

CAMERA NEWS

OFFICIAL JOURNAL OF THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



NEWS FROM PHOTOGRAPHIC AND CINEMATO-
GRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

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FEBRUARY, 1958

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CAMERA NEWS

Official Journal of the Photographic Society
of Southern Africa.

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Among Ourselves

AT the time of writing this column I am very pleasantly seated in the spacious lounge of a most delightful hotel in the Boland. I come here whenever opportunity permits for several reasons: it is quiet and away from the bustling crowd, it is comfortable but most important, the situation among the mighty mountains is most inspiring. I do believe pictures can be found and indeed have been made at any time of the year other than the hot summer months when the hard light and deep blue cloudless skies make "shooting" so much a waste of energy. When exposures are made and the developed negatives examined one's mind is taken back to the saying of one of the pioneers of South African Photography: "Pack away your camera during December, January and February for you only expose for the profit of the trade." He, of course, was a landscape photographer.

Why is it that landscapes have largely disappeared from our screens? Once the major part of any exhibition, we now see them all too seldom. I have argued against the reply that portraits, still life, genre and architecture are so much easier. Could it possibly be the coming of the comfort of the motor car? I am reminded of the story told by our President of the man who wanted to learn something about taking pictures—he arrived at 9 a.m. in a sleek tourer and off they went, the speedometer never falling below 60 m.p.h. After covering much ground Bob managed to gasp for air and explain that at that speed they couldn't see shapes much less pictures!

We are all aware of the number of shots we see from outings where the party have stopped; now there cannot only have been pictures there and surely we missed the others on the way. For our landscapes then let us get on our walking boots and go out and get 'em!

A short announcement in last month's JOURNAL indicated that a Colour Division had been started and that the Rev. Owen Lloyd was the Chairman of this new section of members who not only are the second largest group in P. S. S. A. but who are likely to become an even bigger group judging by the popularity of colour at the present time. The mere showing of colour is fascinating but shortly members will want to know more and more about how to make their shots even more interesting and attractive.

Vol. 3. No. 11. February, 1958

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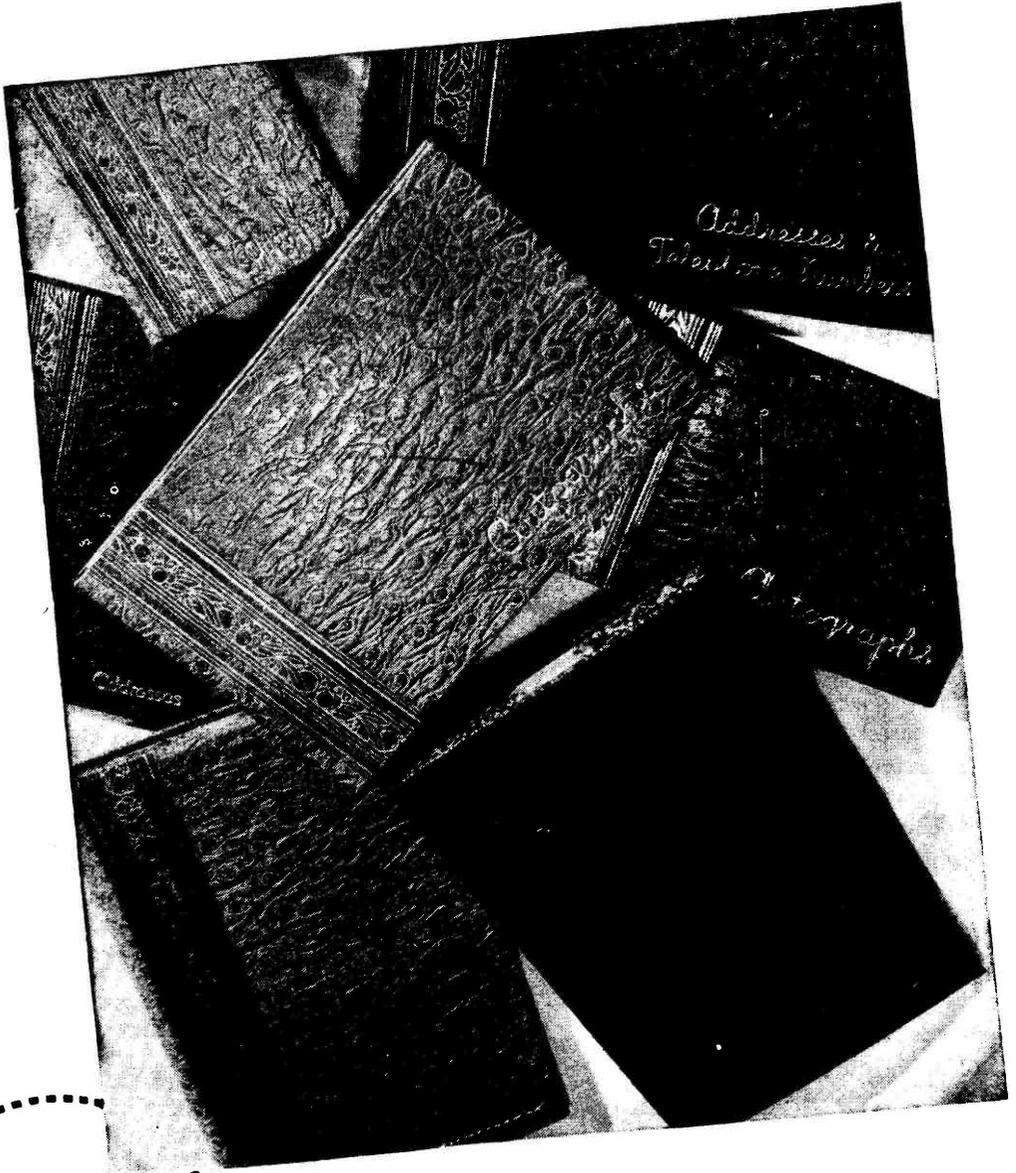
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Presidential Notes

THE commencement of another year provides the opportunity of looking back on the past, and then, as we stand at the gateway to the new, our thoughts will naturally dwell on the aspect thereto, with the opportunity of examining the progress of P.S.S.A.

That we have made progress no one can deny. Naturally, like other bodies who have had to start from scratch, setbacks have been experienced. The future, however, of Photography in Southern Africa is great. On the horizon ahead it is quite easy to contemplate a steady growth in the time ahead. That is, if we can continue to provide active and worthwhile assistance to the members and clubs who need such help.

Thinking along these lines one is mindful of the letter by Mr. R. Verwoerd, published in our December number. Although there is no inclination to agree entirely with all that is said therein, it must at the same time be admitted that there are certain aspects that need attention.

Mr. Verwoerd ends his letter with a word of thanks to the *few* stalwarts who carry on the necessary work to keep things going.

This leads me on to the comment, that with the ever increasing demands from the business side of our lives it becomes more and more difficult to find time to devote to other matters.

Therefore, in the midst of such conditions, we are pleased to acknowledge the help offered by Mr. R. C. Klem, now of Pretoria, and the Rev. G. Owen Lloyd of the Alice Camera Club.

Mr. Klem has undertaken the task of re-organising the portfolios and print collections, and the Rev. Owen Lloyd the formation of a colour section.

Both of these gentlemen will need the co-operation of directors and members in the running of these sections.

Within the spirit of helping one another, let us bear in mind: that as we put something into the running of affairs of P.S.S.A., so will we be able to take something out.

If we but measure the return from our investment in P.S.S.A., by the friendships established, the rewards will be matchless. The more active a member can be in outlook, the more pleasant will be this experience.

The opportunity to serve Photography within the sphere of Southern Africa, abounds in membership of P.S.S.A.

Our Secretary, Mr. Fred Gardner, of 8 Union Avenue, Pinelands, will be pleased to have offers of assistance, and also comments in the furtherance of the ideals of P.S.S.A.

LETTERS TO THE EDITOR

The Editor,

Dear Sir,

We are in receipt of your excellent magazine "Camera News" for December, and wonder if it is possible to obtain three extra copies, for which I enclose Postal Order plus 6d. for postage, as we would like to have these in view of the excellent articles on Broken Hill Cine Club and the N.R. Festival.

Yours sincerely,

S. McLaren.

for Secretary

Broken Hill Cine Club.

(It may be opportune to mention the arrangement whereby member clubs may purchase copies of "Camera News" at 1/- each, for re-sale to their members at 1/6 each. Some Society balance sheets show an appreciable income from this source. Orders should be sent to Mr. A. H. R. Wilson, 82 Ringwood Drive, Pinelands.)

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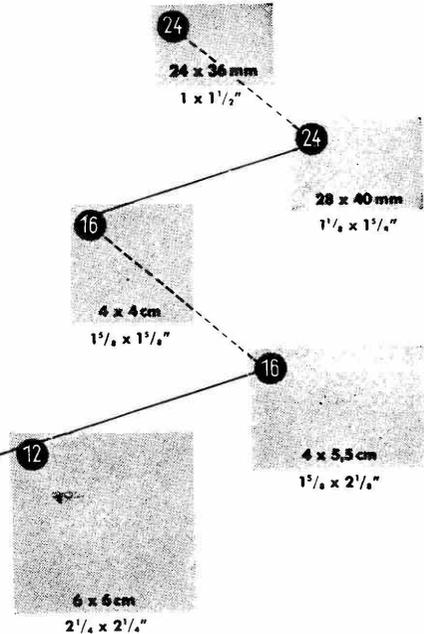
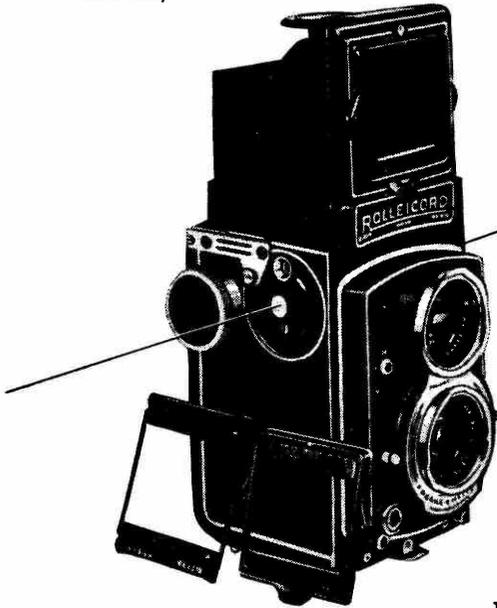
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Mr. van Oudtshoorn in his darkroom. In the left corner can be seen the Enlarger with the Clock on a swivel bracket.

Photo : E. v. Z. Hofmeyr.

Photographic Personalities

A. v. R. van Oudtshoorn, Hon. F.R.P.S.

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

IT is with considerable pleasure that I write of an old friend and associate for it is to Mr. van Oudtshoorn that I owe so much of my interest in photography, to my love of the Cape and my close association with the oldest photographic Society in the Southern Hemisphere, the Cape Town Photographic Society. I first met Van (or Avie, as he is known to his close friends) in 1932 when his kindly manner and helpful advice to a beginner made a marked impression.

Albert van Rhee van Oudtshoorn was born in 1894 at Aberdeen, Cape, where his father was the magistrate.

The family subsequently moved to Cape Town and young Albert became a Civil Servant rising to the position of Assistant Registrar of Deeds. His interest in photography started early but it was not until 1923 that he became interested in pictorialism. In 1925 this interest received a fillip when he won place in a Cape Peninsula Publicity Association competition and received the award of a bronze medal. In 1926 he joined the Cape Town Photographic Society from whose members he received much help and encouragement. It says much for his personality that he almost immediately became a

member of Council. The following year he was elected vice-President and in 1930 was elected President—a position he retained for 13 years.

Van's main interest is in landscape and seascape. He considers the latter as the most difficult form of pictorialism. I am reminded of a story told by E. van Zyl Hofmeyr of an incident at Hermanus which befell Van years ago. It is of course commonly known that Hermanus was his happy hunting ground and here one afternoon he unfolded his tripod, mounted the camera and disappeared under the focussing cloth only to emerge and move the tripod and repeat the performance. After this had happened several times an old gentleman who had been watching from the hotel stoep opposite approached the photographer and suggested that he move nearer the new harbour where the waves were much better. It was then explained that what was required was a lower angle of sunlight to give a lower light to the breaking waves. The old gentleman then introduced himself and much to his surprise he learned that the person to whom

he was giving advice was none other than van Oudtshoorn, the noted seascape photographer about whom a friend had been telling him!

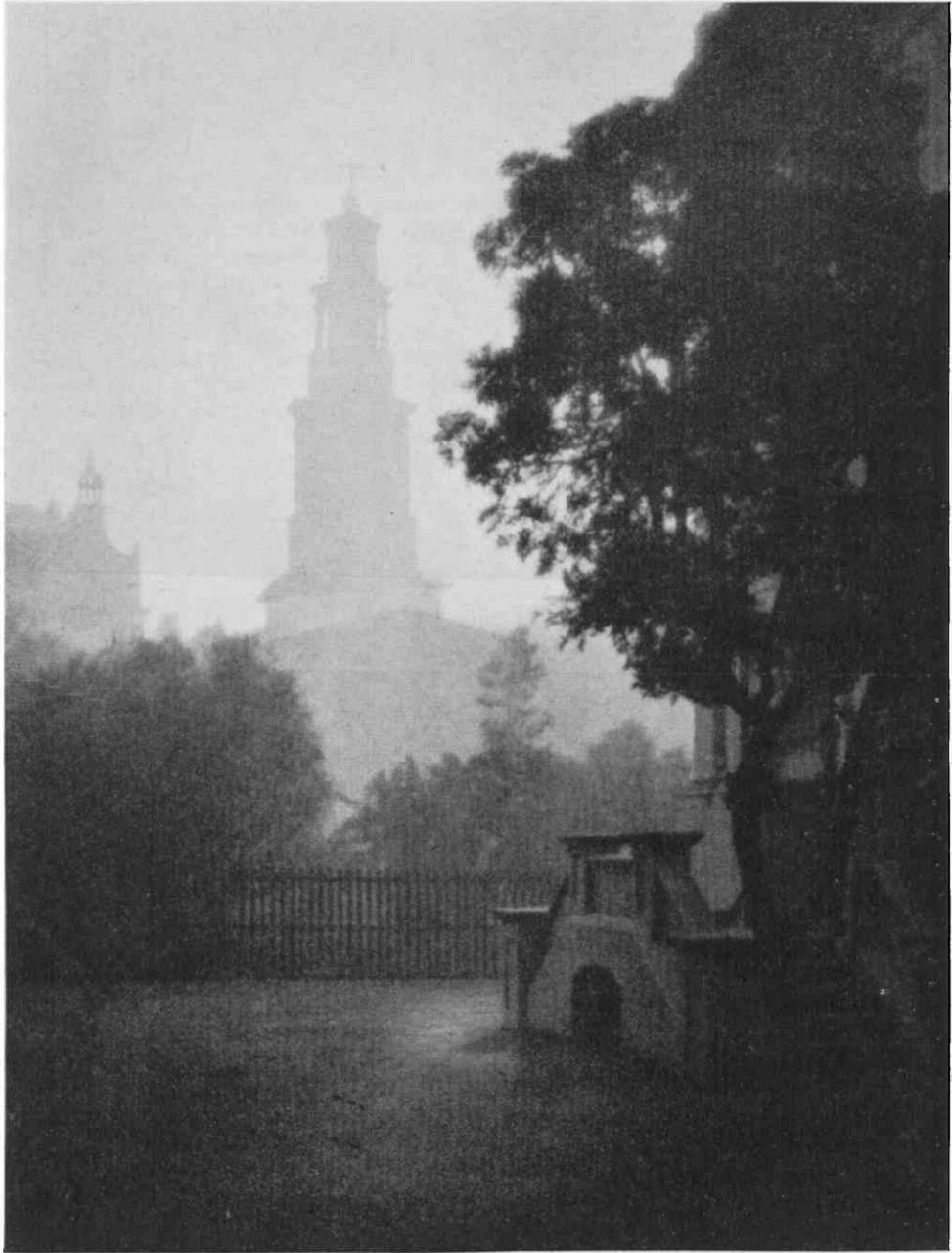
In 1928 Van became an Associate of the Royal Photographic Society and gained his Fellowship three years later. It was in 1937, however, that Van received the signal honour of becoming the first Honorary Fellow of the Royal Photographic Society in South Africa.

It was during this time that he was particularly active in exhibiting overseas and reached a peak not equalled of being placed fourth in the world in the rating of The American Annual of Photography during 1935. 158 prints were accepted by 42 International Salons.

In 1936 he was rated 12 with 136 acceptances at 41 salons. Between the years 1926 and 1939 Van won 300 awards in addition to having 450 prints accepted at approximately 150 Salons spread over 5 Continents—an impressive record indeed for these figures do not include Invitation Salons!



Sands and Shallows



Thro' the Mist



Thundering Through



Steeplechase

Meticulous in all things Avie kept a scrapbook and record of every entry and paging through this is a pleasure but tells only half the story for the other half is contained in a display cabinet filled with medals, plaques and trophies of all kinds but to me this was but the smaller part of his achievements. The larger portion is not visible for it is the kindly advice he was always pleased to give to beginner and advanced worker alike. An able lecturer, his services were much sought after by kindred Societies.

What of the equipment which produced his masterpieces? A $\frac{1}{4}$ plate camera of unknown vintage and a $3\frac{1}{2} \times 2\frac{1}{2}$ " rollfilm reflex acquired in 1935 are the "taking instruments." The enlarger is however the *piece de resistance*. It is home-made, from old ceiling board strips and has not altered much in the years since it was constructed in 1923 and used for his first enlargements. Horizontal in design the distance from the easel became somewhat far away when a 20×16 enlargement was made but this did not disturb Van overmuch for he fitted a small telescope to the lamphouse! Gadgets had a particular place in his darkroom for this is a man of many parts and he could have been as adept as an amateur carpenter or metal worker as in pictorial photography. Visits to his home were never dull as there was always something new. Ashtrays made from shells, an

umbrella stand from an old copper case found on a field, print drier from an old vacuum cleaner motor—never a dull moment.

A modified amidol developer was used for most prints and dodging was his main stock-in-trade. I say WAS for unfortunately Avie has stopped producing masterpieces and turned his attention to astronomy. The garden of his house in Pietermaritzburg, where he now lives, is literally dotted with telescopes with magnifications varying from 20 to 220 and all home-made.

The heritage left is a rich one. Apart from his own collection countless friends have "a van Oudtshoorn" but perhaps one of the greatest honours was when the Royal Photographic Society acquired "Family Group" for the Permanent Collection.

Honorary Life Memberships awarded include Amsterdam Focus Salon (1936); Pietermaritzburg Photographic Society (1948); Overseas vice-President, Western International Photographic Salon, Bristol (1934) and the very exclusive Hon. Life membership of the Cape Town Photographic Society in 1943.

Surely no man got more fun out of our hobby than did Van—but he also gave unstintingly. May he remain with us for many years to come—not only to give pleasure to his wide circle of friends but to enjoy a well earned retirement.

The Beginners' Corner

by Rangefinder

HOW interesting to look back to the day when we were "beginners". I do not necessarily refer to the time when we owned that remarkable box camera with the superb lens but rather to the time when we seriously turned our mind to pictorialism with its many trials and tribulations.

In these columns I hope to ease the path of those who on attending their first meeting of Photographic Society or Camera Club find difficulty in following remarks such as "flat", "contrast", "control" etc. etc. but will leave the more advanced stages and control processes to other contributors in the adjoining pages.

Why the remark above about joining a Society or Club? Because I honestly believe that for any beginner with serious intentions not to do so is a considerable waste of time and effort. One moves among fellow men and ladies with the same thoughts as our own and con-

versation about our hobby is most interesting. Then there are the lectures and talks but perhaps most beneficial of all are the competitions; let us have no thought of "pot-hunting" but to see your work ranged with that of others is most stimulating. Frequently I have made a print with all the loving care that one gives to such things, it has been spotted and mounted and is undoubtedly a winner but see it on the screen with the work of other members and be your own judge. If you are fair to yourself you can also be your best critic and judge—evaluate the shortcomings and good points in your print; listen carefully to the remarks by the commentator, give them full consideration and then discard those that do not appeal and get down to the job again. Faithfully accepting the commentator's remarks will not help materially for the work must be your own and only you can do it! I do not mean to detract from the value of the

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criticisms—they are most valuable and a great help in pointing out something we have not noticed but do remember that they are only one person's own, personal and individual opinion.

Photographers everywhere are a jolly crowd and the camaraderie throughout our land a very fine one and nothing invites conversation more readily than does our common badge—the camera. On journeying from town to town I have always found a good group of friends from the local Society awaiting me.

In these columns we will from month to month discuss some specific angle or problem and you are invited to advise me of any particular item you have in mind. I will also welcome prints which have presented difficulties.

These prints will not be criticised as that is the province of Mr. Fred Harris. So, should you have any problem with a print address it to me care of the Editor and if you want a criticism it must be addressed to Fred Harris care of the Editor.

One of the questions I am most frequently asked is "what camera should I buy"? This is difficult for the beginner has not yet settled down to his or her particular trend of work and also size is to be considered. Should it be 35 mm. or of larger format, should it be a reflex or folding, what lens and so on? This is a question I should rather leave until we have progressed. At present keep the camera you have, put up with its shortcomings until you have reached the stage where your work shows your particular trend and we will discuss it further then.

This was supposed to have been an example of a flat print, possibly removed too soon from the developer but, unfortunately (!), the block-maker improved it.



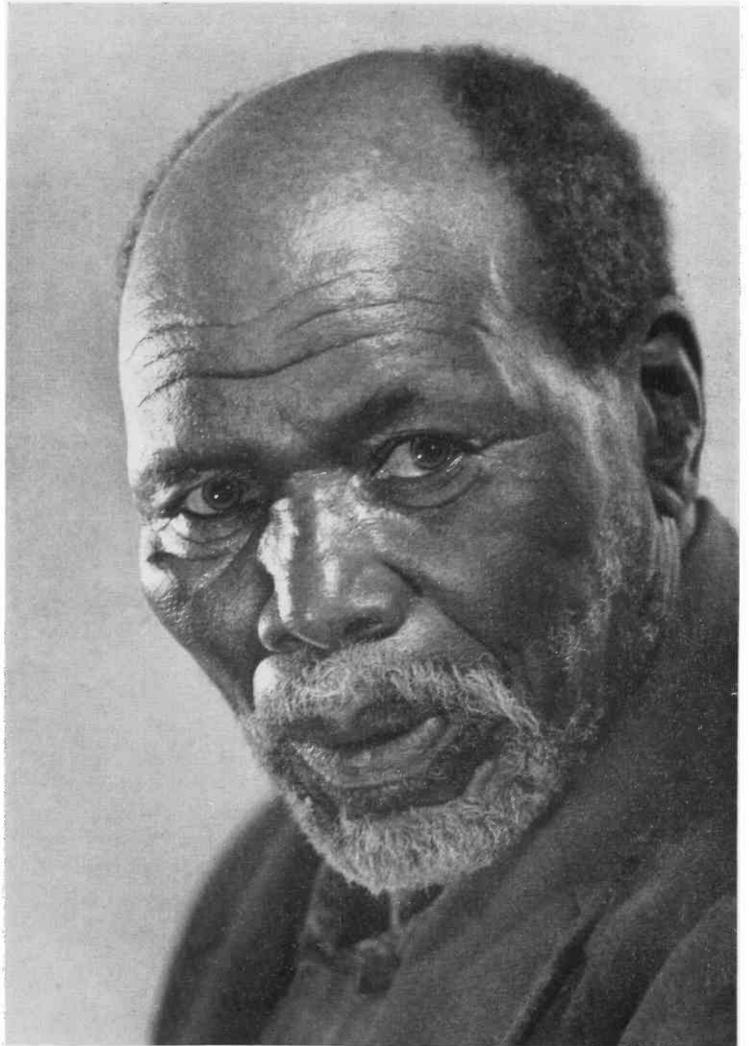
Mostert's Mill

Marion Vertue

PRINT CRITICISM

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

I WAS going to say that portraiture is one of the hardest forms of pictorial photography, but perhaps this statement would be open to much argument. After all, *any* form of pictorial expression is hard if one tackles it sincerely, and if by any chance one branch did happen to be easier than another, more people would try it and thus a higher standard would be demanded. But there can be no gainsaying the fact that portraiture is a most exacting section of pictorial photography, and it is one in which we compare most unfavourably with the early workers. How many of you can recall reproductions of the works of D. O. Hill and Julia Margaret Cameron? If you cannot, I would suggest you try to obtain a book containing examples of their works, and study them long and carefully. I think the advances we have made in the technique of photography tend to mitigate against the production of real portraiture to-day—and



Louis J. Pretorius

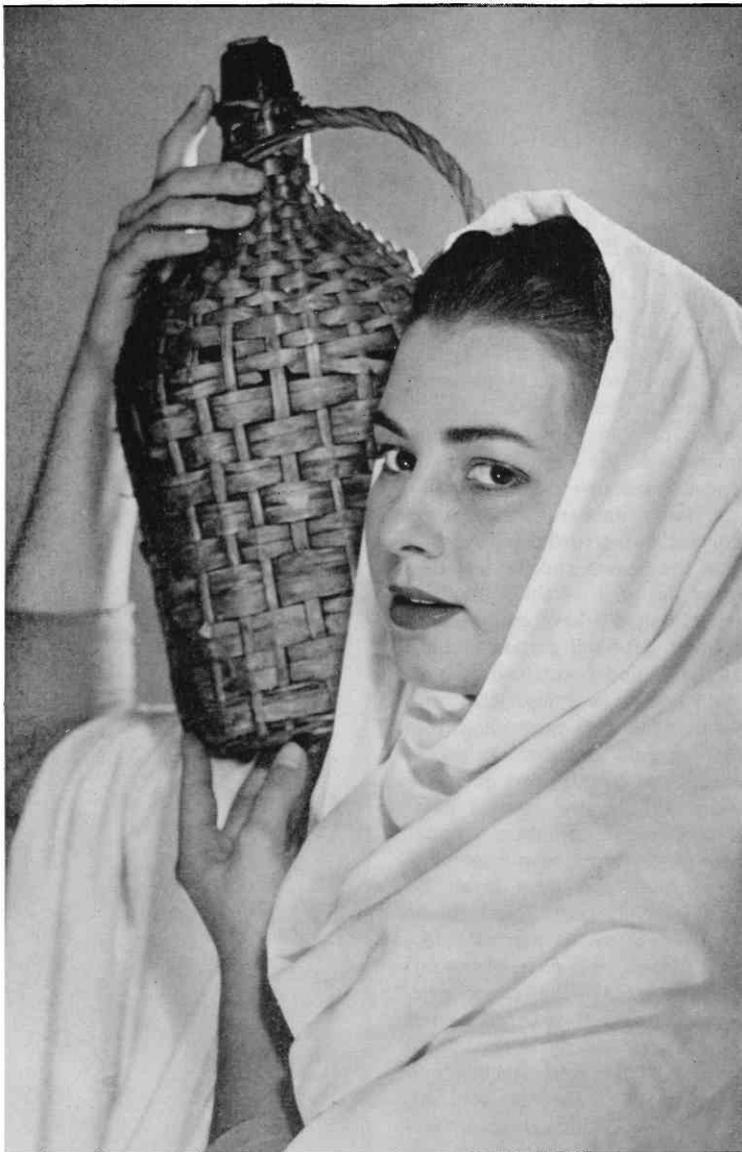
(see page 333)

Louis J. Pretorius

(see page 334)

perhaps I should say at once that I am not discussing the snapshot of Father and Johnny on the sea front. Neither am I decrying the snapshot; far from it, for it has an irreplaceable position in the family album. But readers of this magazine comprise the more serious workers who, in addition to the snapshot, are also desirous of producing something artistic. Hill and Mrs. Cameron did most of their work a century ago, and the taking of a portrait was a long and arduous undertaking, but albeit a labour of love. There was time for arranging properly hands and fingers, folds of clothing and backgrounds, and all those other hundred and one things which sometimes appear to be of a minor nature but are all so important. Today there is no large ground glass on which to examine carefully details of composition, and so we just shoot and hope for the best.

The first print this month is an African study (no title) by Louis J. Pretorius, and I offer the author my congratulations on a very fine piece of work. It is so different in conception from the works of those I have just been praising, and yet it would not be untrue to say that the basic principles are the same. The original is a 20" x 16" print, and as a general rule I object to heads which are blown up greater than life-size and are squeezed into a rectangular format with hardly any space all round, but there are always exceptions and this is a most successful one. The first item in this success is the way in which the author has captured the sincerity of his subject.



This old chap has reached the eventide of life after a hard struggle, but he has resigned himself to his lot, and is willing to trust people once he has proved them. All this has been captured in this wonderful facial expression; a hesitant and slightly doubting look, but such an honest one.

The lighting has been excellently arranged with brilliant highlights and fully modelled shadows. The differential focusing is just sufficient to give perspective, and the dull

unrelieved tones of the coat form an admirable foil to the face. The slight diagonal line of the face is well supported by the contrasting diagonal of the coat. The softly graded background has been well handled although I do feel that a slightly darker tone in the lower left-hand corner would have helped. This is one of the best South African prints I have had in two-and-a-half years of commentary, and I congratulate Mr. Pretorius on it.

My second print is also by Louis J. Pretorius but again has no title. Why will people not give titles to their works? It is again of the same impeccable quality as the first, showing good gradations in the highlights and a real depth in the dark tones, and is also properly spotted. There are, however, parts of the composition which worry me. The face and the demi-john and the model's right hand are all well rendered, but the lower part of the print is very disjointed. The beautiful diagonal folds cease abruptly, and the left-hand corner has a number of folds unrelated to the remainder of the composition, and between these two items a portion of a hand appears which looks deformed owing to the foreshortening of the fingers and the loss of a part of the wrist. I think the diagonal fold should have continued to the lower left-hand corner, and the material behind it subdued in tone. Would it also be a justifiable criticism that the arms protruding from a sari should not be clothed in three-quarter length dress or sweater sleeves? In my opening paragraph I spoke of those minor things which were however extremely important, and there is an excellent example here. Next to the model's right eye is a small white accent formed by a piece of the sari projecting above the cheek-bone. This is extremely worrying, and should have been noticed and avoided. The facial quality and the rendering of the eyes and lips are very well done indeed, and Mr. Pretorius has again been very successful with his delicately graded background.

Our third print this month has neither title nor author! I have good reason to believe, however, that it is from a club-mate of Mr. Pretorius for it arrived in the same parcel. It puzzles me tremendously for the brightest highlights are on the forehead and the neck, whilst the face itself would appear to be in shadow. These highlights are also areas of greatest contrast for each adjoins a large area of dark tone, the junction in each case attracting attention by the curl of the hair and the scalloped edge and pattern of the dress respectively. As a result our eye is inclined to jump about between the top and bottom of the print instead of being attracted by the face itself. The backward tilt of

the head is not pleasing as it has produced some very unfortunate creases in the neck. The highlight on the ear tend to emphasize these creases by continuing their line, and it should be toned down considerably.

FELICITY by Dennis F. Barling is a high key type of subject of considerable technical merit. The original has great depth of quality in the eyes, and yet at the other end of the tonal scale there is every detail in the white lace of the collar and sleeves. Differential focusing has been just sufficient to throw back the further shoulder. The expression on the face has been very well caught, but I am uneasy about the position of the hands.



No Title, No Author

(see above)



They appear to be rather awkwardly clenched together, and yet it is a perfectly natural position for an embarrassed young girl. Perhaps the awkwardness which worries me is because the interlacing of the fingers appears to have broadened the width of the hands and so tended to give a false perspective. The graded background is just sufficient, but I think I would have preferred the dark portion to be behind the figure and the light portion in front. Silly? Well, you are perfectly entitled to that view for I can quote no "rule" in support, but is it not better to lean against the dark and have the light in front?

Felicity

Dennis F. Barling

NEW MEMBERS

We are pleased to welcome the following new members:—

- | | |
|--|--|
| Mr. I. P. de Villiers , Joubert Street, Ceres | <i>Proposed by:</i>
E. Vertue, A.R.P.S. |
| Miss M. du Rand , Hugo Apteek, Stockenstroom Street, Worcester . | E. Vertue, A.R.P.S. |
| Mr. D. Hugo , P.O. Box 201, Worcester | E. Vertue, A.R.P.S. |
| Mr. K. Larsen , 128a Russel Street, Worcester | E. Vertue, A.R.P.S. |
| Mr. A. R. Trommer , 5 Chapmill Flats, St. Quentus Road, Gardens . | E. Vertue, A.R.P.S. |

F.I.A.P. — INTERNATIONAL FEDERATION OF PHOTOGRAPHIC ART

THE decision that P.S.S.A. should join F.I.A.P. was taken at the Victoria Falls Congress, and Robt. Bell—P.S.S.A. President—has asked me to outline the advantages of association with F.I.A.P.

As the name implies, F.I.A.P. is a Federation of Photographic Associations with membership confined to national bodies, groups or associations of Societies in countries throughout the world, with membership restricted to one in any particular country. There is an impressive list of approximately 40 members in Europe, Asia, South America and elsewhere, but P.S.S.A. is now the only member in the continent of Africa.

The present headquarters of the organisation is in Berne (Switzerland) under the guidance of Mr. Boesiger—Secretary General. The President and Founder is the well-known exhibitor, Dr. Maurice Van de Wyer of Belgium, the Treasurer resides in Germany, the Director of Portfolios in Denmark and the publications editor in Paris. The language question is easily overcome, for all Congress proceedings and official publications are in English, French and German, and I have had no difficulties in my correspondence with their executives.

The aims of the Federation are:

(a) To create bonds of friendship and amicable relations between all affiliated federations and to assist in the development of friendship amongst nations with a view to strengthening world peace.

(b) To defend the legitimate interests of affiliated federations by co-ordinating their efforts to obtain specific advantages.

(c) To aid the distribution of photographic knowledge; to develop artistic qualities, particularly through the medium of exhibitions and circulating portfolios.

(d) To obtain for the photographic movement such representation in national and international spheres as will secure for photographic art its proper status.

In this latter connection, it is interesting to know that there is a permanent F.I.A.P. representative on Unesco.

F.I.A.P. respects the autonomy of its member organisations and there is no interference in domestic affairs, but there are certain simple obligations attached to membership.

A Photo-Biennale and Congress are held at a different City every second year—the next being Antwerp in September 1958, and the previous one being Cologne. Matters of common interest are discussed and voted upon and the exhibition is held.

F.I.A.P. has formulated Salon regulations which were accepted at the Barcelona Congress, for use of Salons in

any country, and P.S.S.A.'s close associations with F.I.A.P. no doubt assisted in the very large entry of prints from the Continent of Europe for the Victoria Falls Salon. The Federation has powers to confer distinctions on photographers throughout the world—similar to Associateship and Fellowship of other organisations; to date only one South African has been acceptable for such qualifications.

In short, F.I.A.P. is exactly what its name implies—an International Federation which can do much to further the advancement of photography and co-ordinate activities between countries. All political, ideological and religious considerations are absolutely excluded from their activities. P.S.S.A. will look forward to pleasant associations with F.I.A.P. and its members in countries abroad, and to take our place in such an International body amongst the nations of the world.

A. D. Bensusan.

(Since the above was written, official advice has been received that P.S.S.A. has been accepted as a member of F.I.A.P.)

It may be of interest to members to know that F.I.A.P., in conjunction with C. J. Bucher, S.A., publishers of *Camera* magazine, produce a Year Book of excellent quality. The 1958 edition is now available at a cost of 30 Swiss Francs and may be ordered direct from Maison d'Edition C. J. Bucher S.A., Lucerne, Switzerland.—*Ed.*)

P.S.S.A. SALONS

THE suggestion that only new work should be accepted at future P.S.S.A. Salons has been exhaustively considered by the Standing Committee of Directors and, at a meeting held on the 21st January, it was decided that, in view of the many difficulties likely to be encountered in implementing such a condition, it would be better to preclude only work that has been exhibited previously in the centre where the P.S.S.A. Salon is held. For example, prints already exhibited at the Cape of Good Hope Salon would not be eligible for acceptance at any P.S.S.A. Salon held in Cape Town.

“Expose for the Shadows . . .”

By Mr. BICKERSTAFF

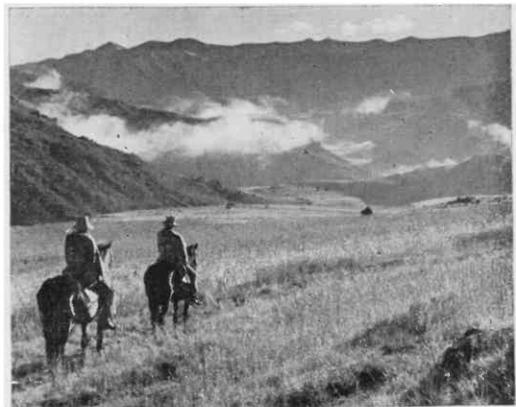
THE beginner in photography to-day may find it somewhat difficult to be able to put himself in the position of those who blazed the trail some fifty years ago. But let us try for a few moments to consider just one aspect of their efforts to obtain good photographs. I am thinking of the matter of exposure. The negative material of those days (I nearly said films, but they would more likely have been plates)—the negative material was very slow by to-day's standards although they were doubtless advertised as *special rapid* or some similar attractive title. The word “super” had not then been thought of, for remember that the cinema trailer and placard had not yet made their appearance. In addition to this slowness, the plates also had much less latitude than they have to-day. By this I mean that the risk of fatal under or over exposure was a very real one, whereas to-day the latitude of negative material is so great that with an ordinary subject it is well nigh impossible to obtain an unprintable negative if reasonable precautions are taken.

To-day, however, we have the photo-electric exposure meter. Our forefathers enjoyed no such spoon-feeding. They did have exposure meters of sorts, of course. Some of the first consisted merely of tables and movable discs, and by juggling with them so that the time of year, time of day, kind of subject, state of weather and speed of plate, were all next to each other, one could read the time and lens aperture in another column. Hurter and Driffield (H. and D.) even went a stage further and had another column for the number of components in the lens. This meter was followed by a much more scientific one in which a portion of a piece of sensitive paper was exposed to the light and the time taken for it to darken to a standard tint was noted. But even this advanced method coupled with the small latitude and slowness of the plates, made exposure a somewhat precarious undertaking, and the greatest danger was that of under-exposure. All lecturers, therefore, used to stress the necessity for ample exposure, many saying that the meter reading should always be doubled to be on the safe side. Amid all this good advice there arose the saying, “Expose for the shadows, and let the highlights

take care of themselves,” and this has echoed down the years and is even heard to-day.

But it was never a meaningless cliché, for it was based on sound commonsense. It urged the photographer to make sure that his plate when developed had no areas of clear glass, but contained detail in the darkest shadows. Thus under-exposure was avoided. If, in adopting this method, the highlights were completely blocked up and unprintable, what did it matter? It indicated that the range of the subject was beyond the range of the plate and was therefore unrecordable anyway, but if it *were* possible to record the subject then this was certainly the safest method to adopt.

☛ To-day, of course, we merely point our meter at a subject and we *know* all will be well. But do we? If it is an average type of subject, I agree that we need have few worries, but if we come against extremes of contrast may I suggest that we remember this old adage for it can still help us to produce a good negative from a difficult subject. The past can still teach us a lot; do not throw it overboard.



Morning in the Veld

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



CONTACT MEN

Town	Club	Contact Men
Benoni and Boksburg	East Rand Cine Club, P.O. Box 545, Benoni. Meetings: 4th Tuesday. Venue: Catherine McEon Hall (Presbyterian Hall), Neenupoort Street, Boksburg. Sec.: Mrs. M. Gordon. Phone: 54-2536 (Office). 54-4163 (Res.).	G. Whitfield, Esq., 14 The Drive, Westdene, Benoni. Phone: 54-5422 (Office). 54-1834 (Res.). S. H. Beadle, Esq., 12 Union Road, Boksburg. Phone: 52-1014 (Res.).
Bloemfontein	Bloemfontein Photographic Society.	G. M. Cousins, Esq., Business—44 Maitland Street. Phone: 6650. Residence—75 Exton Road. Phone: 6049. (Regional Representative.)
Blyvooruitzicht	Blyvooruitzicht Photographic Society, P.O. Box 75. Hon. Sec.: S. G. Fraser, Esq.	A. Hay, Esq., P.O. Box 75.
Boksburg	Same as Benoni.	
Cape Town	Cape Town Photographic Society, P.O. Box 2431. Meetings: 2nd and 4th Wednesdays. Venue: Cathedral Hall, Claremont. Outings: Second Saturday monthly. Cape Cine Club, c/o K. F. Howes Howell, Esq., Harding Road, Claremont. Meetings: 2nd Thursday. Venue: Broad Head Memorial Hall, Grove Avenue, Claremont.	T. Stafford Smith, Esq., P.O. Box 37, Sea Point. Phone: 4-4177. (Regional Representative.) M. K. Ward, Esq., Phone: 69-5557 (Res.). 97-7446 (Business). R. C. T. Young, Esq., Phone: 7-3427 (Res.). 2-5911 & 3-7111 (Business). W. G. Vye, Esq., Phone: 6-2635 (Res.). 2-9610 (Business).
Durban	Cine 8 Club, P.O. Box 207. Durban Amateur Cine Club, P.O. Box 4, Merebank.	C. Whysall, Esq., West Street (East). Mr. Neaves, Camera House, Gardiner Street. Mr. Barclay, Paillard Centre, 356 West Street.
East London		F. Matthews, Esq., The Cameo, 33a Currie Street.
Germiston	Germiston Camera & Cine Club, P.O. Box 222. Meetings: First Thursday. Venue: Polyclinic Hall.	P. du Toit, Esq., 60 First Avenue, Lambton.
Johannesburg	Amateur Cine Club, P.O. Box 11180. Meetings: 2nd Monday. Venue: A.T.K.V. Hall. 8 mm. Group: 4th Monday. Venue: Johannesburg Club, Winchester House, Loveday Street (opp. Maritime House). Hon. Sec.: Mrs. C. H. O. Weavind. Phone: 22-0494 (Office). 42-2096 (Res.). Johannesburg Photographic & Cine Society, P.O. Box 7024. Meetings: 3rd Tuesday and 1st Friday (Beginners). Venue: Room 97, Library. Hon. Sec.: G. Stoch, Esq., 18 Linden Road, Emma- rentia Extension.	L. A. N. Down, Esq., 15 Ninth Avenue, Highlands North Ext. Phone: 34-4128 (Office). 40-1780 (Res.). (Regional Representative.) G. Stoch, Esq., 18 Linden Road, Emmarentia Ext. Phone: 33-4176 (Office). 46-3944 (Res.). W. O. Weavind, Esq., Third Road, Hyde Park. Phone: 22-0494 (Office). 42-2096 (Res.).

Town	Club	Contact Men
Kimberley		George Zouves, Esq. Business—1st Floor, Louverdis Bldgs., Market Square. Phone: 2687. Residence—171 Du Toit's Pan. Phone: 1049.
Krugerdsorp	Krugerdsorp Camera & Cine Club, P.O. Box 212. Meetings: 3rd Wednesday. Venue: Town Hall.	A. M. Shaer, Esq., c/o Adcocks, 47 Ockerse Street. Phone: 6311 (Business).
Luanshya (N. Rhodesia)		A. Hayward, Esq., Johnston's Arcade. (Regional Representative.)
Middelburg (Transvaal)	Middelburg Photographic Society, P.O. Box 14. Sec.: N. S. B. van der Veen, Esq.	
Pietersburg	Pietersburg Camera Club, P.O. Box 325. Sec.: T. M. Notelowitz, Esq.	
Port Elizabeth	Port Elizabeth Cine Club. Meetings: 2nd Tuesday. Venue: Technical College. Sec.: T. S. Campton, Esq., P.O. Box 1237. Port Elizabeth Film Group. Meetings: 4th Monday Venue: Technical College. Sec.: C. M. Murphy, Esq., P.O. Box 1462.	B. Brown, Esq. Business—c/o James Chemist, Jetty Street. Residence—Hornby House, Humewood.
Potchefstroom	Potchefstroom Camera Club, P.O. Box 208.	
Pretoria	Pretoria Cinematography Club. Meetings: Last Monday. Venue: Technical College Auditorium. Sec.: J. E. Rouse, Esq., 281 Station Street, Hatfield.	L. B. Poole, Esq., 249 St. Patrick's Road. (Regional Representative.) O. Abramowitz, Esq., c/o John Dodgson, 19 City Centre Buildings. R. Langley, Esq., c/o Martin Gibbs, 246 Andries Street. Dr. J. Broughton, 191 Andries Street.
Randfontein	Randfontein Camera Club. Hon. Sec.: E. W. Niekerk, Esq. Phone: 67-1106.	M. Vader, Esq., Studio Vader, Main Road.
Salisbury	Mashonaland Photographic Society, P.O. Box 2038, Salisbury. Meetings: 3rd Thursday. Venue: Women's Institute Hall.	R. D. Allen, Esq. Phone: 23056 (day). 33314 (night). G. Mangin, Esq., P.O. Box 2038. Phone: 24770 (day). Peter Holland, Esq., Strachans.
Sasolburg	Sasolburg Camera Club.	C. Moller, Esq., "Photo Services", Merriman Avenue, Vereeniging.
Springs	Springs Amateur Cine Club, P.O. Box 358. Meetings: 2nd Wednesday. Venue: Springs Country Club.	L. M. Sher, Esq., Melody's, Melody's Corner, Third Street. Phone: 56-1147 (Office). 56-3029 (Res.).
Uitenhage	Uitenhage Amateur Cine Club. Meetings: 2nd Thuesday. Venue: Congregational Church Hall. Sec.: A. B. Scheepers, Esq., 14 Pro Ecclesia.	R. Tibbs, Esq. Business—2. Wheeler Lane. Residence—41 Cuyler Street.
Van der Bijl Park	Van der Bijl Camera Club.	C. Moller, Esq., "Photo Services", Merriman Avenue, Vereeniging.
Vereeniging	Vereeniging Photographic Society, P.O. Box 514. Hon. Sec.: A. Harber, Esq.	C. Moller, Esq., "Photo Services", Merriman Avenue, Vereeniging.
Witbank	Witbank Photographic Society, P.O. Box 549. Sec.: Mrs. A. Taylor.	

Is YOUR Club among the above? If not please advise as soon as possible as it is intended to publish a full list in the March Journal so that Vol. III will be fully complete.

SUBSCRIPTIONS

Members' attention is drawn to the increase in annual subscription to £1 11s. 6d. announced in last month's issue of "Camera News"

An Experience—

CINERAMA

by **BILL**

Exciting, sensational, revolutionary—that's Cinerama

CINERAMA plays on the emotions in a manner possibly never before achieved in the world of entertainment. So realistic is the portrayal of the various scenes that at almost every performance people are affected and have to leave due to dizziness or motion sickness.

Sensational is probably the most descriptive word as the viewer has little time to relax.

The programme we saw in London in 1955 commenced with the Inventor giving a description of Cinerama, the speaker being shown on a normal cinema screen then, suddenly the curtains were withdrawn and the immense Cinerama screen came into view—at the same time we appeared to plunge down the slope of the "Big Dipper." The roar of the wheels enveloping us from all sides as we reeled through the "figure of Eight" curves.

Peripheral Vision and Sterophonic sound were to keep us tense and almost spellbound for the next two hours.

The programme consisted of a number of unrelated scenes taken in different parts of the world, and after the "Big Dipper" a flight down the Grand Canyon was possibly the next most sensational, as the effect is such that the viewer has the feeling of being present in the nose of the Bomber from which the shots were taken.

Believe it or not, as that plane banked so the audience leaned one way or the other—quite ridiculous but that is the effect of Cinerama. If during the speed boat and aquaplaning scenes the cinema fireman had turned his hoses on the audience, I am sure it would have been accepted as spray caused by the speeding, leaping boats as they screamed across the screen.

How is this weird sense of realism accomplished? A 3-eyed camera, a curved screen, 3 projectors plus sterophonic sound. Simple on paper but many years of experimenting were necessary before success was achieved. Perhaps a detailed description of the equipment, which I have culled from the original brochure, will be of interest to those who have not seen Cinerama.

The Camera

The camera is in fact three cameras in one, through three separate 27 mm. lenses—approximately the lens of the human eye—it takes three pictures simultaneously on three separate rolls of film.

The lenses are set at a 48° angle to each other and each covering exactly one-third of the picture. The left photographing the right hand side scene whilst that on the right films that on the left, the centre lens shooting straight ahead. A single rotating shutter assures simultaneous exposures on each of the films and single focus and diaphragm controls adjust the setting on all three lenses at the same time.

The Sound

Sterophonic sound film carries six tracks which operate the Theatre speakers—5 of which are behind the screen, the remainder being placed along the sides of the auditorium—thus in the scene depicting a military band the sound first comes from the extreme left of the Theatre travelling down towards and across the screen. Needless to say the audience immediately looked round to see if the band was actually in the Theatre. As the bandmen appeared on the screen so the sound followed through and faded away through the speakers on the right, some seconds after the leading units had left the screen.

The Screen

The screen is curved approximately the same as the human eye, i.e., 140° and, curved to conform to normal perception of depth, is 75' wide × 26' high. A curved screen immediately presented problems, the major one being to prevent the light bouncing back and forth from one side of the screen to the other and thus causing distortion. The answer is a vertical louvred screen, angled like the slats of a venetian blind set on end, causing the reflected light to bounce off the front of one louvre to the back of the next which in turn deflects it to the rear and although the screen is made up of 1,100 perforated tape strips it appears solid to the viewer.

Projectors

In the Theatre the procedure is simply a reversal of the camera. Projectors, of which there are three, are grounded in concrete and are locked together by motors that automatically keep the three images in perfect synchronization on the screen. A most ingenious invention is the device for obscuring the "join" lines where the three separate images meet on the screen.

Tiny comb-like bits of steel are fitted into each projector at the side of the film gate and by jiggling up and

down along the edges of the film at high speed they fuzz the edges of the pictures and minimize the hard lines between them.

Cinerama is a film without a story and without a star, yet its story-telling possibilities are immense.

I enjoyed Cinerama and was most intrigued with the "set-up," but I think it is a special event to be enjoyed once or twice a year as new Cinerama productions become available.

Live Recordings

T. STAFFORD SMITH

YES it all looks so deceptively easy, but like all things photographic, it is easy, only when we know *How*, even then not so very easy.

When recording with the Standard Strobe it is necessary to illuminate it with light from the projector, this means that the two machines must be fairly near each other and running together. How then is it possible to avoid recording the noise of the projector?

Have you tried putting the projector in a sound proof box? There are snags of course, air is needed for cooling so a large box is required, a box big enough to walk about in is an ideal solution. Another easier way to create a projection box is by drilling a hole through a door and moving the projector into the next room. A difficulty to be overcome is that there may be an unreasonable member of the family who fails to see the advantages of holes through doors and walls!

Another way is to use the mic a long way away from the projector and recorder but as the mic is sure to be tethered to the recorder by only a few dozen inches of lead it will be necessary to make it a great deal longer. Before cutting it and adding another length, let us think of what goes on inside this piece of wire. I don't mean what goes on in the true strict technical sense for that sort of article is more suited to a Radio publication than to *Camera News*. If we regard our microphone as a sort of boiler that produces hot water and the wire as a sort of pipe through which it flows, we will realise that trouble lies ahead if we simply hack through this pipe and tie on another bit. After such treatment the water might get contaminated, or cold, or some might leak away.

If we were really using hot water we would see that all joints were watertight and if a pipe was added we would not use any old bit but something designed for the job.

It would not be difficult to keep the water hot in a pipe if only a few feet but in a long pipe our water would get cooler unless very efficient insulation was used. No one would trail their hot water pipes through a refrigerator yet how often do we see mic leads trailed all over the floor and mixed up with live electric wires.

Today we can purchase a wide range of different microphones some of which are higher in price than the normal tape recorder yet there is no purpose in buying a single expensive link in the recording chain. A costly microphone will not give better results if the recorder we are using is a poor one, or if through false economy cheap tape is being used. The weakest link will determine the quality or the lack of it.

Inexpensive though the microphones are that are supplied with most tape recorders, nevertheless they are matched to the equipment and will do nearly everything the average owner requires.

It is only necessary to purchase another if there is some particular problem to be overcome.

Some microphones are directional, picking up sound from in front to a greater extent than from the sides. Others are made with an even pick up pattern no matter where the source of sound.

There are Crystal mics, Ribbon mics, Dynamic mics and others but as far as the photographer is concerned only two things matter. Their behaviour in use and the result.

The Crystals are at the moment most popular with the tape recorder manufacturers. They are low in price, fairly tough and they produce a signal with good volume. They can be damaged by heat and the length of lead must be limited.

Dynamics and Ribbons behave rather differently; far longer leads are possible but while some produce excellent volume and quality many of them need a great deal of amplification.

Long leads are possible with all low impedance mics as the signal produced, if we go back to our water comparison, is of a comparatively low temperature. After all we can pump cool water quite a long way before it changes temperature even without much insulation.

But a recorder cannot use cool water so we must use another gadget to boil it up to just the right temperature for the recorder.

This in theory is quite simple, just a matching transformer plugged into the input socket, but if it is not properly matched and very efficiently shielded all sorts of trouble will result.

All this means just one thing—in recording live with the projector and recorder running, the microphone must be placed where no mechanical noise can reach it either by using very long leads or by passing it into another room away from the source of noise.

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Glossary of Cine Terms

CAMERA :

Gate: Opening through which light passes masking off the size of the film.

Pressure Plate: A plate, usually spring loaded, which holds the film up against the gate.

Take Up Reel: A reel onto which the film is wound after passing through the gate.

Stop: The aperture to which the diaphragm of the lens is set to control the amount of light reaching the film, f8, f11, f2.8, etc.

Open up One Stop: To change the diaphragm to a larger diameter, *i.e.*, from f8 to f5.6.

Diaphragm: Metal opening in the lens which may be varied in size by revolving a ring on the lens.

Depth of Field: Sometimes known as "depth of focus",

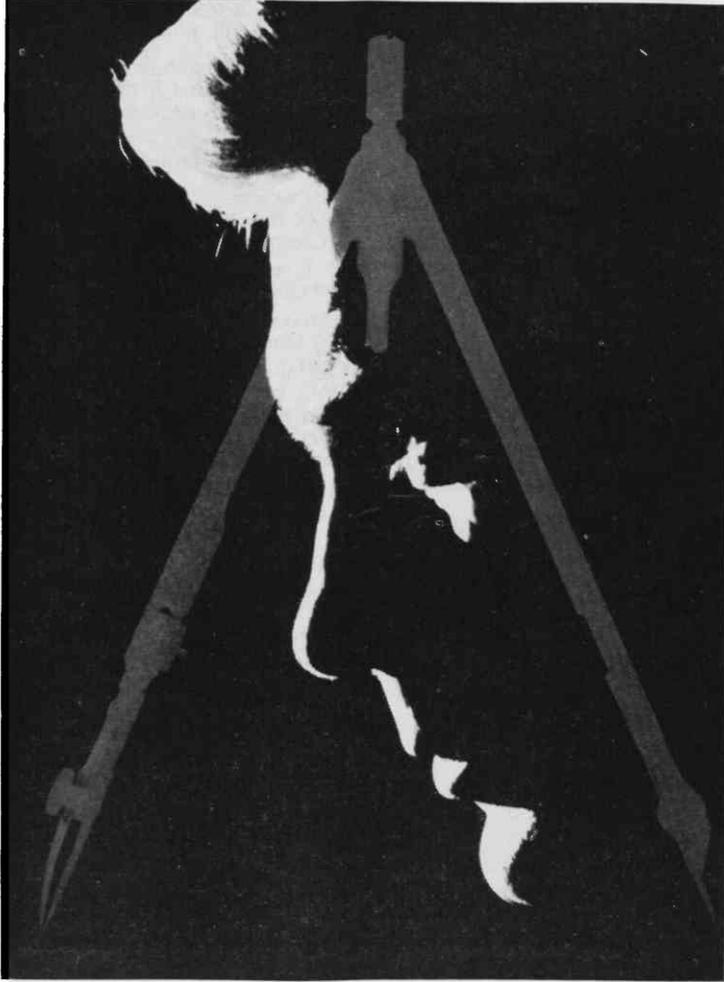
is the limits of field a lens will reproduce sharply at a given focus setting.

Hyperfocal Setting: Setting the focus for a certain distance for a given stop or aperture when the depth of field is from infinity to half the set distance. (Tables are available.)

Long Focus Lens or Telephoto Lens: A lens of larger focal length than the standard and gives an enlarged view of the subject without moving the camera closer.

Short Focus Lens or Wide Angle Lens: A lens of shorter focal length than standard and therefore includes more of the scene than the standard lens without moving the camera away.

Focal Length: The focal length of a standard lens is based on the length of the diagonal of the frame.



Profil architekta K

B. J. Dorys (Poland)

From the Cape of Good Hope International
Salon of Photography

PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA LIMITED

For information and reference the full Directorate of P.S.S.A. is :

President	ROBT. BELL, A.P.S.(S.A.), 8 Broadwalk, Pinelands, Cape.
Vice-Presidents	A. L. BEVIS, A.P.S.(S.A.), c/o Museum and Art Gallery, City Hall, Durban. (<i>Chairman, Tape Recordings Committee.</i>) DR. JULIUS SERGAY, 72 Houghton Drive, Johannesburg.
Directors	G. C. COUSINS, P.O. Box 1038, Bloemfontein. (<i>Chairman, Film Library.</i>) DR. J. K. DU TOIT, 90 Queen Wilhelmina Avenue, Pretoria. J. GELDARD, 70 Margaret Maytom Avenue, Durban North, Natal. F. C. HARRIS, F.R.P.S., P.O. Box 2557, Cape Town. C. M. KNOWLES, P.O. Box 79, Johannesburg. B. N. PENNY, A.C.I.S., 10 Jacob Mare Street, Monument, Krugersdorp. (<i>Honorary Secretary.</i>) W. A. ROBB, 80 Princess Street, Chingola, N.R. A. ROSEWITZ, P.O. Box 2007, Johannesburg. (<i>Chairman, Membership Committee.</i>) T. STAFFORD SMITH, P.O. Box 37, Sea Point, Cape. (<i>Cine Editor, Camera News.</i>) R. TIBBS, 41 Cuyler Street, Uitenhage. E. VERTUE, A.R.P.S., Woodbine, Princess Avenue, Newlands, Cape Town. (<i>Chairman. Journal Committee.</i>)
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Chairman, M.P.D. Tape Recordings Committee	L. PEYTON, c/o Payne and Peyton, Chancery Lane, Durban.

Directory of Clubs and Societies

Title	Meeting each Month	President or Chairman	Phone	Secretary	Phone
ALBANY PHOTOGRAPHIC SOCIETY (GRAHAMSTOWN)	First Tuesday	R. E. T. Butler, 29 Bathurst st.	52	J. Moffitt, 69 Hill st.	
CAPE TOWN PHOTOGRAPHIC SOCIETY	First and Third Wednesday (Photographic) Second and Fourth Wednesday (Cinematographic) Fifth Wednesday (Combined) Second Friday	Eric Vertue, A.R.P.S. Woodbine, Princess Ave., Newlands.	7-2792	Ralph Taylor P.O. Box 2431	4-8340
CINE 8 CLUB (DURBAN)	Second Thursday	R. Braude	2-9758	A Brodie, P.O. Box 207	6-9135
DURBAN AMATEUR CINE CLUB	Second and Fourth Wednesdays	A. J. M. Hepburn, P.O. Box 943	2-7511	H. Finnie, P.O. Box 740	5-6177
DURBAN CAMERA CLUB	Second Wednesday	A. R. Wilson, 16 Inverness Crescent, Durban North.	83-4117	L. Bevis, c/o Museum and Art Gallery, City Hall.	2-7535
DURBAN NORTH CAMERA CLUB	Third Tuesday	Roy Gafney, Merton Hotel, 109 Manning Road.	4-4743	Derrick Hardy, 2 Briarwood,	4-6247
EAST LONDON PHOTOGRAPHIC SOCIETY	Third Thursday	Rev. R. C. Doe, 4 Seaview Terrace.	4006	F. T. Fox, c/o Bellgrove and Snell (Pty.) Ltd.	3311
RANDFONTEIN CAMERA CLUB	Third and Fourth Thursday	H. M. Entin, 14 Benson Avenue.	663-1907	E. van Niekerk, 1 Finch Road, Greenhills.	
SAND RIVER CAMERA CLUB	First and Last Monday	H. K. van Heerden, 7 Abel Road, Virginia.	272	Mrs. J. Hey, 5a Bayroad Flats.	45
SOUTH COAST CAMERA CLUB	First Tuesday	R. B. L. Tindall, Van-der-Byl Park.	853-3241 & 853-3002	F. A. Morris, 73 Kingsway, Amanzimtoti	642-0601
VEREENIGING PHOTOGRAPHIC SOCIETY	Second and Fourth Thursdays	D. S. Pugh, 2 Gresham Court, Svdenham.	3-3554	A. Harber, P.O. Box 514, Vereeniging. Miss P. N. Porter, c/o Community Chest, Hotchkiss House.	

**Will Secretaries please advise any alterations and omissions as it is intended to
publish an up-to-date Directory in No. 12 of Volume III in March.**

P.S.S.A.'s Predecessor?

Browsing through a friend's Africana collection I came across a catalogue of "CAPE TOWN 1906 INTERNATIONAL EXHIBITION—CITY HALL—3rd to 10th Feb." and there found the following Introductory Note which refers to an Art Union.

ERIC VERTUE

Introductory Note

THE Cape Town Photographic Society, when the idea of holding an International Exhibition was first mooted among its members, might well have appeared to cool and cautious critics, as the victim of youthful ambition. The Society is, in point of fact, still young in years, having just completed its 15th year. But it is not the part of youth to be unduly depressed at the thought of "the too vast orb of its fate." Moreover, previous exhibitions had been held, which had been attended by a very encouraging measure of public appreciation; and finally, we have all been taught that nothing succeeds like success.

We hope that on the present occasion the public verdict will again be favourable; and that this exhibition will at least prove to all who are open to conviction, the claim of Photography to be regarded as one of the Fine Arts as well as one of the Applied Sciences.

Certainly we have had the help and countenance of hosts of friends, as ripe in judgment as they have been lavish in kindness. In particular, our thanks are due to the following gentlemen, Mr. McIntosh, the Secretary of the Royal Photographic Society, and Messrs. A. Horsley Hinton, F. J. Mortimer, R. Child Bayley and A. H. Lisett, for the generous encouragement which they gave to us at the inception of the scheme, and for the pains which they have subsequently taken, in collecting sets of representative pictures by eminent Masters of the Art and in other ways, to broaden the scope of the exhibition and to heighten its influence. As a result of their efforts, and owing also to the hearty response which our invitation has met with on every hand, it will be found that this exhibition is in its character truly *International*.

We owe it to his Worship the Mayor, and to the City Council of Cape Town, that it is at the same time honourably *Municipal*. For, it is, thanks to their enlightened public spirit, and under their

auspices, that we have been enabled to give to the pictures entrusted to us the added charm of fit surroundings.

The City Council, in resolving to hold exhibitions of Art-work annually, has set an excellent example to the other towns of South Africa; and, in asking the Cape Town Photographic Society to inaugurate their scheme by holding this exhibition in the City Hall, has conferred upon us an honour which we highly appreciate. The motive of the Council, in granting us these facilities, has been the disinterested desire to further the true interests of art and culture. May this desire not be disappointed! The citizens of Cape Town may rightly claim that there are few cities in the world gifted by the bountiful hand of Nature with greater advantages. Let us see to it that the City benefits by the greatness of our opportunities. It was her citizens after all that made Athens worthy of the pride of Pericles.

It is no part of the object of this brief Note to record the progress which has been made in recent years by the Cape Town Photographic Society, or to trace to their last fibrils the ramifications of its influence in this aspiring community. But its intrinsic importance may perhaps warrant the mention of one event of the past year, which has a distinct bearing upon the future welfare of the Society, viz., the passing into law of a Copyright Act, dealing with Photographs and other Works of Art. This happy consummation was largely due to the efforts of this Society, extending over a lengthened period. Anyone can now copyright an original Photograph at the Office of the Colonial Secretary, and thus secure to himself legal proprietorship in the fruits of his labour. We indulge in the hope that this much-needed measure will prove an additional incentive to original work.

In conclusion, one word of commendation may perhaps be given to the aims and objects of the *South African Photographic Art Union*, which owes its origin with the approval of His Excellency the Governor, to this exhibition. The intention of its promoters is, by the use of old and well-tried means, to help (however slightly) in fostering a feeling for Art, by facilitating the diffusion of artistic work.

Forthcoming Salons

Key to code letters

P=Pictorial; T=Technical, Architectural, etc.; M=Monochrome Prints; m=Monochrome Lantern Slides; C=Colour Prints; c=Colour slides 2" square; cm=Colour Slides 6cm×6cm; cl=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.)

14th Albert 1er (M.P.) Entries by 1st March. Details from R. Populaire, 18 Rue J. Destrée, Charleroi, Belgium.

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

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

11th Marine Photography (Marine, M.C.c.) Entries by 18th March. Details from The Marine Exhibition,

The Mariners Museum, Newport News, Virginia, U.S.A.

Handsworth (P.M.C.m.c.cm.cl.) Entries by 22nd March. Details from R. J. Poppleton, 41 Teddington Grove, Perry Barr, Birmingham 22B, England.

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

22nd South African Salon (P.M.C.c.cm.cl.) Entries by 28th March. Details from The South African Salon of Photography, P.O. Box 7024, Johannesburg.

28th Midland (M.P.T.C.m.c.cm.cl.) Entries by 26th April. Details from Geo. Vernon Billson, A.R.P.S., "Greygables," 27 Thurnview Road, Leicester, England.

42nd Scottish (P.T.M.m.C.c.cm.cl.Z.) Entries by 17th May. Details from W. Grier, Glendoune, Albert Road, Dumfries, Scotland.

"Den X"—Copenhagen (P.M.C.) Entries by 20th June. Details from Mr. Aage Remfeldt, Havdrup, Denmark.

Newcastle-upon-Tyne (P.T.M.C.c.) Entries by 10th September. Details from W. Warburton Pope, A.R.P.S., 9 Kimberley Gardens, Newcastle-upon-Tyne 2, England.

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Overseas Salon Successes

Paisley Centenary Exhibition

- Miss S. Buyskes, A.R.P.S. (3 monochrome prints).
 Quizzly.
 Dignified.
 The Paint Brush.
- Au Chi-Bin (2 monochrome prints)
 Nature's Pattern.
 Solitude.
- Dr. Joseph Denfield, A.R.P.S., A.P.S.A. (1 monochrome print).
 Mother Pride.
- Ho Koo (1 monochrome print).
 Looking Down.
- Yan Tak (1 monochrome print).
 Railway Shunting Wheel.
- Rhodes Tremeer, A.R.P.S., F.R.S.A. (3 monochrome prints).
 The Knife-grinder.
 The Cunning.
 The Distracted.
- Dr. Sidney J. Levy (3 colour transparencies).
 Low Water.
 Concrete Curves.
 Pouring of Gold.
- Jack Robinson (1 colour transparency).
 The Gorge.
1st Bucharest Salon, September, 1957.
- Au Chi-Bin (2 monochrome prints).
 Natura moarta.
 Fragment de natura.
- Ho Koo (2 monochrome prints).
 In Zori.
 Salut.
Lincoln Salon, December, 1957.
- Au Chi-Bin (2 monochrome prints).
 Nature's Pattern.
 Two Vases.
- Dr. Joseph Denfield, A.R.P.S., A.P.S.A. (2 monochrome prints).
 Where the Waterfall Ends.
 Unto the Hills.
- Otto Dose, A.R.P.S. (3 colour prints).
 Tired sightseers.
 Disa uniflora.
 Lotus corniculatus.
- Ho Koo (1 monochrome print).
 Looking Down.

Dr. Sidney J. Levy (4 colour transparencies).

- First Flying Lesson.
 Homage to the Past.
 Curves in Steel and Concrete.
 Shipwreck.

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

- The Knife-grinder.
 The Scornful.

Any lists of South African acceptances at Salons sent to Denis Sprenger (Wenlock Edge, Princess Avenue, Newlands, Cape Town) will be greatly appreciated. Only by the co-operation of all Exhibitors can the lists published be made comprehensive.

IV Salao International de Arte Fotografica de Mocambique, Lourenco Marques, 1957

THE well-produced Catalogue of the Lourenço Marques Salon received recently suggests that the work accepted was of a very good standard and we were pleased to see that the Salon was well supported by South African photographers, the following having gained acceptances :

L. W. Allan (1), Au Chi-Bin (3), R. W. Barbour (3), Charles Barry (3), A. L. Bode (1), George Davis (3), Dr. Joseph Denfield, A.R.P.S., A.P.S.A. (2), Gordon Douglas, F.R.P.S. (4), R. H. C. Ellis (1), B. Eule (4), Jack Fram (4), I. Friedman (4), Mrs. Frances Geissler (4), R. R. Geissler (4), Dr. A. M. Goldberg (2), P. G. Higgins (4), Ho Koo (3), Ho Sing (3) James Jaffe (4), J. B. Jelley, A.R.P.S. (4), Robert Kahn (3), L. Mon Kom (1), Michael Loseby (1), M. Maurice (4), J. L. Moss, A.R.P.S. (2), Mrs. Daphne O'Shea (3), Ou Young-Shue (3), K. J. Reinheimer (4), Rhodes Tremeer, A.R.P.S., F.R.S.A. (3), Miss G. I. Watson (1), and Yen Lai (3).

Silver Medals were awarded to P. G. Higgins and R. W. Barbour, and Bronze Medals to Gordon Douglas, K. J. Reinheimer and G. Davis.

ROUND THE CLUBS

C.T.P.S. STILL SECTION

OUR only still meeting this month was on the 15th when the competitions were for user processed colour and monochrome transparencies. There were a large number entered but the honours went to Jack Zive, A.R.P.S., who got first and second place in colour and all three placings in monochrome, truly a great effort.

Third place in colour went to J. L. Burman.

An instructive and thorough commentary was given by Sherlock Holmes, A.R.P.S., who has recently transferred his affections from Johannesburg to our own end of Africa.

After the tea interval the 65 members and friends greatly enjoyed an illustrated trip through Scotland and England. Bill Murraybrown was the guide and the high quality of his 100 odd transparencies and his excellent running commentary were as good as any such shows we have had.

On Saturday the 11th our monthly field day was held at one of the Sea Point Beaches where Mark Lewis had on display some lovely models for our lads to admire and practice photography on. We look forward to seeing the results at our next competition evening.

J.R.H.

ALBANY PHOTOGRAPHIC SOCIETY

DESPITE the holiday period there was a good attendance at the January meeting, held in the Moth Hall, Grahamstown. There were several new members present. Dr. R. L. Sykes presided at the meeting after the committee's decision for each committee member to take it in turns to act as chairman.

Mr. H. Houghton gave a constructive criticism on the current print competition "Portraiture" which was very well supported.

Mr. Roy Ehman projected a series of professional colour slides, the script being read by Mr. C. Tanner, which proved most interesting.

Question time resulted in a series of interesting discussions.

Winners of monthly print competition "Portraiture" is as follows:—Advanced: 1 and 2, H. Houghton; 3, J. Duffield. Beginners: 1 and 2, L. Shepherd; 3, Miss Pudifin.

VEREENIGING PHOTOGRAPHIC SOCIETY

IT was a pleasure to see quite a number of prints on the walls. To encourage entries for the set subject, which at this meeting was "Oh! What a Pretty Little Girl", a special trophy is being awarded. Unfortunately for the entrants, the judges, Messrs. Moller & Steyn, did not consider any worthy of this. After their comments the following exhibitors earned merits.

Beginners: Mr. E. McPherson, Two marks 2. Mr. K. Daems, Marks 1 & 2.

Intermediate: Mr. R. D. Bowman, Mark 3. Mr. G. Robson, Mark 3.

Advanced: Mr. J. P. H. Steyn, Two marks 3.

The next meeting has for its subject "Oh! What a Filthy Boy", when we hope to see the trophy handed out.

The meeting was preceded by informal round table discussions on all sorts of subjects. With so many new members, some unknown to each other, it was good to see them together.

After tea 2½ slides were judged, with awards as follows,

Mr. E. McPherson, Mark 2.

It was disappointing not to be able to screen the 35 mm. slides, due to projector difficulties, but we hope to see them at the next meeting.

A Travelogue on their overseas holiday by two young and enthusiastic members, Ronnie Lane and Barbara Rodel, was enjoyed by all. Not only did they earn our thanks for a very interesting colour slide display, but our congratulations too, for they are now engaged.

Outings are still in the planning stage, including our annual Kruger Park Outing and the Ciné section is also not being overlooked. Just wait and see.

A. Harber, H. Secretary.

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What can we as Members do for P.S.S.A.?

The Durban Amateur Cine Club recently organised some research and report their findings :

Total membership of the Club	...	...	...	...	145
Less wives, daughters and wards	...	...	...	...	47
					98
Total left to work for the Club	...	...	...	...	98
Average number who don't attend meetings	...	...	...	...	62
					36
Total left to work for the Club	...	...	...	...	36
Less those who haven't got cameras	...	...	...	...	18
					18
Total left to work for the Club	...	...	...	...	18
Less business executives away on business	...	...	...	...	10
					8
Total left to work for the Club	...	...	...	...	8
Less those who come to talk in the back row	...	...	...	...	6
					2
Total left to work for the Club	...	...	...	...	2

TWO LEFT. That means you and me.

SO LET US DO SOMETHING ?

1. For Camera News—

- (a) Write an article. None of us can write, but let the Editor decide that!
- (b) Send Fred Harris a print for his criticism page.
- (c) Find an advertiser—the Journal is four whole pages short of adverts.
- (d) The front cover needs illustrations.

2. New Members—

- (a) Help Rosie Rosewitz in his membership drive. If every single member collected but ONE other member we would double our membership overnight.

3. Information—

- (a) Denis Sprenger will appreciate all news regarding Salon successes. Any tit-bits of information are most welcome—overseas honours, society or club awards, etc.

4. Tape Recordings—

- A. Lionel Bevis (Still) and L. Peyton (M.P.D.) will appreciate requests for tapes or suggestions for new tapes.

5. Film Library—

- Graham Cousins has a most interesting programme waiting for you—a note will bring full details.

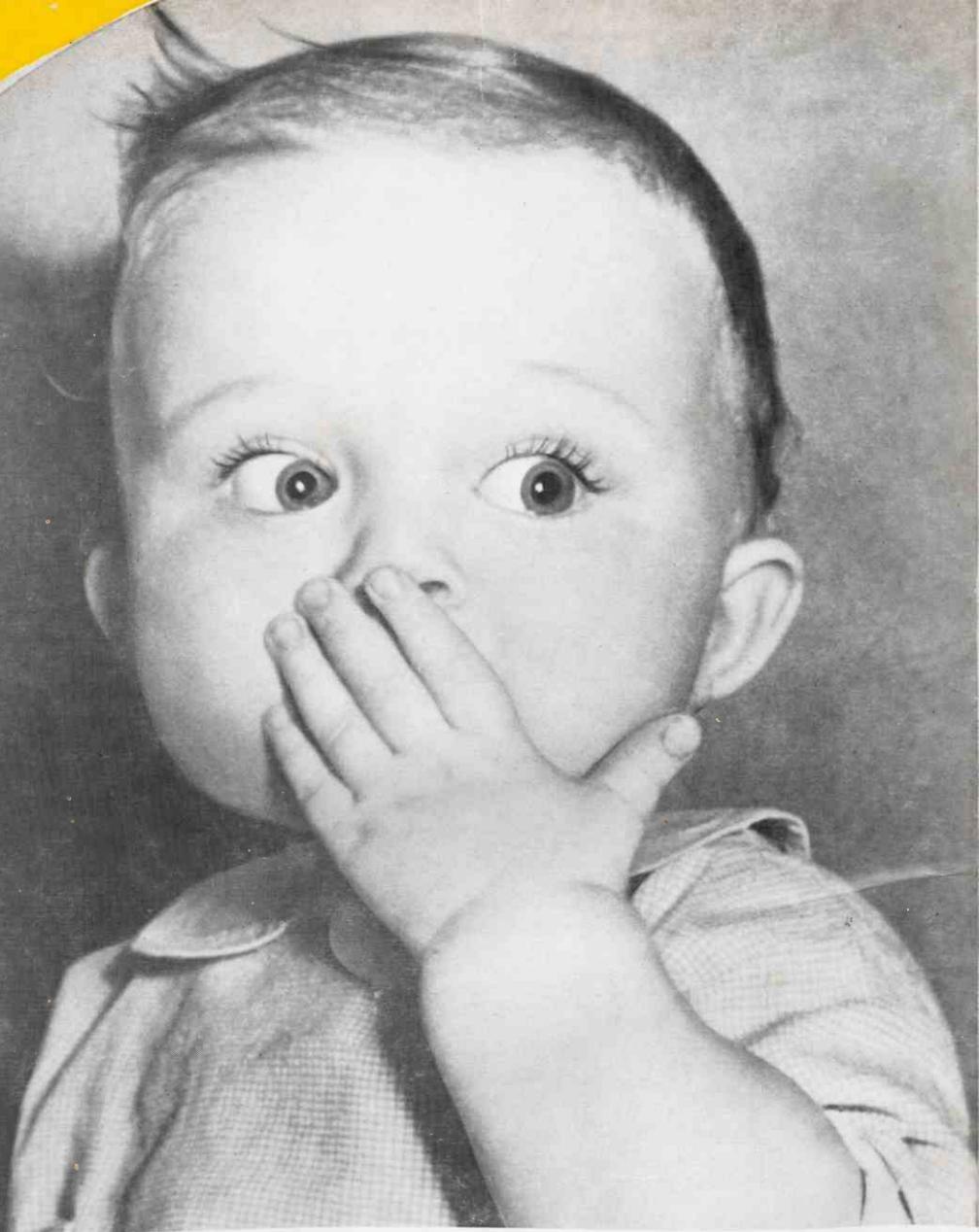
6. The Secretary—

- Advise him of your change of address.

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