

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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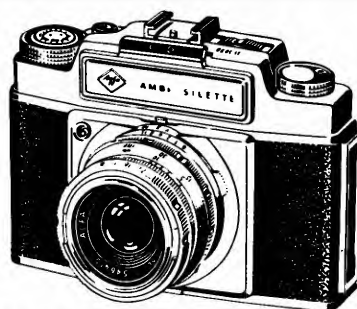
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CAMERA NEWS

Official Journal of the Photographic Society
of Southern Africa.

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June, 1958

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AMONG OURSELVES



Miss Margaret F. Harker, F.R.P.S., F.I.B.P.

IT requires something special to persuade an Editor to give up that little section of his Journal which he feels so much his own—the one little space where special thoughts can be expressed, but then, this is a special tribute—to the first lady ever to hold office as President of the Royal Photographic Society.

Miss Margaret Harker, through her ability and interest in her fellow members, has reached the high office which for 105 years had been filled by men. We from Southern Africa send her greetings and best wishes for a happy term. With that grace and charm that is so much her own, it is not difficult to imagine to what new heights she will raise her new office.

She is not altogether a stranger to P.S.S.A. members, for in August, 1956, we had the pleasure of reproducing her article "Architectural Photography", in which we were told how the beautiful architectural studies for which she is famed, were produced. As one particularly interested in this field of photography, I found it not only helpful but fascinating.

ELSEWHERE in this issue notice is given of two new items for members. Durban has kindly undertaken to organise Congress this year at rather short notice.

In future issues details will follow, but it is not too early to suggest that you arrange for your holiday during OCTOBER this year. Also from Durban comes our next item—specially arranged for the individual worker—the formation of the Colour Group. John Geldard is in charge of this new section. The inside back cover will give you the advance announcement.



The Chairman Removes the Lens Cap

by DR. JULIUS SERGAY

FOR some time now, there has been a lull in the activities of the Motion Picture Division. This has been due to circumstances beyond our control. Difficulties of administration have now been ironed out, and once again we are in full swing. There is no doubt that administrative headquarters of a national organisation must be situated in a region where there is enthusiasm, devotion and ability to cope with the tremendous amount of work which arises.

As in other national organisations this administration is usually situated in that centre where these factors pertain, and it is up to the existing committee to make quite certain that when new executive committees are elected the important factor is not the regional one, but the personal one based on ability to serve.

I have much pleasure in announcing the Regional Representatives for the years 1958 and 1959:

Northern Rhodesia : Mr. Eric Pullon, P.O. Box 220, Broken Hill.

Southern Rhodesia : Mr. Jules Wagemans, C/o Laliu and Co., Salisbury.

Northern Transvaal : Mr. Frank Oldfield, 372 Nicholson Street, Pretoria.

Southern Transvaal : Mr. Neil Down, 15 9th Avenue, Highlands North, Johannesburg.

Eastern Transvaal, and Chairman, Film Festival Committee : Mr. Lou Sher, 33 Sutherland Avenue, Strubenvale, Springs.

Orange Free State and Chairman, Film Library : Mr. Graham Cousins, P.O. Box 1038, Bloemfontein.

Natal, and Chairman, Tape Recorded Lecture Library : Mr. Les Peyton, C/o Payne and Peyton, Chancery Lane, Durban.

Western Province and Assistant Editor, *Camera News* : Mr. T. Stafford Smith, P.O. Box 37, Sea Point, Cape.
Eastern Province : Mr. Brian Down, P.O. Box 252, Uitenhage.

The Executive Administrative Committee is :

Chairman : Dr. Julius Sergay.

Secretary : Mrs. Bianca Sergay, Box 10763, Johannesburg.

Committee : Mr. Bill Paterson (Chairman, Honours and Awards Committee), Mr. Neil Down, and Mr. Lou Sher.

The administrative committee will function until Congress meets in Durban in October, 1958, when the new Chairman and Committee members will be announced.

All matters of policy will be decided by the executive in consultation with the Regional Representatives.

1958 Motion Picture Division Film Festival

This will take place in Durban during Congress in October, 1958. There are three sections :

- (1) Professional.
- (2) 16 mm. Amateur.
- (3) 8 mm. Amateur.

The "Assegai", which is the premier national award will be given to the individual who, in the opinion of the judges has produced an outstanding film. This award is available in all three classes. Silver and bronze plaques and certificates of merit will also be awarded.

Club Entries

Clubs are invited to enter their members' films as a club entry. These films will be judged individually under the usual sections, but, in addition, that club which gains the highest percentage for its entry will be awarded the Paillard Bolex Trophy.

In the next issue of *Camera News* a full memorandum from the Film Festival Sub-Committee will be published giving all details of the approaching Film Festival. Entry forms are available from P.O. Box 10763, Johannesburg.

Forthcoming International Film Festivals

The Australian Amateur Ciné Society invites entries for their International Gold Cup Competition. The closing date is the 31st August, 1958. This competition is open to 16 mm., 9.5 mm., and 8 mm. amateur films. Last year South Africa won the International Gold Cup and five other awards. Entry forms are available from the Secretary, M.P.D., P.O. Box 10763, Johannesburg.

Services

The function of M.P.D. is not to compete with individual clubs, not to act as a "super-club," but to promote and foster cinematography on a national basis. The object of the Film Festival, which was inaugurated in 1956 on an international basis, is to afford the highest recognition offered in Southern Africa to amateur films throughout the world.

Honours and Awards

Annually the A.P.S. (S.A.)—the Associateship of the Photographic Society of Southern Africa,—is awarded to cinematographers whose work, in the opinion of the M.P.D. Honours and Awards Committee, has attained a certain standard of proficiency. This award is open to all members of P.S.S.A. Full details are published in *Camera News* annually, and entry forms are available from the Hon. Secretary, M.P.D., P.O. Box 10763, Johannesburg.

"Camera News"

Requests have been received about books on cinematography. From time to time reviews of the latest books will be published for members' information.

Judges and Lectures

M.P.D. has available judges and lecturers. Will those clubs desirous of obtaining their services please contact their Regional Representatives.

Unica

Twenty-seven countries submit films to Unica, the Federation of European Amateur Ciné Societies, for annual competition. Last year South Africa entered four films and won the "Coupe de l'Espérance." As much as your committee would like to enter films this year it is unable to do so through lack of finances.

In order to run the Division at maximum efficiency money is required, and I would like to appeal to clubs to send in donations, no matter how small, to enable us to provide more films, more tape lectures, up-to-date contact directories, and a host of other services.

I sincerely believe that with the full co-operation of all our clubs and individual members the Motion Picture Division of the P.S.S.A. will in time take its place with the leading national cinematographic bodies of the world.

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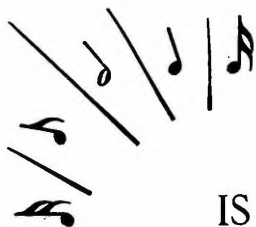
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IS MUSIC REALLY NECESSARY?

T. STAFFORD SMITH

IS music really necessary? We have become so used to seeing action on our screen to the accompaniment of music that many of us, I feel sure, have never stopped to think how it all began. It started long, long ago in the old days of really silent films—tea-room bioscopes used to employ a pianist and sometimes a violinist as well.

Maybe they were used at first to drown the sounds of clattering tea cups and conversation. Perhaps to-day, music at the Club is useful—covering up as it does the jokes in the back row—but apart from that why do we use music?

I asked this question at the Club the other night and got rather vague replies; but someone said "To add mood to a film". Thinking it over, I fail to see what mood "The Blue Danube" adds to Aunt Jane in the park. What mood is added to "Our Holiday" by the well known "Nutcracker Suite"; anything more unnatural would be hard to imagine. No one that I know goes around with a constantly playing orchestra.

Music and action do go together, as any Opera-lover will tell you, but in a stage play actors are not expected to have to compete with an orchestra. Why then do we insist in drowning a commentary in a blare of music? True, we must introduce our film, and here I agree that music is almost essential, but once the film itself is on the screen, much depends on the subject matter and the way it is treated. A film with spasmodic bursts of commentary needs the silent gaps filled in, in some manner.

Films of action and films of an explanatory nature usually suffer by the use of too much music.

I am sure that a number of people who have read so far do not agree with me; wait a minute—let me put things differently.

The movie camera is a remarkable invention. It is able to present us with a variety of emotions, visual and mental. Movement, colour and the illusion of shape

and distance. The blank screen becomes a glass window through which we can watch the world beyond.

If we have succeeded in the production of a good film hard seats and crowded surroundings will be forgotten. Through our window, seas may be rolling towards a sun-warmed shore, while gulls fly screaming overhead.

Maybe there is a city, noisy with the surge of traffic. Maybe the Zambesi is surging over the falls and plunging in flying spray to the gorge so far below.

Our window may reveal aircraft sweeping across the blue domed sky or the veld stretching quiet and still away to the blue hazed distance.

As yet we have been unable to fling wide ~~our~~ window to the scents and caresses of nature. We ~~cannot~~ smell the tang of the sea or feel the whip of wind on our face, or experience the warm vibrating moisture of the falls. But through our open window we can hear the orchestra of nature, the murmur of the waves, the swish of surf upon the sand and the calling of the gulls, the sounds of traffic and the distant voices of people; the thunder of falling water, the scream of jets across the sky or the half silence of the open veld, broken perhaps by the distant barking of some dog and the song of an unseen bird.

When you look out through your window—the window of your screen—do you hear the sounds of Nature or . . . "The Blue Danube" and the "Nutcracker Suite"?

Grab your recorders and make a job of it. I know that it is possible to buy records of different sounds: trains, dogs, cats, galloping horses, thunderstorms, the sea and gulls. Unfortunately most of these recordings must have been made long ago in the day when it was said that sand in a box that is shaken, sounds more like the sea than the sea, or that two empty coconuts can sound more like a galloping horse than a galloping horse.

Poor artificial sound will deceive nobody, and incorrect sounds will cause a judge to mark a picture down.

There is a disc of "gulls". We hear it on the radio and as background to many commercial films, we hear it at the Club whenever the sea is shown. It does not seem to matter if the bird on the screen is an Albatross or a Gannet—we hear the "Gulls"! The same old record over and over and over again.

This disc was made to sound like the gulls of the country where the recording was made, not like a South African gull, whose call is totally different.

Don't be caught by using imported sounds, record your own.

There are snags, of course. A recorder weighs forty or fifty pounds. Hardly the thing to lug about. Still, in these days of easy transport it can be done.

Electricity is another snag. Where you wish to film may be away from power. A hundred yards or so of cable may overcome this difficulty, or you can try running from the car battery. To change the 6 or 12 volt current to 220 volts it is necessary to use an inverter or rotary converter. A big recorder may discharge a car battery very quickly, so don't blame me if you get stuck.

The best solution, if one can afford it, is to purchase a battery-operated tape recorder. Some of these weigh no more than a 16 mm. camera and, like a camera, they have a spring drive for their motor. Others use small batteries as their source of power.

Sturdiness has to some extent been sacrificed to gain lightness and compactness, as obviously an 18 lb. machine cannot be as strongly constructed as one weighing 40 lbs. or so, especially when this 18 lbs. includes all batteries.

Recording in the open presents a number of problems not found indoors within the confining boundaries of walls. Sounds disperse and become confused and lost among other sounds. Wind is the great enemy; wind blows on the microphone, rustles the grass and sighs through the trees, creating unwanted noise. Outdoors unwanted noise is one of the biggest problems. There are only two ways of reducing it: to get the microphone close to the source of sound or to increase the sound in some way. There is a method that works like a telephoto lens and, in effect, brings the sound nearer. How does it work?

Sound is a funny thing. It can behave like a tennis ball—when thrown against a wall it bounces back. The sounds we hear are seldom only direct sounds but are built up of noises that have bounced back off all sorts of surfaces.

This means, of course, that the same sound in different locations will sound different. A barking dog in the open veld and the same dog in an empty hall or a mountain kloof is not just a barking dog but a dog in a particular locality whose bark takes on the character

of his surroundings. This is caused by the "bouncing" of sound. Let us suppose that instead of a bark we have a huge heap of tennis balls and these balls are going to be "exploded" from the same position as the source of sound. In the open veld, with nothing much to deflect their course, they will spread out upwards and sideways and disperse. Those that hit the soft ground will not bounce far and the sound will quickly die. But in an empty hall they would bounce madly all over the place from ceiling to hard floor and from wall to wall, and on these smooth surfaces they will continue to bounce for a considerable time.

In a mountain kloof the flying balls will not act quite the same. Many will be caught by the bushes and not bounce at all, others would fly off to be returned at odd intervals by smooth rocks to bounce, reverberating from the towering krantzies high above.

We may have made a recording already of a barking dog or voice or motor cars, but, as we know, sounds change according to their location. We must match sound to our film sequence.

But how can we make a telephoto microphone and how does it work? Let us think of our bouncing balls spreading outwards from the source of sound; some will hit the mic directly; others from off various objects—trees, stones, walls and the ground. If we could rush around with a tennis racket banging these balls all towards the recorder we would increase the number that hit the mic, and each additional ball would increase the volume. But there is a simpler method than this, as sound, just like a tennis ball, will bounce off a smooth surface. The direction of this bounce can be controlled by varying the angle of the surface. By setting our microphone in front of a saucer-shaped bowl we can bounce our sound towards the centre. Without this bowl only the sound that hits the mic itself will record, but when we use a parabolic reflector every bit of sound that hits this far bigger area can be reflected on to the mic and recorded—the bigger the reflector the more sound we can collect.

With an accurately shaped reflector and properly focussed microphone we can so increase the sound from one small area that the recorder's volume control can be turned right down and this will eliminate surrounding sounds, enabling us to concentrate on the song of a bird, the faint barking of a farmer's dog, thin with the distance that only the veld can give.

Out there through the open window of your screen there may be the cheerful chatter of a sunlit street or the mysterious echoing passage of a deserted house. The laughter of a mountain stream or the silence of suspense.

Who said anything about mood?

The "Blue Danube" or the "Nutcracker Suite" are easier, no doubt, but your window is open wide. Music may have its place, but the world of sound is waiting.

TWENTY-SECOND SOUTH AFRICAN SALON OF PHOTOGRAPHY—CINÉ SECTION

by LOUIS GORDON

THE twenty-second South African Salon of Photography has come and gone, so I thought a few remarks about the Ciné Section of the Salon would be of interest to readers of *Camera News* who were unable to be present at the exhibition of films.

The films were exhibited in the University Great Hall, which can accommodate about eleven hundred and fifty people. About nine hundred people attended each of the three performances; this was very encouraging and augurs well for the future of the amateur film maker.

The presentation of the films (especially the 8 mm.) was of special interest. The throw in the University Hall is about one hundred and fifty feet and the problem was to fill a beaded screen thirteen feet six inches without loss of brilliance and definition. The Backroom boys are to be congratulated on the manner they carried this out. Projecting from the projection box would have resulted in loss of brilliance as the angle was too great, so a temporary projection box was formed by inserting a sheet of hardboard in the centre entrance door of the Hall, ports, etc., being cut out where required. Projectors, Tape Recorders, etc., were in position behind the hardboard and screened off from the public with some black cloth. The projector used was a standard Bolex modified as follows: the standard lens was removed and a longer focus lens substituted. The 500 watt lamp was replaced with a 750 watt lamp and the position of the heat screen was altered; the lamp was overrun about ten to fifteen per cent. What about the risk of a lamp burning out? This was overcome by replacing the lamp with a new one every half hour. The quality of the picture (providing, of course, it was correctly exposed and focussed in the taking stage) was almost equivalent to 16 mm.

The 16 mm. films were projected from the box, arc and magnetic stripe projectors being used. A good innovation was to prohibit smoking so as to obtain the maximum clarity.

Ferrograph Tape Recorders with a purpose made amplifier and a standard strobe were used for most of the films, and I found the sync and sound excellent from where I was sitting which was about in the centre of the Hall.

Something about the award-winning films? Well, I came along to enjoy the show and I think most of the audience were pleased with the entertainment provided. There were no films of an outstanding nature so no Gold Plaques were awarded. The subjects varied from straightforward documentary to others with a message and story films.

Although different types of films require variations of filming technique, I feel that the overall impression I got after seeing all the films was that though there were some beautiful shots and interest and entertainment value in good measure in a number of the films, something was lacking—hence no Gold Plaques amongst the award winners. Exposure, camera steadiness and changing of camera angle is an aspect of cinematography that has made headway. Where we fail is in our effort to make films that are not only interesting and with a certain amount of entertainment value, but films with *impact*.

How does one achieve the necessary impact. In films, apart from technical perfection, we must consider film making an art—good scripting, parallel shots, close-up at the right moment, juxtaposition of shots, length of shots, contrast shots, editing to create the final *impact*. Some excellent films have failed because of poor scripting and indifferent editing.

Let us look forward to a long list of Gold Plaque awards in the twenty-third South African Salon of Photography, and that those who have not reached the peak of perfection will be able to draw inspiration from viewing the work from those that have.

The following is a list of the awards for this year's Salon :

Silver Plaque

"Tumbling Waters"—16 mm. Mr. B. T. Smith.
(Also wins the Leshnick Trophy for the best film.)

Bronze Plaques

"Just Feet"—8 mm.—Cape Ciné Club.
(Also wins the Fisher Trophy for best 8 mm. film.)
"Life Story"—16 mm. Mr. and Mrs. L. M. Sher.
"Rothenburg"—16 mm. Mr. Arland Ussher.

Certificates of Merit

"Men of Mystery"—8 mm. Dr. D. A. Dodds.
"Next Attraction"—16 mm. Mr. Grahame Mowat.

Films have been placed in alphabetical order in each of the above groups and do not necessarily represent their order of merit.

"Odd One Out"—8 mm. Mr. E. M. Macfarlane.

"Staff of Life"—16 mm. The Six Ciné Camerades.

"Thy Kingdom Come"—16 mm. Mr. and Mrs. L. M. Sher.

While not qualifying for the usual Salon awards the following films have been awarded trophies:

"I Spy"—16 mm., by Mr. Douglas B. Brand, wins the Parkinson Trophy for special merit, awarded in this case for the excellence of the close-up photography.

"Love's Labour Lost,"—16 mm., by Mrs. P. Wood wins the Reucassel Trophy for the best entry by a lady.

LETTERS TO THE EDITOR

Dear Sir,

Is "Bill" a man or a mouse?

Replying, presumably to Mr. Johannesson, he complains that his family will not allow him to make the various cuts he considers necessary when editing the family films. Poor chap!

Personally, I have always regarded the family man as someone to be envied. After all, he has a more or less abundant labour force available for such chores as film splicing, typing out scripts, etc., etc., thus leaving the fortunate fellow free to devote the whole of his spare time to the more serious aspects of film production.

Surely it is merely a matter of Father asserting his authority?

Yours faithfully,

BACHELOR.

Dear Sir,

My views as expressed in the article "The Ciné Club Scene" are unchanged, and I still believe that footage taken from the camera must be edited. Why does "Bill" want to retain the badly exposed, out of focus shots in his film, even if it is of the family? (see April issue, *Camera News*, page 27).

"What the eye does not see, the heart does not grieve over"—and how true that is, as applied to ciné work.

Take out the dud shots and no one will miss them. Try it and see if you don't believe me; yes, even your holiday films, "Bill"!

As for the film of our children, the film is theirs, not ours.

Yours faithfully,

E. R. JOHANNESSON.

Mr. Editor,

How heartily I agree with Bill in the sentiments he expressed in "Why Should I?"

When a film is made for drama or documentary, I quite agree that editing should be drastic, but my vacation films! they are personal, something which recalls memories, pleasant places, different people and whilst a lot of these things might not appear on the screen, the shot with the awkward angle reminds me and my family of so much.

Very few, I am sure, wish to show their personal holiday film at the Club, but when pressure from the committee compels it to be shown, enjoy some of it with me—I will enjoy it fully and without editing.

Yours faithfully,

BILLTOO.

WIL U 'N KAMERA KOOP?

Deur J. J. MOOLMAN

DEESDAE kan dit soms baie moeilik wees om te besluit watter soort kamera te koop, omdat daar so 'n groot verskeidenheid kameras aangebied word teen pryse wat wissel van goedkoop, tot pryse wat jou laat hyg na asem! As u egter die pryse vergelyk met dié van twintig jaar gelede, sal u vind dat dit in verhouding met die meeste ander dinge, baie min gestyg het.

As u reeds kennis dra van die goeie en slegte hoedanighede van die verskillende kameras—en u het genoeg geld—is daar nie veel om u oor te kwel nie. Die doel van my skrywe is om diegene te probeer help wat nou iets beters wil koop as die „Boks Kamera” wat hom nou soveel jaar getrou gedien het, maar nie kan besluit op 'n spesifieke kamera nie.

U moet uself afvra hoeveel geld u bereid is om te belê, en vir watter doel u die kamera wil gebruik. U sal nou dink dat ek verspot is om te praat van die doel van 'n kamera. Dit is immers gemaak om kiekies te neem! Ek sal algaande probeer verduidelik.

U het nie 'n baie ingewikkelde en duur toestel nodig om aanskoulike kiekies te neem nie—dit kan selfs met die bekende ou kassie-kamera gedoen word. Hierdie kameras het egter tekortkomings wat ons nie kan verontagsaam nie.

1. Normaalweg kan fotos net in sterk sonlig geneem word, behalwe sekere nagfotos wat 'n beligting van langer as een sekonde vereis.

2. Bewegende voorwerpe kan nie suksesvol fotografeer word nie omdat die sluiterspoed te stadig is. Die sluiterspoed van 'n kassiekamera is $\pm \frac{1}{25}$ sekonde en om 'n persoon op 'n trapfiets af te neem, vereis 'n sluiterspoed van minstens $\frac{1}{200}$ sekonde.

3. Naby fotos kan nie geneem word sonder 'n hulplens nie. Die goedkoop kamera het 'n vaste fokuslens wat nie ingestel kan word op naby-voorwerpe nie. U kan dus nie 'n kop-en-skouers foto van iemand neem nie.

4. Wat ek as die grootste nadeel beskou, is dat die lens van 'n kassiekamera gladnie skerp genoeg is as u vergrotings wil laat maak van u fotos nie.

Die punte wat ek hier aangehaal het, geld vir al die goedkoop kameras. Ek het herhaaldelik van die kassiekamera gepraat omdat dit so algemeen gebruik word. Daar is voukameras wat niks beter is nie.

Nou kan ons 'n paar groepe kameras bespreek wat algemeen gebruik word en waarvoor 'n mens maklik films kan kry.

'n Kamera wat in die jare na die oorlog baie populêr geword het, is die 35 mm. wat 20 of 36 kiekies van $1\frac{1}{2}$ duim by 1 duim op een rol film neem. Dit is baie klein as dit net so gedruk word, maar dan kan 'n mens uitsoek waarvan jy die meeste hou, en dit dan vergroot. U kan nie dink hoeveel plesier dit 'n mens verskaf om dit self te doen nie. U kan gerus daaraan dink—dit is binne u bereik.

As u graag kleurkiekies wil neem, kan die 35 mm. kameras moeilik oortref word, omdat dit goedkoper is as met die groter kameras. Baie mense wat meer as een kamera besit, gebruik die 35 m.m. hoofsaaklik vir kleur en die groter kameras vir swart en wit kiekies. Dit wil nie sê dat u dit net as 'n tweede kamera kan gebruik nie; die negatiewe met 'n goeie 35 mm. geneem, kan maklik $10'' \times 8''$ vergrotings lewer—mits u die reëls nakom.

Die prys van goedkoop 35 mm. kameras is om en by die twintig pond en as u versigtig is en nie te haastig koop nie, kan u vir dié geld 'n redelik goeie kamera koop. As u 'n kamera in hierdie prysgroep wil koop, is dit veiliger om een van 'n bekende fabrikaat te koop soos bv. Agfa, Kodak, Zeiss, ens. (Dit geld vir enige prysgroep.) As u 'n kamera aangebied word wat toegerus is met 'n gekoppelde afstandmeter en ligmeter vir onder die £25, moet u versigtig wees want dit sal verstandiger wees om vir dié geld 'n kamera sonder die bykomstighede te koop. U sal dan 'n stewiger kamera met 'n beter lens hê. Die gehalte van die lens, bepaal die waarde van die kamera. Die genoemde bykomstighede is natuurlik baie gerieflik maar dan moet u bereid wees om die helfte meer te betaal.

Naas die lens, is die sluiters ook 'n baie belangrike faktor om die waarde van 'n kamera te bepaal. Een van die betroubaarste sluiters is die „Compur” en word gewoonlik in die middel-prysgroep aangetref. Dit is

ALDIS—

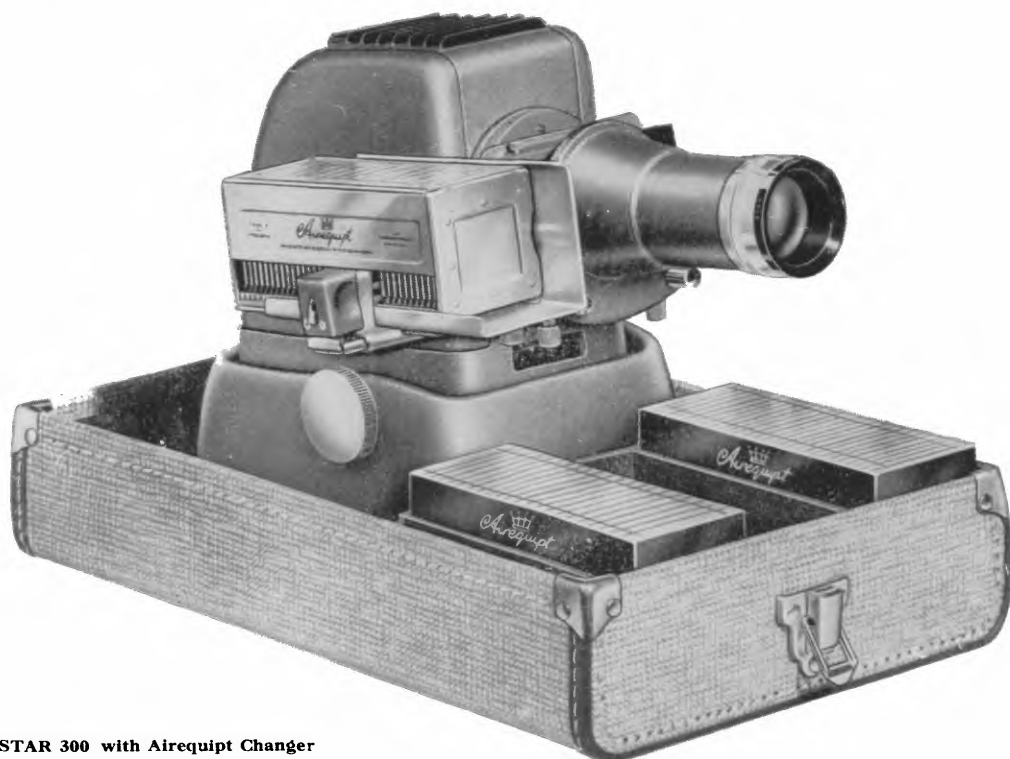
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kameras wat van sowat £30 tot oor die £70 kos. Laasgenoemde val feitlik in die duur groep, maar ek sal probeer verduidelik met 'n voorbeeld.

(a) 'n Kamera met Xenar f2.8 lens en met afstandmeter (nie gekoppel nie). Prys £26.

(b) 'n Kamera met Xenar f2.8 lens en gekoppelde afstandmeter. Prys £38.

(c) 'n Kamera met Xenon f2 lens, gekoppelde afstandmeter en ingeboude ligmeter. Prys £50.

(d) 'n Kamera wat feitlik ooreenkom met (c) maar wat deur die lens fokus. Prys £70.

Laasgenoemde twee kameras het effens skerper lense maar basies is daar nie 'n groot verskil tussen die vier kameras nie. Al vier is toegerus met „Synchro-Compur” sluiters. U kan dus sien hoe die prys styg namate die lys van bykomstighede langer word.

Omdat ek dikwels naby fotos neem, verkies ek die kamera wat deur die lens fokus; dan is daar geen moeilikheid met verskilsig nie—jy sien net wat dié lens „sien.” As die vier genoemde kameras reg hanteer word, sal hulle alvier dieselfde goeie resultate lewer.

Die duur kameras is gewoonlik toegerus met spleet-sluiters (focal plane shutters) en sommige van hulle kan kiekies neem teen die verbasende hoë spoed van $\frac{1}{1250}$ sekonde. Gewoonlik is die vinnigste spoed van die Compur, $\frac{1}{500}$ sekonde.

Die normale lense van die duur kameras kan maklik verwyder en vervang word met 'n telefoto of wydgesig-lens. Daar is so 'n groot verskeidenheid lense en ander apparaat vir die duur kameras beskikbaar dat ek liever nie daaroor sal uitwei nie.

'n Formaat wat net so gewild is as die 35 mm., is die $2\frac{1}{4} \times 2\frac{1}{4}$ ". Die bekendste van hierdie formaat, is die beroemde Rolleiflex wat twaalf kiekies op 'n 120 film neem. Dit is 'n duur „kassiekamera” met twee lense wat so gemonteer is dat hulle saam skuif wanneer ingestel word. Die boonste lens is die siglens wat die beeld fokus op 'n matglas. Wanneer die beeld skerp is op die matglas, is dit ook skerp op die negatiewe vlak omdat die twee lense presies saam werk."

Daar is talle kameras wat op die wyse werk. Sommige van hulle is baie goed en ander is bloot namaaksels van die Rolleiflex.

Ook in hierdie formaat is voukameras en kameras wat deur die lens fokus, beskikbaar. Gewoonlik is hulle (lg.) heelwat duurder, maar ook vir hulle is daar

verskillende fokuslengte-lense beskikbaar. Vir portret-studies kan 'n „kort” telefolens baie nuttig wees.

Die volgende formaat is die $2\frac{1}{4} \times 3\frac{1}{4}$ " en dit is ook die grootte kiekies wat die meeste kassie- en voukameras neem. Dit is 'n gerieflike grootte want dit is nie te klein vir u album nie, en dit kan natuurlik ook vergroot word. 'n Redelik goeie kamera kan gekoop word vir tussen £20 en £30.

Ten slotte net 'n paar woorde oor die plaatkameras. Hulle is beskikbaar in verskillende groottes wat negatiewe van $2\frac{1}{4} \times 3\frac{1}{4}$ " tot so groot as 8×10 " lewer en word gewoonlik deur professionele fotograwe gebruik. Hulle is by uitstek geskik vir portret-fotografie en omdat hulle 'n verstelbare agterstuk en helbare voorstuk het, is hulle feitlik onontbeerlik. As u hoë geboue wil afneem met 'n gewone kamera sal dit dikwels nodig wees om die kamera skuins te hou om die dak van die gebou ook in die prent te kry. Op die afdruk sal dit lyk of die gebou agteroor val.

'n Paar wenke :

1. As u heelwat kleurfotos wil neem, kan u gerus dink aan 'n 35 mm. kamera. Dit is natuurlik net so goed vir swart en wit maar dan sal ek u aanraai om self die films te ontwikkel en u eie vergrotings te maak. Buitendien maak dit u stokperdjie soveel interessanter watter formaat u ookal verkies!

2. Vir gewone kiekies waarvan u sommige wil vergroot, sal ek 'n reflex-kamera aanbeveel. Omdat die beeld op die matglas net so groot is as wat die negatief is, vergemaklik dit die komposisie van die prent.

3. As u belangstel in fotografie, wil ek u ten sterkste aanraai om in te teken op minstens een goeie foto-tydskrif.

4. Bestudeer goeie fotos en oefen met u eie kamera—al is dit maar 'n ou „bokskamera.” Baie goeie fotos is al met goedkoop kameras geneem. Duurder kameras bied meer moontlikhede maar onthou die gesegde dat dit nie soseer die kamera, as die man agter die kamera neem om 'n mooi foto te maak nie! Moet dus nie sommer halsoorkop 'n duur ding koop voor u baie seker is wat vir u doel die beste is nie. As 'n mens 'n kamera vir £80 gekoop het, en jy kom dan tot die besef dat jy liever 'n ander formaat of fabrikaat moes gekoop het, is dit nie so maklik om jou geld weer terug te kry nie. Met 'n bietjie geluk kan u 'n goeie tweedehandse kamera by 'n betroubare foto-handelaar koop om mee te „leer” en weldra sal u presies weet wat u wil hê. Die „skoolgeld” sal dan nie so hoog wees nie!

Durban July Colour Slide Salon

CLOSING DATE — 24th JUNE, 1958

YOU STILL HAVE TIME, BUT ONLY JUST!

PRINT CRITICISM

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

I THINK it was Leonard Misonne who used to say that photography was "painting with light." Like all *clichés*, this statement could be argued back and forth, and at the end of it neither side would have won the day—nor indeed be any better off if the only purpose of the argument were total proof or disproof. But if we think of this saying without a wish to use it as a debating point, but rather as having been uttered by one of the greatest pictorial photographers of all time, it can teach us a lot. Those of us who are old enough in photography to remember Misonne's pictures will know only too well just what he meant by this statement, but even if we have never seen one, or even a reproduction of one, it must be obvious that we, as photographers, rely solely on lighting for our prints. It is the light from the subject passing through the lens onto the negative material which forms the basis of our eventual print, irrespective of whatever we may do between then and the final production.



Antique



Introduction and Rondo

Robert Hinings

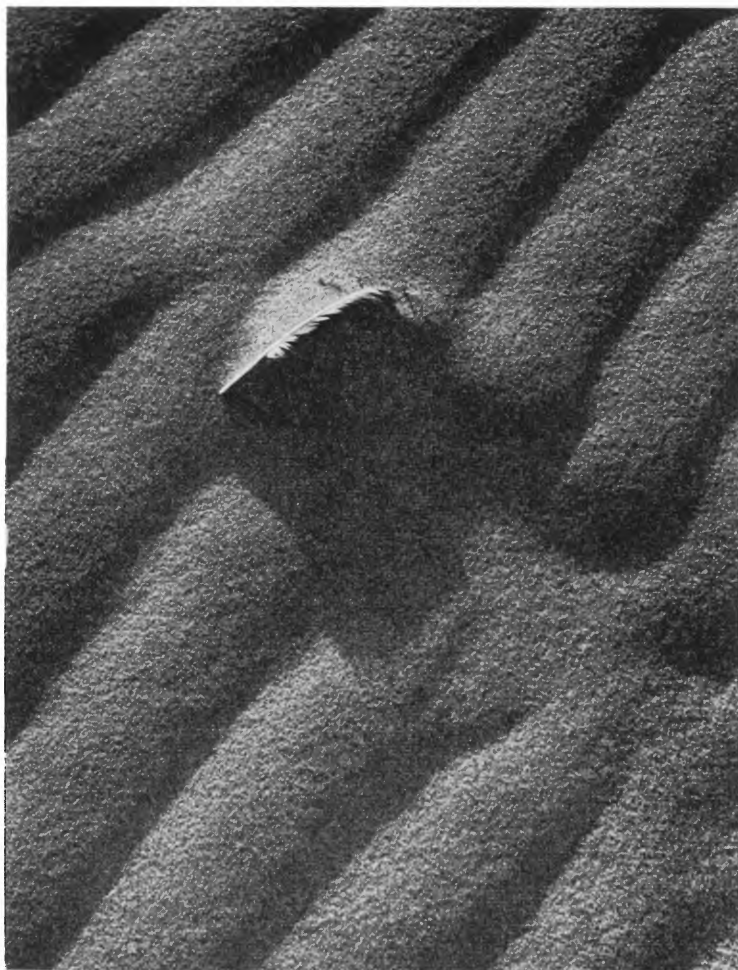
I am, however, very doubtful about the hard precision of the glazing bars of the window, especially those very definite black lines. I am writing these remarks from the block-maker's proof and not from the original print, and cannot therefore see whether the outlines of these bars have been in any way emphasised. But in actual fact the brilliance of the light outside would have eaten into the edges of the bars of the window and would have made them appear less distinct than shown on this print, and this gives me the feeling that some lining-in has been done either on print or negative. I may not be correct in this belief, but if any such after-work has in fact been done it is entirely wrong, for a still greater feeling of luminosity would have been secured had these glazing bars been less hard. The composition is good and I cannot suggest any improvement.

INTRODUCTION AND RONDO

by Mr. Robert Hinings is another still-life subject, and it relies for its appeal almost entirely on pattern. The sheet of the score has no tone gradation on it whatsoever and has been photographed almost, but not quite, square on. The only variation from "square on" is that the lower staves are slightly larger than the upper ones, and are slightly out of parallel with the upper and lower edges of the print. This part, therefore, presents only a pattern of notes, although there is evidence of use by reason of the soloist's scribbled pencil notes of points of emphasis and timing and so on. Across this score rests a portion

Our first print this month is **ANTIQUE**, by an unknown author, and it is quite obvious that the sole reason for making it was a desire to record the play of sunshine, not only on the vase itself, but also on the wall and the sill and even outside. The result is good, for there is no doubt at all about the brilliance of the sun on this particular day, and it is interesting to notice its varying effects. The contrasts on the curved surface of the vase are very well rendered, and I am especially interested in the highlight at the foot which is reflected across the polished surface of the sill. I rather wonder whether a reflector might not have been helpful; it would have relieved the shadowed side a little and have

produced slightly more rotundity to the surface. The next interesting thing is to compare the lighting on the sill with that on the wall. The sill is a well polished surface, and the sunshine on it is reflected so brilliantly that all detail is, quite correctly, completely lost in the brightest parts. But the lighting on the wall is quite different. Not only is it a matt surface, but the splayed reveal further softens the effect, and the gradations show up the surface texture and also some of the inequalities of the glass itself. The outside is very well rendered in an out-of-focus light tone, which shows there *is* an outside and yet does not detract from the main elements.



Wind Harvest

G. Collins

But what of the subject matter? I think we will all agree that the play of light and shade on this subject was probably extremely attractive, and the author has done well in finding a place where some variety has been introduced into the monotony of the ripples, for it will be noticed that several of the lines have been broken. The centre of interest is, of course, the feather, which forms a point of accent and contrast. But is it worthy of being a centre of interest? I feel that such an isolated object should have some beauty in itself, and whilst we have seen too many variations on the theme of a tuft of gently curving grasses, I do feel this is rather going too much the other way. This particular feather is a very ugly specimen, and it gives me personally no pleasure to look at. If, however, it were a more pleasing object, I think a further improvement could have been made had it been laid at right-angles to its present direction. It would then have formed a much better counter to the repeated lines of the sand ripples.

SHIFTING SANDS, by Mr. W. E. Bick, is another arrangement in which a single object has been placed against a background of sand, but there the similarity finishes. The sands are on a grand scale, and

of the solo instrument, carefully placed and with its texture well rendered. The outline of the lower edge is repeated by the shadow. The author has achieved what he set out to do and I think it must be said that he has done it successfully. The interpretation of the idea is, therefore, good, but could the idea itself have been improved? Had I wished to handle this subject I think I should have shown the score as a whole thrown down on a table with perhaps a corner turned up, and a lower source of illumination so as to give some gradation of tone on the surface of the paper. The position and rendering of the violin might have been similar to that under discussion. Would my result

have been more successful? That is purely a matter of opinion. I might think so, but Mr. Hinings might think not—all of which goes to show that all picture making consists in the handling of the subject matter itself as well as in the interpretation.

Mr. G. Collins has gone out of doors for his essay in arrangement which he has entitled WIND HARVEST. Here is simplicity in the extreme. From a technical point of view the result is very successful, for it records very well the texture and gradations of light and shade on the surface of the sand. It is true it is recorded in a very low key as though the sand were a dark grey colour, but it must be assumed that this is the author's intention.

THE HISTORY AND PROGRESS OF PHOTOGRAPHY IN SOUTH AFRICA

By **Dr. A. D. BENSUSAN, F.R.P.S., F.P.S.A., F.R.S.A., A.P.S.(S.A.),**
Hon. E.F.I.A.P., Member London Salon

(Continued)

Early Outdoor Pictures

In the Old House museum of Durban there is a copy of a photograph of the wreck of the "Minerva" taken at the extremity of the Bluff on 7th July, 1850, but unfortunately there is no trace of the original. However, one of the earliest outdoor photographs taken in South Africa, about 1854, is now in the Elliott collection in Cape Town. It showed a child against the background of "Bellwood", Sea Point, and the child later became the wife of Rev. Dr. Cameron who was the first registrar of the S.A. College.

Some five years later the laying of the corner-stone of the Somerset Hospital, Cape Town, was taken by Mr. Yorke. His first plate was destroyed by accident, the second spoiled by the smoke from artillery guns and the third was exhibited at the Cape Argus office where it was described as "admirably executed".

Early Commercial and Publicity Pictures

Stereoscopic pictures of Cape Town, taken by Mr. Yorke, were on sale in 1859, and the following year

Saul Solomon and Company—owners of the *Cape Argus*—printed "Souvenir photographs of Prince Alfred's visit". Some 25 years later they again made history with the reproduction by lithography of fashion photographs in a millinery list.

Of particular interest was James Chapman's expedition to the Zambesi from 1860-64. He was accompanied by the great artist and explorer, Thomas Baines, of the *Illustrated London News*, who had served under Dr. David Livingstone on several expeditions. For some years Chapman's stereoscopic pictures of native studies and the Victoria Falls were on sale, and specimens were sent to the South African Museum.

The difficulties which were encountered by a photographer on an expedition such as this are best described from Baines' diary, and he mentions that the manufacturers of photographic materials at home know little of the rough usage that is unavoidable in a journey of this nature, nor of the intense heat and sunlight under which work has to be done. In his diary of Wednesday,



Wreck of the "Minerva"—Bluff,
Durban, 7th July, 1850.

(Copied from a copy of a photograph
in the Old House, Durban.)



Bellwood, Sea Point, Cape c.1854. Believed to be earliest outdoor photograph taken in South Africa in existence.

(By kind permission of Elliott collection, Cape Town.)

A. Green, a photographer of the 1860's, with his portable dark-room on Signal Hill.

(By kind permission of Elliott collection, Cape Town.)

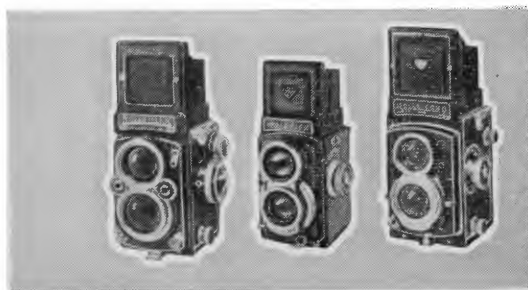


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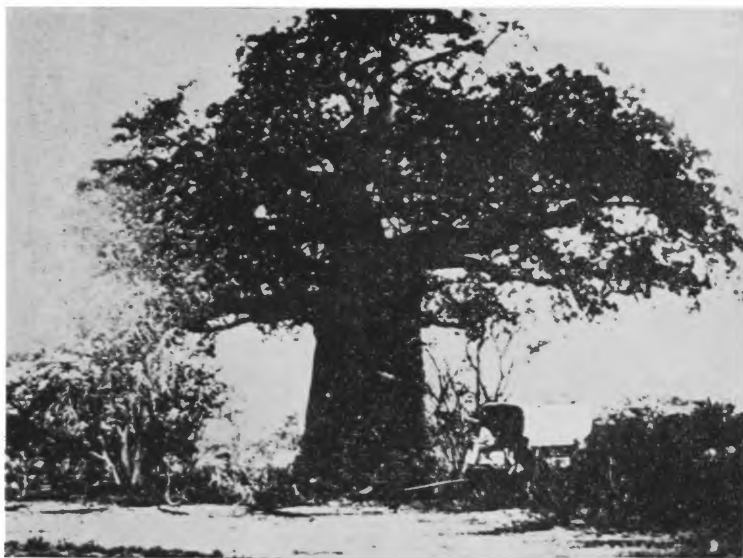
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James Chapman's expedition to
Victoria Falls, 1860-64.

Thomas Baines sitting on the wagon
beneath big Baobab Tree.

(By kind permission, Afrikana
Museum, Johannesburg.)

18th July, 1862, he mentions the "restlessness of sitters who naturally shrink when the mysterious looking double barrelled (Stereo) lenses are levelled at them, and they cannot imagine what the 'shadow catcher' is doing under the black curtain, the impossibility of procuring clean water, the different conditions of atmosphere and the intensity of the sun, the constant dust raised either by our people or the wind, the whirlwinds upsetting the camera and no end of other causes combine to frustrate the efforts of the operator and oblige us to condemn many a picture."

This expedition illustrates the important manner in which photographer and artist worked together to

record much of the history of that period, and Baines acknowledges that in almost every one of Chapman's stereos there is some little bit of effective representation that he as an artist would give his right hand to be able to produce.

Early Exhibitions

During the last week of November, 1846, Grahams-town inhabitants were treated to what was in all probability the very first exhibition of photographs held in the country. Monsieur Leger of Paris was returning from a visit to India and Mauritius when he displayed in Grahamstown a collection of portraits and miniatures which were described as absolutely faultless, the very

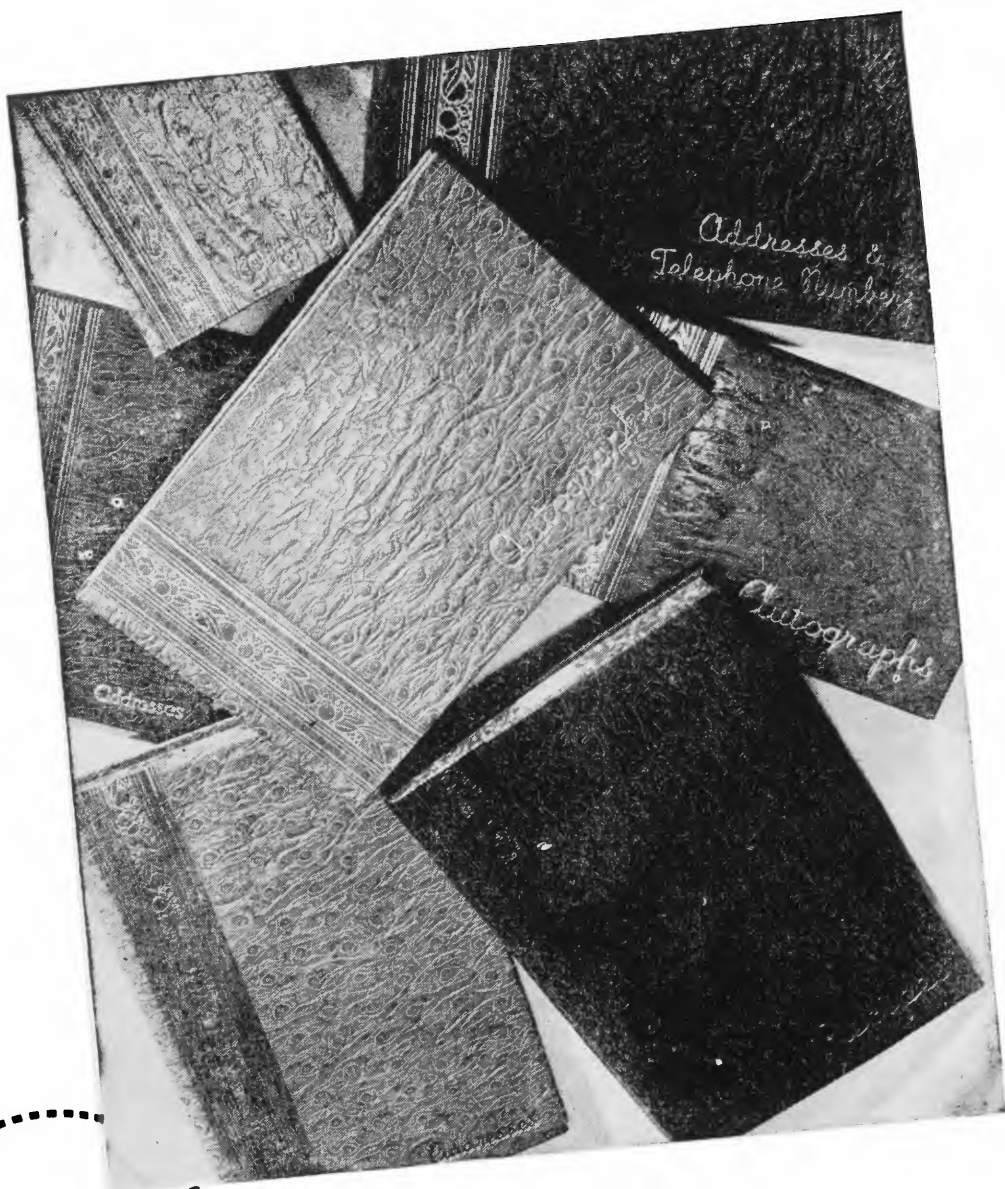
James Chapman's expedition to the
Victoria Falls, 1860-64.

"sitters who naturally shrink when the mysterious looking double-barrelled lenses are levelled at them . . ."

(From original in Afrikana Museum,
Johannesburg, by kind permission.)



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expression of countenance, and the minutest details of dress, or fold of drapery, being given with the most perfect accuracy. M. Leger stated that he intended taking photographs of several sections of Grahamstown, but it is unlikely that they were ever taken by him as he sold his whole apparatus and plates, etc., to Mr. W. Ring, early in December.

Probably the first public display of outdoor South African photographs were those taken by Mr. Barnard, as his exhibition was held in Cape Town in 1869. Some few years later an exhibition of publicity pictures of South Africa was sponsored by the *Argus*, the photographer was Mr. Hodgson, a member of the staff of the research ship "Challenger", his views featured the resort such as Hout Bay and generally displayed the natural beauty of the Cape. He had devoted himself to securing more extensive views of our South African scenery and proving to the most casual observer the great strides which the photographic art was making.

This same photographer—Mr. Hodgson—who was resident in Pietermaritzburg, together with J. Lloyd, had taken pictures of the opening of the Durban railway in 1850 with some success.

An exhibition of pictures of the diamond diggings, taken in 1872, is to-day housed in the old hut alongside the "Big hole" at Kimberley; whilst in the 1880's, Daniel Ravenscroft of Hermanus was commissioned by the old Cape Colonial Government to make a set of photographs of their railway system for publicity use.

With the formation of the first photographic society in the country in 1890, exhibitions were of a more competitive nature, and in 1894 the Cape Town Photographic Society was placed fourth in an International lantern slide competition. This was a fine achievement as they were competing against people like Stieglitz and Miss Clarkson of the Amateur Photographic Society of New York.

First Photographic Clubs

The British Journal Almanac of 1892 listed the only South African photographic club as being Kimberley—founded May, 1890, with the Rev. Father Ogle as President, and Malcolm Macfarlane as Secretary. About this same time it is possible that a club existed in Grahamstown; if not, it was more than likely that arrangements for its formation were well under way, for the Grahamstown Guide of 1893 states "Grahamstown, like most other towns, has its amateur photographers. A few years ago an Amateur Photographic Society was formed, and has since flourished most satisfactorily. The work of some of the members is pronounced to be of a very high order. Miss Clarke of the Academy of Diocesan School for Girls, is the Secretary."

Unfortunately no records have been traced of these early groups and consequently the Cape Town Photographic Club has always been considered as the first in

the country. Eric Vertue of Cape Town to-day has the minute books of this pioneer photographic organisation, for it was in the early part of 1890 that T. W. Cairncross and B. A. Lewis met in the Thatched Tavern in Greenmarket Square and discussed the formation of a photographic society. In due course an advertisement appeared in one of the newspapers and some 29 enthusiasts met at the "St. George's Schoolroom", Wale Street, on Thursday, October 30th, 1890, at 8 p.m. for the purpose of forming the Cape Town Photographic Club. Dr. David Gill, LL.D., F.R.S., Astronomer Royal, was elected President, T. W. Cairncross was the Vice-President, and Andrew James Fuller of 37 Grave St. was Secretary/Treasurer.

The first meeting was a discussion on "lenses," and took place on 11th November, 1890. These early enthusiasts were not lacking in topics for discussion, for in 1893 there was a lecture on polarisation of light with specimens of polariscopes made by the lecturer; while in 1896 we have mention of "3D", for the Secretary reported that he had ordered five dozen pairs of spectacles of coloured glasses and other necessary equipment for the projection of stereoscopic views on the screen. In the same year a lecture on colour photography was delivered, also Roentgen rays were discussed and X-rays of a hand were taken at the meeting.

In 1894 a set of slides toured the "sister" societies—Port Elizabeth Photographic Society, Kimberley Camera Club, Johannesburg Camera Club, Grahamstown Amateur Photographic Society and Kingwilliams-town Photographic Society. In the same year the Cradock and Maritzburg Camera Clubs were formed whilst in 1895 the Mossel Bay Amateur Photographic Club, South African College Photographic Society and Oudtshoorn Camera Club were also founded. These clubs and societies maintained very friendly relations and exchanged Christmas greetings, which consisted of group photographs of their members, also an Inter-club outing was arranged.

The 26th June, 1894, was a gala day. A special meeting of the Cape Town Photographic Society took place as the President of the Birmingham Photographic Society—Sir Benjamin Stone—was being welcomed. After Sir Benjamin had been elected as honorary member, he addressed the meeting and roundly condemned half-plate cameras when used merely for taking advantage of persons in peculiar positions.

The year 1900 saw the first Johannesburg Photographic Society established with headquarters in the Reliance Buildings, Kerk Street. Two meetings were held each month, and their first President was J. Percy Fitzpatrick, the Honorary Secretary was H. C. Haddon, and the Committee included a man whom I knew well in later years, a prominent city stockbroker, J. H. L. Manisty.

(To be Continued)

ROUND THE CLUBS

ALBANY PHOTOGRAPHIC SOCIETY

THE Society is making a determined effort to attract beginners. At their last monthly meeting, held in the M.O.T.H. Hall, Grahamstown, on Tuesday, May 6, this matter came under extensive discussion. It was finally decided that separate meetings should be held to cater solely for the beginners, to teach them the principles of photography by talks and demonstrations, and to advertise the facts suitably.

Mr. Dal Wallace gave an interesting talk on "Against the Light" photography, and was thanked by Mr. Jack Duffield, the Committeeman whose turn it was to occupy the chair.

At the end of the month it is hoped the photographers from several Eastern Cape and Border centres will converge on Grahamstown for a convention. Lectures will be given by leading photographers, and there will be an outing to one of our member's farms at the Fish River Mouth for the purpose of taking landscapes, seascapes and Native life along with the experts from other centres, and to exchange experiences and knowledge.

Result of monthly print competition—"Against the Light": Advanced—(1) D. Wallace; (2) J. Hewson; (3) Mrs. Ehman. Beginners—1, 2 and 3, Dr. Weighell.

J. Moffitt.

ALICE CAMERA CLUB

THIS far 1958 has proved a very active year for the Alice Camera Club. Meetings are held on the first Tuesday of each month, and our membership consists of a band of very keen photographers.

Much of the Club's time has been taken up with preparations for the first Border Salon which was held here on the 26th and 27th March last. Of the 1,019 prints entered, we were very privileged to have been able to display 113 outstanding pictures together with a panel of eight of Dr. Bensusan's works. The salon was held in the local Town Hall and proved an unqualified success. We feel that our contribution to the work that went into the salon was fully justified.

Our Annual Outing was held on Wednesday, the 5th March, when members (all armed with cameras fully loaded) and their families motored into the district in search of material. It was an ideal afternoon and the results were good. A picnic tea was held amidst the foothills of the Amatola Mountains with the famous Hogsback nestling majestically in the distance. One of the highlights of the afternoon was an overloaded creaking ox-wagon that came winding past our picnic place. Needless to say, shutters clicked from all directions, and it was most interesting to note the various angles and positions the different members preferred. Another rather amusing incident was when Mr. Rhodes Tremeer was endeavouring to obtain a study of an old Native woman basking in the afternoon sun. She refused point blank to be allowed to be photographed, accentuating her refusal with wild gesticulations and a rattle of incoherent speech. All the while that this performance was going on, a member, Dr. Cooper, had his ciné trained on her and the result was some excellent unrehearsed acting. The afternoon ended far too soon and with lengthening shadows we arrived back in Alice having thoroughly enjoyed an afternoon photographing.

After routine business was completed at our April meeting, we were entertained by Rev. J. McCracken who showed some ciné films that he took during his recent visit to the British Isles. He also screened an unusual film taken in the Transkei of the Native Initiation Ceremonies. This film, and also that of Father O'Neill on Native life in New Guinea, shown last December, proved most instructive, not only for the educational value but also for the technique employed by these two members and the manner in which they so successfully treated their subject.

Our May meeting comprised, apart from routine matters, a very interesting enlarging demonstration by Mr. Rhodes Tremeer, A.R.P.S., F.R.S.A. The emphasis was on a subject of salon standard and how this was achieved. He used his famous "The Scornful" to illustrate his points.

Also at our May meeting we had to take leave of our very able Secretary, the Rev. G. Owen Lloyd, who is emigrating to the Federation in the near future. In appreciation of the yeoman service rendered by Rev. Lloyd since the inception of the Club, he was invited

to become our first Honorary Life Member. Rev. Lloyd in accepting the invitation offered his thanks to the members and expressed his appreciation for the fellowship and friendliness of the Club. Mr. R. F. Vockerodt was then elected Secretary.

(A hearty welcome to these columns and thank you for your interesting letter. We go to print on the 20th of each month and appreciate copy by that date.—ED.)

CAPE TOWN PHOTOGRAPHIC SOCIETY CINÉ SECTION

MR. R. RODRIQUES, in proposing the vote of thanks at our meeting on 23rd April, began on a note of censure. Members had been invited to bring along their cameras for display. Such was the lack of enthusiasm, however, that only one, Mr. I. B. Guy, responded to the call.

Nevertheless, the evening turned out a great success. Mr. Guy, demonstrating his Kodak Ciné Special, held the attention of his audience with the most lucid description of a camera I have ever heard. We also enjoyed hearing of Mr. Guy's experiences with a globe-trotting photographer who dropped in from the U.S.A.

After tea we saw two excellent films by Miss Pat Penso. In "Summer Seeker" we were taken on a journey to England and then on a tour of the English countryside, while "Continental Carousel" took us through Scandinavia and Europe. Both these films were well presented and accompanied by commentaries on tape.

At the combined meeting of the Still and Ciné Sections on 30th April, Mr. G. Visser entertained us for the first half of the evening with an interesting selection of colour slides covering an expedition through South West Africa and Angola.

The second half of the evening was devoted to three professional sound films by our Chairman, Mr. T. Stafford Smith—"South African Cormorants," "The Sea Eagle" and "The Past Lives Again," the latter dealing with the South African Museum. All three films were of the same high standard we have come to associate with the work of Mr. Stafford Smith.

Three talks on the subject of titling occupied the first half of the evening on Wednesday, 14th May. Mr. R. Rodriques took the floor first with a talk entitled "The Art of Titling" in which he told us why and when titles are necessary, and also how titles can be used to strengthen otherwise weak films. Mr. A. Roberts followed with some useful facts and formulae on the practical side of titling, and finally Mr. T. Stafford Smith gave us some simple methods of correcting for parallax and for producing wipes and fades.

After tea, Mr. W. Vye, Senior, took us on an interesting journey to South America, with many shots of distinctive architecture, some unusual monuments and even some very beautiful orchids.

There were quite a number of Ciné Cameras, I am told, at the outing on Ascension Day to some of the old Homesteads of the Fransch Hoek Valley. Leader of the party was Mr. Eric Vertue.

R. Page.

A most interesting day was enjoyed by the occupants of 23 motor cars. The Cape weather, after weeks of rain, relented and the sun shone delightfully. The party shone, too, and whilst the farms visited were extensive, tripod space always was not!

Lunch in the open in one of the most beautiful spots I know, was a pleasant highlight, and many members got to know each other just a little better.

Eric Vertue.

STILL SECTION

At the Still meeting on May 7th, the print competition was for open subjects, and there were some fine pictures shewn. Messrs. A. J. Musgrave Newton and E. J. Sanby both won Gold and Silver Stars, and Mr. S. W. Chater a gold award.

After tea we had two slide features, "The Cederberg," by J. L. Burman, and "Land of Contrasts," by Denis Sprenger. Here again were examples of how to take and present an interesting collection of transparencies.

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JOHANNESBURG.

At our well attended second meeting of the month we had a very thorough and informative lecture by Mr. D. R. Fisher, F.R.P.S., Technical Manager of Messrs. Kodak, Ltd. The subject, Colour Photography and its future, is one in which we are all interested. Mr. Fisher displayed half a dozen 15" x 12" colour prints produced in Kodak Laboratories, excellent work and very much admired. At the conclusion of his talk, Mr. Fisher was kept busy answering numerous questions.

The competition was for user processed Colour Slides.

J. R. H.

UITENHAGE CAMERA CLUB

A MOST promising feature, during the past few weeks, has been the number of inquiries we have had concerning the Beginners' classes which the Club has conducted recently. Mr. H. O. Skillicorn, Principal of the Muir College for Boys, has stated that his boys are very keen in the formation of a Camera Club at Muir College, and would appreciate any help and advice that our Club could give them. We are shortly to meet and are looking forward to giving younger Camera enthusiasts encouragement in the photographic field.

The number of new members we have "signed on" augurs well for the Club's future, and the growing interest is most encouraging. Our May meeting was devoted entirely to Colour Slides, and the attendance of 22 was the most we have had for a very long time. The standard of slides shown was very high indeed. However, as we have no "colour expert" in our midst, no awards were made. The popularity of "slide evenings" is self evident and we are keenly awaiting the next colour evening for a showing of a new batch of slides. All members participated in criticism and comments on the slides shown and altogether a most constructive evening was spent.

Holidaying down at the Cape is Mark Kaplan, our President, who hopes to outdo Jack Robinson with the quality and quantity of colour slides taken while he was down there.

My regards to Mr. Skillicorn—Ed.

VRYHEID CAMERA CLUB

MEETINGS are now held regularly every first and third Thursday of each month, in the Nuwe Republiek School Hall, and we wish to thank the Principal of the School for his willingness to help us. At the last meeting held on the 1st of May the results of the April colour Transparency Competition were announced.

1st : "Gladiole"—by C. Moller.

2nd : "Dagbrek aan die Ooskus"—by G. Rousseau.

3rd : "Voor in die Wapad"—by G. Rousseau.

Our biggest headache seems to be Black and White but a few members have promised to get down to it and produce some exhibition prints. We wish them many pleasant "darkroom" evenings.

The Club is arranging a full-day outing to the Warmbaths in the vicinity of Vryheid, on the 8th of June. This will be a picture-taking event and we hope to have someone who will be able to give us practical demonstrations and advice during the outing. Lunch will be at the Natal Spa Hotel. If any P.S.S.A. member wishes to attend this outing, kindly contact the Secretary, P.O. Box 127, Vryheid. We will gladly welcome anyone interested.

Chris Moller.

VEREENIGING PHOTOGRAPHIC SOCIETY

THE meeting of 6 May, under the Chairmanship of Mr. W. H. J. Andrew, was fairly well attended and turned out a most instructive evening. A "Brains Trust", consisting of Messrs. George Bunyard, Bill Andrew and Joseph Steyn (the last-named our new Vice-Chairman) sat and answered questions which were fired at them right and left. A wide variety of photographic problems were discussed and the cross talk was most amusing.

The Colour Transparencies Competition resulted in the following awards: Mark 1, Mr. H. J. A. Leus; Mark 2, Mr. E. McPherson; Mark 3, Mr. H. J. A. Leus and Mr. M. S. Weitzmann.

The Monochromes, under the new system of pre-judging, had the following awards:

Beginners: Mark 1 (two), and Mark 3, Mr. J. W. Hughes.

Intermediate: Mark 3, Mr. H. J. Moolman.

Advanced: Mark 1 (two) and Mark 2, Mr. G.

Robson; Mark 3, Mr. J. P. H. Steyn.

Mr. Robson received the Special Trophy for a very fine picture on the set subject, "Beefcake."

A new series of competitions on compositional subjects was explained and the subject for the next meeting is "Centre of Interest."

The Ciné Section held its annual meeting on 8 April. The Chairman's Report did not reflect much progress on the part of members apart from two very fine efforts by groups. It is hoped, however, that with the election of a new Committee, consisting of Messrs. J. H. Twemlow, B. Linscott and L. W. Smith, there will be a quickening of activity. Meanwhile the Blood Transfusion film, "A Gift from the Heart," is nearing completion and we hope it will be a good film.

Plans are complete for our Fourth Annual Outing to the Game Reserve at the end of August and the Committee is active in other directions. We are glad to say the Society is still growing and proving of cultural interest to young and old.

A. Harber.



NEWS FROM THE NORTH

IN presenting the Sixth Annual Exhibition, the Association has made a radical change from previous practice, in that this year the Exhibition is confined to black and white photographs. It was generally felt that there are sufficient photographers interested in, and capable of, producing good colour pictures, both prints and slides, to warrant a full scale colour exhibition sometime later in the year, probably in August.

This year's entries have been of the same high standard that we have come to expect from Northern Rhodesian photographers. In fact, although there were only a few outstanding prints, there were no very bad ones, thus showing that the average standard is high, and it really is high as the International Honours won by more than a dozen of our regular exhibitors will testify.

The 152 prints submitted by 30 photographers constituted one of the smallest entries we have had, but few of the pictures have been seen in the Territory so far. There has been a tendency in the past, when we held Club, Federal and National Exhibitions, for workers to submit the same photographs to each exhibition, so that members of the public who visit all the exhibitions inevitably see some prints more than once.

This year, however, photographers have gone out of their way to submit new photographs, which is an encouraging sign. There is also this year, a very high proportion of Rhodesian pictures, another welcome sign that good pictures are to be found in this country and that it is not necessary to go overseas on leave to produce first class salon pictures.

The Mayor of Mufulira opened the Sixth Annual Exhibition, at the Mufulira Mine Club Gymnasium at 4 p.m. on Saturday, 17th May, 1958, where the exhibition of 104 pictures remained on view over the week-end. These will then be displayed on succeeding week-ends in Chingola, Kitwe, Luanshya, Ndola, Lusaka and Livingstone. This follows the Association's normal practice of inviting one of the member clubs to display and handle the exhibition and then tour it round the larger towns.

The Chairman of Judges' Panel was Mr. Pat Fenn of Roan Antelope Camera Club, assisted by Mr. Aubrey Finn, Chairman of Mufulira Camera Club, and Mr. John Chadwick, Secretary of the Northern Rhodesia Photographic Association. Mr. Chadwick deputised for Mr. Bob Hawkins (Lusaka Photographic Society) who was prevented at the last minute from attending the judging.

Awards were made as follows :

Inter-Club Competition "The Fish Eagle" Trophy :

First, Roan Antelope Camera Club.

Second, Lusaka Photographic Society.

Third, Livingstone Camera Club.

It is interesting to note that Roan has won the Inter-Club Trophy five years in succession by winning the Ferrania Cup outright and then the Fish Eagle Trophy, which replaced it, on the two occasions it has been available.

Livingstone, who only started last year, are to be warmly congratulated on coming third, a very commendable success for a small club.

Best Pictorial Print, K. L. Pinder (Lusaka).

Best Amateur Print, K. L. Pinder (Lusaka).

Best Landscape Print, K. L. Pinder (Lusaka).

Best Portrait Print, M. R. Henzen (Mufulira).

Best Print on Show, Andrew Hayward (Luanshya).

Certificates of merit were awarded to :

L. Winter, Chingola.

Dr. F. W. Hanford, Roan (Three Certificates).

J. W. Easterbrook, Roan (Two Certificates).

P. E. Bentley, Ndola.

M. R. Henzen, Mufulira.

Garnet Richards, Kitwe.

The Judges found their task a pretty difficult one in view of the standard set and felt compelled to award more certificates of merit than is usual in recognition of the high level of this year's entry.

Roan Antelope were the most prolific Club with nine exhibitors and 43 acceptances, followed by Chingola with six exhibitors and 17 acceptances, and Livingstone with three exhibitors and 17 acceptances.

Other News

As mentioned above, we propose holding for the first time, a separate colour exhibition, of 2×2 in. and $2\frac{1}{2} \times 2\frac{1}{2}$ in. slides, and colour prints, sometime in August. With the colour processes as popular as they are here we are assured of a bumper entry.

The Motion Picture Division (Chairman R. H. McLaren of Broken Hill) is in top gear preparing for the Fourth Annual Film Festival to be organised and staged in Lusaka. Lusaka's most modern cinema has already been booked and the Motion Picture Division are determined to make this year's Film Festival an even greater success than last year's.

The Motion Picture Division, who are no slouchers, are currently planning to circulate the 1956 Amateur Cine World Ten Best and are starting a Film Library as a further amenity for Northern Rhodesia's cine enthusiasts. We hear also that they are in close touch with P.S.S.A. about cine matters generally which we think will operate to the mutual benefit of both organisations.

The Pictorial Division, having launched a very successful exhibition, have some plans, as yet undivulged, up their sleeve. We hear rumours that a national print collection is to be started, and print portfolios are also under consideration.

The newly formed Colour Division are busy with the projected First Colour Exhibition, but we are assured that they too have plans for further services and amenities once the Exhibition has been successfully launched.

At our recent Council meeting the following office bearers were elected or confirmed in office (under our Constitution one-third are required to retire each year):

President: Garnet Richards (Nkana/Kitwe Photographic Society).

Vice-President: L. D. O'Brien (Livingstone Camera Club).

Secretary: J. D. Chadwick (Roan Antelope Camera Club).

Treasurer: Mrs. C. M. Davies (Roan Antelope Camera Club).

Chairman, Pictorial Division, Dr. F. W. Hanford (Roan Antelope Camera Club).

Chairman, Motion Picture Division, R. H. McLaren (Broken Hill Cine Club).

Chairman, Colour Division, L. D. O'Brien has been invited to become Chairman of this Division in addition to holding the office of Vice-President.

P.S.S.A. Representative, W. A. Robb, Esq. (Nchanga Photographic Society) has been invited to represent P.S.S.A. on Council.

CONGRESS

1958 CONGRESS WILL BE HELD AT **DURBAN** FROM
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PHOTOGRAPHIC MAGAZINES AND OFFICIAL JOURNALS OF PHOTOGRAPHIC BODIES

WE are indebted to Mr. W. Warburton Pope, A.R.P.S., of the Newcastle upon Tyne Photographic Society for permission to reproduce a compre-

hensive list of photographic magazines compiled by him. Apart from being a useful reference source, the list should prove of material assistance to Salon Secretaries.

Argentina :

Correo Fotográfico Sudamericano, Lavalle 332, Buenos Aires.

Foto Cámara, Rivadavia 767, Buenos Aires.

Enfoques, Córdoba 6070 Buenos Aires.

Australia :

Australian Photo Digest, 171 Sussex Street, Sidney, N.S.W.

Australian Photo-Review, 379 George Street, Sidney, N.S.W.

Popular Photography, Photo Publishing Co., 149 Castlereagh Street, Sydney, N.S.W.

Austria :

Verband Österreichischer Amateurphotographen-Ver-eine, Wien VII, Piaristengasse 11.

Österreichische Photo-Zeitung, A.B.Z. Druckerei, Wien VII, Richtergasse 4.

Photo-Digest, Wien VI, Linke Wienzeile 36.

Belgium :

La Camera, 47 rue de l'Ecuyer, Brussels.

Cinéma-Courrier, 30 Avenue Louise, Brussels.

Foto-Wereld, 41 Maanstraat, Aalst.

Photo-Monde, 2A, rue de Hollande, Brussels.

Photo-Service Gevaert, Mortsels-Anvers.

Brazil :

Foto-Cine Boletín, Foto-Cine Clube Bandeirante, Rua Avanhandava 316, S. Paulo.

Revista Iris, Rua Conselheiro Saraiva 427, C.P. 1704, Brooklyn, Sao Paulo.

Revista da Sociedade Fluminense de Fotografia, Rua Dr. Celestino, Niterói, Estado do Rio.

Burma :

Journal of the Photographic Society of Burma, c/o The British Council, 30 Strand Road, Rangoon.

Canada :

Canadian Photographer, 11 Hayden Street, Toronto, Ontario.

Photo Journal, 5460 Royal Mount Avenue, Montreal, Quebec.

Chile :

Boletín de Foto-Cine Club de Chile, Huérfanos 1223, Santiago.

China :

China Photographic Association, Wang Fu Ching Ta Chieh, Peking.

Cuba :

Fotografía Popular, Sr. Frank J. Lagueruela, Director Gerente Editorial Omega, Parque Tulipán, Cerro, La Habana.

Czechoslovakia :

Nova Fotografie, Praha II, Václavské v17,

Ceskoslovenska Fotografie, Mr. Jaroslav Spousta, Orbis Nakladatelství n.p., Stalinova 3.

Denmark :

Dansk Fotografisk Tidsskrift, Mynstersvej 14, Copenhagen v.

Fotomagasinet, Lyngby Hovedgade 47, Lyngby.

Finland :

Valokuvailija, Helios, Aleksanterinkatu 21A, Helsinki.

France :

Photo-Cinema, Les Publications Paul Montel, 189 rue Saint-Jacques, Paris Ve.

Photo-Monde, 22 rue Paul-Valéry, Paris 16e.

Bulletin de la Société Française de Photographie et de Cinématographie, Maison de la Chimie, 28 rue St. Dominique, Paris 7e.

Germany :

- Photo-Magazin*, Heeringverlag Seebruck, Munich 22, Thierschstrasse 11.
Photo-Presse, Hann/Munden, Bremer-Schlagd 1.
Drogisten-Fachblatt, Otto Hoffman Verlag, Darmstadt, Gerauer Alle.
Die Photographie, Leipzig N 21, Bernburgerstr. 2.
Fotopost, Herr Herbert Bösenberg, Darmstadt-Eberstadt, Heinrich Delp Syrasse.
Leica-Photographie, Frankfurt am Main, Stuttgarterstr. 18-22.
Photoblätter, Köln/Thielenbruch, Im Tannenforst 3.
Foto-Prisma, Düsseldorf, Oberkasselerstr. 7.
Der Photomarkt, Unterschondorf/am Ammersee, Haus am See 135.
Die Neue Photolinie, Düsseldorf, Aachenerstr. 21-27.

Great Britain :

- Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1.
British Journal of Photography, 24 Wellington Street, Strand, London W.C.2.
Camera Club Journal, 23 Manchester Square, London, W.1.
Camera World, 46-47 Chancery Lane, London, W.C.2.
Photographic Journal, 16 Prince's Gate, London, S.W.7.
I.B.P. Record, Institute of British Photographers, 49 Gordon Square, London, W.C.1.
Good Photography, 324 High Holborn, London, W.C.1.
Modern Camera Magazine, 9 Cavendish Square, London, W.1.
Photography, Press Centre Ltd., 9-10 Old Bailey, London, E.C.4.
Photo Guide Magazine, Focal Press Ltd., 31 Fitzroy Square, London, W.1.
Popular Photography, Hutton House, Fleet Street, London, E.C.4.

Greece :

- The Greek Photography*, Photographic Society of Greece, 28a Jan Smuts Street, Athens.

Hungary :

- Foto*, Budapest VII, Lenin Körut 9-11.

India :

- Bulletin of the Photographic Association of Andhra*, G.T. Road Rajahmundry, Andhra.
The Magazine of the Mysore Photographic Society, The Cragg Sheshadripuram, Bangalore 3.
The Viewfinder, Federation of Indian Photography, 50 Rama Mandir Road, Bangalore 4.
Click, Photographic Society of India, 195 Dadabhyo Naoroji Road, Bombay -1.
The Acsi Bulletin, The Amateur Cine Society of India, 2 Rehem Mansion, Colaba Causeway, Bombay 5.

- The Latent Image*, Camera Society of India, 259 Kucha Ghasi Ram, Chandni Chowk, Delhi 6.
Lenslight, Madras Amateur Photographic Society, Y.M.I.A. Buildings, 9 Armenian Street, Madras.

Italy :

- Il Corriere Fotografico*, Via C. Alberto 28, Turin.
Diorama, via Roma 25, Mantova.
Foto-Cine-Ottica, Via Brera 16, Milan.
Ferrania, Corso Matteotti 12, Milan.
Fotorivista, Corso Lodi 102, Milan.
Fotografia, Via Brera 16, Milan.
La Gazzetta Della Fotografia, Via Cerda 56, Palermo.
Il Progresso Fotografico, Via Stradella 9, Milan.
Revista Fotografica Italiana, Via Liroy 32, Vicenza.
Vita Fotografica, Via Bogino 25, Torino.
Il Giornale del Fotografo, Via Annunziata 1, Trieste.

Japan :

- Camera Mainichi*, Mainichi Shimbun-sha, No. 11, 1-chome, Yuraku-cho, Chiyoda-ku, Tokyo.
Sankei Camera, Sankyo Keizai Shimbun-sha, No. 3, 1-chome, Ote-machi, Chiyoda-ku, Tokyo.
Photo Art, No. 1793, 7-chome, Sugamo, Toshima, Tokyo.
Journal of the Photographic Society of Japan, Nihon Shashin Kyobai, 9th Floor, Fukuoka Building, No. 1, 6-chome, Yaesu, Chuo-ku, Tokyo.
Asahi Camera, Asahi Shimbun-sha, No. 3, 2-chome, Yuraku-cho, Chiyoda-ku, Tokyo.

Korea :

- Sa Jin Mun Hwa* (Photographic Culture), 55, 1-ka, U1 Chi Ro, Chung-ku, Seoul.

Mexico :

- Boletin de Club Fotografico de Mexico*, San Juan de Letran 80, Mexico 1, D.F.

Netherlands :

- Focus*, Wilhelminalaan 16, Haarlem.
Fotografie, Laan van Meerdervoort 220, The Hague.
De Fotojournalist, Volendamlaan 56, The Hague.
Foto, C. Misset, N.V., Doetinchem.

New Zealand :

- New Zealand Camera*, Photographic Society of New Zealand, P.O. Box 816, Hamilton.

Norway :

- Kamera*, Boks 273, Alesund.

Poland :

- Swiat Fotografii*, Poznan, Ul. Solacka 13m. 1.
Fotografia, Warsaw, Rynek Starego Miasta 40.

South Africa :

- Camera News*, Photographic Society of Southern Africa, "Woodbine", Princess Avenue, Newlands, Cape Town.

Spain :

- Arte Fotográfico*, Ramón de la Cruz 43, Madrid.
Afal, Obispo Orberá 64, Almeria.

Agrupación Fotográfico Mallorca, General Goded 36,
Palma de Mallorca.

Camera, Don Manual Aznar, Onesimo Redondo 26,
Madrid.

*Boletin Mensual de la Agrupación Fotográfica y
Cinematografica de Navarra*, Zapateria 29,
Pamplona.

Sombras, Revista mensual de Fotografia, Avda Jose
Antonio 11, Madrid.

Sweden :

Foto, Luntmakargatan 25, Box 3221, Stockholm 3.
Svensk Fotografisk Tidskrift, Drottninggatan 55,
Stockholm.

Nordisk Tidskrift för Fotografi, Eklandsgatan 6,
Goteborg S.

Tidskrift Foto, Vretenvagen 30, Solna.

Switzerland :

Schweiz Photo-Rundschau, hg. v. Schweiz Photo-
graphenverband, Hallwag-Verlag, Bern.

Camera, c/o C. J. Bucher A.G., Luzern, Zurichstrasse
3-5.

Thailand :

Taklong Thai Mai, 2754 Bush Lane, New Road,
Bangkok.

Turkey :

Hayat, c/o M. Sevket Rado, Divanyolu, Klodfarer
Caddesi No. 7, Istanbul.

Uruguay :

Boletin de Foto Club Uruguayo, Avenida 18 de Julio
920, Montevideo.

U.S.S.R.:

Sovietskoe Foto, Moscow K 31, Kuznetsky Most 9.

Sovietskaya Kultura, la Meshchanskaya ul.5, Moscow.

U.S.A.:

P.S.A. Journal, The Photographic Society of America,
2005 Walnut Street, Philadelphia 3, Pa.

U.S. Camera, 9 East 40th Street, New York 16, N.Y.

Modern Photography, 33 West 60th Street, New
York 23, N.Y.

Popular Photography, Ziff-Davis Publishing Co., 366
Madison Avenue, New York 17, N.Y.

American Photography, 553 Sixth Avenue, New York
11, N.Y.

Yugoslavia :

Nasa Fotografija, Foto Klub Beograd, Postanski fah
281, Beograd.

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Artiste F.I.A.P. to Miss Sara Buyskes, A.R.P.S., "by reason of more than 25 years as an International Salon exhibitor in Europe and elsewhere".

Honorary Excellence F.I.A.P. to Dr. A. D. Bensusan, F.R.P.S., F.P.S.A., F.R.S.A., A.P.S.(S.A.), Member London Salon, in "consideration of his work as leader in photography and as outstanding pictorialist".

We feel sure that all members will join us in extending congratulations to Miss Buyskes and Dr. Bensusan.

Overseas Salon Successes

46th International Exhibition of the City of London and Cripplegate Photographic Society

Ho Koo (3 monochrome prints)
Calmness of Morn.
Farewell (Certificate of Merit).
Looking Down.

Dr. Sidney J. Levy (3 colour transparencies)
First Flying Lesson.
Molten Slag.
The Living Sand.

9th New York International Colour Slide Exhibition

Dr. Sidney J. Levy (2 colour transparencies)
Bread and Cheese.
Out of its Element.

"Amateur Photographer" Overseas Competition 1957-58.

The Johannesburg Photographic and Cine Society gained the **Club Award**, whilst **Silver plaques** were awarded to Gordon Douglas, F.R.P.S., and George Davis.

Other awards were :

Bronze Plaques : Johnny Ma, W. J. Hulton, C. R. Moennig, E. Moskow, S. Kieser.

Certificates of Merit : George Davis (2), W. J. Hulton, Gordon Douglas, F.R.P.S., Alan Yates, James Jaffe, G. Komnick, Mrs. Daphne O'Shea, Mrs. Bella Eule, I. Friedman, H. Geldard, Miss Joyce Sorrell, Mike Feldman, D. R. Winchester.

Club Secretaries

A Letter from the ROYAL PHOTOGRAPHIC SOCIETY

Dear Mr. Vertue,

I have reprinted the article by Professor Hartridge in the April issue of *The Photographic Journal*. This reprint is now available, price 2s. 6d. (sterling), post free. Societies affiliated with the R.P.S. can purchase copies at the special price of 2s., post free. I hope you will be kind enough to review this article in *Camera News*.

On p. 32 of your April issue, I notice that you distribute exhibition forms to inquirers. It occurred to me that you might be willing to do the same with R.P.S. membership forms. Anyway, I have sent you a few and perhaps you will be kind enough to announce, from time to time, that you have them. Do let our Secretary know when you want more.

Yours sincerely,

FRED L. PAIGE,
*Editor and
Publications Manager.*

(Membership Forms may be obtained from Denis Sprenger, Wenlock Edge, Princess Avenue, Newlands, Cape Town).

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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 6cmX6cm; cl= 3½" square Colour Slides; N=No Entry Fee (unless otherwise stated, the fee is 5/- or U.S. \$1); Z=Entry forms may be obtained from Denis Sprenger, "Wenlock Edge", Princess Avenue, Newlands, Cape Town. (If Salon Secretaries will make a small number of Entry Forms available their distribution to enquirers will be undertaken.)

11th Wervik Salon (M.C.). Entries close 10th July. Details from Internationale Fotosalon, Ooststraat 6, Wervik, Belgium.

8th Luxembourg (P.M.C.Z.). Entries close 10th July. Details from Mr. George Steil, 7 rue du Plébiscite, Luxembourg.

96th Edinburgh (P.M.C.Z.). Entries close 14th July. Details from Mr. J. E. Black, 18 Dryden Street, Edinburgh 7.

2nd Zadar (M—including free subject and "the man and the sea" categories). Entries close 15th July. Details from Brkan Zvonimir, Varoška ulica 5, Zadar, Yugoslavia.

11th Illinois State Fair (M.C.). Entries close 23rd July. Details from The Chairman, 2417 South 11th Street, Springfield, Illinois, U.S.A.

2nd Leverkusen (M.C.Z.). Entries close 25th July. Details from Mrs. A. Kahlert, Leverkusen, Wislicenusstr. 2.

25th "Iris" (P.M.C.). Entries close 31st July. Details from Mr. L. Verbeke, Lakborslei 435, Deurne-Antwerpen, Belgium.

1st Artosa (P.M.C.Z.). Entries close 31st July. Details from Mr. E. Pouelmans, Voorzorgstraat 74, Kessel-Lo, Belgium.

R.P.S. Autumn Exhibition (M.m.C.c.cm.cl.). Entries close 8th August. Details from The Royal Photographic Society, 16 Princes Gate, London, S.W.7.

49th London Salon (P.M.C.). Entries close 6th August. Details from The London Salon of Photography, 26-27 Conduit Street, New Bond Street, London, W.1.

1958 Northwest (M.C.). Entries close 30th August. Details from Northwest Photographic Exhibition, Western Washington Fair, Puyallup, Washington, U.S.A.

1958 München Vdav (M.C.Z.). Entries close 1st September. Details from Heinrich Kainz, München 9, Widdersteinstr. 14. 11.

2nd Budapest (P.M.C.c.Z.). Entries close 1st September. Details from Magyar Fotoművészek Szövetsége, Budapest 4, Postafiók 166, Hungary.

33rd "Vooruit" (P.M.C.Z.). Entries close 7th September. Details from Julien Tack, Nieuwland 37, Ghent, Belgium.

1958 Newcastle upon Tyne (P.M.C.c.T.M.C.c.). Entries close 10th September. Details from W. Warburton Pope, A.R.P.S., 9 Kimberley Gardens, Newcastle upon Tyne 2.

7th King's Lynn (P.T.M.C.m.c.cm.cl.Z.). Entries close 11th October. Details from A. H. Sleigh, King Edward VII School, King's Lynn, Norfolk, England.

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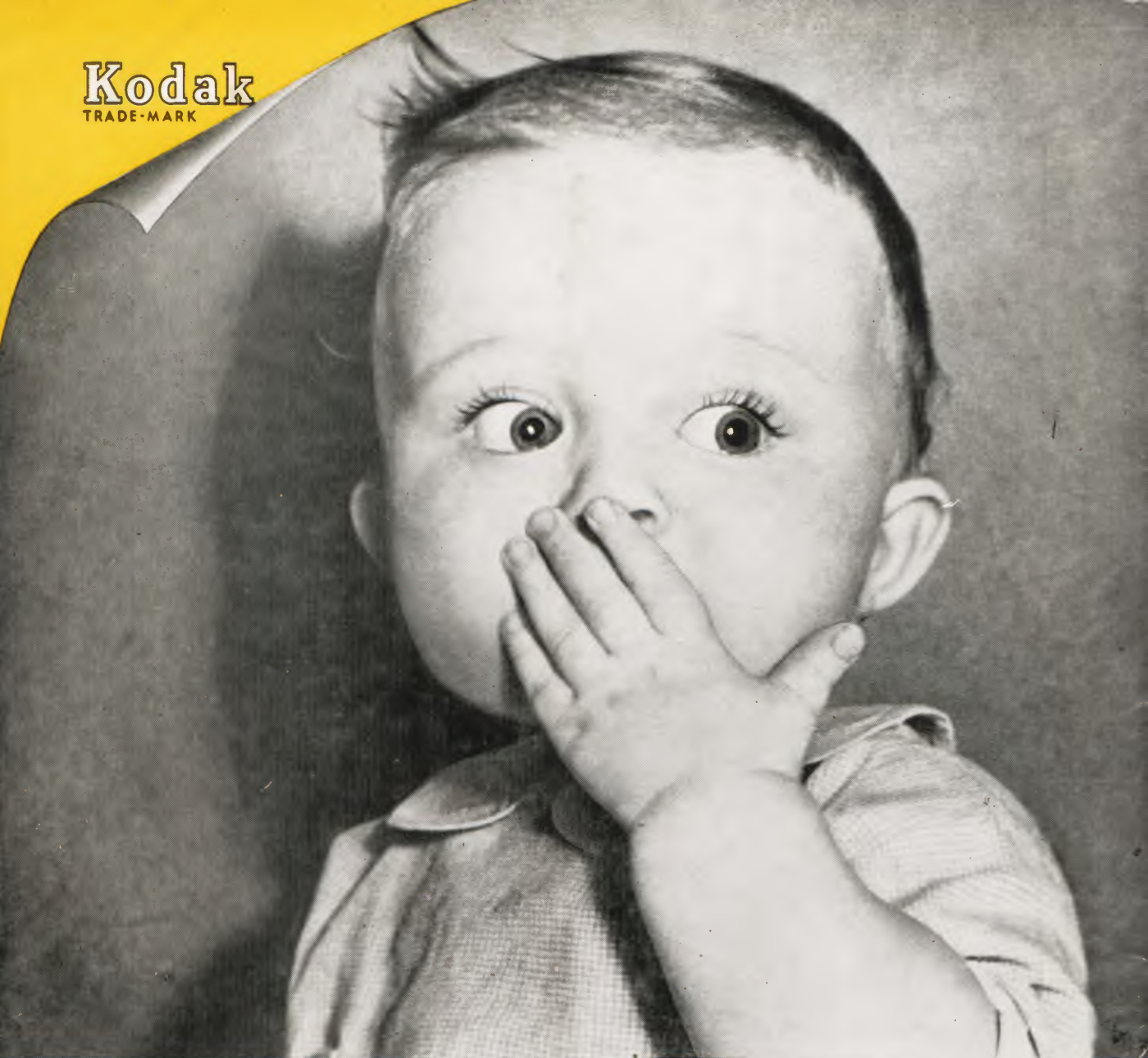
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