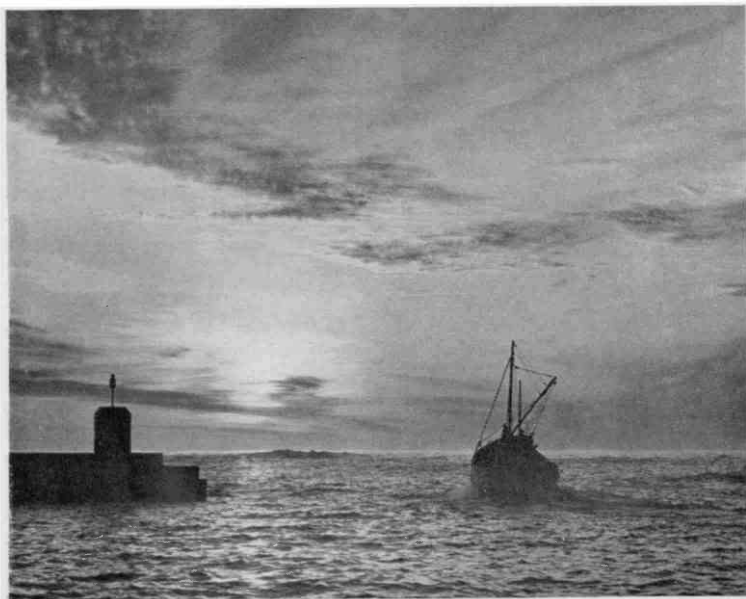
scapes are spoilt by that hard uncompromising junction of sea and sky which is so difficult to avoid. In this case the author has been assisted by the dullness of the day and the line of the breaking wave. I also feel that Mr. Hagens has dealt very satisfactorily with the base of the print where in seascapes one so often has too much brilliance or scattered interest. The gently broken and slightly sloping line of rocks is very pleasing. The diagonal line of the cloud fits well into the general composition, although I rather wonder whether it would not have been better had this diagonal been in the opposite direction. In fact I am quite sure this would have been an improvement as it would have led



*Spirit of the Sea*

*J. R. Hagens*





Crossing the Bar

J. R. Hagens

down to the main wave instead of away from it and would also have given a Z type composition, thus making the whole thing far more dynamic—a feeling which is always so much in keeping with this type of seascape. This naturally leads to the question of whether this sky is printed in from another negative or not. Most readers will know that I have no objections at all to combination printing providing the result justifies it and is technically perfect. In this case I do not like the look of the junction of the main cloud with the horizon. It *looks* false, and anything which looks false must necessarily arouse suspicion.

My chief worry about this print, however, is in its lack of a very vital quality; not technical quality but rather pictorial quality, if you will admit that there is such a thing and that it does differ from technique. The dulllest day at the seaside will still provide luminosity in the curling and breaking waves, and in this instance the sunlit cloud shows that it is not a completely dull day. Yet the wave is lifeless and I feel that slightly less depth of tone would probably have helped.

CROSSING THE BAR is another seascape by J. R. Hagens, but one

of a completely different feeling. It is a quiet evening scene and appeals to me immensely. The sky is good and the position of the boat well timed. The breaking wave near the horizon is a very fortunate accent. But I wonder whether Mr. Hagens has tried a print in a lighter key or whether he will agree that it would be worth while trying one. The light behind the cloud is obviously the sun and not the moon, and if the sun is that far above the horizon in a fairly clear sky there should be a considerable amount of light still left—sufficient, I would say, to be able to read quite easily. Yet the tone of the print is extremely dark, and the mole and the ship are mere silhouettes. I feel that a much lighter print would give a feeling of considerable luminosity, and yet the same relative tones could be retained. It would be worth trying because it is an excellent study, the sky being particularly delightful.

Eric Vertue has in recent years specialised in the recording of old Cape architecture, and his photograph of VERGELEGEN is typical of his work. Before commenting on it, let us ask ourselves what is the difference between this type of photograph and those of Mr.

Hagens. The simplest answer is that the one is pictorial and the other record, but that is hardly a sufficient definition. To set forth a full definition, however, would require many issues of *Camera News*, but I think that for our present purposes we could say that the pictorial photographer endeavours to interpret a scene into a pleasing arrangement of line and tone which will contain and convey beauty and some mood or feeling. On the other hand record photography as applied to architecture is primarily the presentation of the beauty which was made by the original architect. That is easy, you may say, for it is merely a case of standing in front of a building and clicking the shutter. No, it is by no means so easy, for remember that the architect designed his building so that it could be studied from all angles and at all distances, whereas the photographer's interpretation is a two dimensional one taken from one viewpoint only. This viewpoint is the first consideration—shall we include the whole building, or merely a portion? In photographing Cape architecture the answer to this question is often dictated, for so many of our buildings are

**The Home of Willem Adrian van der Stel  
(Vergelegen)**

*Eric Vertue A.R.P.S*



surrounded by trees or hemmed in by later buildings, all too often out of harmony with their elder brothers.

Vergelegen is an example of a farmhouse surrounded by trees, and even the photography of parts of the building must often be confined to winter when the trees are leafless.

The next consideration is that of lighting, and this is most important for it is lighting alone which shows up mouldings and modelling. A close examination of Mr. Vertue's print will show how successful he has been. The sun is glancing across the facade so that every moulding and offset can be seen in detail and we are able to appreciate the architect's intentions. Not only is the position of the sun correct, but the type of sunlight has also helped materially, being the soft sunshine immediately following rain. Detail of all the plaster work has been rendered impeccably and it is a joy to study it all, but I rather wonder whether the other end of the scale could be improved a little without impairing the beauty of the highlights, and I would suggest trying a *slightly* softer paper with *full* development. I am sure the detail in the plaster work could be retained.

Ralph Taylor has made a good job of his ARRIVAL, TABLE MOUNTAIN HUT. Here is a subject fraught with difficulties, not the least of which is the brilliant sunshine outside and the extreme darkness inside. This was however easily overcome with a flash exposure, and the result is just right, for details of the interior have been shown up without its appearing to be other than a dark one—one which is so well known to many of us and which in any case is expected to be dark in a mountain hut. Brilliance has also been well kept in the view through the doorway, in fact there is rather too much brilliance for detail has been lost at the bottom. The off-centre position of the doorway has been

**Arrival, Table Mountain Hut***Ralph Taylor*

well chosen, showing a certain amount of the wall space and the edge of the window. The "decor" of the inside has also been well arranged. The large coil of rope on the wall, and the rucksack and small coil on the end of the seat are all carefully placed—perhaps the larger coil is a little too brilliant and could be shaded down with advantage. Even the small light accent on the right hand edge (a lunch parcel?) is very valuable.

I do not object to the symmetry of the two trees as seen through the doorway; in fact I think they are well placed as they tend to give greater emphasis to this area of the print which is, after all, the principal part. The position of the figure is also good but unfortunately *looks* posed. Now I don't want to start a discussion as to whether the figure was in fact posed; the only thing that matters in pictorial photography is how the finished result *looks*, and in this case I think the figure looks rather stiff and posed.

That finishes this month's criticism, but I must add a further paragraph which has been in my mind for some time. If I were requested to continue this feature under a nom-de-plume, I think I would select one from that portion of Biblical history which recounts the bondage of the Israelites under



Pharaoh. You will recall that these poor captives had to make bricks without straw; an incident which is nowadays used metaphorically, but never with more point than if applied to this series of articles. I am told that this feature does meet with a measure of approval, but alas I am expected to criticise without prints! This month I was reduced to two prints only, until Mr. Hagens and Mr. Vertue came to the rescue at the last moment. Now if you find any interest in these articles will you please endeavour to send the editor some prints. I do hope, however, that I shall not be misunderstood if I say that a pile of "snapshots" is insufficient by itself, for I welcome beginners'

prints as well as those from experienced workers, but so many "snaps" are unsuitable for reproduction and commentary. In any case criticism does not mean merely finding faults, but rather pointing out and commenting upon the good things so that the beginner can see how good work is put together and can see actual examples of the correct way of doing things. So will some of you experts PLEASE send the editor some of your "exhibition" prints. All those connected with the production of this magazine put a great deal of their time into it month after month, and I do feel some of the experienced workers should at least help this feature.



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# LENSES —

By W. J. STAADECKER

A Lecture to the Cape Town Photographic Society  
(Cinematographic Section) on 11th December 1957.

THE earliest glass discovered dates back to the Bedouin age in Egypt which is about 12,000 B.C. It was green in colour and applied to stone beads. About 9000 B.C. small glass figures, also in opaque green, are known to be made in Egypt. The oldest known pure glass amulet dates back to about 7000 B.C. But then the art of making glass seems to have died out in Egypt and all glass found after this period seems to have been imported from Syria.

The manufacture of glass was taken up in Egypt about 1500 B.C. Egypt specially imported the Syrian workers and craftsmen for the purpose. Probably they did not come quite by their own free will. The robbing of industrial and scientific secrets, if such a thing really exists, is no peculiarity of the atomic age and was then as now practised and it always helped to break monopolies and to bring to mankind the fruits of progress. The Egyptians had carried off Assyrians, the Romans carried off Egyptians, the Roman Legions carried the knowledge of glass along the Rhône of France and along the Rhine to Germany and from there to England. The wave of immigrants carried it to the Americas, and it is not much more than a hundred years ago that glass reached Japan as an everyday article in the Far East. Glass travelled also another path. The Venetians, independent of Rome, brought glass and the knowledge of glass in their own ships to Venice and established in Murano a flourishing industry.

Glass was first used to glaze stones or copper wire, and there is a very interesting theory that it was developed or invented during the copper age as a by-product of the first copper mining activities. Hence the importance of copper compound of the first types of glass, which were all non-transparent vases and weights.

Glass is probably the oldest plastic known to man. It becomes when heated, first pliable, the consistency of dough and can be moulded; then at higher temperatures it gets a syrupy consistency and finally a liquid. In the early stages man was unable to attain the high temperatures to liquify glass.

Glass was made in ancient Rome during the first four centuries, mostly moulded. They probably invented the method of blowing glass once they were able to make it liquid. The Egyptians knew about the blowing of glass but they did not use it in practice. The blowing of glass remained almost unchanged until the eighteenth century. For hundreds of years the application of glass did not change. Then the industrial revolution took place. What was a handicraft became an industry; what was tradition came under the scrutiny of science. Chemists, mathematicians and opticians were investigating this material which was known to humanity for more than 13,000 years. Glass was still bound to certain areas where suitable sand was found and where coal was at hand. Certain countries held a monopoly for certain types of glass. Venice made beads and artistic solid glass—for example, the chandeliers of Royal ballrooms. Round about the year one thousand we see in ecclesiastical paintings the first prototypes of spectacles, they appear to have been made in Rome. Artistic goblets in heavily leaded glasses came from Bohemia. But the round glasses which were to be found in cottages all over Europe, were made in small back-wood plants. They were unable to make a clear white glass. Their scientific and manufacturing resources were too small.

The age of discovery and navigation led to the discovery or invention of telescopes. Holland became one of the centres of the oldest optical industries. Leyden was in the forefront of scientific Optics. But lenses were ground by hand and the results were not always predictable. Mathematicians started to work hand-in-hand with the Optical scientist. Abbe in Jena was an important figure in this development. Glass was no longer selected according to an accidental refractive index. The index was mathematically determined and built into the glass during the compounding. Daguerre's invention had created a new customer for glass, and

people like Eastman had multiplied the demand for glass lenses millionfold. When the first Tessar was mathematically computed during the second half of the eighteenth century, it took four years of calculation and filled eight hefty volumes closely filled with minute handwriting. Germany had an almost undisputed monopoly. According to a myth, only the Germans could make really good lenses.

World War I was a blow to the whole of German industry. The Allies had managed quite well to produce their own optical instruments. Science found many ways to compound many types of glass unknown before. The war effort had once more given an impetus to technological developments. The Jena sands were not so important any more. Rare earths and synthetical material made the Optical industry foot-loose. Electricity and not coal was necessary, and this type of energy could be carried economically over big distances.

The second world war has brought electronic computers and automation to modern industry. The first industrial revolution had substituted the brawn by machines. And this latest development of electronic computers is substituting brains by machines. Computing lenses is no longer a question of years nor is the calculation of new types of glass. Under guidance of scientists and computing technicians, a completely new design of lens may reach production in a question of a few months.

This fact in a competitive market leads to a bewildering variety of lenses. Electronics and automation has not only affected the glass chemistry and lens calculation.

Up to World War II practically all our lenses were spherical. In other words, whatever the radius, curvature and material, the surface was almost invariably ground as part of a sphere. Mathematicians and opticians knew that many optical problems could have been solved better by non-spherical lenses. But the practical difficulties in manufacturing such surfaces were enormous and uneconomical. Automation has changed all this. We are standing on the eve of a revolution in Optics. The future belongs to the Aspherical lens. They are capable of doing a better job with fewer components.

Projectors are widely fitted with aspherical lenses. They are in the forefront because they require only a single condenser lens.

Projection lenses are already under construction and it is only a matter of time before the more complicated taking lenses in ciné and still cameras make use of aspherics.

The magnetic tape has made it possible to guide batteries of grinding machines on their aspherical task which was impossible with mechanical steering of grinding machines.

Let us try now to group taking lenses of ciné cameras :

Some of them are interchangeable, others are not.  
Some are focusing, some are fixed focus.

Some have a fixed focal length, some have variable focal length.

When you consider buying yourself a new camera or lens, I would like to say in this circle that the lens which is not detachable and cannot be focused, was never meant for the keen Amateur which I expect to meet here. Fixed focus means that it is set on some middle distance. This middle distance is left to the discretion of the manufacturer. In the cheaper makes it gives the producer a wonderful latitude. You may find in comparing two fixed focus lenses of the same make that they are not fixed on the same distance. In fairness, I wish to add, however, that owing to the small size of the 8 and 16 mm. frame, and owing to the ensuing short focal length, the margin of error is pretty big. This type of camera is also built for a less discriminating clientele which is not interested in and not prepared to pay for the higher precision built into cameras with inter-changeable lenses and focusing lenses.

Many cameras are designed to take additional or conversion lenses. By screwing into the front mount an additional system, a standard lens becomes a wide angle or telephoto lens. As far as movie lenses are concerned, this method is usually adopted to bring the price of the combination down. Usually the quality of separate lenses for separate focal lengths is to be preferred. This is not necessarily the case with still camera lenses. This type of convertible lenses was designed for a totally different reason. With movie cameras the shutter lies behind the lens near the focal plane, similar to a focal plane shutter in still cameras. Flash plays no part in movie photography but an increasingly active part in stills. The most efficient shutter for flash is a between lens shutter as for example, Prontor and Compur. A central shutter works optically satisfactorily only when it lies in the same plane as the optical centre of the lens. Since the introduction of electronic computing it has become feasible to design these lens systems, but they are by no means cheap and are not simply conversion lenses which are stuck on top of the standard lens. The front elements are interchanged. They are a serious competition for separate lenses and their scope is continuously extended.

I would like to debunk another myth : that it is a wonderful idea to use a zoom lens as an all-round lens. It was never meant to be an all-rounder and it never came near the quality and definition of separate lenses. It is a wonderful lens if you can afford it as an addition to your standard and tele. Even the most expensive Zoom lenses are difficult to handle.

By a process of elimination we have come to the conclusion that separate standard wide angle and telephoto lenses in focusing mount are desirable.

There is to be discussed the Anamorphic lens. This is by no means a new invention. Round about 1870 it was calculated in France and in Germany, I believe independently. There are two approaches and both are



commercially used. The cheaper one is to use a prism which widens the angle of acceptance of the lens usually horizontally by squeezing the picture on the film horizontally; that means fat people on the film look thin and thin people proportionately thinner. The same prism put in front of your projector spreads the picture again to its original proportions and makes the people as fat as life. The result, however, is you get a larger number of people in, or for that matter, a wider angle of view of your subject. The more expensive way of design is an anamorphic lens which is optically better but also considerably more expensive. The main difficulty from an amateur's point of view is: will you be able to produce the whole film on wide screen or are you willing to take your anamorphot off your projector when you revert to normal scenes without anamorphot.

We have so far spoken of glass only. But we must not forget the quality of a lens is equally dependent on the type of mount in which it is set. Up to World War II practically all good lenses were set in brass. This is a wonderful material for turning accurate and durable parts which will stand a lot of wear and tear. But unfortunately brass is rather heavy. To-day most lenses are set in aluminium. This has the undisputed advantage of lower weight. Aluminium alloys for this purpose are constantly improved and usually the finished parts are electrolytically hardened with a layer of chrome or similar hard metal, but frankly I am not in love with aluminium mounts.

Lenses are naturally fitted with diaphragms. They are frequently coupled to the exposure meter. This makes the camera more foolproof. I do not think that this feature will attract the keen amateurs which surround me here. Even the best exposure meter can only be a guidance, particularly the type of meter which measures reflected light only. And the meter which couples with the Iris is normally the type which does not give incident light readings. On top of it, the coupled exposure meter makes the lens and the meter an integral part of the camera. This, from a point of service, is a disadvantage. The more components are fixed parts of the body the longer the time a unit is in repair.

There is one feature which I would like to see more often built in; the totally closing diaphragm. At the moment there are two schools of thought: include it in the lens mount or in the shutter mechanism. It seems, however, that manufacturers prefer to build it in the body. Apertures on ciné lenses, particularly on 8 and 16 mm., are pretty small in diameter and aperture readings on diaphragm scales are pretty close together. It is therefore not easy to read and manipulate the smaller lens openings as you near the final closing. Very often it is necessary to fit two complete sets of Irises in order to get the totally closing effect. The totally closing diaphragm has a pictorial effect which is not very suitable for fading in and fading out: pictures are inclined to show more definition as you near the total

closing, which is exactly the time when you do not want to increase detail.

Manufacturers have, therefore, found it more expedient to fit a second shutterblade to their maltese cross or rotating shutter blade which enables the user to have a totally closing shutter, which serves exactly the same purpose.

We have so far talked of lenses made of glass. But for the sake of accuracy I wish to remind you that lenses are frequently made of other materials.

Certain plastics are used in the optical industry. Some of them are used for cheap meniscus type lenses. They are pressed not very accurate and cheap. But for other purpose very high grade lenses are made from plastics to eliminate weight; they are ground like any other lens and just as expensive. In optical products the cost of material however high the grade of glass or other material, is very low indeed in comparison to the labour that goes into the grinding, mounting and finishing off process.

There is a wide variety of other materials for lenses and an ingenious zoom lens with water is mounted in a soft plastic container which can change its shape according to the pressure exerted by the mount, but this type of zoom lens has not gained any popularity.

No story of lenses would be anywhere near complete without the story of coating. It was known for some considerable time what happens to light when it strikes glass. Light is a form of energy. Some of it is transmitted through the glass and exposes your film, some is absorbed and may warm up your lens (particularly with projectors), and some is reflected on the surface before it can do either of these things. This part of the light is not only lost but scattered all over the surface of the glass and creates a small halo around its point of impact, in other words, it reduces the quality of the definition. By applying to the surface of the glass a thin even layer of material of a different refractive index and thinner than one wavelength of light, this scattering of light on air glass surfaces can be almost completely eliminated. During the last 50 years optical designers have added more and more components to our lens systems in order to create nominally bigger light transmission. But every new element added one or two glass-air surfaces to the optical system and on every surface light and definition was scattered and lost; the coating has restored the larger proportion of these losses. You will, therefore, find that many of the older lenses with big apertures do not perform with a given exposure meter as well as some of the newer ones.

Lenses in the early days of photography and before the advent of exposure meters were most graduated in depth of field stops and not in light transmission stops. In other words, when you set two different lenses of different focal lengths and or a different number of components, you could expect that when you set them at the same distance and stop their depth of or zone of

sharpness would be practically the same. But you cannot expect a seven element lens with 10 air glass surfaces and a meniscus lens with 2 air glass surfaces when set at the same f:stop to pass the same amount of light.

With the advent of the movie industry and colour photography, accurate exposure became more and more important. Most lenses are therefore calibrated in light transmission and not depth of field stops. Some of the more unscrupulous manufacturers are even to-day marking their lenses with F:stops, leaving the wise customer in the mistaken belief that he bought a wonderful bargain. You also have heard of the photographer with lenses of fabulous apertures who is insisting

that the film manufacturers are over-rating the speed of their films?

Coating comes in various colours. Some makes are a vivid blue, sometimes I think they are so blue to create a stronger impression on the consumer than on the lens; some are more pink. Unfortunately I am not yet sure whether the pink is in order to impress me or the colour film. But at present I am in the pink stage. It seems to me that most colour films are over-sensitive to blues—that is why we use skylight filters, and I imagine that the pinkish or brownish coating might help to suppress blue cast. Perhaps I can tell you a little more when I talk to you at a future date about lenses.

## 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=3¼" square Colour Slides; N=No Entry Fee (unless otherwise stated, the fee is 5/- or U.S. \$1); Z=Entry forms may be obtained from Denis Sprenger, "Wenlock Edge", Princess Avenue, Newlands, Cape Town. (If Salon Secretaries will make a small number of Entry Forms available their distribution to enquirers will be undertaken.)

**1st Border International Salon (P.M.C.)** Entries close 8th February. Details from the Salon Secretary, P.O. Box 203, Queenstown.

**3rd Melbourne Salon (M.C.c.)** Entries close 19th February. Details from Melbourne Camera Club, P.O. Box 930 G, Melbourne, Australia.

**14th Albert 1er and Prix Léonard Misonne (M.)** Entries close 1st March. Details from M. Rene Populaire, 18 Rue J. Destrée, Charleroi, Belgium.

**1st Genoa (P.M.C.)** Entries close 15th March. Details from Associazione Fotografica Ligure, Salita Santa Caterina 8, Genova (Italy).

**27th Boston (P.M.C.c.cm)** Entries close 15th March. Details from Merriam N. Blodgett, 101 Plymouth Avenue, East Milton, Mass., U.S.A.

**3rd Nairobi (P.M.C.T.M.C.c.)** Entries close 22nd March. Details Photographic Society of Kenya, P.O. Box 392, Nairobi, Kenya.

**22nd South African Salon (P.M.C.c.cm.cl.)** Entries close 28th March (Prints), 3rd April (Slides). Details from The South African Salon of Photography, P.O. Box 7024, Johannesburg.

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## LETTERS TO THE EDITOR

Dear Sirs,

Enclosed you will find my subscription. I am very sorry to have been so slow in remitting but it could not be helped. Since you may—by now—be very, very depressed at the thought of having to write off a member of your noble society instead of ever-adding one, I authorize you to make use of the balance for a spiritual uplift. At the same time please find a photograph of myself enclosed which, also, should be a small recompensation for all your efforts. Finally, I would like to advise you that if such a delay should again be experienced in the future in remitting to you, please contact Mr. Rosewitz of Johannesburg. He knows me very well indeed and will always pay in my stead until I can refund it to him.

Yours sincerely,  
ERNST WEBER,  
Zurich.

(The "spiritual uplift" was much appreciated!—Ed.)



Sir,

The letter appearing in the December issue of *Camera News* over the signature of "R. Verwoerd" astounded me and calls for a reply.

The question of the Journal I will leave to more capable hands than mine. I am sorry however, to learn that the writer of the letter only reads one article in the Journal—how great is his loss in not reading the others. Busy as I am I still find time to read every page, including the Cine notes in which I am not the least interested though I often come across interesting tips which can be applied to still photography.

Coming to his statement that Ordinary Members only get *Camera News* and nothing else for their £1.1.0. Well! well! well! What about the opportunity of having prints criticised by Fred Harris; the services of the Technical Committee in solving technical difficulties; and the opportunity of attending the Annual Congresses where outstanding papers are read and one has the chance of meeting fellow photographers from other centres and Overseas (I know you have to pay extra for that but it is well worth the money). A Colour Division is in the course of being organised under the Chairmanship of the Rev. A. Lloyd of Alice, but it takes time and it may be some months before the aims and objects of the proposed division are announced.

The Directors would, I am sure, be delighted to give members further services, but to do so they must have volunteers to take charge of such services.

In regard to Organisational Members. The Overseas Portfolios have, I know, been suspended for a short time, but I believe a new Chairman has been found to take charge of this activity and that the Portfolios will shortly be in circulation again.

It is in regard to Mr. Verwoerd's statement that "The Tape Recorded Lectures . . . have also disappeared from the stage" that I wish to cross swords with him. From January to December, 1957, 94 lectures were sent to 41 Societies throughout the Union and Rhodesia. In addition I already have bookings for 1958. Does that look as though Tape Recorded Lectures have disappeared from the scene?

I can assure the writer of the letter that the Recorded Lecture programme is very much alive, but I am not prepared to spoon feed Club Secretaries. A list of lectures available, together with the conditions of loan, was sent to all member Clubs of PSSA last January; the list was published in the May, 1957, issue of *Camera News*; a further reference to the Recorded Lectures

appeared in the June issue; and a list of the lectures and conditions of loan is sent to all new clubs when they join PSSA. It is unfortunate that the Secretary of Mr. Verwoerd's Club (I presume, of course, that he does belong to a camera club) appears to be "dead" and they have consequently had no recorded lectures. A good Club Secretary will keep the list of lectures where it is easily found when a programme is wanted to fill a vacant evening.

I am only too delighted to hear from Clubs and to arrange for them to receive recorded lectures, provided they are prepared to adhere to the simple rules, i.e. when applying, give the title of the lecture required, together with an alternate title if a lecture is wanted for a particular evening, or give an alternate date if a particular lecture is

wanted. Also that they will return the lecture the day after their meeting (this is most important.)

New lectures are being added slowly, but this is entirely due to the difficulty of getting people to make recorded talks. I am still waiting for lectures promised three years ago! If any reader is willing to help in preparing a recorded lecture, do please get in touch with the undersigned.

Finally, the suggestions put forward in the letter are all sound, but persons must be found to help carry out these suggestions. Will Mr. Verwoerd please come forward and offer to help.

Yours faithfully,

*L. Bevis.*

Chairman, Tape Recordings Committee.

## OVERSEAS SALON SUCCESSES

### Setubal (Portugal), September, 1957.

Ho Koo (1 print).

Farewell.

Rhodes Tremeer, A.R.P.S., F.R.S.A. (2 prints).

The Scornful.

The Revengeful.

### Mönchengladbach, September, 1957.

Au Chi-Bin (1 print).

Nature's Pattern.

Ho Koo (1 print).

Winter is near.

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

The Critique.

### Biella (Italy), October, 1957.

Ho Koo (1 print).

Farewell.

### Bath, October, 1957.

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

Sheltered by the Hills.

Au Chi-Bin (1 print).

Nature's Pattern.

Ho Koo (3 prints).

Farewell.

Lady in the Passage.

Calmness of Morn.

Rhodes Tremeer, A.R.P.S., F.R.S.A. (3 prints).

The Knife Grinder.

The Flirtatious.

The Inscrutable.

Dr. S. J. Levy (2 Colour Transparencies).

Concrete Curves.

Flame Trees.

Denis Sprenger (3 Monochrome Transparencies).

Throgmorton Avenue, E.C.2.

Doorknocker, Ste. Marie, Elsinore.

Gateway Detail, Marble Arch.

### R.P.S. Autumn Nature Exhibition.

Otto Dose, A.R.P.S. (2 Colour Prints).

Erica tenuifolia.

Lachenalia pendula.

### Focus Salon (Amsterdam), October, 1957.

Au Chi-Bin (1 print).

Nature's Pattern.

J. P. Andrew (2 Colour Transparencies).

Strelitzia.

Monards.

### The Camera Club's International Colour Print Exhibition,

London, November, 1957.

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

Afternoon in Wengen.

Lotus corniculatus.

### Trento (Italy), October, 1957.

Au Chi-Bin (2 prints).

Solitude.

Gold Mine Dump.

Otto Dose, A.R.P.S. (1 colour print).

Majesty.

### "Den IX", Copenhagen, August, 1957.

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

The Distracted.

Ho Koo (1 print).

Farewell.

Arthur Ho (1 print).

Lake View.

Au Chi-Bin (1 print).

Two Vases.

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

The Valley Awakens.

Tyula, The Milk Carrier.

Mother Pride.

Where the Waterfall Ends.

Jack Ho (2 prints).

Rhythmic.

Lost.

Yen Lai (2 prints).

Tranquility.

Drums.

## “Processing can be Fun”

by J. H. PARRISH, Ph.D.

**I**N the early days of photography the photographer had to make up his own processing solutions and do the developing himself. The pioneers of photography had to make their own light-sensitive materials as well. Emulsion making is a difficult technique in which the variables can best be controlled by large scale manufacture, so I am not advising photographers of today to make their own films. However, the compounding and use of developing solutions is an integral part of the craft of photography, and the complete amateur photographer should be a master of processing techniques. Too many modern photographers who claim to “do their own processing” merely buy a tin of developer powder and a bottle of concentrated fixer. They add water to these chemicals and immerse the film in each solution for a time stated by the manufacturer of the developer.

These tinned developers are very convenient when one is in a hurry, or when travelling, but when used continually they become merely a bad habit. There is little amusement derived from their use, and developing becomes a simple mechanical routine. Why not pay the chemist (or the gardener) to do it for you? Better still, you could construct an electronic device which would dilute the chemicals with the correct volume of water, and immerse the film in each solution for the required time. It might be fun to construct such a machine, and its use would be better than the turning of the photographer himself into a machine, but of course this is not photography. I hate to think of the photography of the future when an automatic camera will select the best landscape to be photographed, compose the picture according to immutable “laws” of composition which have been built into its electronic brain, adjust focus and exposure automatically, expose the film, process it perfectly, and hand the photographer a mounted, titled print—all in 90 seconds.

Let us rather enjoy our hobby by adopting the “do-it-yourself” attitude. Processing can be fun. It is also much cheaper to buy chemicals by the pound, than to buy mixed developers in small disposable tins. Further, the basic set of chemicals will enable the photographer to make up a vast range of developers and fixers, not to mention reducers, intensifiers, and other esoteric stews. The making up of new developers can be a pleasant and absorbing pastime. Experimental variations in developer composition and in time of development give the photographer a better understanding of the photographic process, and enable him to exercise more control over the finished picture.

There has been much sneering by “arty” photographers at the efforts of darkroom fans to improve existing developers. It is true that research on the compounding of new developers is most efficient when carried out by a team of technicians working under strictly controlled conditions, but this is no reason why the “messaging about” of the amateur should be discouraged. So long as he enjoys himself, and uses the experimental “soups” on test strips of film and not on important pictures, no harm can be done.

There is a snag about leaving all the research to the photographic manufacturer. The modern tendency is for the manufacturer to keep his new formula secret, so that the photographer is compelled to buy the packaged developer, and in so doing pay for the manufacturer’s research plus interest and profit, as well as for the components of the developer. This may be good for trade, but is it good for photography? The photographer does not bother to make up his own solutions, nor does he seek to discover how they are compounded. He becomes dependent on the secret “know-how” of the manufacturer, and the distribution of photographic knowledge is decreased. Most photographic societies strive to spread photographic knowledge, and they should therefore take their stand against the increasing use of “secret” developers.

It is true that some new developers contain a special developing agent which is not generally available, but this is not always so. For instance, Messrs. Kodak Ltd. have published the formula for D-23, a simple and ingenious metol-sulphite developer. However, Kodak “Microdol” developer is superior to D-23 in that it gives finer grain, and as far as I know, (I may be wrong), the formula of this very useful developer has never been published. This is where the darkroom amateur comes in useful. By “messaging about” an amateur photographer has found that the following formula gives results that are practically indistinguishable from those obtained by the use of Microdol:

Metol	...	...	...	...	5 gm.
Sodium sulphite	...	...	...	...	100 gm.
Potassium chloride	...	...	...	...	33 gm.
Water to	...	...	...	...	1 litre.

This developer is used for the same times as Microdol, and has similar if not identical characteristics. The potassium chloride acts as a mild silver solvent, and thus the formula gives finer grain than D-23. It is both cheap and easy to prepare.

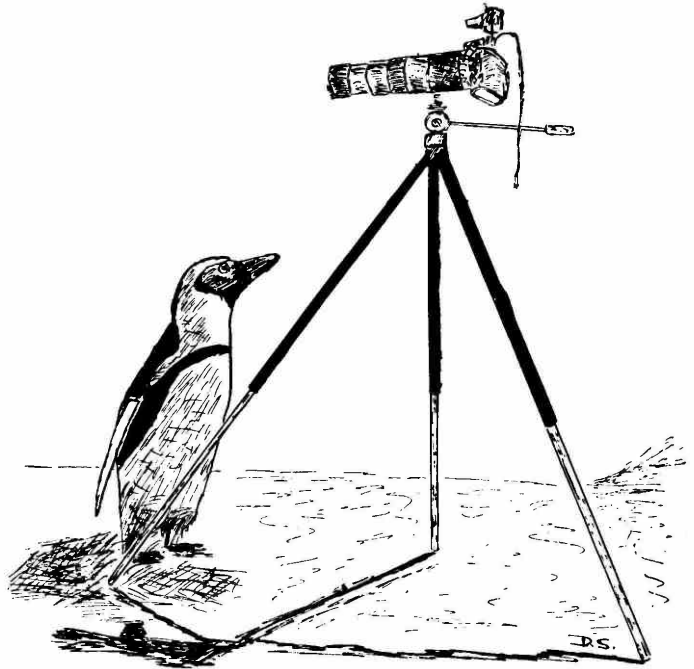
One criticism of the practice of making up one’s own solutions is that the tinned developer is compounded

more accurately, and is a standardized product, whereas the photographer may use chemicals of varying purity or make inaccurate weighings. This argument is invalid if the photographer is prepared to take a little trouble over his darkroom amusements. A balance with a sensitivity of one tenth of a gram will give all the accuracy required, and in modern times photographic chemicals are available in a high state of purity. If the contents of tins of the same developer are weighed, variations of

several grams between one tin and the next may be found, but this does not affect the results obtained, and no one complains about it.

Finally, if the amateur takes more pleasure in processing film than in producing works of art for exhibition, why should we reprove him? We cannot all be great artists, and after viewing some exhibitions I have felt that the world would be more beautiful if certain photographers would cease trying to be.

The cover Picture used  
on the Menu of the Cape  
Town Photographic Society  
Annual Dinner



## How to make a Hold-all Bag

By A. D. Baines

A hold-all (or gadget) bag is a very useful piece of equipment; it is not realised how useful, until one has been owned. It does away with all the searching for gadgets in various pockets.

It is first necessary to obtain some suitable material, and leather is best if obtainable. You also need a very thin piece of three ply wood or stout cardboard, and a piece of felt, also an 18 inch zip fastener and leather strap. I was fortunate, as I happened to have all the necessary material, except the zip and strap.

First make a paper pattern. All measurements are given in the accompanying sketch; but, of course, these may be altered to suit individual requirements. After this has been done, spread the material on some surface into which drawing pins can be pushed. Place the pieces of the pattern on to the material and pin down. Then, using a razor-blade or sharp knife and a steel ruler, cut out the various parts.

Take the pocket and turn inside out, then sew the ends A and B together along the dotted lines, and also ends



C and D. Now turn the right side outwards. Place the flap for the pocket on to the bag material in its correct position and sew on. Take the partly sewn pocket and place into position, then sew along the two sides and bottom edges, by bending the edges outwards and sewing along the dotted lines. Now turn the bag portion inside out and sew the four corners along the dotted lines, then turn the right side out.

The lid is done in the same way. Being careful to place the lid and bag in their proper positions, tack the zip into place and sew fast. Now sew the hinge fast to the back of the bag. To assist opening and shutting the bag, sew a small leather tag at each end of the zip. I found it easier to sew the zip on before sewing the hinge fast.

After you have done all this sew four loops of leather on to the sides and bottom of the bag for the leather shoulder strap to pass through.

Take the three-ply or cardboard, and cut out two pieces, one to fit inside the lid and the other to fit the bottom of the bag. Also cut two pieces of felt and with strong glue stick them to one surface of each piece of three-ply or cardboard, then stick the one piece into the top of the lid, and the other into the bottom of the bag; this gives the bag shape and strength.

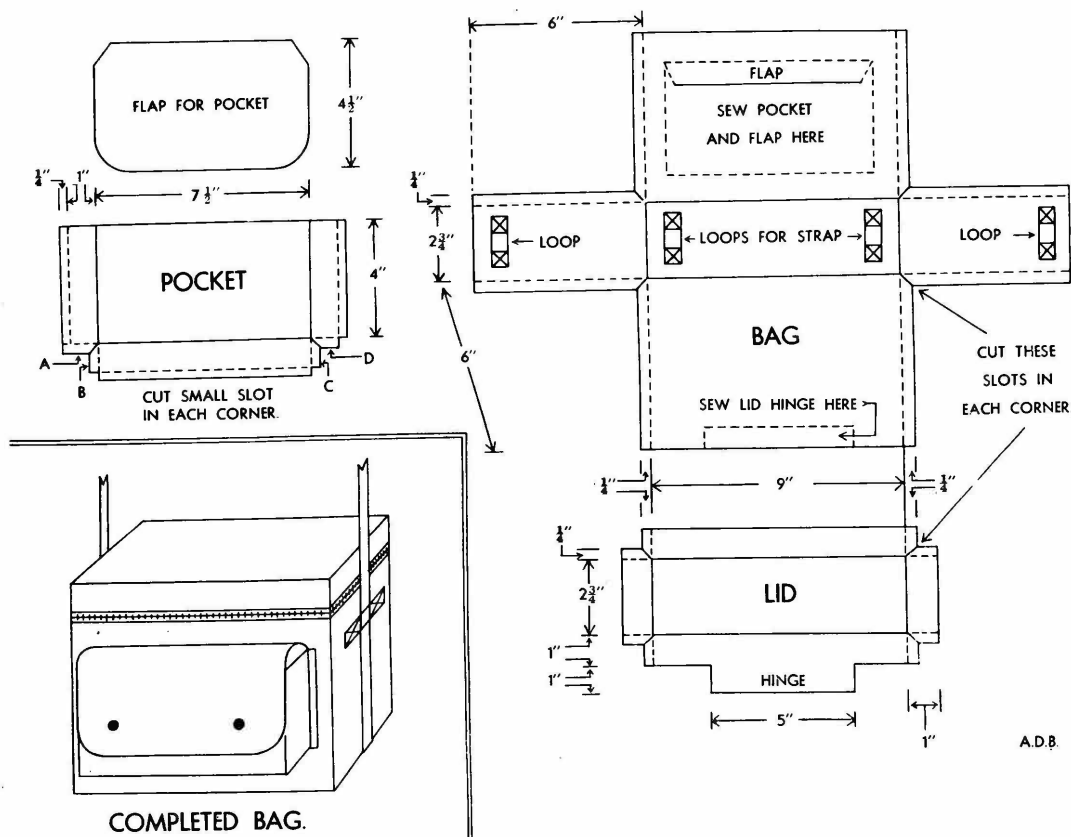
All that remains to be done is to take the bag along to a leather worker and have two press-studs fitted to the pocket and flap. This costs about a shilling.

The sewing can be done by hand, but, of course, it is much easier if done by a machine. I got a bootmaker friend to sew mine for me.

If you want to give the bag more shape, you may box all the bends, or any that you may think necessary. This is done by doubling the bends, while the portion is inside out, and sewing along them about an  $\frac{1}{8}$  inch from the edge. I did the two end bends of the bag and the lid like this; and also the two side bends of the pocket—only I sewed these on the right side—to shape it.

If the finished bag is not sturdy enough, it can be stiffened up by making a lining out of four pieces of cardboard (front, back and two sides) joined at the corners with passe partout or gummed brown paper tape. Stick this both inside and outside to make a strong corner. The lining should be a tight fit when inserted into the bag.

This idea may also be carried a step further and the interior divided into different size compartments to accommodate various gadgets and pieces of equipment and if desired all may be lined with felt stuck onto the cardboard base.



A.D.B.

# THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

## Honours and Awards Committee

# ASSOCIATESHIP—A.P.S. (S.A.)

- I. Application for Associateship of the P.S.S.A. may be made in any of the following sections, and can cover all branches of Cine and Still Photography, including Pictorial, Scientific and Technical, Journalistic and others.
  - A. Monochrome Prints.
  - B. Monochrome Slides.
  - C. Colour Prints.
  - D. Colour Slides.
  - E. Cine Films.
  - F. Documentary
  - G. Service to Photography.
- II. Application forms together with instructions for submission of entries will be available from the Chairman of the Honours and Awards Committee, P.O. Box 2007, Johannesburg.  
 Each applicant will receive detailed instructions, together with an entry form on which a serial number has been placed. Such form is valid only in the year of issue. This serial number must appear on the backs of all prints, also on slides, and on cine film cans, reels and tapes, also on any documentary evidence pertaining thereto.
- III. Application forms together with a fee of £1 1s. 0d. must be sent to P.O. Box 2007, Johannesburg, before the 31st March each year.
- IV. (a) All prints, slides, and any documentary evidence submitted under Sections F and G must be posted to P.O. Box 2007, Johannesburg, to arrive before 31st March each year.  
 (b) Cine films, together with commentaries and/or tapes must be submitted to P.O. Box 10763, Johannesburg, to arrive before 31st March each year.
- V. All applications in Sections A to F to be clearly marked on the outside of the parcel or wrapping, with the NAME AND ADDRESS of the applicant.  
 UNDER NO CIRCUMSTANCES SHOULD THE NAME OF THE APPLICANT APPEAR ON THE PRINTS OR SLIDES, NOR SHOULD THERE BE SALON STICKERS OR AWARD LABELS.  
 In the case of Cine films, the usual credit titles are permissible, but not Club or Salon award leader strips.  
 EACH PRINT, SLIDE, FILM AND COMMENTARY MUST BE CLEARLY MARKED WITH THE APPLICANT'S SERIAL NUMBER.
- VI. Any person who has been a member of the Society for a full period of two years is eligible to apply himself under Sections A to F.
- VII. Section G is intended for applications on behalf of a candidate by an Organisational member or similar authority. The award is granted for meritorious service to photography, for a minimum period of ten years, and the candidate himself cannot apply. The applicant must state fully the candidate's record of achievement and Paragraph VI must also be satisfied.

- VIII. All entries must be securely packed for parcel post.
- (a) Prints must be on regulation size mounts,  $20 \times 16$  ins. or  $15 \times 12$  inches.
  - (b) Slides must be mounted in glass of standard sizes,  $2 \times 2$ ,  $2\frac{1}{4}$  sq.,  $3\frac{1}{4}$  sq., or  $3\frac{1}{4} \times 4$  inches.
  - (c) Cine film to be standard 8, 9.5, 16 or 35 mm. in monochrome or colour—optical sounded, magnetic striped, or silent with written or tape recorded commentary ( $3\frac{1}{4}$  or  $7\frac{1}{2}$  ins./sec.).
- IX. There is no restriction as to subject matter within each section.
- X. (a) Twelve examples of the candidate's work must be submitted in Sections A, B, C and D.
- (b) In Section E at least three films must be submitted of preferably different subjects.
  - (c) In Section F examples of published papers, books and other documents relating to photography, should be submitted.
  - (d) In Section G a full record of the candidate's achievement must be submitted together with any other relevant evidence.
- XI. All prints must be the unaided work of the applicant. Slides can be trade processed but a much higher standard is required and it must be stated whether or not they are trade processed. Films—details of assistance with titling, editing, commentary, etc., must be submitted.
- XII. Every care will be taken with entries but no responsibility can be accepted for damage or loss.
- XIII. Candidates will be notified in writing of the results of their application and their entries will be returned as soon as possible.
- XIV. The adjudicators' decision on all matters is final, and no correspondence can be entered into on this matter by the Committee.
- XV. The candidate may decline to grant rights of reproduction of his submitted prints or slides, or the screening of films at a P.S.S.A. Congress, but if no such stipulation is stated, then it will be presumed that the rights are granted.
- XVI. Associateship certificates will be presented (or posted to those in absentia) to successful candidates at the P.S.S.A. Congress Banquet. Such certificates remain the property of the Society and must be surrendered if the individual ceases to be a member of the Society. The award, likewise, is only valid whilst the individual remains a member of the Society.

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# Dimensional Instability of Photographic Material

By James Malan

PHOTOGRAPHIC material subjected to wet processing does not resume its original shape and dimensions upon being dried. The inability of the material to resume its original dimensions is known as dimensional instability. Material specially manufactured to withstand wet processing is said to have good dimensional stability. In the latter group are to be found films whose emulsions are coated on thin low-shrink bases, and lacquered positive material the emulsions of which are often coated on cloth such as linen. For extreme dimensional stability glass plates are used, but even these are subject to variations in temperature. For mensuration purposes the error due to temperature can be calculated and applied where the co-efficient of expansion is known. However, this tremendous degree of accuracy is usually required in the more exacting photographic applications such as astronomy, photogrammetry and laboratory work. Such accuracy is not normally required where survey or engineering plans are reproduced photographically, although the error is kept as low as possible. In survey plans 100% accuracy is ensured by the inclusion of accurate data on the sheet or sheets by noting the mathematical constants thereon. Indeed, an accumulative error on a survey basis between, say, Cape Town and Paarl may not exceed something like *two inches*. Dimensions are included in engineering plans or architectural drawings. With regard to photographic reproductions due allowance can be made when the error is known or can be calculated. Factors contributing to dimensional instability are as follows:—

- (a) Degree of stability in the original,
- (b) Processing shrinkage,
- (c) Method and rate of drying,
- (d) Temperature and humidity.

The least distortion is encountered in the film material. What error there is, is caused by swelling of the emulsion during processing and subsequent contraction during drying. If the film is brought to equilibrium with the same relative humidity after development as existed before, a small nett shrinkage, called the processing shrinkage, will usually result. If the film is not brought back

to the same relative humidity subsequent to processing, the processing shrinkage may be reduced or increased by humidity expansion and contraction respectively. After processing, films continue to shrink at a rate which gradually decreases with time under any given storage conditions. Permanent shrinkage over long periods can be minimised by keeping processed film in closed containers, avoiding high relative humidities and temperatures.

Processing shrinkage also includes distortion because the shrinkage along the length is not the same as that across the width. In specially manufactured plastic film bases the distortion is equal in both directions. A particular type of line film has an *average* error along the length, or coating direction, of 0.05% and 0.07% across the width. This type of low-shrink base film compares most favourably with certain types of roll film which can have an error as high as 0.20%. Neblette in his *Photography: Its Materials and Processes* states that aging shrinkage can be as high as 0.40%, including processing shrinkage, while the line film type will be about 0.09%.

Positive material, due to the fibrous nature of paper, is affected to a greater degree. In tests with 40" x 30" prints the following figures were obtained:—

Wet : Plus 2.64% across the width.

Dry : Plus 0.11% across the width.

Wet : Plus 0.55% along the length.

Dry : Minus 0.11% along the length.

Subsequent varying conditions of humidity affected the material to a greater extent; and it must be borne in mind that conditions were not laboratory controlled. Other batches have yielded quite different results. (Since the vast majority of plans are done on paper originals which are also affected by humidity, a possible error here will be included in the initial processing shrinkage—especially where the originals were drawn on a very dry day, say, and copied on a humid day). With the recent test mentioned, however, the projected image along the length was enlarged to "tie-up" with that of the original and so a theoretical 0.07% and 0.05% must be applied, allowing, of course, that the error along the

length of 0.05% was cancelled, making a nett shrinkage of plus-minus anything up to 0.04%. The nett processing shrinkage, as such, is where a copy is made and the resultant negative brought back to the same relative humidity as existed at the moment of copying. It will be clear, then, that if the negative is projected back at the same degree of enlargement as existed as a reduction the projected image will not match the original. Assuming that the processing shrinkage is 0.05% and 0.07% respectively, and the length is enlarged to adjust the 0.05% error the projected image of the width still cannot correspond to the original width.

For accurate scaling of an image it is only natural to use a dry negative, so we need not concern ourselves unduly with the error occasioned by the rate of drying and the method employed when doing negatives because the known length of a grid, co-ordinate or scale bar is adjusted to that of the scale required. But we do have to bear these in mind when doing prints. The normal practice is to scale the image length accurately, then expose and process normally, and dry evenly and naturally by wiping the surplus moisture off the print and laying it down on muslin or butter cloth to dry naturally. The error along the length is then measured and finally applied when making the ultimate enlargement (or reduction.) You will realise that the first print acts merely as a test piece or strip and must be cut from an adjoining piece of the roll of paper to be used or taken from a near neighbour in the box of cut sheets. It is a good thing to remember that the manufacturers are most careful to place either film or paper in the same cut order, i.e. cut along the length or cut across the width in order that a possible error is similar. Of course the width will not be accurate, but at least the length will be accurate *so long as the print is maintained at that relative humidity and temperature.*

Any change in humidity must affect photographic film and paper, just as it must affect the original drawings. To combat this, certain types of photographic positive material are specially manufactured and are appreciably more resistant to humidity. During the recent test mentioned conducted on paper two types of so-called waterproof paper were also subjected to the same test. The measured results were as follows :—

#### Type A :

Wet : Plus 0.2% across the width.  
 Dry : Minus 0.1% across the width.  
 Wet : 0.0% along the length.  
 Dry : Plus 0.1% along the length.

#### Type B :

Wet : Plus 0.5% across the width.  
 Dry : Minus 0.1% across the width.  
 Wet : 0.0% along the length.  
 Dry : Plus 0.1% along the length.

It must be emphasised that varying conditions of humidity resulted in different values and that on another series of tests a smaller degree of error was found. The

tests clearly indicated that the lacquered material had a better dimensional stability potential than that of paper. These waterproof bases, being so much more sensitive to handling, must be treated carefully and developed for not more than 2 minutes, fixation in a fresh acid hardening bath must not exceed 5 minutes (clearing is very fast) and twenty minutes is the maximum for washing. The surplus moisture is dabbed off and the prints are allowed to dry naturally. It is not advisable to dry-mount these prints, but when properly processed and dried they are very durable.

With any type of sensitised material, either before or after processing, extremes of temperature and humidity must be avoided. With regard to relative humidity it has been suggested that not less than 40% and not more than 60% be maintained, and that a maximum temperature of 70° F be not exceeded. This applies particularly to ciné material. Perforations are very often damaged by undue shrinkage caused by very low humidity. Excessive humidity, especially when prolonged, can result in bacteria and other damage to a film that cannot, very often, be replaced.

Fortunately dimensional stability does not greatly affect the amateur unless he or she is concerned about doing an accurate same-scale reproduction. But one of its main contributors, humidity, may cause a lot of damage that could be avoided. It is a good thing for the photographer to remain *au fait* with his subject, be it something seldom used or frequently applied. Photographic knowledge is increased by *knowing* as many ramifications of the art, science and craft that is photography. And having, at least, a working knowledge of this great subject. The enigmatic thing about photography is that a dimensionally stable print may be theoretically perfect, but that a dimensionally unstable print may *look* better. Which brings us back to a basic concept of art; if a thing looks good . . .

## 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 7½" and other side 24 f.p.s. at 7½" are 20/- each. Extra Strobe discs for 16 f.p.s. at 3¾" and 24 f.p.s. at 3¾" are 2/6 each.

# Photographic Society of Southern Africa Limited

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  2. **ELEMENTARY FAULTS IN COLOUR PHOTOGRAPHY** by Dr. A. D. Bensusan, F.R.P.S., F. P.S.A. (Past President, Photographic Soc. Southern Africa 29 (C) slides. 16 min. 5" reel. Fee : 5/-
  3. **COLOURFUL CALIFORNIA** (travelogue). Kodachrome transparencies by Fred Hankins of Taft, Calif., U.S.A. Script by Mrs. M. B. Bevis. 60 (C) slides; 30 mins. 5" reel. Fee : 7/6.
  4. **COMMENTARY ON PRETORIA PHOTOGRAPHIC SOCIETY'S COLLECTION OF PRINTS AWARDED THE A.P. OVERSEAS PLAQUE IN 1955** by Drs. A. D. Bensusan, J. K. du Toit and B. Danzig. 23 (M) slides; 30 mins. 5" reel. Fee : 7/6.
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  - \*9. **ESSENTIALS TO PROPER PROJECTION** by Members of the Durban Amateur Cine Club. 10-15 mins. (Not illustrated). Fee : 5/-.
  - \*10. **HOW TO GIVE A COMMENTARY** by Members of the Durban Amateur Cine Club. 10-15 mins. Not illustrated. Fee : 5/-.
  - \*11. **ON LENSES AND SUPPLEMENTARY LENSES** by Members of the Durban Amateur Cine Club. 10-15 mins. (Not illustrated) Fee : 5/-.
  - \*12. **TITLING** by Members of the Durban Amateur Cine Club. 10-15 mins. (Not illustrated) Fee : 5/-.
- Lectures marked \* are primarily for Cine Clubs. Slides : (M) -Monochrome : (C) -Colour.

## Important Announcements

**Colour Division.**—We are pleased to be able to announce that the Rev. G. Owen Lloyd has agreed to accept the position of Chairman of the newly formed Colour Division. Perhaps it is premature to regard the Division as "formed" because there has as yet been no opportunity to define the scope and nature of its activities. We feel that it is better this way as prospective members of the Division will have the opportunity to offer suggestions at the outset about the Division's activities and it should be accepted at this stage that some time will have to elapse before the Division can begin to be a factor of material benefit to members, as it undoubtedly will become in time.

We are grateful to Mr. Owen Lloyd for his willingness to undertake what, starting from scratch, will undoubtedly

ly prove a difficult task, which can only be lightened by the ready co-operation of all interested in the welfare of the new Division. Any suggestions and offers of help should be sent direct to him (Address : Alice, Cape Province.)

**Portfolios Division.**—Due to the difficulties experienced in appointing a Chairman of this important Division, little has been accomplished during the past year. We are, therefore, very pleased that Mr. Bob Klem (formerly Secretary of the Uitenhage Camera Club) has accepted this position. In this case, too, Mr. Klem will have a great deal of leeway to make up and organisational members are asked to be patient in the expectation that it will not be long before portfolios are again available for distribution.





**THE OLD HARBOUR**

*Wm. Jackson, A.R.P.S. (England)*

A print exhibited at the 1957 Cape of  
Good Hope International Salon of  
Photography.



## The Art of the Film

By Dr. J. S. Sergay

THE "Art of the Film" can mean anything. The word "art" has many meanings. It may mean "skill"—such as the "art of the surgeon", or the "art of the dress-designer". In that sense the phrase "the art of the film" is acceptable. A considerable degree of skill may go to the making of even the dullest film. There is, however, a second sense in which we use the word. We speak of the "art of music" or the "art of poetry". We describe Shakespeare's "King Lear" or a Bach Fugue as works of art. Here the word "art" means far more than technical skill, and I would now like to consider how far it is legitimate to regard the film as an art in this sense.

Professional cinematographers maintain that each individual member of a film production unit might be very highly skilled in his particular craft—but this is only a mechanical art. A true work of art must be the work of one person only, such as a painting by Cezanne, or a statue by Michelangelo; and, as a film can never be the work of only one person, film art can never be one of the great recognised arts. That is the professionals' viewpoint. But, I submit, that the members of the film production unit are guided and controlled by one man—the director. If this director has imagination and a deep understanding of human behaviour, and if this director is capable of projecting his knowledge on to the screen through the medium of his technicians, then, I maintain, that he can produce a film which will be a work of art.

The great English director, David Lean, has written: "The director is the man responsible for putting the story on the screen. He is a story-teller in pictures, and, as such, the filter through which the acting and technical talents pass on their way to the celluloid. As to whether the film will be a work of art depends upon how the director will colour and mould the talents with which he is working." And, speaking of art in general, Leo

Tolstoy has said: "Art is not a handicraft, it is the transmission of feeling the artist has experienced." This then, this transmission of feeling by the director to the audience is what goes to make the art of the film.

But the director must know how to transmit this feeling. He must have a complete knowledge of the mechanics of film-making; he must know about lenses, and the effects they produce; about lighting, and what can be done with it; about trick effects, sound effects and music. He must have a knowledge of acting and a knowledge of the theatre. But, to create a work of art he must also have a highly developed sense of the dramatic and a sense of timing. A director who is a true artist is not made; he is born.

I would like to mention the names of a few great directors. Eisenstein—the Russian director. He will always be remembered for his films "The Battle Cruiser Potemkin", and "October". Pudovkin, another Russian director, produced "The End of St. Petersburg". We have all heard of the great American director, D. W. Griffith—he was the father of the "close-up". He gave us "The Birth of a Nation" and "The Great Train Robbery". Our present day directors who produce "formula films" will also be remembered for their works of art in their own specialised fields: Cecil B. de Mille for his big spectacles "The Ten Commandments", "Unconquered", and "The Plainsman"; Hitchcock, the master of suspense—you all remember "Rear Window" and "Spellbound"; Elia Kazan for his sordid and heavy dramas "On the Waterfront", "Baby Doll", and "East of Eden". Other names that come to mind are William Wyler, Renée Clair and Charles Chaplin.

And now I know what most of you will say. "The foundation of film art is editing". But this was said by Pudovkin in 1928 before sound film was introduced. Today this is not quite so. The editor is only a "second director". The director takes his script into the studio and interprets it through actors and actresses, camera-

men, and a host of other technicians. He deals with people. The editor is given what has been photographed and recorded and shapes it into what is finally seen on the screen. He deals with celluloid. The editor is limited by the material provided for him by the director. If this material is poor there is not much the editor can do with it. If the material is good and the editor poor, then the director will find himself another editor. He will not allow the editor to ruin his creative achievement. I think, then, we must agree that the art of the film lies in the hands of the director.

But now, let us leave Hollywood, let us leave the professional world, let us talk about the "one-man" effort—the amateur film.

Most amateur films are the works of an individual—this individual is his own script writer, cameraman, editor, sound engineer, and so forth. Within himself he comprises the whole production unit. And all his work is still controlled by the director, which in his case is his imagination and intelligence. He must not only have a complete knowledge of the mechanics of film-making, but, also, he must have the artistic feeling of the director in order to weld together, into a harmonious whole, the film he is making.

The amateur should remember that if, at any time, the professional director is not satisfied with one of the technicians working in his unit he will drop him, and obtain the services of a more highly skilled worker. We can't all be good writers, good photographers, good editors. We can't all be gifted with good voices for delivering commentaries. We can't all have sufficient knowledge of music or be artistic enough to draw our own titles. I think we should be prepared to admit where we are lacking, and we should not be ashamed to call in outside assistance—not necessarily professional, but from our amateur friends—in order to make our films the artistic efforts at which we are aiming.

There have been films in the history of the cinema which have been directed, photographed and edited by single individuals. These might properly be regarded as one-man productions. But these, in the professional field, are the exception, not the rule. Surely, then, no amateur can place himself above the professionals in this respect?

I know many of you will say: "But this is only a hobby with me. I enjoy making films on my own. I want my films to be my own personal effort, and I do not want to call in the assistance of others." I disagree with this. I think we should all attempt to be perfectionists in what we do. If the use of outside help will improve the standard of our work then I can see no objection to it. On the contrary, I go so far as to say that the nearer perfection our finished films are, the greater will be our sense of satisfaction and the greater will be the audience appeal; and, if, to achieve this perfection, we find we require outside assistance, then by all means let us go ahead and call upon it.

I believe that very few of us are really capable of producing a work of art on our own. It is only when we place ourselves in the position of the director and bring all our intelligence to bear on producing a good and competent film; when we can honestly say that we have tried to weld together all the facets of cinematography into a satisfying whole; it is only then that we can say that we have produced a work of art.

It is possible in the limited space available to deal only very briefly with the main points which materially assist in the production of an artistic amateur film.

To achieve this work of art the amateur must start from the beginning. He must have a definite cinematic idea on which to base his film, whether it be a travelogue, a family film or a story film, for, without this idea, his film will be nothing but a collection of odd shots. It has been said that "the idea is the foundation of the film". It need not necessarily be a tangible one. It could be an emotion—fear, rage, hate, love. But, whatever happens, if the idea is that of a static locale, as may well occur in a travelogue, then some story, however slight, should be woven into the film.

When the idea is being considered as the basis for a motion picture film there are certain requirements it should meet. Charles Loring, an eminent cinematographer, lays down these requirements. He says:

- (1) The idea should be worthwhile.
- (2) The idea should be entertaining or informative or both.
- (3) The idea should be kinetic—by this is meant that a satisfactory motion picture cannot be made unless the idea itself possesses the elements of action.
- (4) The idea must be pictorial—that is to say it should be capable of being staged in interesting locales and settings.
- (5) The idea must be cinematic—in other words, it must be translatable into terms of film-making.
- (6) The idea should be practical—the amateur must remain within the limitation and resources of his budget, his equipment, his locale, and, above all, his experience.

From this idea first a story treatment is written, and then a shooting script is worked out. The script is the film-maker's blue-print. It is a plan of action, of camera angles, and of lighting. It is a detailed break-down of the treatment into actual scenes and sequences, and one of the most important factors in this shooting script is continuity. If the screen story proceeds smoothly there will be smooth continuity. Thus, a good script must have a beginning, a middle and an end. The script is the place where continuity should originate. It cannot be manufactured on the editing bench. When planning a shooting script the camera angles and the position of the camera must be changed as often as possible. And, even more important, at least fifty per cent. of

the shots should be close-ups, because without these close-ups the audience will feel cut off from the characters, and detached from the action. Close-ups of facial expressions will probably predominate, but close-up shots of hands, feet, and inanimate objects can be most expressive when well handled.

Abrupt cuts are bad, and, as the amateur has not at his disposal the facilities of the professional when it comes to covering time lapses and changing locales in his film, he has to use his camera for these, and thus must provide for them in the shooting script. He must know where fade-ins and fade-outs should be used, and why they are used. He must remember that a cut is analogous to the end of a sentence; a dissolve to the end of a paragraph; a fade-out is the end of a chapter. And the next chapter begins with a fade-in.

The script should also cover the titles, commentary, sound effects and use of music. In other words, everything, absolutely everything, is completely planned before camera work commences.

When shooting there are five cardinal points the cameraman must bear in mind. This should be routine for every shot. This must become second nature. The five points are:

- (1) Exposure.
- (2) Focus.
- (3) Composition.
- (4) Angle.
- (5) Artistic.—By artistic I mean the use of the available light sources to the best possible advantage, to create mood and atmosphere and add reality to the film. This should be as carefully planned as the shooting script itself.

Sometimes the amateur will decide to produce a story film. He will then have to learn how to direct his actors in order to get the most realistic performance out of them. He must bear in mind that there is a fundamental difference between the technique of stage acting and that of film acting. In the first place, the exaggeration and overstatement which the stage actor has to employ become quite unnecessary in the film. On the contrary, because the camera can approach so close and give such an enlarged view of the least detail, it is restraint and understatement which is required. A second difference is that whereas stage acting is to a considerable extent conventionalised and stylised, film acting is in the highest degree naturalistic. Nothing is so effective on the screen as complete sincerity, provided always that it is tempered with restraint. Two good examples in this class are Gary Cooper and Bing Crosby.

Make-up, costume, set construction, décor, etc., are all important to the creation of the artistic atmosphere of the film and must not be forgotten.

Let us now assume that the film is ready for editing. Earlier on in this article I mentioned that the editor is

the second director. In the amateur film the process of editing the film is of great importance. The film can be made or marred on the editing bench.

The editor gives to the film continuity—this should not be hard if the shooting script was carefully planned. He must colour match and action match. He must inter-cut his reaction shots. These reaction shots help to build up the tempo of the film, and it is in this tempo or rhythm that the editor may exercise his artistry. Tempo is often the key to a successful motion picture. Quick cutting in a scene which is quiet and peaceful will appear jerky and abrupt, and give the spectator a sense of discomfort. An exciting scene, on the other hand, demands quick cutting, and unless the film editor in his cutting has done this, the scene will suffer from slowness and the excitement will be destroyed.

Earlier, when I discussed the shooting script, I mentioned that the commentary, sound effects and music had to be scripted as well. I would like to say a few words about these important aspects which make all the difference to the final presentation of the amateur film. When scripting, the amateur must decide whether or not his film will require a commentary. Not every film needs one. But, if a commentary is required, its form will be dictated by the subject matter of the film. In other words, a newsreel requires an exciting commentary; an educational film an informative, factual commentary; whilst a story film's commentary will depend upon the type of story one is telling.

This also applies to the choice of music and the choice of sound effects. Travelogues, documentaries, story films all need a different type of sound treatment, and unless this treatment is given in the correct mood of the film the whole effect of what the producer is trying to say will be ruined. To go into this question of sound and commentaries more fully will require hours of time. Let it suffice to say that the final artistry of the film lies in the way one handles this aspect—both in the original treatment of it, and in the presentation.

I have very briefly covered the making of an amateur film. I have emphasised the artistic side of motion picture technique; and it is only when the amateur, in his capacity as director, can integrate all this technical "know-how" that his film can approach the level of a work of art. And this brings me back to the question I posed at the beginning of this article. "Can a film be a work of art?"

I think the answer to my question is given in these words of the great Pudovkin: "I am sure that sound film is potentially the art of the future . . . it is a synthesis of each and every element—the oral, the visual, the philosophical; it is our opportunity to translate the world in all its lines and shadows into a new art form that has succeeded and will supersede all the older arts, for it is the supreme medium in which we can express today and tomorrow."

# ROUND THE CLUBS

## JOHANNESBURG PHOTOGRAPHIC SOCIETY CINÉ SECTION

*Beginners Meetings*: First Friday in the month.

*Formal Meetings*: Third Tuesday in the month.

*Venue*: Public Library, Johannesburg.

THE close of the year is almost upon us and for the J.P.S. Ciné Section, 1957 has been good.

The Salon was excellent, the programme of talks has been varied and interesting, the films have been forthcoming, attendances good, and membership is still expanding.

In fact one of our main problems, which seemed to have smoothed itself out for the past three meetings, has been to get the attending members into the room. We could on occasions have done with elastic walls.

Many thanks to the Ciné Section and Salon Committees for their sterling efforts on behalf of the Club.

The November formal meeting was given a very interesting and illuminating talk on "UNICA" by Lou Sher, who was the S.A. representative for the P.S.S.A. When we note the time and trouble to which our technical crews go to ensure good screening and synchronisation the Italian effort at the "UNICA" festival seems "out of this world". I believe an article on the subject by Lou will appear in the *Camera News* so we can "read all about it".

Personally I can hardly envisage how the judges can make allowances for the slap-happy showing, but Lou assured us that they can and do, and that the judgements, in his opinion, were both fair and reasonable.

I hope that this does not lead to any relaxation of our efforts. After all, if a fan expends a lot of time and trouble in making a film then the showing should reflect his true efforts.

We also had an interesting demonstration film of the new 100 ASA Anscochrome 16 mm. film stock. It will soon, no doubt, be possible to obtain a general use colour film stock with the same speed characteristics as B. & W.

The presentation of prizes won in competition during the year was made and the prize list was as follows:

Ferrannia Cup: G. Stoch and M. Said.

Searle Trophy: Ian MacFarlane.

Set Subject: C. Knowles.

Maude Said Cup (Script Competition): G. Stoch

Basil Smith also screened his 16 mm. film on his Mediterranean Cruise, and this was well up to the standard which we have been led to expect from him.

Our December beginners meeting was a jolly and informative one. This took the form of a Quiz complete with bell and gong with the assistance, from the rear, of an old biscuit tin lid. The questions were based on the year's lecture programmes and teams were arranged from each side of the room.

Question-master Bobby Heale, technical adjudicators Monty Said and Gerald Stoch, functioned nobly, and the balance was held by the Chairman, Bill Paterson.

It was a lot of fun and at the same time a form of examination. It proved quite remarkable how much information the beginners had assimilated during the year and when I note that one of our beginners came exceedingly close to winning the best 8 mm. competition for 1957 the efforts of the Committee seem well worth

while. Too often it is the old and tried stalwarts who produce the competition films and a change of face can be appreciated.

The December formal meeting will be given over to the beginners competition and several entries have been promised. The competition will be judged by the beginners themselves and comments will be given afterwards by one of our experienced judges.

The remainder of the meeting will be an open Forum.

The Festival of the M.P.D. of the P.S.S.A. which was held in Johannesburg was not very well patronised, in my opinion, mainly because the programme shown had been seen around the local clubs and salons. The Pretoria boys, who were responsible for the technical side, did a good job and are to be congratulated. It was a pity that the show was not the success it might have been but a different method of film entry must be tried by the P.S.S.A.

I take the opportunity of wishing everyone the compliments of the Season and Good Filming for 1958.

Tot siens.

A.F.C.

## UITENHAGE CAMERA CLUB

WE were very pleased to again have Jack Arnold, A.R.P.S., visit us from Port Elizabeth for our December meeting on the 10th. In his introduction to our speaker, our President, Mark Kaplan, expressed the Club's appreciation to Mr. Arnold for coming all the way to Uitenhage, in view of his recent serious illness.

In his talk on "The Zone System of Development Control", as practised by Ansel Adams, Mr. Arnold traced this system back to Paul Weston and the difficulty he had in being recognised. It was later continued by his pupil, Ansel Adams, to its present day success. Mr. Arnold then described most lucidly this very difficult and complicated system, which our Club members found most interesting.

Mr. Arnold referred to the recent Rotary Club's Hobbies Exhibition in Uitenhage, at which he judged the Photographic Section, and again emphasised the very high standard of prints displayed. He stated that many of the prints were of Salon standard. At this exhibition, it will be recalled that two of our Club members, Jack Robinson and Robin Dare, "swept the boards" in receiving the three cups awarded by the Rotary Club.

We are in the throes of preparing for the judging of our International Salon, which takes place the first week in January. Mr. Hougard and Dr. Denfield, both from East London, will be our guests for the week-end. Together with Mr. John Champion, they will be judging the Salon prints.

The Club wishes to record its appreciation to Mrs. Alpha Visser, who has taken over the position of Club Secretary in succession to R. Klem.

### VANDEBIJLPARK CAMERA CLUB

QUITE some time has passed since readers have heard from us in Vanderbijlpark. This is by no means an indication that our Club has ceased to exist, on the contrary, it is flourishing.

At our monthly meeting, held on November 19th, we were given a very interesting lecture on Press Photography by the forceful Mr. Jack le Roux from Johannesburg, who is not unknown to the P.S.S.A. members and camera clubs throughout South Africa.

Prints submitted by members were criticised by Jack—as he prefers to be called—and the valuable advice given on the improvement of the prints was very much appreciated by everyone present.

We wish to point out that it is through the valuable assistance given by Mr. Rosewitz of Johannesburg that we are able to contact and obtain lecturers who are willing to travel all the way to Vanderbijlpark to address us. This fine gesture and assistance on the part of Mr. Rosewitz and the lecturers is very much appreciated by us.

To all members of the P.S.S.A. the compliments of the Season and successful "Clickings" during 1958.

### VEREENIGING PHOTOGRAPHIC SOCIETY

THIS had been quite a busy month, and a happy one too. It was our pleasure to open our enlarged and improved Club Room. Now, with the facilities offering, we consider our room the finest of the Photographic Societies in the country. We welcome visitors to see what a wonderful co-operative effort has achieved.

The meeting of 3rd December was preceded by a braaivleis. Then at 8 o'clock the Chairman, Mr. W. H. J. Andrew, opened formalities with transparencies, the main feature of the evening. I venture to say that some of the colour slides shown are worthy of exhibition anywhere. It is a pity however, that our members are so modest when it comes to Salons.

A most interesting collection of slides, taken on 5th August, 1939, was shown—wedding groups of the Ebner family, still with us. To those who thought colour a modern innovation, it was an eye-opener to see that after 18 years the colours were still bright. The pictures are in Dufay colour.

Monochromes were similarly commented on, and judged by Mr. G. Robson and Mr. J. P. H. Steyn, with awards.

The annual auction sale benefited our funds considerably, and brought our aim for a tape recorder nearer.

On 10th December Dr. J. S. Sergay, with Mrs. Sergay, conducted a special ciné evening. Two group films made by our ciné section were screened and commented on, and later two "Sergay" features were exhibited. It is, of course, always a pleasure and a privilege to listen to Dr. Sergay, and we learnt something. A few of our cherished ideas were shattered, but it will do us good. Our ciné-photographers must treat their work more seriously.

The Chairman and Members of this Society wish everybody a Merry Xmas and a Happy Photographic Year.

*Alec Harber.*

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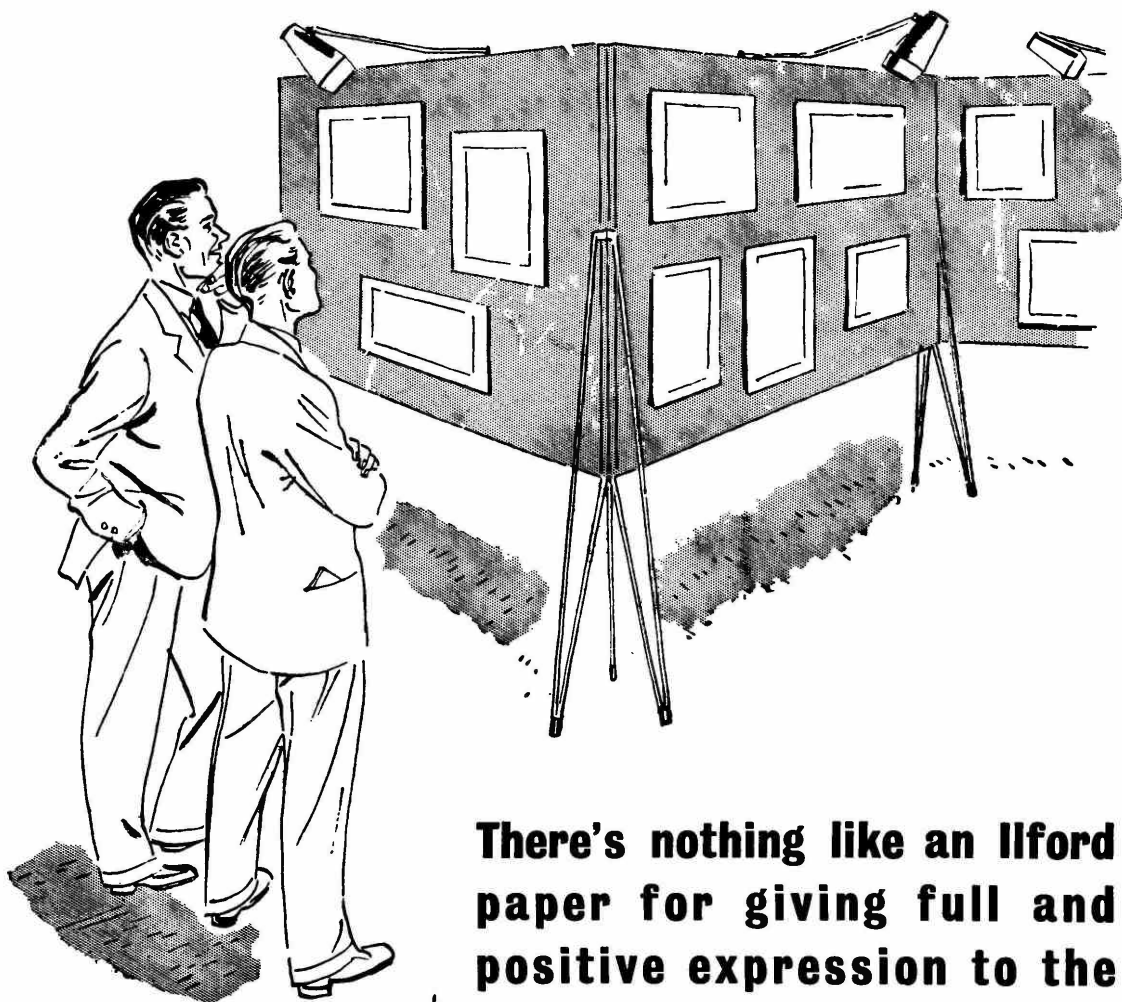
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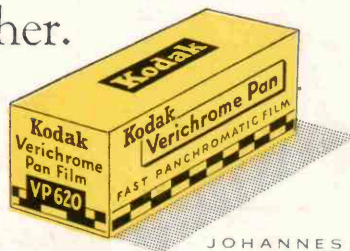
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