

CAMERA NEWS



OFFICIAL JOURNAL OF
THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



NEWS FROM PHOTOGRAPHIC AND CINEMATO-
GRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

1/6

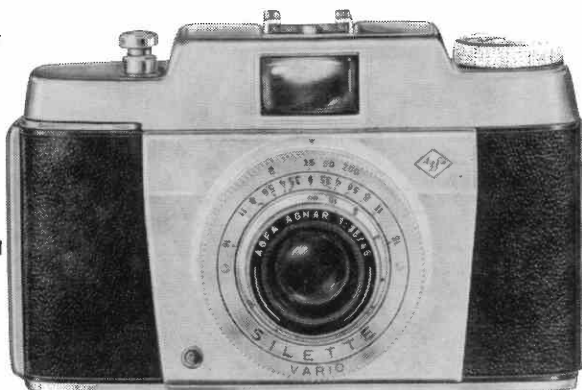
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AUGUST, 1958

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CAMERA NEWS**AMONG**

Official Journal of the Photographic Society
of Southern Africa.

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Vol. 4. No. 5.

August, 1958

Contents

Official Notices	131
The First Border International Salon <i>P. Maasdorp</i>	133
Print Criticism <i>Fred C. Harris,</i> <i>F.R.P.S., F.R.S.A.</i>	140
Motion Picture Division :	
The Chairman removes the Lens Cap	145
The Neglected Art <i>E. C. Pullon</i>	147
Cinematopics <i>L. Gordon</i>	149
The History and Progress of Photo- graphy in South Africa <i>A. D. Bensusan</i>	151
Round the Clubs	154
News from the Trade	159

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Full page £12 10s. 0d.

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or contracts of three months or more.

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

Cover Picture :

Photo by : *Christo Botha.*

I WAS one of a party who spent the day in the country with fellow members of my Society recently. The weather was glorious, the venue magnificent with towering mountains all around, water gurgling by and trees beneath which to shelter should the sun beat down too relentlessly and where groups gathered to have lunch.

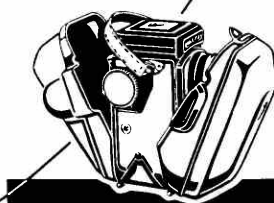
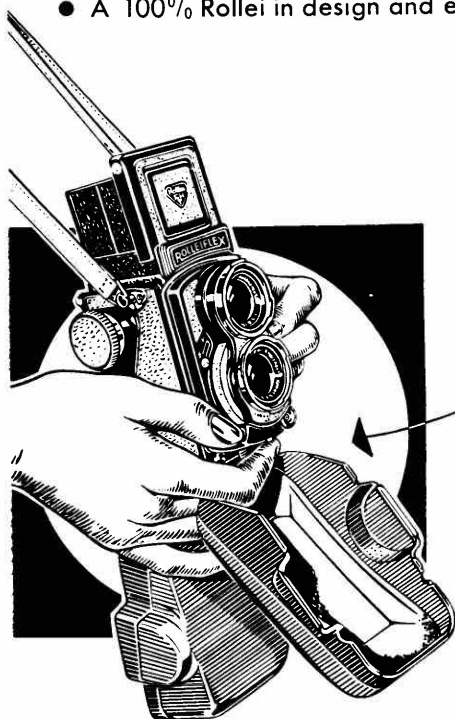
Moving from group to group was most interesting, particularly as I stayed only long enough to take in the subject under discussion and not too long to get involved, and realised once again just how complex a hobby we practise.

Discussions, no! Arguments ranged from fill-in flash to "acutance" of lenses, is the present colour photographer a "button-pusher" and will he ever become a pictorialist, and so on to a—believe it or not—heated discussion on the properties of wine! A grand day with many subjects to photograph and talk about, and surely everyone was most satisfied? One member expressed disappointment that there were no clouds! Which just goes to show what a complex body P.S.S.A., as a bigger body, is.

From John Geldard I learn that the new **Colour Division** is very active in spite of its infancy. Lionel Bevis is hard put to keep his **Tape Recordings** correctly timed and would very much like to have more tapes to ease the pressure on the library he already has. Julius Sergay, our new A.R.P.S., finds his **Motion Picture Division** full of enthusiasm, while Rosie Rosewitz has more **New Members** than he has had for several months. Kin Bensusan with **Honours and Awards** has the new A.P.S. (S.A.) list all safely locked up for Congress, which reminds me that the **Congress Committee** report lively activity—all of which returns us to the opening paragraph, the getting together of members for a chat, exchange of knowledge and, more important, renewal of friendships and the making of new friends. Can we stay away from Durban in October? Elsewhere the registration form appears and also an hotel advertisement. Do not delay, book NOW.

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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 NOTICE TO MEMBERS

with regard to Amendments of Constitution published in July issue of "Camera News"

As Section 64 of the Companies Act, under which the Society operates, stipulates that a quorum at an Extraordinary Meeting shall be one-fourth of the total votes of the Company, and as the number of votes available at the Extraordinary Meeting held on 24th June, 1958, was one short of the required number, the decisions taken at that meeting are *null and void*.

In consequence the Articles of Association as they existed prior to 24th June, 1958, are still operative.

Further, the Special Announcement and Form of

Nomination published in July issue of *Camera News* are now of no effect.

A separate notice, in terms of Article 36(a) was sent to every Ordinary Member inviting nominations for the election of three Members Representatives. These nominations had to be in the hands of the Honorary Secretary/Treasurer by 31st July, 1958.

Those nominations are published in this issue and Ordinary Members are invited to participate in the postal ballot referred to elsewhere in this publication.

NOMINATION OF MEMBERS

for Election to the Board of Directors

In terms of Article of Association 29 retiring Directors, including the President and Vice-Presidents, shall be eligible for re-election as Directors, but no person not being a retiring Director shall be eligible for election to the office of President, Vice-President or Director unless at least forty-two days before the Meeting either (a) he has left at the Registered Office of the Society a notice in writing duly signed, signifying his candidature for the office, or (b) a member intending to propose him has signified in writing to the Society such intention to propose him as a Director.

The present Board of Directors is composed of :

R. Bell, President ; A. L. Bevis and Dr. J. Sergay, Vice-Presidents ; G. M. Cousins, Dr. J. K. du Toit, H. Geldard, F. C. Harris, C. M. Knowles, H. R. Lawley, B. N. Penny, A. Rosewitz, W. A. Robb, R. H. Tibbs, T. Stafford Smith and E. Vertue.

Of these the following retire :

R. Bell, A. L. Bevis, G. M. Cousins, C. M. Knowles, H. R. Lawley, A. Rosewitz, Dr. J. Sergay and E. Vertue.

Mr. Bell becomes an *ex officio* member of the Board of Directors as Immediate Past President, *vice* Dr. Bensusan (Article 18 as amended).

The remaining retiring Directors are eligible for election as Directors.

Intimations and nominations in terms of (a) and (b) above must reach the Honorary Secretary/Treasurer not later than 30th August, 1958.

The Registered Address of the Society is

8 UNION AVENUE,
PINELANDS, CAPE.

MEMBERS REPRESENTATIVES

The undernoted nominations have been received in terms of the Articles of Association of P.S.S.A. for the election of MEMBERS REPRESENTATIVES to be declared at the Annual General Meeting of the Society to be held in Durban on 12th October, 1958.

Only ORDINARY MEMBERS may participate in the ballot and such members are now invited to indicate their votes on the form below.

KINDLY NOTE THAT IT IS NOT NECESSARY TO VOTE FOR THREE PERSONS BUT IF VOTES FOR MORE THAN THREE ARE CAST THE PAPER WILL BE TREATED AS SPOILT.

POSTAL BALLOT PAPER

Vote by inserting a cross against the name(s) desired

Robt. Bell	<input checked="" type="checkbox"/>	Eric Vertue	<input type="checkbox"/>
H. R. Lawley	<input type="checkbox"/>	A. L. Bevis	<input checked="" type="checkbox"/>
A. Rosewitz	<input type="checkbox"/>	L. M. Sher	<input type="checkbox"/>
C. Loney	<input type="checkbox"/>	D. Seaton	<input type="checkbox"/>
D. R. Winchester		<input checked="" type="checkbox"/>	

Note.—This form, duly completed, must reach the Honorary Secretary/Treasurer, P.O. Box 2050, CAPE TOWN, not later than 30th September, 1958.

Date..... Membership No. 343

Date on which subscription is payable.....

Signature E. H. H. H.

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The First Border International Salon

by P. Maasdorp

THE great day has arrived! The First Border International Salon of Photography was opened by the Deputy Mayor of Queenstown, Councillor Frye, at a well attended gathering in spite of so many counter attractions at the time, such as an open-air variety concert and beauty contest as one of the events in the Show Week of the Border Agricultural Society.

All were enthusiastic in their praise of the standard of the Salon and emphasized the necessity of making this an annual event.

How the Salon Started

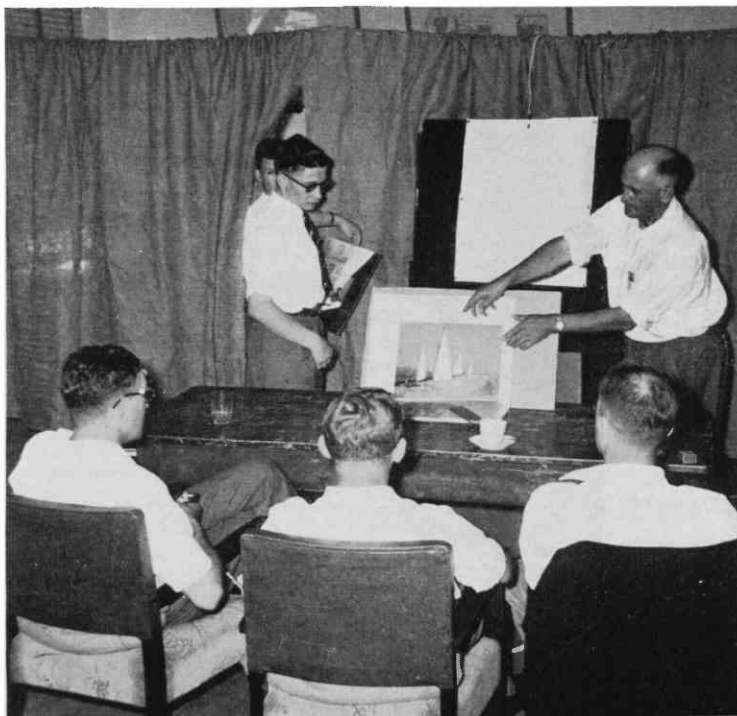
During a recent visit to Alice of Mr. Rudy Verwoerd, the Queenstown Camera Club's Secretary, mention was made of how starved the Border was for good photographs, whereupon Mr. Rhodes Tremeer endorsed that the remedy was a Salon.

A meeting of delegates from the Camera Clubs of Queenstown, Alice and Kingwilliamstown was promptly called and held during April, 1957, in Queenstown. The delegates were unanimous that the Salon should take on International Status, and without further ado got under way. By affiliating to the P.S.A. and P.S.S.A. we obtained the addresses of overseas Authors and Camera Clubs, as well as local photographers.

Members of the Alice Club did the addressing on gummed paper and the Queenstown Club interviewed printers, resulting in Entry Forms, envelopes and return envelopes, gummed labels, etc., being printed. This meant the beginning of evening sessions! One entry form, one set gummed labels, *i.e.*, one for entrants to gum on their prints to us, one for the sending of Salon Catalogues to Authors and two for return parcels; and one return envelope. All put into the big envelope and the Alice addressed gummed slips gummed on. After posting these and while awaiting results, with trepidation, books were prepared by the Secretary. One numerically for each entry as

received and the other alphabetically for tracing parcels quickly and for new addresses for the next Salon.

By Judging Week the pile of parcels stood 76 inches high—far exceeding our greatest hopes—1,019 prints from 31 countries—our time for panicking was at hand. Every parcel had to be opened—the wrapping carefully folded and marked—the prints carefully numbered and sorted into sizes, with no two prints from one Author consecutive. The Recorders then came into the picture. They made another book numbered according to the sorting, which came up before the Judges in this order. Recording lights were wired up, screens set up and a trial



The Judges at Ease

L. to r.: Dr. Kin Bensusan, Dr. Joseph Denfield, and Mr. Rhodes Tremeer. Note switches on Kin's lap. The Chairman takes a turn at placing a print on nearer easel. Schoolboy assistant removes judged print to behind the screen.

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The Recorders

L. to r.: Albert Crouch, controlling the removal and placing of prints on easel: Arthur Hislop, analysing lights controlled by the Judges: Peter Barnes (Treasurer) recording the votes: Rudy Verwoerd (Secretary) assisting with prints.

To those who may be thinking of running a Salon, please be advised that the first essential is to gather around you a number of willing and enthusiastic helpers,—a Secretary who will give up all his own photography, social rounds, and spare time,—a Treasurer who will iron out all financial difficulties, as well as being a steadying force during difficult situations,—a show room owner who will not only put his premises at your disposal, supply advertising light, and pay for the electric account,—a Press Agent who will use his influence with the newspapers,—together with any other helpers who are prepared to lend a hand at any time, to the support of three Camera Clubs. When these are available, it is easy to run a Salon.

Packing

Packing of rejected prints was the most laborious work of all. The prints were packed in the same wrapping in which they were received. Care was taken by careful checking that each wrapping contained the correct prints and that each got a Salon Catalogue. This brought us to the financial side as the postage to return parcels back to Authors was considerable, at least to us, as we reckon that it has amounted to between £30 and £40.

Conclusion

We would like to say how pleased we were to receive so many prints from our own country. It was indeed gratifying to see Mr. Robt. Bell, President of P.S.S.A., get an acceptance.

run made so that each and every helper knew his job.

The Recording Lights

Each Judge had a panel of three switches, *i.e.*, "In", "Out", "Hold". These were harnessed up to a panel, behind the screen and easel, of nine torch bulbs. Further there was another panel of four switches on the recorder table, *i.e.*, "In", "Hold", "Doubtful", "Out". This was connected to bulbs above respective shelves. Another switch controlled a bulb above the easel. What a complication of lights, wire and switches; but the whole arrangement worked out wonderfully well. The Judges pressed their switch—the First Recorder put a "In" or "Out" or "Hold" in each of three columns against the number of the print according to the lights operated by the Judges. The Second Recorder analysed what he saw and switched on the light above the easel, indicating that judging was completed and that the Judges were to cancel the switches on their panel and for a new print to be put on the

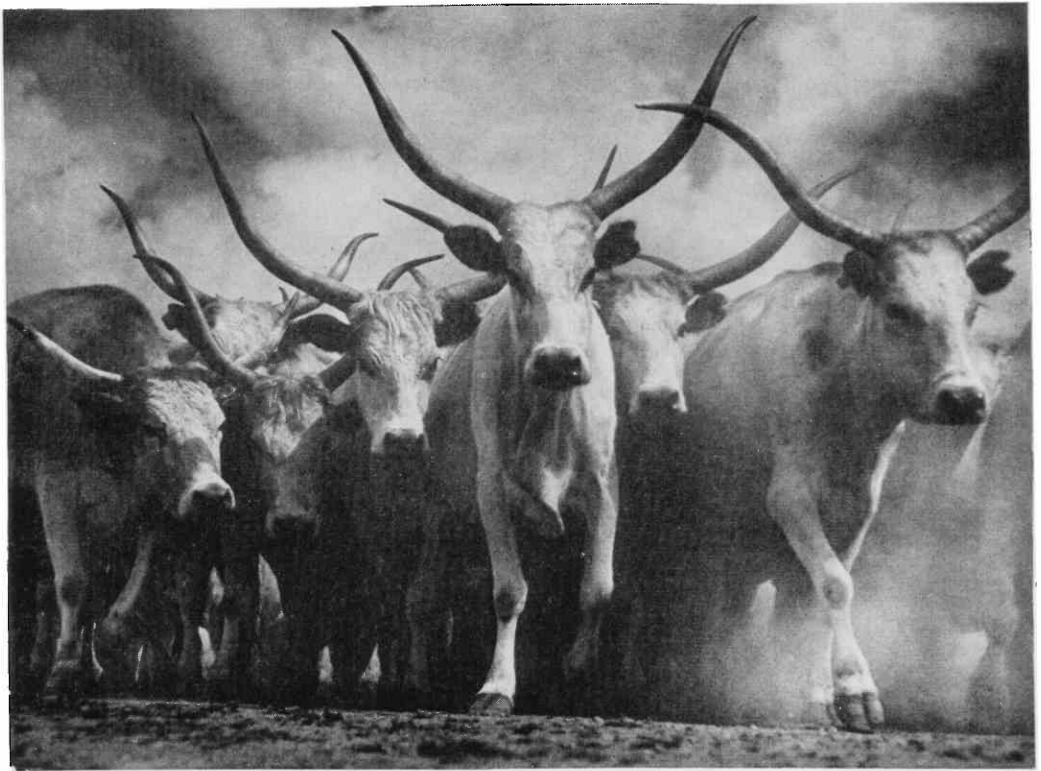
easel. The Judges were of the unanimous opinion that this was the best method of recording they had seen.

On Circuit

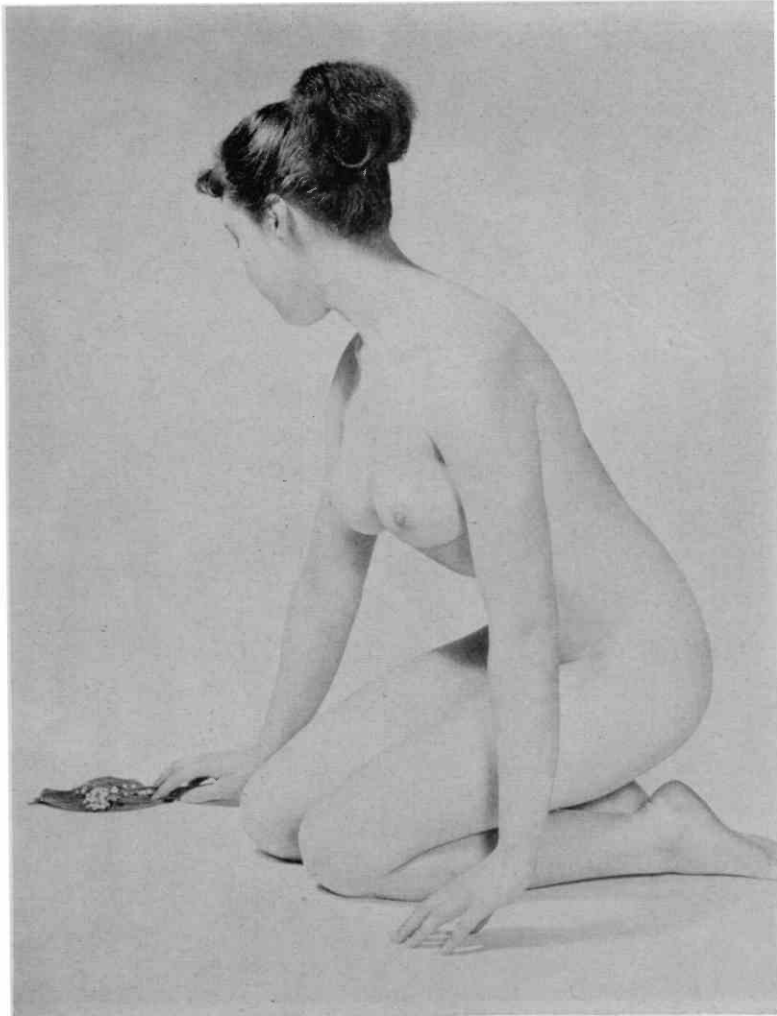
The pictures were on circuit and met with applause. However, the biggest obstacle in the whole arrangement was the hanging. The Queens-town Art Society loaned us their boards which, being made of hard-board, could not take drawing pins. We have tentatively decided that frames made of glass will be made for the next Salon. This will not only protect the prints, but make hanging easy. It must be borne in mind that no one in our midst had had previous experience in running a Salon and how well we succeeded can be judged by the Judges' comments as appeared in our Catalogue.

"... in order to exhibit the best of these entries, we only accepted ten per cent., and in so doing we are of the unanimous opinion that the quality of prints accepted for display is as high—if not higher—than has previously been shown to the public of South Africa."

We are pleased to be able to reproduce a
Selection of the blocks which appeared in
the First Border International Salon of Photo-
graphy Catalogue



“BOIS” by Francisco Aszmann



“AZT” by Jozsef Nemeth



“STONE THROUGH STEEL” by Edward F. Kloubec



"FRUITFUL DAY" by Manly Chin

PRINT CRITICISM

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



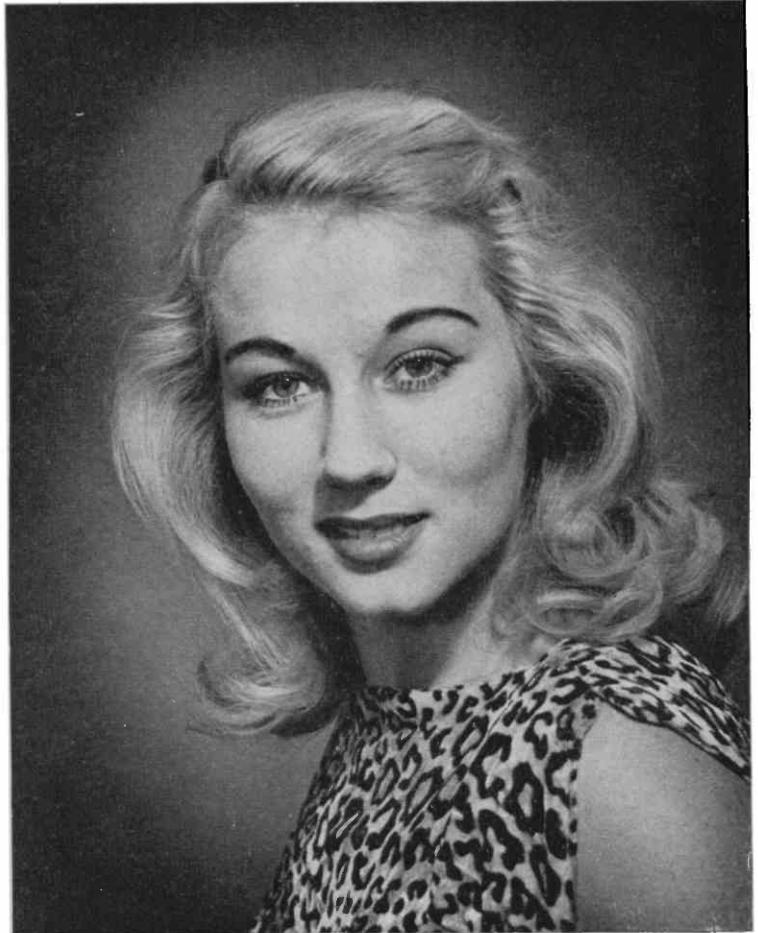
PORTRAITURE is a branch of photography which is practised a great deal by the amateur. It forms the largest group of submissions to salons, and it is also probably true to say that it carries the largest percentage of rejections. Subject matter is, of course, always to hand, and the exposure may be made either outdoors or under artificial lighting, the preparation being considerable or nil. Owing to this very ease of execution, the resulting standard required is necessarily higher than average, but the pitfalls are numerous, and very few finished works can be said to be *thoroughly* satisfactory.

Before examining this month's prints, let us consider what we should look for when studying a portrait, and this in turn perhaps leads us to the reverse question—what should the photographer try to convey in making one? Personally I feel that portraits fall into two main groups.

Miss Janet Reid

S. G. McCullough

Florrie



Firstly, there are those which attempt to portray a particular person for the benefit of people who already know him and would like to be reminded of him, or for those who do not know him individually but know of him by repute and are therefore interested in his looks. Secondly, there are portraits in which the individual may or may not be known, but in which the sole purpose is a character study or the portrayal of a type. The main difference in approach from the photographer's point of view is that in the former case the resulting portrait *must* reflect the character and disposition of the sitter, or a particular facet of that character suited to the purpose for which the result is to be used. For example, a photograph of a politician taken for publication should show him as an intelligent and serious-minded individual, for it is for those things that his constituents chose him to be their representative, but a photograph of the same individual for the use of his family should show him as a jovial and benevolent person if in fact that is his disposition at home. In the case of the second group, the photographer is not in the least interested in the personal

character of his sitter excepting in so far as he is able to induce him to represent the particular character or type which he wishes to portray.

Whatever group a portrait may fall into, there are several "rules" which will for the most part apply to both. I am not going to pretend to set out in this article a list of these "rules" which shall be complete in either number or detail, for to do so would require a book rather than a mere print criticism, but a few suggestions may be of assistance, more especially to the beginner. The following points come to my mind :

- i. The face must be the principal item, and all other items must support and lead up to the face but remain secondary to it.
- ii. The face, and all other parts of the body which are shown, must be carefully arranged in the picture space and with respect to each other.
- iii. Modelling the contours of the face must be properly controlled and shown, although special effects may require special treatment.
- iv. The grouping of tones must be satisfactory and pleasing.
- v. The general effect must be one of quiet stability, unless, of course, movement is desired.
- vi. The key must be suited to the sitter; a low key being unsuited to a child, and a high



Andrew

W. E. Bick

key not being the correct medium for a man.

The first print, MISS JANET REID, by Mr. S. G. McCulloch, is a very commendable piece of work and is one taken for the purpose of portraying a particular person. I am quite sure he has succeeded in this. The general position of the sitter in the picture space is good, the head being at the apex of a very stable triangle. Perhaps some may object that the head is very central, but why should it not be? Because lecturers on composition have said that the principal object must be on an intersection of thirds does not mean that there is never any exception. If the figure had been looking to the left in addition to facing left, then I would have agreed that the whole thing should have been moved

to the right in order to give more space in front, but here the looking and the facing cancel each other and the result is excellent. The portion of the chair is good and serves several purposes. It succeeds in filling a corner; it gives the figure something to rest on; and it repeats the hair both in tone and line. The reproduction does seem to lack a little modelling in the facial highlights, and I cannot say whether they were in the original print as that is not now in my possession. The necklace serves a good purpose as it covers what might have been an awkward line to the left of the neck. My one very serious criticism, however, is that the author has not done justice to the model's very beautiful hands. The left hand seems to have no wrist, and the

right hand has been so awkwardly covered that all that remains are two very parallel fingers and a badly chopped-off third finger. Hands are one of the most difficult items to render properly, and many an otherwise good portrait has been spoiled by them. The soft gradation of the background has been well handled.

The portrait of FLORRIE, by an unknown author, avoids the possibility of pitfalls in the placing of hands and arms by confining itself to head and shoulders. My first impression is that the whole thing is rather too contrasty. The facial shadows and background gradations are too heavy for a blonde girl, and I do not think that the fault lies in the grade of paper which has been used. The gradations in the lighter parts of the hair are good, and a softer paper would tend to lose these. The fault was in the original lighting. An auxiliary source of illumination, slightly below the level of the face would have lightened the heavy shadows under the chin and between the cheeks and hair. Again I am writing without the original print in front of me, and I must assume that the quality of the facial highlights is rather better than the reproduction; even so I feel that the suggested additional light source would also help to lessen the rather heavy

Portrait

O.F.S. Radford

shadows under the cheek bones. The dress pattern adds to the general feeling of excessive contrast, and I would have liked to have seen the highlights lowered somewhat by a little afterwork. The general proportions and position of the face and shoulders in the picture space are good, and little could be done to improve them.

ANDREW, by Mr. W. E. Bick, is a high-key study, and this treatment well suits this fair-haired boy. The lighting has also been well handled and the gradations on the face are excellent. In the old days of photography, Andrew's mother would have been horrified that he did not get his hair nicely parted before having his "picture taken," but to-day I think we will agree that this tousled mop fits in so much better with a boy's character. I am, however, rather worried about the pose, firstly because it so obviously *looks* posed instead of being natural, and also because I feel there is a measure of distortion. The ear looks too big, and the distance between the ear and the face seems altogether too great. It would be interesting to know whether this was taken close up with a short-focus



lens. The wrinkles in the neck and across the shoulder are also unfortunate, although it does appear that some effort has been made to remove or lessen them. Perhaps the creases under the eyes are also a little too pronounced.

PORTRAIT, by Mr. O. F. S. Radford, probably falls into my second category of a character study rather than a representation of a particular person as such. I feel that the title should have helped us rather more than it does, for we are left guessing at the rather sad look on the model's face. Is this a part of the character she is playing, or is it merely an expression of tiredness at the amount of preparation and posing which has been required by the photographer? I

like very much indeed the tone values and their grouping. There are four main tones—the black of the fan, a dark grey background, the light-grey face, and the white scarf. Each contains excellent gradations, and the square mesh pattern of the background contrasts well with the curves of the face and fan. One very definite fault is the way in which the curve of the fan just touches the curve of the chin. They should have overlapped or been separated, but never allow two curves or a curve and a straight line to be just touching. The placing in the picture space is good, although a trim of half-an-inch from the left-hand side would remove the awkward triangle at the bottom, and also be an improvement generally.

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The Chairman Removes the Lens Cap

by DR. JULIUS SERGAY

“SEE you at Congress, in October . . . !”

How often, lately, have I said these words when talking to P.S.S.A.'ers; and how often, lately, have I met with a blank face in reply: “Congress?” I have been told, “I don't think so!”

The trouble is, we South Africans are not Congress minded; we have not been educated in the art of enjoying our Congresses as have the Americans, and, to-day, to a smaller extent, the people of Europe. In America everybody who is a member of any type of organisation attends Congresses, or Conventions, as they are often called. Congress is the culmination of the year's activities; it is the peak—the climax—of all the work that has been done during the year. Just as no film is really successful without a highlight, so no year of striving and endeavour can be successful without a highlight to work for. At Congress the best of your year's photographic work can be exhibited; awards are given; honours are made known. It is the end of a year of progress; the beginning of a new year of future progress; it is a logical and necessary function of a National Organisation.

But there is another side of Congress which is equally important—the social side. Congress is a get-together of old friends from all parts of the country. New friends are made and ideas are interchanged. There are no barriers; no strangers. Each year a new venue is selected for Congress and a different centre acts as host to the Society. Thus, each year, we are able to see a different part of the country, and plenty of time is allowed to us for sight-seeing and photography. In America so many people attend Congress that it is usual to reserve an entire hotel for the occasion. We are still a young Society, but, in the future, when more people realize the fun and the terrific stimulation of Congress, perhaps we too will be able to fill a hotel. In the meantime, the group who do attend try to stay together and to eat together, for it is only by constant discussions and friendly “arguments” that the full benefits of Congress can be realized.

Of course Congress is not all fun and games. There is more to it than that. There is the instructional side when topflight lecturers from the country, and sometimes from overseas, lecture and read papers on their specialities. The opportunity to mix with these top workers and to talk with them is something which does not occur very often. Even more important, are the business meetings which take place at Congress. Here internal problems of organisational policy of our society are discussed. You will be given a chance to voice your opinions, make your suggestions, and air your grievances. The Monochrome and Colour Salons and the Film Festival afford a unique opportunity to see the best work of the past year—to see, and to learn.

And all this adds up to a Congress that you will not want to miss! So—“See you in Durban in October for Congress!”

.

Life of a Nation—Golden Jubilee—Historic Exhibition

A suggestion has been made by a member of our P.S.S.A. Board that we, P.S.S.A., organise a comprehensive, historical collection of films and photographs, under the theme “Life of a Nation.”

As the year 1960 will be historic in that the Union celebrates its Golden Jubilee, the time appears to be appropriate for a collection of this nature. I would like to hear from individual members and clubs if they have any films available for exhibition covering the years 1910—1960.

There is no doubt that an exhibition of this nature will have a very wide appeal, and I sincerely trust you will give it the support it deserves. In this way you will help P.S.S.A. make its contribution to the Nation's celebrations.

.

Don't forget—See you at Congress!



OUR CONGRATULATIONS

IT was with much pleasure that we heard that Dr. Julius Sergay and Mrs. Bianca Sergay had been awarded the Associateship of the Royal Photographic Society of Great Britain for their ciné films. Dr. Sergay is the energetic Chairman of M.P.D., while Mrs. Sergay is the Secretary, and between them Motion Picture Division members are taken care of no matter what their wants are.

And it all started so innocently. Some years ago Bianca and Julius went overseas and felt that a ciné would assist in recording the sights they saw, little dreaming that it would become the absorbing hobby it has.

A keen fisherman, Julius has found that even at the seaside his time is not his own. On holiday at their "place of all places", Plettenberg Bay, they worked out the script of "*They Must Not Forget*", and it was filmed on Robberg while the fish were waiting. Instead of sleeping Bianca wrote the entire commentary in verse! What a lovely film these two new A.R.P.Ss. turned out on that holiday.

Last year they won the International Gold Cup in Australia and so brought more fame to South Africa.

"The Art of Pedro Otoro"

THE first public showing of this outstanding collection of fifty slides by Pedro Otoro, the noted Argentinian photographer, with a recorded commentary spoken by Ray Miess, F.P.S.A., will be held under the auspices of P.S.S.A., at the Harveian Theatre, Medical

School, Johannesburg, on Wednesday, 20th August, at 8 p.m.

For the first time in South Africa "WHISPERING WINGS" by Dick Reucassel, A.R.P.S., will also be shown. All members who are able to attend should not miss this "first" night of two really excellent features.



THE NEGLECTED ART

By E. C. PULLON

WHY do people make films? There are possibly dozens of answers to this question, but deep down inside every cinematographer lies the basic reason, although some won't admit it, and that is they want to show their pictures to others. People can argue that they get enjoyment from taking pictures, splicing, editing and titling the film and creating something, but it doesn't just stop there.

We all create things not only for our own enjoyment but so we can enjoy watching others enjoy them and in achieving this it must be agreed that pleasant surroundings and favourable conditions are most important factors. Then why is it that one of the most important factors in amateur movies, the projection or presentation of the finished film, is nearly always the one given the least attention?

Would you invite your friends to dinner and then serve the food half cold on cracked plates set on a rickety table covered with a dirty table cloth?

Would you be wearing those dirty overalls, used that very afternoon for working under the car, when you received your guests, and then carve the roast using hands still dirty with grease? And, finally, would you then take your guests to see a film being used to test a half finished cinema and allow them to stumble over wires and boxes in the unlit foyer, then let them sit at an awkward angle on an uncomfortably hard seat watching the film being projected onto a yellow wall (the screen wasn't up yet) by a projectionist who could never quite get the focus and framing exactly right?

Of course you wouldn't; if you did you would have to wait a long time before your friends—if they still were friends—accepted another invitation to dinner and a show. Even though the food served was the best obtainable, superbly prepared by a chef of renown, and the film shown was produced by the world's finest studio and director, with a first-class cast as well as being filmed in the very latest wide screen and colour techniques, your guests didn't enjoy themselves.

We all know why the food and the film were not enjoyed, and yet how many of us inflict on our friends almost identical treatment whenever we give them a home cinema show—using our own or borrowed professional films?

Perhaps the majority of ciné enthusiasts have forgotten, or perhaps never realised, that the presentation of a film is of equal importance as the presentation of that wonderful meal. Yet the same ciné enthusiasts will present themselves for an interview, or arrange to meet a girl friend, dressed as smartly as possible in order that they may make a good impression.

Every amateur cinema show in the home and club could leave a better impression on everyone if only more time was spent on the details of presentation.

Presentation can be divided into scores of items, each one a complete subject in itself and some having complete books devoted to them.

However, let us attempt to rectify the most common faults and in order to do this it must be assumed that the film or films to be shown are perfect, because the art of film making is a different subject altogether, but do check the film before the show.

The first essential of any performance is the projector, the most important part of which is the lens. This is the bottleneck through which every picture must pass but it is amazing how fanatical a cinematographer can get about his f1.4 bloomed camera lens while totally ignoring the type of lens fitted to his projector, not even bothering to remove the dust and fingerprints from it either!

The next most important item is the lamp together with the reflector and condenser lens.

The subject of illumination is one of those items which can produce endless discussion so it will be assumed that the wattage and type of lamp is as recommended by the projector manufacturer and the power supply is the correct voltage. However, lamps become most inefficient long before they burn out; the "efficient" life of a projector lamp varies between 25 and 50 hours and

it is wise to replace a lamp after every 25 hours of use. Make sure the silvering has not come off the reflector, and the condenser lens is clean and not cracked. Also that the lamp filaments are centred correctly by holding a low powered magnifying glass in front of the projector lens and with the light switched on, noting the position of the filaments projected on the screen. The projector handbook should have instructions on the adjustment of the lamp position.

Before threading up the film, first clean the gate and sprockets, making sure that all the whiskers and film emulsion caught up in the corners have been removed.

So much for a brief check of the projector but don't exceed the limitations of the machine by attempting to project the largest picture possible. For comparison, a 35 mm. professional film projected with a carbon arc onto a 12 ft. x 16 ft. screen gives a screen brightness, depending on screen material of from 7 to 12 foot candles and this brightness is exactly the same as a 16 m.m. film projected with a 750 watt lamp onto a screen 45 x 60 inches or an 8 mm. film projected with a 500 watt lamp onto a 22 x 30 inch screen. A good picture of proper brightness is far better than a large dim one not giving correct colour rendering.

Having determined the picture size, and of course length of throw, the height of the screen is fixed so that our guests neither have to bend their necks sideways to avoid a shadow on the screen, nor look up with their heads too far back. The type of screen to be used is again another subject, but do use one, and whatever type is used do check that every member of the audience will receive the best possible reflection from the screen.

Before leaving the "machinery" part of presentation, make sure the "house" lights can be switched on and off easily, and at the right time, and have a torch next to the projector.

Finally, and most important, background music (if not already provided) and incidental music are essentials.

The extension speaker should, naturally, be positioned as close as possible to the screen and also as high as possible. This allows sound at normal volume to reach all the audience without "blasting" the front row.

Now for the audience who we want to keep as friends. Seat them in comfortable chairs, not straight backed ones, and have the front row no closer to the screen than two and a half times the screen width.

All this checking and arranging should be done at least a few days before the performance.

Don't picture the audience in position and imagine where everything will be, have a full dress-rehearsal with film, sound and commentary.

This may sound silly but you expect any performer on the stage to have rehearsed his act several times before he entertains anyone.

Work out the running times of the films, if you have not already run them through, and estimate the total

time required for the entire programme, including intervals between films.

If hired films are to be shown do check them for breakages and other damage before the performance and obviate that awful feeling when the pictures appear upside down or "The End" comes on first.

The programme, including intervals, should never exceed two hours except for special public performances and a programme lasting an hour and a half is ample for a home show.

Arrange the order of the films to obtain a balanced programme, in other words, don't have two documentaries one after the other, and always remember that a cheap 50 ft. black and white cartoon can even lift hardened adults out of themselves and is an excellent "buffer" between similar types of films.

Everything has been checked and where necessary adjusted and re-checked. The day for the show has arrived. Make certain that not only are the seats in position and equipment set up, but that the film is already threaded up with the lens in focus and centred on the screen.

Recorder or gram standing ready and, if possible, soft incidental music playing with soft lights, perhaps just a table lamp, burning.

All this must be ready half an hour, at the latest, before your first "patrons" are due to arrive. One final look round—if it's a home show, are there ashtrays within reach of all seats? Also a few small bowls of sweets (without wrappings) strategically placed in the audience area always seem to put everyone in a good mood.

Now for the most important fact—once your guests have arrived, and don't wait longer than ten minutes for the latecomers—run the show like a professional one. Start every film as soon as you are ready, not waiting for Mrs. Smith to finish her sentence and continue right through the programme just as if the audience weren't even there.

When the last film, which should be the best in the programme, has finished, don't let anyone talk you into showing "that other film." An audience enjoys a "slick" presentation without always being asked if they're ready to start, so make the actual performance as near to the professional cinema show as you can.

It's the little things that "make" an amateur show—the things people are used to having at the cinema such as projector switched on at the same time the house lights go off and vice versa, the sound volume turned up slowly instead of starting with a burst, in fact all the things an audience takes for granted.

Always remember that if no comment is ever made about the projection, sound, lighting, seating, etc., you can consider yourself good at presentation.

One other small item which pays dividends at a home show—if refreshments are to be served during an interval or after the performance, make certain everything is ready the instant the show stops. No one likes

waiting six or seven minutes at interval for the "water to boil."

Incidentally, have you ever thought of making an "interval" film strip for splicing on to the tail of the appropriate film?

Presentation and showmanship run hand in hand; just think what a circus would be like without the stirring music, drum rolls, bright costumes and whip cracks. You don't really notice them until they're not there and that is the art of presentation. It is a safe bet that once you've tried putting on a film show with all the trimmings you will never enjoy another "slap-

happy-thrown together—just wait while I fix this plug" show.

Good presentation will not make a badly taken film good, but it will make anything worth enjoying seem very much better and a good film a pleasure to show. In any case why "ruin" a good film by presenting it in unfavourable conditions.

Every amateur cinematographer strives to equal, or better, the professional film maker but very few make any effort to equal the showman, and what would film producers do without a box office?

Start now on improvements for the next show!

Cinematopics

Rules for Results

By LOUIS GORDON

I HAVE been wondering recently why we do not have more really good films, why do many enthusiasts prefer colour transparencies and in many instances produce far better results with their stills than with ciné. Are they using their ciné cameras as still cameras or have they failed to grasp the technique of cinematography?

The rules of photography have already been well established, countless books written on the subject from every possible angle.

Photographic Societies have been in existence for many years, where still workers have listened to lecturers from abroad and within the societies, and have viewed and listened to comments on some of the best local and overseas efforts.

Ciné Societies in South Africa, some offshoots of Photographic Societies, only started really to make their mark about twelve years ago. Many members of the newly formed societies graduated from the photographic societies or only had experience in the use of a still camera.

Just as babies have a habit of growing up, the Ciné Societies in this country developed. A few films from overseas trickled in, we exchanged films with other societies and encouraged group efforts. The P.S.S.A. arrange a film exhibition at their Annual Conferences and to-day we can truthfully say we have some fine amateur ciné workers of whom we can be justly proud.

What of the babies who have never grown up (and there are so many of them)? Where have they slipped up? Why have they failed to make the grade?

For quite a while the main problem was where were the beginners to acquire the knowledge to produce good films; his fellow members who were mostly in the same position as he was, where were the experts and producers of films in this country who would lecture to us—they were few and far between. Viewing the best overseas efforts, Custom difficulties. When we induced a member to bring along a film we sang his praises, we felt he had put a good deal of work into producing his effort and to criticise would hurt his feelings and perhaps prevent him from exhibiting any further films. We saw "Baby on the Lawn" pictures as well as pictures of the World's greatest cities.

We saw many other pictures but very few films. We were still to a large extent imbued with the still technique with movement thrown in for good measure. The average member of a ciné society in the early days and unfortunately many even to-day, still consider that animated still photographs is the sole function of cinematography. In view of what I have written it is not surprising that many ciné workers have tired or lost interest in ciné work and reverted to 35 m.m. colour slides. Many just did not know why they failed, others just could not care or would not apply themselves to a

little learning, and so missed the thrill a ciné worker experiences after completing a good film.

In order to gain proficiency in any art we must first acquaint ourselves with the rules governing that art. We may vary these rules, we may even break them at times, but before doing so we have to be fully conversant with them. I shall only be outlining some of the basic rules in this article. At a later date I hope to enlarge on what is perhaps the most important rules on Continuity and Editing.

Rule 1. Camera Steadiness

It is imperative for the camera to be kept steady. Failure to do so will result in the picture not being perfectly sharp and movement of the frame itself instead of movement within the frame. Watch a film being projected on a screen, lack of camera steadiness is immediately apparent by watching the sides of the frame line. The tripod is the most useful means found up to now to keep the camera steady on most occasions.

There are other means when it is not convenient to use a tripod such as a gun stock, unipod, slingpod, sandbag, etc. Whatever the means the camera must be kept steady.

Rule 2. Correct exposure

The beginner's biggest bugbear is, perhaps, exposure. Although exposure meters are invaluable for doubtful lighting conditions as well as artificial lighting they can be very misleading in the hands of a beginner, who should check his exposure with the exposure guide

supplied with every roll of film which, together with a little experience, will on most occasions result in fairly good exposures.

Rule 3. Correct Focussing

Be accurate at all times, especially with close-ups, when a tape measure should always be used.

Rule 4. Good Continuity

Rules one, two and three deal with the mechanics of cinematography. Your film may be rock steady, be perfectly exposed and in focus and still be a flop. Unfortunately a large percentage of amateurs never progress beyond Rule Three. Continuity is really the heart of any successful film. How do we achieve good continuity? I shall deal more fully with continuity in my next article.

Rule 5. Edit your Film

Having made your film according to rules one to four and made a first rate job, it will now stand or fall on the editing bench. Remember a bad film is bad anyway, but a good film can be spoilt with poor editing. The whole impact of a film depends on the juxtaposition and length of shot, to mention just two aspects of Film Editing.

In conclusion, remember to check exposure, focussing, parallax, number of frames per second, wind camera and remove lens cap after *every shot* and so avoid wasting film and discovering that you have slipped up when it is too late for tears.

NEW MEMBERS

We are pleased to welcome the following new members :

	Proposed by
Brits Ciné Club, c/o P.O.Box 116, Brits, Transvaal	Dr. J. Sergay
Gosling, J. S., P.O. Box 490, Witbank	Dr. J. Sergay
Holmes, W. H., Sonnenschein, Monmouth Road, Claremont, Cape	Eric Vertue
McNally, B., P.O. Box 152, Blantyre	A. Rosewitz
Nigel Ciné Club, c/o P.O. Box 28, Nigel, Transvaal	A. Rosewitz
Rabe, W. F., c/o S.A. Paper and Pulp Industries, P.O. Mandini, Zululand	C. A. Whysalls
Van der Merwe, J. H., 2 Van Ryneveld Street, Stellenbosch	C. S. Botha
Assad, M., P.O. Box 103, Barberton	Lex Hollmann
Braithwaite, O. E., P.O. Box 93, Barberton	Lex Hollmann
Croxon, S. A., P.O. Box 101, Barberton	Lex Hollmann
Dyke, A. H., P.O. Box 30, Barberton	Lex Hollmann
Hamilton, D. A., P.O. Box 165, Barberton	Lex Hollmann
Hobson, C. S., P.O. Box 165, Barberton	Lex Hollmann
Hyslop, J., c/o E. C. Hughes, Pilgrim Street, Barberton	Lex Hollmann
Jackman, L., P.O. Box 107, Barberton	Lex Hollmann
Nader, G., Crown Street, Barberton	Lex Hollmann
Watkins, N., 18 Alexandra Road, Barberton	Lex Hollmann

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)

Overseas Influence

It was only natural that our pictorialists up to the late 1930's should follow these traditional styles, and in 1938 an event of far-reaching importance occurred when our photographers had the opportunity of meeting the doyen of the British school, Alexander Keighley, during his visit to Cape Town, Port Elizabeth, East London, Durban, Pietermaritzburg, Bloemfontein and Johannesburg.

Alexander Keighley was an Honorary Fellow of the Royal Photographic Society and a founder of the Linked Ring in 1890—this later became the London Salon of Photography. He was a leading figure in British photography for more than half a century and he was one of the first noted British workers to break away from the academic traditions of the H. P. Robinson school of story-telling pictures. It was interesting to note the use of figures in all Keighley's pictures, for he had an



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unmistakable stamp which was neither influenced by time nor fashion.

This worthy ambassador of British photography, shortly before the war, was to have a profound influence on the trends of our photographic art for many years to come, and even to-day it has oft been said that "South African photography is still living under the veil of the late Alexander Keighley".

It has only been comparatively recently that a new style and approach is being developed by our younger workers. This has evolved since the war, and has been influenced by the visits of many of our noted men to far distant shores, and by noted overseas photographic artists who have extensively toured the camera clubs of this country. A fruitful exchange of ideas has been made with men like J. Allan Cash, F.R.P.S., F.I.B.P.—British photo-journalist—and Isadore Berger, F.R.P.S., F.P.S.A., of the Documentary and Big Blue Glossy school of Detroit, also the world-renowned pictorialists, G. L. Hawkins, F.R.P.S., and Dr. S. D. Jouhar, F.R.P.S., F.P.S.A., both from Britain and members of the London Salon of Photography.

The signal invitation of the Photographic Society of America in 1954 to Dr. A. D. Bensusan of Johannesburg to lecture to photographers throughout the United States has also resulted in a valuable exchange of ideas and fresh outlook for many of our Pictorialists. It may be recalled that Dr. Bensusan was responsible for the introduction of a new type of Composition—the arrow-head—which bears his name in the United States as "Bensusan's flying-wedge". There is no doubt that these visits will certainly influence the trends of both present and future workers in South Africa.

S.A. School

Apart from characteristic subject matter in the works of our country's pictorialists, one can hardly say that there has been a dominant style of South Africanism, although by and large works have tended towards outdoor scenes with trees and cumulus clouds; nevertheless, the treatment up to the end of the last war was certainly traditional in approach. The Americans had rated A. v. R. van Oudtshoorn of the Cape as one of the world's foremost exponents of land and seascape photography, for he had established a magnificent record in International Salons. British critics in Photographs of the Year 1958 describe Will Till of Johannesburg, as "one of the great landscape masters", they continue by stating that "it is interesting to compare Bensusan's prints with Will Till's South African landscapes which are usually peaceful and serene. Dr. Bensusan, a younger man, shows similar subjects but with more vigour and vitality. He makes the most of dramatic cloud effects."

It would therefore appear that a new style and approach is emerging, and a new phase of photography in our country is upon us.

National Photographic Unity

The winter sun shone brightly through the windows of Durban's City Hall, on July 24th, 1954, as enthusiasts gathered from all parts of the country to the first photographic congress held in our land. This symbolised a new era in our camera work, and later in the proceedings the Photographic Society of Southern Africa came into being.

A representative Board of 15 Directors was elected by members and delegates of photographic clubs throughout the country, and sub-committees soon came into being to cater for Tape Recorded Programmes for Clubs, Print Collections and Portfolios, monthly printed journal, "Camera News", and later the Motion Picture Division. In the short space of two years, this new body was to become the third largest photographic society in the world, with over 1,000 members and encompassing more than 100 Clubs and Societies from Nairobi to the Cape. One of the functions of this Society—registered under the Companies Act, in Pretoria, on 20th July, 1954, is :

"to unite all persons interested in the science and art of photography and cinematography; to promote and stimulate their interest and the interest of the public generally in photography and cinematography in all their forms, branches and application."

Photographic Publications

This function has been admirably fulfilled at the annual Photographic Congress gatherings which have been held in Durban, Pretoria, Cape Town and Victoria Falls, and the magnificent 32 page journal "Camera News", printed monthly, is a source of great knowledge and enjoyment to enthusiasts up and down this vast territory.

Nearly every camera club and photographic society in the country produces a monthly bulletin for its members, and many of these are of a very high standard, having gained awards in International competitions of this nature. Printed journals available to the public have over the years been devoted, either in whole or part, to photographic news and activities in different parts of the country, to quote some of the publications over the past 30 years :

Reflex (Schlenzka and Frames)	...	...	1929
Car and Camera (Stoole)	...	...	1934
Viewfinder (Hougaard)	...	...	1935
Springbok Annual (Cowan and Bensusan)	...	...	1947
S.A. Photography (Friedman)	...	...	1948
Photogems of the Year (Bensusan)	...	...	1950
Camera News (Vertue)	...	...	1955

Of the above, S.A. Photography (bi-monthly) and Camera News (monthly), are on sale regularly at the bookstalls to the present day.

(To be Continued)

ROUND THE CLUBS

ALBANY PHOTOGRAPHIC SOCIETY

THE Society was faced with a very heavy programme on Tuesday, July 1st, when they met in the Moth Hall, Grahamstown.

Dr. A. L. Sykes conducted the meeting in his own inimitable way. The winning prints for the June Competition were shown, and Mr. Jack Duffield commented on the current competition "African Life".

Dr. Sykes, assisted by Mr. Charles Tanner, gave an interesting talk on next month's monthly print subject, "Architecture".

Mr. Rex Butler, President of the Society, gave a very lengthy review of the colour slide entries for the R. E. T. Butler Colour Transparency Trophy. He congratulated the Society on the good entry and announced the result as follows: 1 and 2, Mr. Sherwood; 3, Mrs. Dulcie Ehman.

Mr. Dal Wallace gave a short outline of the forthcoming week-end programme, when the Society will be host to many photographers from Eastern Cape and Border towns.

The President, Mr. Butler, then announced the departure in the very near future of the Ehman family, and mentioned what a great loss this would mean. Both Mr. and Mrs. Ehman had taken an active part in Society affairs.

As a mark of appreciation two trophies were presented to the Society. First, "The Roy Ehman Trophy"—no specific subject was requested but it was suggested that print quality and technique be considered when deciding its use. The second trophy, presented with a note of sadness, is the "Deborah Mary Ehman Trophy", specifically for Child Studies.

In this month's monthly print competition, "African Life", the judges decided that as the beginners' entries were so much better than the advanced they awarded four places to the beginners only, as follows: 1, Dr. R. L. Sykes; 2, Miss Pudifin; 3, Dr. R. L. Sykes; 4, Dr. Weighell.

J. Moffitt.

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THERE was a good turnout of members and friends and 28 entries for our print competition on our first meeting of the month. The subject was "open" and gold awards went to Messrs. S. W. Chater (1), O. K. Dose, A.R.P.S. (2), A. J. Musgrave Newton (1), A. C. J. Oakes (1), and J. Zive, A.R.P.S. (2). Silver awards (1 each) to Messrs. S. W. Chater and H. W. Schirach. A very able and instructive commentary was given by Mr. H. R. Lawley.

After tea Mr. T. Stafford Smith gave us a most interesting talk on "Table Top" photography. Mr. Stafford Smith is an expert at this kind of presentation and his resultant work is always of very high standard.

Our second meeting saw a large entry for the Colour Transparency Competition, trade processed. They covered a variety of subjects and were of varying quality.

During the second half of the evening we had a pleasant treat in the form of a tape recorded commentary by Mr. Charles Barry, of the Bloemfontein Photographic Society, on 12 prints recently sent by our Society to that centre in exchange for 12 of theirs. This was favourably commented on by several of our members, and it is felt that the exchange of portfolios between societies should be encouraged. I understand the collection mentioned is going on to the George Camera Club—an excellent idea.

J.R.H.

The members enjoyed another most enjoyable Field Day when we were taken to the new Wemmershoek Reservoir situated in the mountains near Fransch Hoek. This undertaking is in the process of filling up but the Cape winter rains have delayed their arrival. The vast expanse of water stretching for miles is held back by the earthwork dam wall towering across the narrow "nek". A marvellous day with glorious sun warmed the occupants of 24 cars who all voted Mr. McKellar a "jolly good fellow" for a lovely drive, good weather and a grand spot complete with benches and boiling water!

E.V.

CINÉ SECTION

VARIETY seems to be the keynote of our meetings these days. Thus, on Wednesday, 25th June, our programme included a "Free for All" which resulted in our seeing two most interesting films—"Elizabethville," by Mr. O. S. d'Hondt, and "Native Dances of the Witwatersrand Gold Mines," by Captain V. Hughes.

Mr. L. Gordon then gave us a short talk on "Artificial Lighting," with particular reference to exposures and illustrated by means of a whole battery of floodlights.

Next came Mr. E. R. Johannesson with a delightful example of table-top photography entitled "Toyland Parade," which many members will recall having seen at the Labia Theatre. This was followed by the A.C.W. "Ten Best" film, "Short Spell," kindly lent to us by the Film Society and remarkable for having been made without a camera. Even the sound track was drawn by hand!

To conclude the programme we had that unforgettable professional film, "Caribbean Carousel," which was kindly lent to us by K.L.M.

It would be difficult to find anyone better qualified to speak on the subject of "The Choice of a Camera" than Mr. H. G. French, who opened our programme on Wednesday, 9th July, and told us about all the latest innovations.

Mr. L. Gordon followed with a talk on "Continuity," designed for the more advanced worker and effectively illustrated by an extract from the film "Great Expectations." Mr. Laite then presented his highly interesting film "Exiles from the East," with which he won the competition on the Cape Malays. Congratulations Mr. Laite!

Some interesting examples of trick photography followed in Mrs. O. Holmgren's comedy film, "Vanishing Cream," which was followed by "His Nibs," a homely film about a dachshund, by Mrs. Stafford Smith, and "The Mighty Swartberg," an early film by Mr. Stafford Smith.

While the latter film was being projected, the projector lens was changed several times in order to demonstrate the effect of using the new 1½" lens so kindly presented to the Society by Mr. B. Lentin. It has also been our good fortune to have a 12" Goodmans loudspeaker presented to us by Mr. N. Caisley.

R. Page.

PRETORIA CINEMATOGRAPHY CLUB

OUR June meeting, the 231st, at which we also came of age, was our 21st Annual General Meeting.

A good attendance of some 170 saw the birthday cake with its 21 candles blown out by three foundation members present—George van den Berg, Jimmy Broughton and J. P. Ilsley—and thereafter cut by Mrs. Broughton, the wife of the first President.

Tea and cakes were on the house, the cakes being supplied by the hardworking wives of the—don't say it—committee members.

Thereafter, we got down to business, and the following form the Committee for the ensuing year:

Chairman: Henrie Besaans.

Vice-Chairman: James Rowse.

Hon. Secretary: Leon Breytenbach.

Hon. Treasurer: Amando Lorio.

Librarian: Alan Mackenzie.

Committee Members: Jimmy Broughton, Denis Brown, Frank Oldfield and John Wilson.

As usual, after the business, the Amateur Ciné Club from Johannesburg, put on the show.

Ray Allenby brought out a wide variety of the most interesting gadgets from his holdall.

Chris Nel showed his 8 mm. "All for Threepence", a documentary on the making of a newspaper.

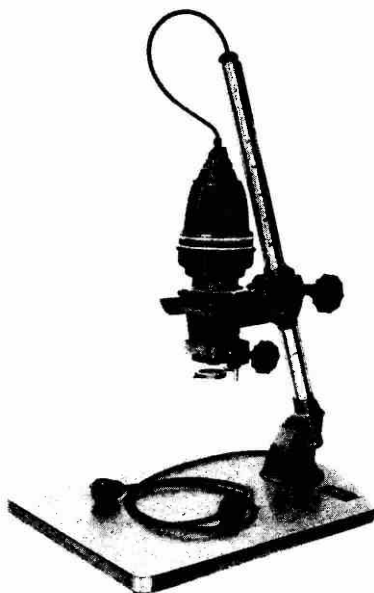
Then Basil Smith charmed us with his "Isle of Capri", and finally the Kensington Group brought down the house with two short comedies, "Look before you leap" and "A stitch in time saves nine".

Thanks, A.C.C., we always enjoy your visits, and your popularity is obvious from the excellent attendance at our A.G.M.!

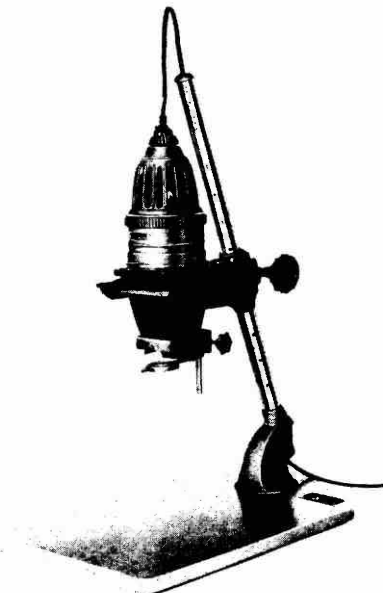
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FOR COLOUR AND BLACK-AND-WHITE ENLARGEMENTS...

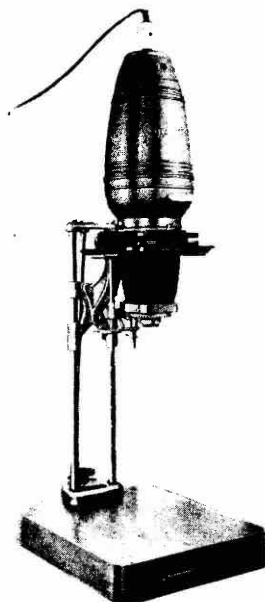
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UITENHAGE CAMERA CLUB

THE new wave of Photographic enthusiasm, which started a few months ago in our Club, is still with us. For our July meeting at the Sample Room of the Town Hall, we again had a huge turnout. One of the reasons probably was the fact that John Champion addressed us. John, in his usual conversational-like and friendly manner, has the ability of getting across to his audience with a chatty delivery, informally given, without the audience being aware that they are being addressed. John, on this occasion, spoke to us on "The Print", and brought a number of his photographs to demonstrate his points. What a vast knowledge of photography John Champion has, and what a pleasure it is always to have him with us. On this occasion he covered a wide field, in a most interesting and entertaining talk.

From our beginners this month we were pleased and, may we say, impressed with the prints brought to our July meeting by Don Calder. Don has only just started with photography, and has become our most enthusiastic member. Watching the copious notes Don made from John Champion's criticism, we know that Don is going to keep up the good work and bring bags of prints along to our meetings.

Our Eastern Cape Photographic Convention took place on July 12th, 13th and 14th, at Grahamstown. Jack Robinson and Mark Kaplan of our Club went along and a most interesting week-end was spent. Altogether five Camera Clubs were represented and one whole day was spent on the delightful farm in the Salem district, belonging to Mr. Ralph Amm. Mr. Amm had everything beautifully organised, supplying the Clubs with dozens and dozens of African models, all magnificently arrayed in their natural Native costumes. It was decided at the Convention to make this a regular Annual Affair, with the various clubs later submitting prints of photographs taken to a central body who would award prizes to the best individual prints sent. The week-end included a talk by Jack Arnold, A.R.P.S., and photographing interior of churches, of which there is an abundance in Grahamstown!

VANDEBIJLPARK CAMERA CLUB

ON Tuesday, the 17th June, 1958, the Vanderbijlpark Camera Club brought its activities for the year to a successful close by arranging a dinner in the Hotel Van Riebeeck. This function was attended by more than 70 amateur photographers, their wives and friends, from Vanderbijlpark, Sasolburg, Vereeniging and from as far afield as Nigel.

The guest speakers for the evening were Mr. A. Rosewitz, Chairman of the Membership Committee of the Photographic Society of Southern Africa, and Mr. Ernie Anderson, Secretary of the Johannesburg Camera Club and Chairman of the Colour Slide Sub-section.



Mr. Ernie Anderson, Secretary, Johannesburg Camera Club, Mr. N. G. Webber, Chairman, Vanderbijlpark Camera Club, and Mr. A. Rosewitz, who needs no introduction to P.S.S.A. members.

After welcoming the guests, Mr. N. G. Webber, Chairman of the Vanderbijlpark Camera Club, gave a brief resumé of the history and progress of the Club and of its various successful activities, which were the result of the energetic efforts of the Committee and the keen support of the Members.

Mr. Rosewitz selected the "Best Print of the Year", which was submitted by Mr. R. B. L. Tindall; and Mr. Anderson selected the best Colour Slide of the year, entered by Mr. F. N. van Huyssteen.

After presenting the various trophies to the winners, Mrs. Rosewitz and Mrs. Anderson were each handed a bouquet by Mrs. N. G. Webber on behalf of the Black and White Section, and by Mrs. P. van Wyk on behalf of the Colour Section.

After presenting Mrs. P. Krogh, the capable and hard-working typist of the Club, with a box of chocolates, for services rendered, Messrs. Rosewitz, Anderson and Cliff Möller (of Vereeniging) were made Honorary Life Members of the Vanderbijlpark Camera Club.



Mrs. N. Krogh, our hard-working typist, receives a token of appreciation for services rendered, from Mrs. A. Rosewitz; while the Chairman, Mr. N. G. Webber, seems to enjoy the situation.

VEREENIGING PHOTOGRAPHIC SOCIETY

MEMBERS and friends had the pleasure of listening to Mr. Guy Keeling at the meeting of 1st July. Mr. Keeling is Chief Photographer, S.A.R. Publicity Department, and his work is to be seen everywhere—in trains, on calendars, brochures and on the screen.

His subject was "Colour". He commenced with the history of colour photography and its pioneers, coming down to the present time with its gadgets and gimmicks. He considers exposures most important and enjoys the yellow or golden light we have in abundance, but away from the centres with their smog. The only filters he uses are the Skylight and the UV1, both for slides and ciné. When can you say colours are right, he asks? And he answers, when the picture is pleasing.

The meeting was presided over by Mr. Bill Andrew, and Mr. Brian Linscott was called upon to thank Mr. Keeling for his interesting and informative lecture. The large audience which filled the Club Room was a tribute to the lecturer.

Two beautiful films produced by Mr. Keeling were screened. The first, "Inside Story of S.A. Airways", is an excellent title to the tremendous organisation that exists to lift a 50-ton machine in the air with a satisfied complement of passengers. The second, "S.A. Game Reserves", has some marvellous shots.

The lecture had been preceded with a short talk by Mr. Joseph Steyn on the next set subject, "Circles or Ovals". The newly acquired tape machine was on display and terms for its hire made known.

The competitions were judged by Mr. Keeling and his brother, Redvers, of Vereeniging, also an enthusiastic photographer, and one of the oldest members of the Society.

All arrangements for our 4th Annual Outing at Kruger Park are complete and the large party should

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bring back some good work. Pictures taken will be exhibited and prizes awarded.

Various clubs and individuals have been approached to assist us with monochromes and slides for our exhibition of 29th October, and we hope a representative selection will be shown, together with ours. The ciné section has plans and altogether our Society is very popular.

Alec Harber.



P.S.S.A. Badges and Ties are still obtainable from Mr. A. Rosewitz, P.O. Box 2007, Johannesburg.

Obtain yours before the Durban Congress.

Barberton does it again!

THERE was a time, quite a while ago now, when Barberton was top news. Gold was found in the valleys, on the slopes, in the river beds, and Johannesburg was not even a name. These were the grand days when everything was abandoned for the valleys were lined with gold and Barberton was a name on every person's lips in and out of South Africa.

More gold has been found elsewhere to-day and the old workings no longer echo to the clink of the pick, but the Barberton Photographic Society is in the news as being the first Society to have all members enrolled as members of P.S.S.A.!

Congratulations, Barberton, and good luck to the energetic President, Lex Hollmann, who has represented P.S.S.A. in his area since its founding.

We are proud of you!

tension of the spring and cuts off the filming operation as soon as the motor has slowed down to a certain limit. The release button is conveniently fitted to the right-hand side of the camera and releases the motor at 16 frames per second when pressed downwards. Each time the release button is pressed in the opposite direction (upwards) a single exposure is made, suitable for trick filming and time lapse cinematography. The newly designed, colour corrected and coated three element Agfa Kine anastigmat has an aperture of f2.5 and a focal length of 11 mm., equal to 7/16 inches, and is equipped with a diaphragm aperture right down to 16. The large and brightly illuminated viewfinder is suitable for the normal lens only but a special adapter supplied with the wide angle lens and telephoto lens converts the viewfinder picture to its proper image.

A beautifully designed genuine leather eveready case completes this ciné camera. Price £30 including case.

NEWS . . .

from the trade

THE NEW AGFA MOVEX 88 MOVIE CAMERA

HERE is at last a camera designed to make filming really simple for you, and destined to provide endless pleasure and enjoyment for you, your family, and your friends. It is a ciné camera from which all technical elaborations have been omitted, and requires no extensive study of the instruction booklet.

All the same, several accessories are provided for it already and others will follow soon, so that you can widen the scope of your camera just as and when you wish to do so.

Both a telephoto and a wide angle attachment are available for the AGFA MOVEX 88. By simply slipping them on the mount of the normal lens, the focal length is either increased twice or reduced by half. A small titler is also available for the MOVEX 88. The camera itself takes the normal 25 feet double 8 mm. spool of colour or black and white film which has to be reversed after taking the first half in the usual way as with all other makes. The footage counter sets itself automatically to 0. The motor is wound by turning the key clockwise until it stops after which it will carry approximately 6½ feet of film through the camera. A built-in governor controls the correct

Letters to the Editor

LIFE OF THE NATION—GOLDEN JUBILEE—HISTORIC EXHIBITION

Dear Sir,

There is no doubt that the year 1960 will be a historic one for our country as the Union celebrates its golden jubilee.

A national body such as P.S.S.A. could make a great contribution by organising a historical collection of photographs under the theme "The Life of the Nation". In order for such an exhibition to be comprehensive, it should include both still photographs and ciné films of historical events from all parts of the country since Union in 1910.

Any such exhibition would be a great attraction in the city at which the Union's official celebrations would take place, and it could easily be available for display in other centres, including the venue of the 1960 Congress.

There are numerous ways in which financial success could be assured for a project of this nature, including the publishing of a souvenir book of exhibits.

P.S.S.A. could surely anticipate considerable support from all its member Clubs as well as amateur and professional photographers and the public, also other interested national bodies and institutions. The time is not too early for executives to give serious consideration to these ideas in order to formulate preliminary plans.

Yours sincerely,

A. D. BENSUSAN.

P.S.S.A. Colour Division

Box 1594, DURBAN

An Activity for the INDIVIDUAL MEMBER

This Division will provide the following Services :

COLOUR CLINIC

This service answers any problems that you may have in Colour Photography, and will criticise any Colour Transparencies that you may send. (Return postage must be included.)

QUARTERLY COLOUR TRANSPARENCY COMPETITIONS

These competitions will be open to all members where slides attaining certain standards will be awarded Springbok Bronze, Silver and Gold Stickers. Criticism of slides will also be given.

Slides to be judged by Internationally known Judges.

The Second Competition entries close on 31st October, 1958.

This will be an easy method for members to find out how their Colour Transparencies will compare with others.

In the future, to assist you in improving your Photography, or perhaps, just for entertainment, it is intended to make available Individual Members' Sets of Colour Transparencies gathered from better known workers, for projection in your own home.

For any information and assistance about the Colour Division, write to :

H. Geldard, P.O. Box 1594, Durban.

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Fifth South African Photographic CONGRESS, Durban

10th, 11th and 12th OCTOBER, 1958

Register Now!

The Committee are arranging for lapel badges bearing delegate's name, boldly printed, but naturally this can only be done if registration is completed before Congress opens.

INSTRUCTIONS FOR REGISTRATION

1. Complete registration form below in full.
2. Enclose cheque (plus bank charges) or Money or Postal Order.
3. Mail registration form with fees promptly to Congress Convenor, P.O. Box 1594, Durban.

Refund in full will be made if you cannot attend and Congress Convenor is notified prior to September 24th.

Membership of P.S.S.A. is not a requirement for Congress, but registration is.

1958 P.S.S.A. CONGRESS REGISTRATION FORM

Name.....
 (Surname) Please print or type (Christian Names)

Address :

Photographic Qualifications :

Member of Society or Club :

					Cost s. d.	Amount enclosed
Individual Registration (P.S.S.A. Member)	...	...	...	...	15 0	
Joint Registration (P.S.S.A. Member and Wife)	...	...	...	...	20 0	
Individual Registration (Non-P.S.S.A. Member)	...	...	...	...	20 0	
Joint Registration (Non-P.S.S.A. Member and Wife)	...	...	...	...	25 0	
Film Festival, 10th October, at 8 p.m. (Showing of Prize Winning Films)	...	...	...	...	3 6	
Dinner (11th October) inclusive of Dinner Wine	...	...	...	...	17 6	

N.B.—Dress at Dinner will be formal or lounge suits.

Congress Photograph is not included in above fees, but will be announced at Congress.

SEE YOU IN DURBAN, BUT REGISTER NOW

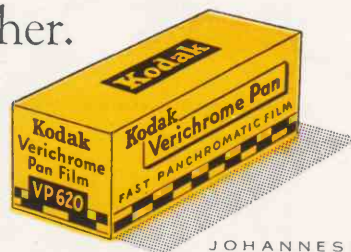
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