

# CAMERA NEWS

OFFICIAL JOURNAL OF  
THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



NEWS FROM PHOTOGRAPHIC AND CINEMATO-  
GRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

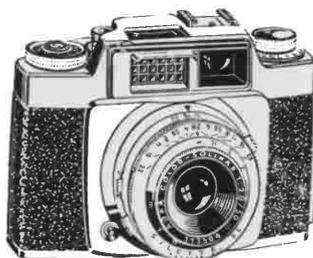
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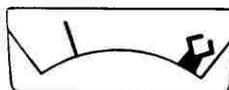
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# CAMERA NEWS

Official Journal of the Photographic Society  
of Southern Africa.

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Vol. 4. No. 4.

July, 1958

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**Cover Picture :**

**Basutoland Village.**

**Photo by Ralph Taylor.**

## AMONG OURSELVES

ADAM SMITH once made an interesting conjecture about the amount of time and money which would be expended if an individual undertook the manufacture of one ordinary pin. The answer, of course, was quite ridiculous and it went to prove the validity of the concept of Division of Labour, which is the basis of most modern industrial enterprises.

We will find this principle of co-operation behind most worthwhile endeavour and, unhappily, behind a great deal of worthless and downright bad endeavour. It is interesting to recall that the medieval guilds were formed for much the same reasons as the photographic clubs of to-day—the desire to promote the interests of members and to make them more competent in their chosen field of expression. By and large, these aims are realised in most bodies—to varying degrees, naturally, dependent on the enthusiasm of the Committee and members. There, perhaps, is the rub in most clubs to-day; too often, we hear talk of lack of enthusiasm, with members content to accept the advantages but little inclined to undertake a share of the inevitable chores or to shoulder something of the responsibility.

It is not easy to find a reason for this state of affairs. To suggest that there is less public spirit to-day than was the case in the past may be too facile a solution, for, after all, human nature changes very slowly. Does the fault perhaps lie with those who have undertaken the various duties? Are they reluctant to delegate their responsibilities or not sufficiently insistent in their decisions to off-load them? Is too much time being devoted to administrative work with results hardly commensurate with the effort? These are questions which will repay some thought.

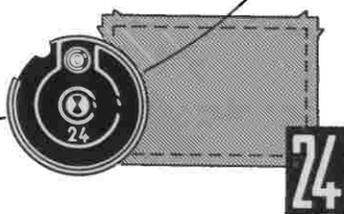
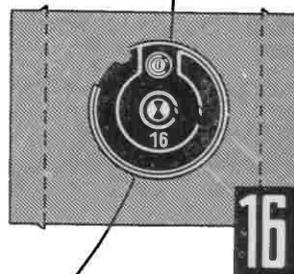
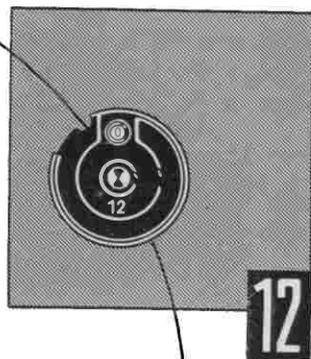
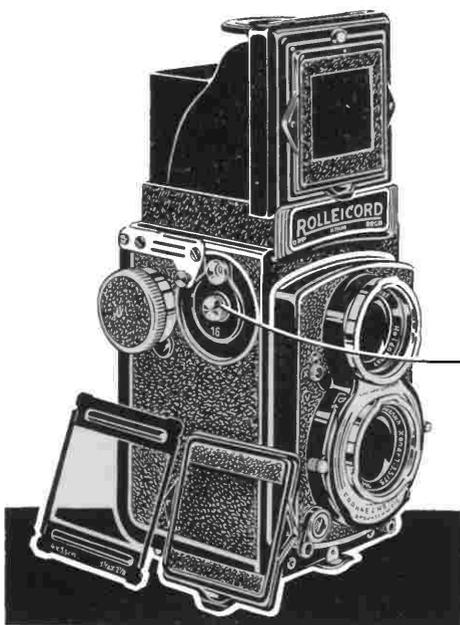
Whatever the answers may be, no one, after all, is indispensable, except *all* the members collectively, and there seems to be some scope for many more members to take an active part in the affairs of the bodies to which they belong; when all is said and done, making a pin single-handed may be an intolerable drudgery, whereas being instrumental in making a point can help towards a pleasant sense of achievement in the finished product.

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# PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA LIMITED

(Registered in the Union of South Africa)

## AMENDMENTS TO CONSTITUTION

At the Extraordinary Meeting of the Society held in Cape Town on 24th June in accordance with the notice published in the April issue of *Camera News* the following changes in the Articles of Constitution of The Photographic Society of Southern Africa Limited have been made :

ARTICLE 17—Delete the present wording and substitute the following :

- 17 (a) The situation of the Headquarters of the Society for the ensuing year shall be decided at the Annual General Meeting prior to the election of Directors.
- (b) The President for the ensuing year shall be a Director residing in the place where Headquarters will be situated.
- (c) The Directors shall elect from among their numbers a President and two Vice-Presidents of the Society and shall determine the period for which such officers shall hold office, provided that such period shall not exceed two years.
- (d) A retiring President or Vice-President who has held office for a continuous period of two years shall not be eligible for re-election to the same office until a further period of three years has elapsed.

ARTICLE 18.—Delete the present wording and substitute the following :

18. The affairs of the Society shall be managed by a Board of Directors which until otherwise determined by the Society in General Meeting shall consist of :

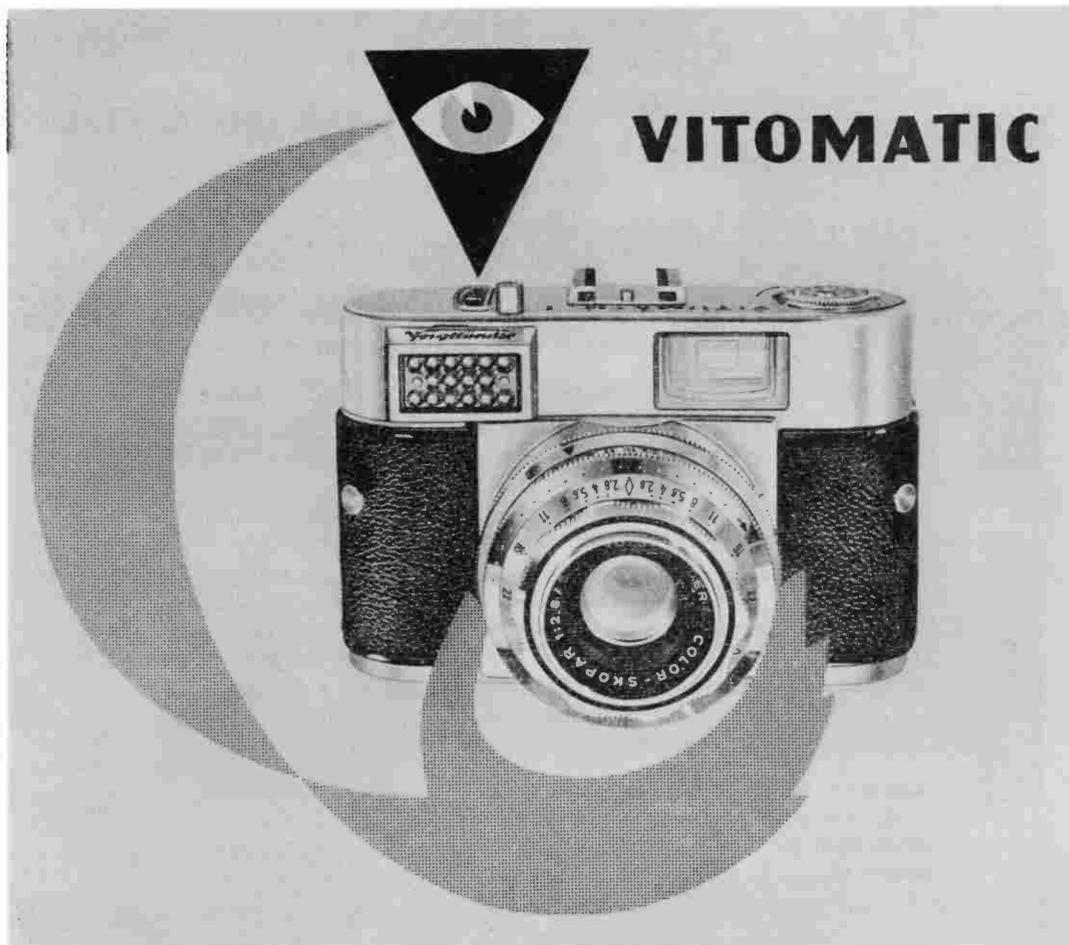
- (a) Fourteen Directors to be elected annually in terms of this Article and
- (b) the Immediate Past President of the Society who shall be an *ex officio* member of the Board of Directors.

Of the fourteen Directors referred to in (a) above not more nor less than four, including the President, shall be resident in the place where Headquarters are situated. The remainder of the Directors shall be resident in the under-noted areas, excluding, however, the area in which the place of Headquarters is situated, provided that at least one and not more than three shall be resident in any one such area.

The areas referred to above shall be :

- (1) Cape Province, east of longitude 26 East.
- (2) Cape Province west of longitude 26 East and South West Africa.
- (3) Federation of Rhodesia and Nyasaland.
- (4) Natal.
- (5) Orange Free State.
- (6) Transvaal, excluding the Witwatersrand.
- (7) Witwatersrand.

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ARTICLES 29 and 30 are deleted and are substituted by a new Article 30 :

30. Retiring Directors, including retiring Vice-Presidents, shall be eligible for re-election but no person shall be eligible for election to the office of Director unless at least 42 clear days before the date of the Annual General Meeting he has been nominated as a candidate by a member entitled to vote in a ballot for his election.

ARTICLE 31.—Delete the words “General Meeting” in the first line of this Article and substitute the words “postal ballot”.

ARTICLE 36 is to be deleted and the following substituted therefor :

36 (a) Members shall by way of a postal ballot to be held before the Annual General Meeting elect fourteen persons in compliance with Article 18 to represent them on the Board of Directors and, in addition to the Immediate Past President, to vote for them at General Meetings of the Society. In regard to the election of Directors the following shall apply :

- (i) The manner in which candidates for election as Directors are to be nominated and the manner in which the postal ballots are to be conducted shall be in the discretion of the Board of Directors.
- (ii) Members other than Organisational and Honorary Members shall have one vote each at the postal ballot for election of Directors.
- (iii) Organisational Members shall have the number of votes to which they are entitled in terms of Article 35 at the ballot for the election of Directors.
- (iv) A declaration by the President of the result of any postal ballot shall be final.

(b) A Director may attend any General Meeting of the Society either in person or by Proxy.

ARTICLE 45.—Delete the last sentence of this Article from “In all cases” down to “resolutions” and substitute the following :

In all cases where proposals other than of a purely routine nature are to be considered there shall be enclosed with the notice to Members entitled to vote at any meeting instruments of proxy and such proxy forms shall direct the proxy holder how to cast the member's vote.

ARTICLE 48.—Delete the words “to elect Directors in place of those retiring by rotation or otherwise” in lines 3 and 4.

ARTICLE 49.—Delete the word “personally” after the word “members” in the first line and insert after the word “present” in the first line the words “in person or by proxy”.

ARTICLE 66.—Delete the word “person” at the end of the first line and substitute the word “Member”. Also, delete the words “except as to qualification” in lines 6 and 7. Further, delete the words “not to be required to” in the last line.

ARTICLE 86.—The words “or by publishing it in the Society's Journal” are to be inserted at the end of the Article.

For that fill in

FLASH

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SYLVANIA



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# The Photographic Society of Southern Africa Limited

*(Registered in the Union of South Africa)*

**Directors 1957/8 :** Mr. Robt Bell, A.P.S.(S.A.), President, Dr. A. D. Bensusan, F.R.P.S., F.P.S.A., A.P.S.(S.A.), Immediate Past President, Mr. A. L. Bevis, A.P.S.(S.A.) and Dr. J. Sergay, Vice-Presidents, Mr. G. C. Cousins, Dr. J. K. du Toit, Mr. H. Geldard, Mr. Fred C. Harris, F.R.P.S., Mr. C. M. Knowles, Mr. H. R. Lawley, Mr. B. N. Penny, A.C.I.S., Honorary Secretary, Mr. W. A. Robb, Mr. A. Rosewitz, Mr. T. Stafford Smith, Mr. E. Vertue, A.R.P.S.

Honorary Secretary : Mr. B. N. Penny, A.C.I.S.; Honorary Auditor : Mr. A. R. Wilson, C.A. (S.A.); Honorary Secretary/Treasurer at Cape Town : Mr. F. Gardner; Registered Address : 8 Union Avenue, Pinelands, Cape.

## Special Announcement

### To Ordinary and Organisational Members of P.S.S.A.

As a result of the alteration of certain of the Articles of Association of P.S.S.A., as published elsewhere in this issue, the method of electing Directors of the Society has been changed.

The date of the next Annual General Meeting of the Society has been fixed for 12th October, 1958.

All Ordinary and Organisational Members are asked to take particular note that they are now entitled to nominate and vote for Directors.

The effect of the changes in the Articles of Association is to ensure that representation by a Director or Directors of the areas set out in new Article 18 shall be a Member or Members actually resident in the area to be represented.

Nominations of persons, being Ordinary Members of P.S.S.A., must be made in the form set out below and in the possession of the Honorary Secretary/Treasurer,

P.O. Box 2050, Cape Town, at least 42 (forty-two) days before the date of the Annual General Meeting.

This means that such nominations must reach the Honorary Secretary/Treasurer in Cape Town not later than 30th August, 1958.

Ordinary and Organisational Members are therefore urged to send in an adequate number of nominations of Members resident in their respective areas (and elsewhere if they so desire) to ensure that the result of the postal ballot which must be conducted in terms of Article 31, as amended, shall produce the election of fourteen Directors as required by new Article 18.

The list of nominations and instructions to Ordinary and Organisational Members as to the method of voting by postal ballot will be published in the September issue of *Camera News*.

The closing date of the postal ballot will also be announced in the September issue.

#### FORM OF NOMINATION

Name of Nominee.....

Address .....

Proposed by..... Membership No.....

Signature of Proposer.....

Date .....

#### Declaration by Nominee

I accept this nomination and agree to serve as a Director of The Photographic Society of Southern Africa, Limited, if elected.

Signature of Nominee.....

# PRINT CRITICISM

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



I AM afraid many of my contributions may have had the effect of restarting old arguments—or even of starting new ones—and this month will be no exception.

Reaching for the Sky

*S. G. McCullough.*



Twilight Vigil

J. van Dokkum.

I shall be discussing certain prints in which trees are an important part, and I will begin by repeating what I have often said before, that it is a pre-requisite that any trees depicted in a picture as a main item of the composition shall be beautiful in themselves. That is the point at which I am quite certain the old argument has restarted. You have all heard it so many times; that talkative club member who says he could make a Salon print (it is always a "Salon print" which is the criterion) out of a dustbin if only the lighting effects were handled properly. But that old argument has a very big flaw in it. If our friend were indeed to succeed in his efforts, would his subject matter be a dustbin, or would it not rather be a

pattern of light and shade? No-one surely would admire the dustbin, but rather the pattern of lights and darks and half-tones—the *chiaroscuro*, to give it its proper name. So it is with trees. Many a mis-shapen tree has been shown in a picture, but it has been successful only when it was the vehicle for carrying a lighting effect or for some similar purpose. If, however, a tree is shown for itself, then I am convinced that it must be of a beautiful shape, bearing in mind the mood which is being portrayed.

Mr. S. G. McCullough has told us in his title *REACHING FOR THE SKY* just what he had in mind when making this print, and the type of tree portrayed amply bears out this title. These trees have

delicate thin branches resembling extended fingers, and are without question of a gracious and beautiful type. Let us examine them a little more closely. The right-hand group appeals to us first although it is smaller, the reason being the kind of grouping and the fact that it stands out against a very white part of the sky. The central tree of this group is wellnigh perfect; it has a beautiful shape, and it leans over into the picture space very gracefully. The small branches on the left would have been better had they been slightly longer and reached upward a little more to fill that small empty space. The tree on the right is not as beautiful owing to the sharp right-angled bend in its trunk, but the branches are attractive and form

a good support for the main tree. The saplings at the foot of the principal tree are good, for they help to fill the awkward corners where the trunk meets the skyline.

The left-hand group cannot be analysed in such detail as the individual trees are less isolated, but generally speaking it is also extremely attractive and well supports the main group. There is a pleasing repetition in some of the branches, and the upper ones lean over well into the picture space. Some of the lower branches of the central tree of this group are unfortunate, especially the long horizontal one to the left, and had Mr. G. L. Hawkins been taking this picture he would have done some preliminary sawing!! Those few twigs sprouting from the left-hand edge of the print are very worrying, and I feel that a trim of  $\frac{3}{8}$ " from this edge would be beneficial. The sky is very attractive, and the proportion of sky to foreground is

good, but those foreground grasses should definitely have been pulled up or cut off.

TWILIGHT VIGIL by Mr. J. van Dokkum also contains a tree in a very prominent position, but it is a picture of quite a different kind for the tree is not the principal object, in fact the purpose of the picture would not be diminished if the tree were not there at all. But let us deal with the picture as a whole before discussing details. My first reaction is that the author is not being very truthful with us! I have not turned up the dictionary definition of the word "twilight," but I think it is generally regarded as being that period between sundown and darkness, but the positions of light and shade on the figure, tree trunk and rocks (especially the shadow line on the face) seem to indicate that several hours must pass before the sun disappears. Whether

a title is *in fact* true or false does not matter; but it does matter vitally whether it *looks* false, and I feel that merely darkening a sky is insufficient to give a feeling of twilight. I like the general conception of the picture very much for I think there is a feeling of a vigil, but I am somewhat unhappy about the tree visually obstructing the figure's line of sight. Might it not have been better to have placed the figure just to the right of the tree and then turned the camera somewhat to the right so as to bring the tree and figure back to their present, but transposed, positions? Make a thumb-nail sketch for yourself and see what you think—my own sketch is too bad for publication.,

The trees in Dr. Eric A. Zeiss's NATURE'S CURTAIN serve an entirely different purpose for they merely form a frame to the picture, although perhaps it may be said



Nature's Curtain

Dr. Eric A. Zeiss.

*H. Geldard.*

that their heaviness and shape also add to the "spooky" feeling. The general placing of tones in this print has been well done, and it is a good example of the massing of tone values which is so often completely ignored. The paper negative process has been used by the author to assist in this simplification of tones, and also to increase the general mystic effect. But what is the subject matter of the picture? Perhaps I am a little dense, but I cannot be certain as to the exact nature of this curtain. Is it a fog or early morning mist? This is all I can presume; in which case I rather wonder whether the handwork has not been somewhat overdone, for the light patch almost resembles a spirit or will-o'-the-wisp, a feeling which is rather emphasised by the highlights on the figures which

can come only from a light source in the mist itself. This, however, hardly ties up with the highlights on the tree trunks.

Mr. H. Geldard has unfortunately given no title to his print, but it is one which appeals to me quite a lot. It tends towards high key work, and is full of luminosity. I can well imagine a great deal of discussion taking place concerning the windmill; some will say it is a shocking intrusion into an otherwise peaceful landscape. I do not agree with such a criticism, however, for I feel that these things are a definite part of our South African landscape, and if not treated blatantly they have as much right to be in a picture as has the wire fence which straggles across half the width of the print. Yet

this fence can be regarded as a definite part of the composition, adding an excellent item of perspective. The dark accents of the left-hand tree and of the roadside bank have both been very well handled, for the former keeps the eye from slipping out of the picture, and the latter leads one through to the distance—a distance, incidentally, which is really distant by reason of the good aerial perspective. Perhaps the cloud forms could not be called beautiful in shape, but they do serve their purpose very well and help to complete the radial composition. I wonder whether the author would agree to a trim of say  $\frac{1}{2}$ " from the base and  $\frac{1}{4}$ " from the top. Personally I feel the format is a little square for such a restful scene, and I think a more horizontal frame would be better.

# 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)

## Historical Collections

A colourful personality who commenced professional photography before the turn of the last century was Jack Duffus, a Scot, who died in 1957 at the ripe old age of 93. In response to an advertisement that spelt adventure in a new land, he arrived in Johannesburg together with his brother Willie—a portrait painter—in 1889, less than three years after the “mining camp” had mushroomed from the veld. By 1898 they had set up flourishing studios in Pritchard Street where there were already two others established (Goch and Davies) and they soon expanded operations throughout the country. As war grew imminent, Jack was appointed official photographer to the *Sphere* of London and the business received “Royal appointment”. Their studios received the patronage of Boer and Briton from Paul Kruger to Lord Milner, and many an amusing tale was told of these dignified sittings. These early pictures have proved invaluable to our historians.

Of different value is a set of 4,000 photographs to-day housed in the Duggan-Cronin Bantu Art Gallery at Kimberley. They cover the cultural, social and economic life of almost all the tribes in South Africa, and have been hailed as a great ethnological feat. They were the work of a man who began photography as a hobby with his box camera whilst employed as a night watchman in De Beer's native compounds in 1897.

Arthur Martin Duggan-Cronin covered the best part of 100,000 miles in his trek throughout the country to photograph tribesmen in their natural environment; he was sponsored by the Carnegie Corporation and the Union Research Board. The De Beers Company have given the gallery, known as “The Lodge”, comprising some 13 rooms, for the housing of this unique photographic collection of Bantu studies. This lone worker wandering over the countryside with primitive transport and equipment, photographing tribe after tribe merely for the love of his work, left behind a great heritage when he died in 1955 at the age of 80.

Another unique collection is that of Arthur Elliott, which comprises hundreds of enlarged and mounted prints and his 10,000 negatives. These were acquired by the Historical Monuments Commission shortly after his death in 1938 and are to-day housed in the Cape Archives in Queen Victoria Street, Cape Town.

Lexton, writing in the *Cape Argus* on 11th November, 1938, said that Elliott's pictures have been described by famous scholars and the archivists of Holland,

England and Australia as the finest collection of its kind in the world—irreplaceable, unique and of the utmost cultural value to South Africa.

Elliott began his photography shortly after the turn of the last century in Cape Town, and he specialised in collecting pictures that provided a pictorial record of the past, although one of his most famous photographs is a simple pictorial, “The Sandpipers”. This enchanting photograph has been described by Conrad Lighton, “surely as immortal as Peter Pan”, it has been published in almost every country of the world, it appeared in more than 300 newspapers during Elliott's life-time and on innumerable calendars and Christmas cards. The writer greatly treasures the 20×16 inch signed copy that hangs in his home, for the negative itself was put up for sale in 1948 so that the proceeds could be utilised for the upkeep of his grave in perpetuity.

For more than a quarter of a century magazines, newspapers and books in South Africa carried pictorial illustrations that Elliott alone could supply; and many old Cape buildings that have suffered damage, have been restored by means of his pictures, such as Tulbagh Drostdy and Parel Vallei.

Elliott travelled throughout the country, often with his photographs, and exhibited well over 3,000 pictures in his five major exhibitions. His first exhibition was in Cape Town in 1910, comprising 640 photographs, “The Story of South Africa”. Some three years later another 800 were shown, and in 1926 he exhibited 433 pictures of the “Old Cape Colony”. By far his greatest achievement was his 1930 exhibition of “South Africa through the Centuries”, with 1,100 pictures, and followed in the year of his death by his last exhibition, primarily of an architectural nature of the land he loved so dearly, “The Cape, Quaint and Beautiful”.

Elliott certainly occupies an illustrious place among the photographers of South Africa; he was a modest man who found his destiny through the gift of a camera.

There are numerous other photographic collections of educational, historic or purely pictorial nature, such as the work of Lionel Bevis and Andrew Goldie in the Durban Museum and Art Gallery; this is a most valuable record of the City's history. There are also the three Permanent Collections of pictorial works of more recent date, Van Oudtshoorn collection (1930-39), Till collection (1940-49) and Bensusan collection (1950-59—incomplete), and the remains of what was called



MUSIC HATH CHARMS

Copy of a photograph by A. M. Duggan Cronin.

(By kind permission Alex McGregor, Memorial Museum, Kimberley.)

the South African National Photographic Art Gallery of 1936-37, but the heritage that has been handed down to us from the cameras of Duggan-Cronin and Arthur Elliott surpass all in their value to the nation.

The progress and history of South African photography must be considered against this background, for it is generally recognised that the enthusiastic amateur has been responsible for much of the progress that has taken place in our country, whilst for the most part, the professional has been concerned with the business and trade aspects. On the other hand our scientific and research workers, although few in number, have in fact made valuable contributions to the progress of photography.

#### Scientific and Applied Photography

Perhaps one of the most notable photographic achievements in South Africa in the scientific field, was the work of a Scotsman, Sir David Gill, LL.D., F.R.S.—Astronomer Royal at the Cape—and his assistant, Mr. Findlay, before the turn of the century.

Sir David photographed the great comet of 1882 with considerable success, and was impressed by the reproduction of the starry background—these were not the first celestial photographs, but they enabled him to plot stars by means of photography, and the photographic chart and catalogue of the heavens (*Carte du Ciel*) was thus begun. Dr. Hunter of the Royal Observatory, Greenwich, remarked that “since this surprising

casual start, photography in astronomy has never looked back”. Could one then consider Sir David as the father of astronomical photography? Whatever the answer, it was certainly a notable achievement for a South African scientist.

The writer's late father was one of the first practitioners in the country to take his own X-rays—only a year or more after Roentgen's dramatic discoveries—and he was active in this work throughout the Boer War. Of more recent times, a great achievement in the field of applied photography was that of K. G. Collender, who was the founder of mass miniature radiography (Pretoria patents in 1926-7). He was the first man in the world to produce miniature negatives of X-rays of the chest, the size of a postage stamp, with the same technique as used in full size radiography.

This was achieved by means of a specially designed lens with an aperture of f.0.85 and a focal length of 8.5 cms. For many years this was the only lens of its kind in the world and it was insured for £5,000. Collender's latest plant at the Witwatersrand Native Labour Association in Johannesburg is capable of producing miniature 70 mm. X-rays at the phenomenal rate of 800 per hour, and the incredible feat has been accomplished when 3,400 films were completed, together with radiological reports, in the short space of one morning.

#### Commercial Photography and Teaching

Extensive use is made of photography in recording and research work of many industries and concerns

Arthur Elliott's famous picture—*The Sandpipers*.

By kind permission Elliott collection, Cape Town.



throughout our country, in government and university departments, press, advertising and in the production of cinema slides, newsreels and many facets of our everyday lives. The production of maps in our school-rooms has been made possible by the photographic surveys of great areas of the country, and more use is being made to-day than ever before of documentary photographs, slides and films for visual education purposes.

The teaching of photography itself is one aspect in which our country lags behind Britain, Europe and the United States where photographic schools are available for students in many branches of their art and science. The Institute of British Photography in London and many of the American schools, hold regular classes and conduct examinations at which definite standards of proficiency are maintained. In our own country teaching of photography is confined more to technical colleges, and those who wish to gain experience outside their class-rooms must of necessity become apprenticed in professional studios, or seek advice from the enthusiastic amateur in the various clubs and societies. Prominent teachers have attempted to arrange private classes, but it is only natural that they do not have at their disposal the facilities of large organisations, and it is my opinion that a well-organised photographic school in South Africa, perhaps under university auspices, would greatly benefit those who wish to make a career of photography or its allied subjects.

Approximately 1,600 studios and commercial photographic concerns cover the country, and Professional Photographers Institutes in four provinces carefully watch over both their members' and the public's interest. Although there is no factory in South Africa for the manufacture of photographic sensitive materials, there are nevertheless ample opportunities for those who wish to join the photographic trade.

Dealers in almost all the main centres have the facilities of the S.A. Photographic Retail Traders Association with its secretariat at the Chamber of Commerce in Johannesburg. Since the war, supplies have been more easily obtainable throughout the country, and to-day with the relaxation of import control, photographers can obtain almost anything they require in their everyday work whereas special items can easily be obtained from Overseas. The volume of photographic goods entering South Africa before import control in 1948 was one third of a million pounds, and in addition close on one quarter of a million in still and ciné projection equipment, mostly German, British and American. By 1955 this figure had reached the £1,000,000 mark and there was a large import of Japanese goods, and for the year 1957 total photographic imports were close on £2,000,000.

#### **Pictorial Opportunities**

One must not underestimate the contributions from South Africans to the science of photography itself, and the almost universal contributions by our country-

men in many fields that have been made possible through the medium of photography; at the same time one may not fully appreciate contributions by the amateur enthusiast, and the valuable publicity to South Africa that ensues on the efforts of our exhibitors in International Salons throughout the world.

Our country abounds in unrivalled scenery, interesting history and contrasting peoples and customs with the result that documentary and artistic photography in our land has reached the highest standards and South African photographers in these spheres have a fine International record.

The Right Hon. Minister of Arts and Education, the late J. H. Viljoen, in an address to the First Photographic Congress in Durban in 1954, referred to South African photographic artists . . . "It is small wonder that among the internationally renowned exponents of the photographic art, many of its sons rank high."

Opportunities have thus presented themselves for the photographic recording of our beautiful land, in fact abound on all sides, and the late Field Marshal Smuts, in opening an art exhibition in Cape Town, said that South Africa with some of the most attractive scenery on earth should produce some of the greatest artists of our time.

#### **Photographic Art**

It would be hard to make comparisons between South Africa and Overseas in the field of photographic art, for the culture of our own country is young and has a somewhat primitive background. But a noted Cape Town art critic, Deane Anderson, has pointed out that "youth has other qualities very much to be admired and even envied. It implies vigour, a new and uninhibited approach to ancient problems and a certain innocence of vision."

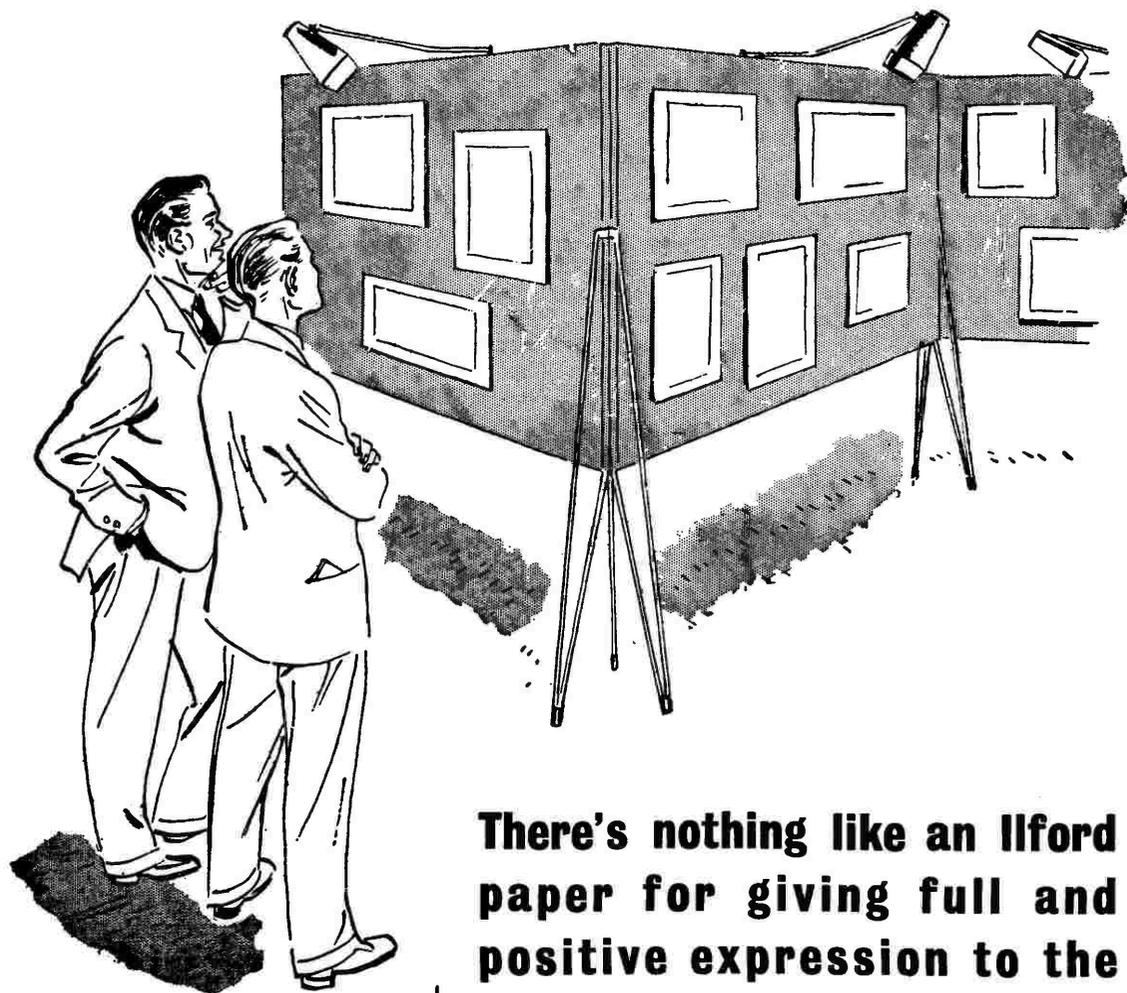
Photographic art in a country which is confined in the most part to peoples of European descent could hardly be influenced by the African culture, and the Eastern approach has only been introduced these past two or three years by Chinese photographers in the Union.

The standards and styles in International photography have long since been moulded by the earliest workers principally of the British school—David Octavius Hill and Mrs. Margaret Julian Cameron—and more recently the American influence of Stieglitz.

Our generation have thus come to accept these standards as traditional and have moulded their work upon them rather than be influenced by local factors.

There is no question of doubt that since the turn of the century men like Alexander Keighley, Mortimer, Dudley Johnston, Marcus Adams of the British School, and Fraprie, Weston, Ansel Adams and Mortensen of the American approach, have been responsible for paving the way towards universal ideas and formulae of photographic art, all of which have been handed down to us as recognised standards.

*(To be continued)*



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## tone control— ANCIENT AND MODERN

by G. G. Collins A.P.S.(S.A.)



EARLY in my photographic life I conceived a passion for pictures embracing extremes of contrast—velvety, luminous shadows and glinting, snowy top tones. I was told severely to stay away from these seductive byways, and to concentrate on more conventional things. After an apprenticeship in what used to be called shading, now more familiar as burning in (and out), I began to see the force of this attitude. All the same those black-shaded, sun-bathed vistas still haunted me; and on top of it all, I quite often saw the thing done. These prints hung on exhibition walls, clean and challenging, with none of those “overdone” corners, those faint but unmistakable halos which beset my efforts at control. What was the secret?

Usually, these pictures were the product of the old pigment processes, done by experts at the job. Here and there, of course, there was a print done on one of the development papers where a stroke of luck had matched the tones of the subject to the scale of the emulsion with a perfection which only luck could bring. Other people seemed to stick to subjects more easily encompassed by the bromides and chloros of those days.

I still thought there must be another approach, one suited to those who might acquire the skill but could not hope to find the time for bromoil transfer or gum bichromate. And why should it be necessary to lose the familiar surface texture of a photograph, as all the classical control processes did? Their dignified graininess was less important to me than the power of keeping those shadows and highlights translucent and unblocked, the middle tones harmonious and unobtrusive.

There was much woolly thinking about the problem among the experts. “Contrast?” they used to say briskly—“easy: expose longer and under-develop”. I don’t

think anybody really believed in this formula: it was an admission of photography’s helpless bondage to the inexorable “characteristic curve”. Emulsions respond proportionately to the action of light only within certain limits, and that is the origin of the trouble. Over-exposure and under-development merely produce flat prints.

Then I came across a book in German called “Tone Separation Processes in Pictorial Photography”. After a glance at the photographs reproduced I knew I had found the answer. These were real photographs and looked it, not imitations of Brangwyn etchings. Gradation was perfect and the middle tones gleamed with a soft richness which had nothing to do with under-development. There was just one small difficulty; the process seemed to demand even more dexterity—and time—than the old control processes themselves. In brief, Person’s tone separation required the production of a contrasty original negative designed to print shadows satisfactorily, but yielding in the positive highlights which were completely blocked up. From this negative (via an intermediate diapositive) a second negative was made, on which only the highlights of the original appeared—shadows and middle tones remain perfectly clear in this second negative. The final enlargement was made by printing the shadows from the original, and thereafter the highlights from the second negative. This, of course, involved a system for exact super-imposition of the two negatives, details of which are not important. In the hands of the initiated the results were astonishing. Readers will be equally astonished to learn that after discovering the process, I never even tried it out. I used to comfort myself with the excuse that my horizontal enlarger was not really suited to the job, which was quite true, but not

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the whole story. Deep down I knew what would happen if I did try. At about 2 a.m. some Sunday morning, after three or four vain attempts to get that superimposition dead right, I should heave my enlarger out of the window.

There are a number of other less complicated (but also less effective) means of tone control, one of which will be described later. Last year, however, I found a series of articles dealing exhaustively with the whole subject in a German photographic monthly. These conclude with a revelation which will, I think, surprise those who have made acquaintance with the subject.

To my consolation, I found the writers of these articles completely rejected the Person process as too involved and time-consuming. The real answer to the problem is, as usual, fairly simple, and has in fact been worked out and patented by a German firm of photo-chemical manufacturers. The film to be used is double-coated, once with a highly-sensitive soft-working emulsion for the shadows, and again with a less sensitive, contrasty coating for the highlights. The relative sensitivity of the two emulsions is in the approximate proportion of 1:150 and 1:200. The key to the process, however, is in development. One emulsion, let us say the highlight one, is developed chromogenetically in blue, the other in red. This produces with one exposure a blue highlight and a red shadow negative. This negative is exposed in the enlarger on blue-red sensitised paper, through red and blue filters. Through the red filter, the red-coloured shadow section of the negative is held off, while the blue-coloured highlight part is compensated to black—in other words, a print of the highlights only is obtained. Per contra, a print of the shadows is procured through the blue filter. The important part is that the shadows and highlights in the final print can be controlled at will merely by varying the time of exposure through the two filters.

“But,” conclude the writers of these articles, “this material is not being manufactured and probably never will be, because the market for such specialities is too small.”

With that shattering comment on the weight of pictorialism in the scales of commercial calculations it would be fitting to conclude this sketchy outline of a rather esoteric branch of photographic technique. Less readers should think, however, that I have done nothing at all in the field of tone control, I venture to outline afresh the water-bath system of development. Of thousands of negatives I have made, two have stood out as easily the most successful, and have been reproduced in a wide variety of photographic and other publications: both were of contrasting subjects and both were water-bath developed.

The principle of the water-bath is that, when a negative impregnated with developer is immersed in a dish of still water, the action of the developer on the more heavily exposed portions (highlights) is slowed down, while it continues in the shadow areas where light action

was less intense. My practice, usually with panchromatic cut film, is to develop in a dish of Rytol (any similar developer will produce the same results) in the dark, for periods of 15 seconds, 30 seconds, 60 seconds and finally 120 seconds, with total immersion for about two minutes in a dish of water in between each period. The levelling out of gradation by this method is very considerable and is really valuable when extremes of contrast have to be tackled. If necessary, the whole process can be repeated with development paper when making the final enlargement; its effect can then be watched and controlled.

Years ago, I even used the method while developing roll films in a dish, immersing them for two-minute intervals in a bathroom washbasin. I do not, however, recommend the practice. I have since found that if there is one thing entitled to more respect in the dark than a puff adder, it is a valuable and partly-developed roll film, one end of which has temporarily gone astray and has to be groped for.



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## The Chairman Removes the Lens Cap

by DR. JULIUS SERGAY

**L**AST month I made an appeal for funds to enable your division to increase the scope of its services. In the true spirit of P.S.S.A. an immediate response was received from the Springs Amateur Ciné Club. The Secretary writes :

"My Committee has directed me to convey to you its thanks and appreciation for having again arranged for judges to visit Springs, and undertake the judging of the films submitted for our 1958 Competition. I shall be pleased if you will convey this expression to the judges concerned.

"In appreciation of the services rendered, my Committee has decided to make a donation of ten guineas, and I have pleasure in enclosing a cheque for this amount."

I would like to add that last year the Springs Amateur Ciné Club gave a donation of ten guineas to the Film Library.

Thank you, Springs!

M.P.D. provides lecturers and judges who travel many miles, and give up many hours of their time to assist fellow clubs. To these devoted enthusiasts M.P.D. is truly grateful, for without their honorary services we could not function.

### Honours and Awards

This year M.P.D. Honours and Awards Committee received two applications for the A.P.S. (S.A.). The films submitted showed a marked proficiency in the art of cinematography. The M.P.D. Honours and Awards Committee recommended to the Main Honours and Awards Committee that these two applicants be granted their A.P.S. (S.A.). This is truly an historic occasion. It is the first time in the history of South African cinematography that cinematographers have been so honoured. The names of the recipients will not be made public until Congress in Durban in October, 1958.

One film of each entrant will be screened in Durban during the Film Festival. This will enable future applicants to see the standard required for the A.P.S. (S.A.).

### Congress and Film Festival, October 10th, 11th and 12th.

As Congress is being held over a long week-end, I hope that you will all make an effort to attend. Congress is truly an exciting occasion, and a get-together of kindred spirits. A very comprehensive programme has been arranged for all sections of P.S.S.A. The M.P.D. side will include lectures and the Film Festival of award winning films—both professional and amateur—and, as I have mentioned above, a film from each of our new Associates. All members of Congress will be able to go sight-seeing in Durban, and the highlight of Congress will be the Banquet when the Annual Honours and Awards of P.S.S.A. will be made known, and will be presented.

The closing date for the Film Festival is the 30th September and by now you are probably all busy making your films. Let us make this a bumper Film Festival! We cannot all win "Assegais"—although we can all aim for one in our film making—but we can all know the thrill of achievement when our film is completed and run through for the last time; when our film is packed and labelled and sent off for the judging. We have started from scratch and built up from a bare idea a film which is going to entertain audiences—a film which is of competition standard—and I know of no greater thrill or satisfaction than this.

### Congratulations

Congratulations to Mr. Dick Reucassel, A.R.P.S., on winning a Silver Medal for his film "Whispering Wings," in the World International Sports Film Festival held in Italy in May.

**Postscript**

*Camera News* has recently printed some correspondence from members (commonly known as "Bill") who query the need for drastic cutting of their films. I think those of us who claim to be "advanced workers" are inclined to lose sight of the fact that few—very few—of the amateur ciné workers produce films with any other object but to make a family record which they can enjoy in the years to come. I feel that, perhaps, the clubs should cater more wholly for these "bread and butter" amateurs, and establish advanced classes for the more serious workers. The ordinary meetings should aim purely at helping the average members achieve the results they are after. If these workers can be persuaded that a little—very little—judicious editing would send family audiences home praising the film producer rather than stifling their yawns, then the clubs will have more than justified their existence. The clubs will be happy; the family who view the films will be happy; and the many "Bills" who wield their amateur ciné cameras will be bathed in a glow of self-satisfaction and will be firmly persuaded that Hollywood has lost an opportunity to employ a film producer equal to the moguls of the industry.

## Exposure for Close-up

By E. Roy Johannesson

YOU may remember in that very excellent article entitled "Doing it the Hard Way," mention is made of adjusting the iris of your lens to suit the particular extension tube in use. If you are fortunate enough to own a 13.5 or 20 cm. lens for your 35 mm. or 16 mm. camera and view through the reflex housing, you will appreciate that the "stop" marking on the lens will not reflect the true aperture setting if you place either focussing bellows or extension tubes between the lens and the camera. Since the lens is now much farther from the film than normal the marked apertures will therefore not give a correct exposure if transposed from an exposure meter.

The actual f number can be figured by means of this

formula : 
$$\frac{F}{D} = \frac{A_1}{A_2}$$

Where F is the focal length of your lens

D is the distance of the lens from the film

A<sub>1</sub> is the f number marked on the lens

A<sub>2</sub> is the actual f number.

Say, for arguments sake, an exposure meter reading gives an exposure of f8 at a particular shutter speed and you are using a 20 cm. lens, then

F=20 cm.

D=40 cm., say (extension tube length)

A<sub>1</sub>=f8 from exposure meter

A<sub>2</sub>=the actual f number.

i.e., 
$$\frac{20}{40} = \frac{8}{A_1}$$

∴ A<sub>1</sub> = f16

This means that despite the fact that the lens is marked f8 it is actually f16. We now know that to get a perfectly exposed picture the lens must be *opened* two whole stops, i.e., instead of f8 it must be opened to f4.

It is interesting at this juncture to note that British f numbers run : f1.4; f2; f2.8; f4; f5.6; f8; f11; f16; f22; f32; whereas the Continental numbers run : f1.6; f2.2; f3.2; f4.5; f6.3; f9; f12.5; f18; f25.

If real close-up work is contemplated it is advisable to get as long a focal length lens as is manageable, i.e., a 20 cm. for 35 mm., etc. The reason for this is that you get a greater *depth of field* for a given stop and a particular extension tube.

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## ROUND AND ROUND

T. STAFFORD SMITH

I HAVE just been asked a question, a question, I feel, that has no simple answer. The question?

What percentage of film time should be taken up with commentary and what percentage with music or natural sounds?

Whatever the reply, it can be no more than an opinion.

It depends, too, on the type of film and its treatment. After all there is only one person who can decide how much narration to use in your films, and that is you.

If you are undecided, it may help to think of different types of film and their commentaries.

There is the travelogue, where the spoken word has been added to "fill in the gaps." There is the film of This and That, unplanned and disjointed, where commentary is used to "link it together." There is the so-called planned film, i "planned" usually means that someone thought of an idea and then went ahead with the photography, but once again narration is tacked on afterwards.

Then there is the story film, where commentary, as such, may not be necessary.

Then there is that very rare thing, a film planned on paper. And lastly the film where the commentary is written completely before production starts.

But let us face it—the usual way is to shoot first and then hang words around the gaps.

Whatever the type of film, whether added commentary or the pre-prepared commentary, it is essential to know the length of the shots.

There are many ways of timing film. The longest is usually the shortest in the end. I use a frame counter and every shot is listed. The number of frames per shot are converted to seconds, but the fractions are left as fractions of frames per second, such as  $10\frac{8}{16}$ ,  $4\frac{4}{16}$ , or  $12\frac{12}{24}$ ,  $3\frac{9}{24}$ , depending on film speed. This may look odd at first, but is easier than ending with various fractions.

When the commentary has been prepared before shooting, the method is reversed, the narration is timed and the time changed to frames and the shot spliced in to match.

The present popular method of shooting first and adding voice to the finished film has produced a curious hybrid which is accepted as sound, but is it? It has certainly resulted in many an amateur taking a photographically backward step.

In the days of silent film everything had to flow from one shot into the next. To-day visual continuity is in danger of being lost beneath a wave of words. The art of the silent film appears to be dying but occasionally one sees a film with visual continuity accompanied by music and speech, basically silent film technique. In this sort of production the percentage of narration can be quite small. On the other hand in a film planned for sound, where the commentary has been used as the foundation on which to build, the voice can be practically non-stop, particularly if the film is of an instructional type. So who can say the correct amount of commentary?

In your film you can do as you please, but whatever you do, the judges are bound to disagree.

To many people Sound recording is regarded as the final step, yet here we are going round and round and getting muddled up with planning. It is an indication of how impossible it is to separate one section of production from another. This, I am sure, can be said of all photography—still or ciné. Underneath it all there is not a vast amount of difference. True, problems are approached in a different way but is not the end similar?

The still worker in endeavouring to produce the Salon print concentrates throughout on the end result. In the exhibition hall few will be conscious of all the various steps, the thought and planning that have gone before.

To the still worker the one shot is all important. It must tell the entire story. It can be, and will be, scrutinised, examined, compared, criticised and re-examined; it must be perfect in all respects.

The Ciné worker, too, concentrates on the end result, the final presentation on the screen. To him the individual shot may not be so important for it is but

one link in a very long chain, it is no more than a word, a single word, that has to be built into a story and so many words are needed to make sentences, paragraphs and chapters before the story can be told. Just a word in a story, just a link in a chain—but then the strength of the chain is the individual link and so we come around again—to the importance of the individual shot.

The film must be seen as a whole, no individual part can be examined in detail for a film flows on from opening to conclusion and no part should obtrude upon another. Music, commentary, natural sound or even planned silence are but small parts of the finished production. Each must be done to the maximum of our ability, but we should never lose sight of the balanced whole.

These days we hear a great deal about continuity, continuity of action, colour continuity, narration continuity and even music continuity. Maybe you like a picture to flow along unchanged from beginning to end, but I don't. I like contrast, I like variety. sound contrast and colour contrast.

What is meant by Colour Continuity? If you don't like to see colour jumps caused by processing in the middle of a sequence, I agree with you, but if you are one of those people who say sunsets should be used only at the end of a film, then I disagree. If colour changes have been deliberately introduced to match in with mood or action, to fit in with the music and narration, then surely colour is being used successfully.

Colour and Sound have a tremendous amount in common and can play on our emotions in much the same way. Colour is like a musical scale, it has its high notes and its low notes. We all know that if we listen to sounds getting higher and higher in pitch, it will eventually get so high that we can no longer hear it. The voice of bats can be used as an example, some people can hear them but to many the call is beyond the range of their ears.

Colour is rather like sound in this respect. Our eyes, like our ears, have a limited range.

If we can imagine a gigantic sort of visual piano with lots and lots of notes stretching away down the street and covering an entire city block from street to street, a piano that produces, not sound, but radiation of an electro magnetic nature. In other words, something we could see but not be able to see all the notes, for our eyes are capable of a very, very limited range. So small is this range compared to our giant piano that we would not be able to reach all the visible notes without moving from one spot, the rest of the keyboard stretching away from us in either direction along the city block, would not affect our eyes at all.

If we take green as a standard and go up and down the scale from it, we find going up the scale first blue and then violet, our eyes cease to function after that, the ultra violet is invisible. Further up are the X-rays, then the gamma rays and still further the cosmic rays.

Coming down the scale from green is yellow and then red, after that we go into the invisible again. The infra red, the Hertzian waves and the Radio waves.

As far as I know no one has attempted to make a story film portraying effects beyond the range of the human eye, one can only guess what the world might look like in a different "light". We can take photographs far into the invisible and therefore have some idea of what to expect.

As we go down the scale haze and light mist disappears. The distant mountain range would be as clear and as full of detail as if it were a few yards away. This is because the type of light rays we are now "seeing" are not deflected by mist or haze. Trees and grass would begin to reflect a tremendous amount of light and become brilliant in colour, but the familiar blue sky would now be extremely dark. If we went far enough into the longer waves of light—would it become quite black? Would we be able to see the stars, the moon and the sun blazing continuously from the blackness of outer space?

At the opposite end of the scale, beyond the blue and the violet, we would find the world looking very different again. Distant detail would disappear completely, lost in a permanent haze, as light of this wavelength becomes scattered very easily by dust and moisture particles that we can't see.

If we went still further into the shorter waves of light would we be able to see moisture evaporating from ponds and rivers like steam from hot springs? If we could, it would be a most useful way of finding underground water.

A long way further on are the X-rays—just imagine going to the Club in a semi-transparent way!

Are there animals, fish or insects that can see further up or down the scale than we can? In the same way as the bat's voice and range of hearing is different from our own. For those who are interested in weird films, what a wonderful opportunity.

We have seen that the visible spectrum is very small, we may also wonder if we all see the "visible" colours the same, perhaps we don't. The colour we use in our films can be modified and altered to suit our requirements. There are a number of ways that we can do this so let's list them separately.

A. First of all by using Nature's ever changing colours and by choosing the blue light of midday or the rich light of evening.

B. By modifying the natural light by reflection, getting our subjects where light is reflected into the shadows, perhaps by a white wall, the sands of a beach, a road or even a lawn.

C. Then there is the use of artificial reflectors, used extensively by the advanced 35 m.m. film producers but almost ignored by the 8 and 16 mm. amateurs.

D. Filters are another method of modifying the overall colour, used a great deal by the monochrome

photographer and to some extent by the colour slide worker but again seldom used by the movie man.

E. Artificial lighting. This offers the greatest degree of control over modeling contrast and colour imaginable.

F. In this section we can group all combined methods such as artificial light outdoors, filters and coloured reflectors and so on.

Generally we could say that the usual amateur method of shooting first and editing afterwards, just will not work if we are going to branch out into controlled colour, as all we will achieve is violent colour jumps

that will be disliked by everyone, so once again we have come back to planning.

We have listed six methods of colour control, or rather, five methods and then jumbled everything else that was over into one group.

Colour is not an easy subject to film successfully. We know that to-day in South Africa ciné cameras are seldom loaded with anything else but colour film, but that does not mean it will be used successfully.

Let us think over the possibilities of colour used for specific effects and with planned purpose, yes, we have come around to planning again . . .

## “THE ART OF PEDRO OTORO”

P.S.S.A. has been most fortunate in obtaining the collection known as “The Art of Pedro Otoro”. This collection of fifty slides by Pedro Otoro, the noted Argentinian photographer, has a recorded commentary spoken by Mr. Ray Miess, F.P.S.A., the P.S.S.A. representative in America. The **first public showing** of this outstanding collection will be held under the auspices of P.S.S.A. at the Harveian Theatre, Medical School, Johannesburg, on Wednesday, the 20th August, at 8 p.m. All members and their friends are cordially invited to attend.

It is interesting to note that some of the slides illustrate the theme of music, an unusual subject in a collection of this nature. This is an opportunity to see the work of an overseas photographer, and should on no account be missed.

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## ROUND THE CLUBS

### ALBANY PHOTOGRAPHIC SOCIETY

THE Society met on the first Tuesday in the month in the Moth Hall, Grahamstown. Following our policy of each Committee man taking it in turn to act as Chairman, Mr. Charles Tanner carried out these duties and was on top form for the heavy programme.

Winning prints for last month's competition were shown and Rex gave a criticism on the current competition, one of the best we have heard for a long time. Winners were as follows :

Advanced : 1 and 2—D. Wallace; 3—R. Ehman.

Beginners : 1 and 2—Dr. Weighell; 3—H. Tooley.

There was a short discussion about the proposed beginners' classes. The first meeting was held on Thursday, June 12th, and dealt with films, their characteristics and processing.

Mr. Tanner read interesting extracts from Dr. Bensusan's fact paper on "Progress and History of Photography in South Africa".

Advanced members have taken advantage of Mr. John Champion's offer to visit his home in Port Elizabeth for practical demonstrations in miniature camera technique. The party are leaving at 2.30 on Saturday, June 21st.

The week-end convention has been postponed until July 12, 13 and 14.

*Jack Moffitt.*

seasons. After tea interval, Denis Arden showed about 80 of his prints and comments were made by all including Colin Frames and his wife, who were visitors.

May meeting was held at the home of Mrs. Bell and her two daughters who are ardent pictorialists. Some twenty-five people present were treated to one of the finest colour slide evenings for many a year, and Dr. Sid Levy, Russel Steven, Mike Loizakos, Doug Gregory and the Miss Bell sisters all showed some of their latest slides, and a batch was chosen for the Durban July Salon.

June meeting saw another big attendance for a print discussion at the home of Mr. and Mrs. Les Spinks, in Orchards. During the evening Mike Feldman announced the recent fine success at the 42nd Scottish International Salon at present being exhibited in Scotland. Nine of the Pictorialists out of ten who submitted were successful in having acceptances: Denis Arden (One), Kin Bensusan (Two), Les Eccles (Three), Mike Feldman (Three), Ned Hepple (One), Murray Margetts (Two), Hermie Solomon (One), Les Spinks (Two) and Sid Levy (Two Slides), making a total of 16 acceptances out of 32 submitted—a fine achievement of which the Pictorialists can be justly proud.

July meeting will be a P.S.S.A. Tape recording on "Old Cape Dutch Homesteads," by Eric Vertue, and August will be a combined meeting with other P.S.S.A. bodies in Johannesburg, to listen to the Pedro Otoro tape recording from Argentine which has been specially prepared for P.S.S.A. distribution by Ray Miess of Milwaukee. Pictorialists are honoured to be able to stage the South African premiere of this superb programme.

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### CAMERA PICTORIALISTS OF JOHANNESBURG

THE last three meetings have been amongst the best that the Pictorialists have held in their seven years, and this may be accounted for not only by the new wave of enthusiasm but also due to holding of meetings in members' homes, in a congenial and informal atmosphere.

April meeting was at Denis and Mrs. Bradley's flat and a very full programme included a tape recording and slides from the First Colour Salon of the Chinese Camera Club in the City. Comments were made by Gordon Maddox; also an informal tape from Dr. Ernest Norris of World Tape Pals in Texas, with slides around beautiful Lake Maximkukee, showing the four

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### CAPE TOWN PHOTOGRAPHIC SOCIETY STILL SECTION

OUR first meeting in June gave us an insight into marine life and the beauty of underwater photography. Professor John Day of the University of Cape and Mr. Frank Talbot of the S.A. Museum showed slides and gave us detailed descriptions of various dwellers in the deep from shellfish to sharks.

The print competition for "open" subjects was well supported and ably commented on by our President, Eric Vertue, A.R.P.S. Gold awards went to Messrs. Dosé and Sanby and Silver to Messrs. Chater, Page and Sanby—altogether a pleasant evening, greatly enjoyed by the 80 odd members and friends.

At our second meeting on the 18th we saw a number of "10 minute" slide features entered for the periodic competition. Generally, these were of high standard and gave us a most interesting evening's entertainment. The entries were :

- "Land of Contrasts," by Denis Sprenger.
- "Song of Norway," by Niels Lindhard.
- "The Picturesque Cape," by Henry Samson.
- "The Architecture of Faith," by Reg. Biggs.
- "Dark Frontier," by J. L. Burman.
- "Danish Delight," by Niels Lindhard.

The judges were T. Stafford Smith, Ray Ryan and R. Rodrigues, and the winning feature was "Dark Frontier," with "Land of Contrasts" and "Danish Delight" tied for 2nd place. The winning entry was a fascinating description of Cave exploration and was much enjoyed by the large audience present. An excellent commentary and criticism was given by Mr. T. Stafford Smith.

J. R. H.

#### CINÉ SECTION

Time passed very quickly indeed on the evening of Wednesday, 28th May, when Mr. R. Rodrigues spoke to us on the subject of "How to Script a Film". Drawing a neat comparison between the cinematographer who tries to produce a film without the aid of a script and the handyman who tries to construct a cupboard without consulting a blue-print, Rod went on to deal in workman-like manner with every aspect of scripting a film—a thoroughly interesting and enjoyable talk.

Three professional films were projected after tea ; "Livingstone on the Zambesi," by courtesy of the Shell Company, and "Let's Make Movies" and "Magnifying Time," both by courtesy of Messrs. Kodak, Ltd., the latter film dealing with that remarkable instrument, the High Speed Camera.

Another very enjoyable meeting was held on Wednesday, 11th June, when Mr. J. W. Linney, Regional Representative of Paillard Bolex, talked to us about 8 mm. cameras, demonstrating four instruments ranging in price from a relatively cheap model to one that is probably the most expensive. Of particular interest was Mr. Linney's explanation of the new Bolex variable shutter.

Not the least enjoyable part of our meetings is the Tea Interval, when members get together for a good old natter. Nevertheless, on this occasion any reluctance we felt at having to break off our conversations and

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JOHANNESBURG.

return to our seats was soon forgotten when the "Rods" transported us on an arm-chair (all right then, Cathedral Hall chair!) tour of the Union. The title of their film was "The Rods Go Roaming" and with them we journeyed to such places as the Cango Caves, Wilderness, Durban, the Game Reserve, and even the Katberg. Incidentally, it is high time the Programme Committee roped Rod in for a talk on Film Splicing!

Mr. L. Gordon entertained us next with his 16 mm. film, "A Page from Her Diary," describing a day in the life of an office girl. Mr. Gordon has deservedly won two awards with this film, including a Certificate of Merit at the Johannesburg Salon last year.

"Faint Heart Never Won Fair Lady" was the theme of Mr. C. H. Weich's delightful film, "Sy't My Lief, Sy't Nie," which so nicely rounded off a very pleasant evening.

The Ciné Section, for once, outnumbered the Still Boys when the more stout-hearted members of the Society braved the weather for the outing to Groot Constantia on Saturday, 14th June. Your Scribe led the party.

*R. Page.*

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## GERMISTON CAMERA AND CINÉ CLUB

### CINÉ SECTION

THE meeting on the 5th June was devoted to beginners and our Mr. Howard Stern gave a simple yet most informative talk.

The talk dealt very lucidly with focussing—ensuring that the principal object was in sharp focus—and exposure—getting the correct amount of light on to the film in use, and the various methods of achieving this.

Mr. Stern's talk proved of great interest to the more experienced workers as well as to beginners, and was followed by the screening and constructive criticism of three films from beginners.

On the 9th June, the Club competed with the A.C.C. of Johannesburg, when three 8 mm. films from each club were screened before neutral judges. The contest was very close and our Club is very proud of having finished in front and congratulates our Wally Meano whose "The Rains Came" received top marks.

### STILL SECTION

As there is a surge of enthusiasm for colour work and a lull in activity among the monochrome workers, alternate meetings are of a combined nature with monochrome prints and colour slides on view. At intervening meetings, guest speakers are present but no competitions, although the prints from Intermediate workers entered

at the previous meeting are on view and the judges' comments on them are given.

At the last meeting several prints from Beginners were displayed and judged, after which, the colour slides were projected and criticised by the judges who made a number of gold awards as all our members are classed as Beginners, but a number of them will soon gain promotion.

These combined meetings are proving popular and they do afford more time for criticism and advice on individual prints and slides.

*W. D. Fotheringham.*

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## PRETORIA CINEMATOGRAPHY CLUB

OUR 230th General Meeting, under the Chairmanship of John Wilson, was well attended, some 170 being present. Mr. Jones gave an interesting description of the Variable Shutter Camera and the variety of uses to which it could be put. Mr. Oostenryk exhibited a beaded screen which he had made twenty years ago, and described the method of manufacture, with particular reference to the new replacement which he had made.

Mr. Fouche showed his first film, a laudable effort taken in the Kruger National Park. Even the animals had turned out in strength for him!

Thereafter we had a delightful short on "Birds" by that evergreen Louis van Bergen. His films are breathtaking in their beauty and most educational.

The main film was by A. F. Mackenzie and dealt with their overseas trip. This was Part 2 and covered London and the Continent. The film which was of excellent quality, was accompanied by an interesting and well arranged commentary.

*J. F. O.*

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## UITENHAGE CAMERA CLUB

FOLLOWING on with the successful course in Photography for Beginners, which the Club has been conducting during the past few months, we again had a fine turnout of members and their guests for the June meeting. We were again fortunate in being able to call on Jack Arnold, A.R.P.S. who came from Port Elizabeth to address us. Jack started with a most enlightening talk on "Mounting" which he also demonstrated with a minimum of equipment. The second



## Overseas Salon Successes

### Oshkosh, Wisconsin, U.S.A., January, 1958

Ho Koo (1 print).  
Farewell (Medal).

### 2nd Cherbourg, France, January, 1958

Au Chi-Bin (2 prints).  
Nature's Pattern.  
Two Vases.

Tremeer, Rhodes (2 prints).

The Working.  
Living Statue.

### 9th Singapore Salon, February, 1958.

Au Chi-Bin (1 print).  
Two Vases.  
Tremeer, Rhodes (4 prints).  
The Serene.  
La Penseur.  
The Critique.  
The Scornful (Gold Medal).

### 1st Calcutta International Salon, January, 1958.

Au Chi-Bin (3 prints).  
Nature's Pattern.  
Study in Black and White.  
Uncertain Weather.  
Ho Koo (3 prints).  
Winter is Near.  
Concentration.  
Farewell.  
Yau, Tony (2 prints).  
Photographer at Work.  
Looking Down.

### 45th Southampton International Salon, March, 1958

Au Chi-Bin (1 print).  
Solitude.

### 3rd Melbourne International Salon, (Australia), March, 1958.

Till, Will (1 print).  
Nature's Simplicity.  
Ho Koo (1 print).  
Lady in the Passage.  
Ho Sing (2 prints).  
Recollects.  
Looking Down.

### 1958 Boston International Salon (U.S.A.)

Ho Koo (1 print).  
Farewell.

### 1958 Seattle International Salon (Washington), U.S.A.

Ho Koo (2 prints).  
Farewell.  
Looking Down.  
Au Chi-Bin (2 prints).  
Vineyard Harvest.  
Nature's Pattern.  
O.Y. Shue (1 print).  
Winter Morn.

### 16th Albert Salon, Charleroi (Belgium), April, 1958

Denfield, Dr. Joseph (1 print).  
The Earth is the Lord's.  
Ho Koo (2 prints).  
Lady in the Passage.  
Looking Down.  
Lay, Yen (2 prints).  
Symbol of Spring.  
Contempra.

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**Stockton-on-Tees International Exhibition of Colour Prints**

Otto Dose, A.R.P.S. (4 prints).  
A Square in Visp.  
Majesty.  
Spring in Pinelands (Certificate of Merit).  
Eikenhof.

**Ilford International Salon (England), March 1958**

O.Y. Shue (1 print).  
Winter Morn.  
Au Chi-Bin (1 print).  
Nature's Pattern.

**Handsworth International Salon (England), April, 1958**

Denfield, Dr. Joseph (2 prints).  
The Canyon.  
Born to Labour.  
Ho Koo (1 print).  
Farewell.

**Kortrijk International Salon (Belgium), April, 1958**

Au Chi-Bin (1 print).  
Nature's Pattern.  
Ho Koo (1 print).  
Farewell.  
Tremeer, Rhodes (2 prints).  
Le Penseur.  
The Scornful.

**15th Runcorn International Exhibition, (England), April, 1958**

Denfield, Dr. Joseph (3 prints).  
Song of Basutoland.  
Woman's Work.  
Tyula the Milkcarrier.  
Au Chi-Bin (3 prints).  
Two Vases.  
Study in Black and White.  
Nature's Pattern.  
Ho Koo (1 print).  
Looking Down.  
O.Y. Shue (1 print).  
The House of God.  
Mon Kom, Lai (1 print).  
Ready for Planting.

**6th Hertford International Salon (England), April 1958**

Denfield, Dr. Joseph (2 prints).  
Where the Waterfall ends.  
Grandma Tetyne.  
Au Chi-Bin (1 print).  
Nature's Pattern.  
O.Y. Shue (1 print).  
Floats.  
Ho Koo (2 prints).  
Farewell.  
Looking Down.

**Congratulations**

**SEVEN NEW ASSOCIATES OF THE SOCIETY**

The Honours and Awards Committee announce that the Society has awarded seven Associateships to members for 1958. Five have been granted A.P.S.(S.A.) for Monochrome Prints (Section A), and two for Ciné films (Section E). Diplomas will be presented to the seven successful candidates at the Honours Banquet in Durban on October 11th as part of the Congress festivities. A full report from the Committee on the 1958 applications will be given in a subsequent issue.

**ITS THE SPIRIT THAT COUNTS**

RECENTLY a Photographic Society found that for various reasons they were unable to continue and at a general meeting of the remaining members decided to disband and donate their assets to P.S.S.A.

Whilst the Directors much regret the passing of a club they greatly appreciate the society spirit that had been engendered—there could not have been much wrong with the members—and gratefully acknowledge the cheque of £11 0s. 5d.

Thank you, Witbank!

**PORTFOLIOS**

Clubs and Societies are invited to write to the Chairman of the Portfolios and Exhibits Committee.

Mr. R. C. Kleim, c/o Dalviera Dispensary, 240 15th Avenue, Riviera, Pretoria.

to arrange to be placed on the itinerary as circuit plans are being prepared. Plans are well advanced and some most interesting collections have been offered.

**"CAMERA NEWS" DISTRIBUTION**

The Journal Committee thank Messrs. Whysall's of Durban for advertising *Camera News* in their latest catalogue. This has resulted in a number of enquiries already.

Any Dealer wishing to sell the Journal, or any member with suggestions for its distribution, is invited to write to

**Alan R. Wilson,  
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# THE FIFTH PHOTOGRAPHIC CONGRESS OF SOUTHERN AFRICA

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## **P.S.S.A. (M.P.D.) FILM FESTIVAL OF 1958**

being organised by the Durban Ciné Clubs on behalf of M.P.D. It will be officially opened on Friday evening, 10th October, at 8 o'clock. The films will also be shown on Monday and Tuesday, 13th and 14th.

Entry forms are available and can be obtained from the Film Festival Secretary, c/o P.O. Box 1594, Durban (Amateur films); or from P.O. Box 10763, Johannesburg (Professional films). Entries close on 30th September.

## **P.S.S.A. INTERNATIONAL SALON OF PHOTOGRAPHY**

Entry forms have been posted to all Clubs and likely Exhibitors, but if you have not received a copy please write to : The Salon Secretary, P.O. Box 1594, Durban, immediately. Entries close on 12th September. The Salon will be exhibited in the City Art Gallery, Durban, from 10th to 19th October.

## **ANNUAL P.S.S.A. DINNER**

at which the Honours and Awards for 1958 will be presented. This will take place on Saturday evening, 11th October, commencing at 8 o'clock.

## **ANNUAL GENERAL MEETING OF P.S.S.A.**

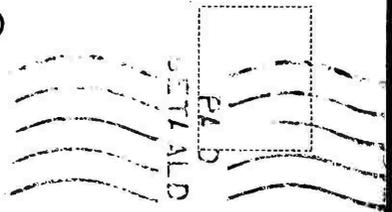
Sunday, 12th October, at 2.15 p.m.

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For further details write to the Congress Secretary, Box 1594, Durban. Finally, don't delay in booking your accommodation.

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**ELECTION OF MEMBERS' REPRESENTATIVES.**

In terms of Article 36 of the Society's Articles of Association it is necessary for the Ordinary Members to elect three of their number to vote on their behalf at the General Meeting of the Society to be held in ~~Cape Town~~.

Nominations for Members' Representatives must be sent to the Honorary Secretary, P.O. Box 2050, Cape Town, so as to reach him on or before 31st July, 1958.

By Order of the Board,  
F. GARDNER,  
*Hon. Secretary.*

**ELECTION OF DIRECTORS.**

All nominations for consideration at the ~~Third Annual~~ General Meeting of the Society, to be held at ~~Cape Town~~ must be sent to the Honorary Secretary, P.O. Box 2050, Cape Town, so as to reach him on or before ~~31st July, 1958~~.

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