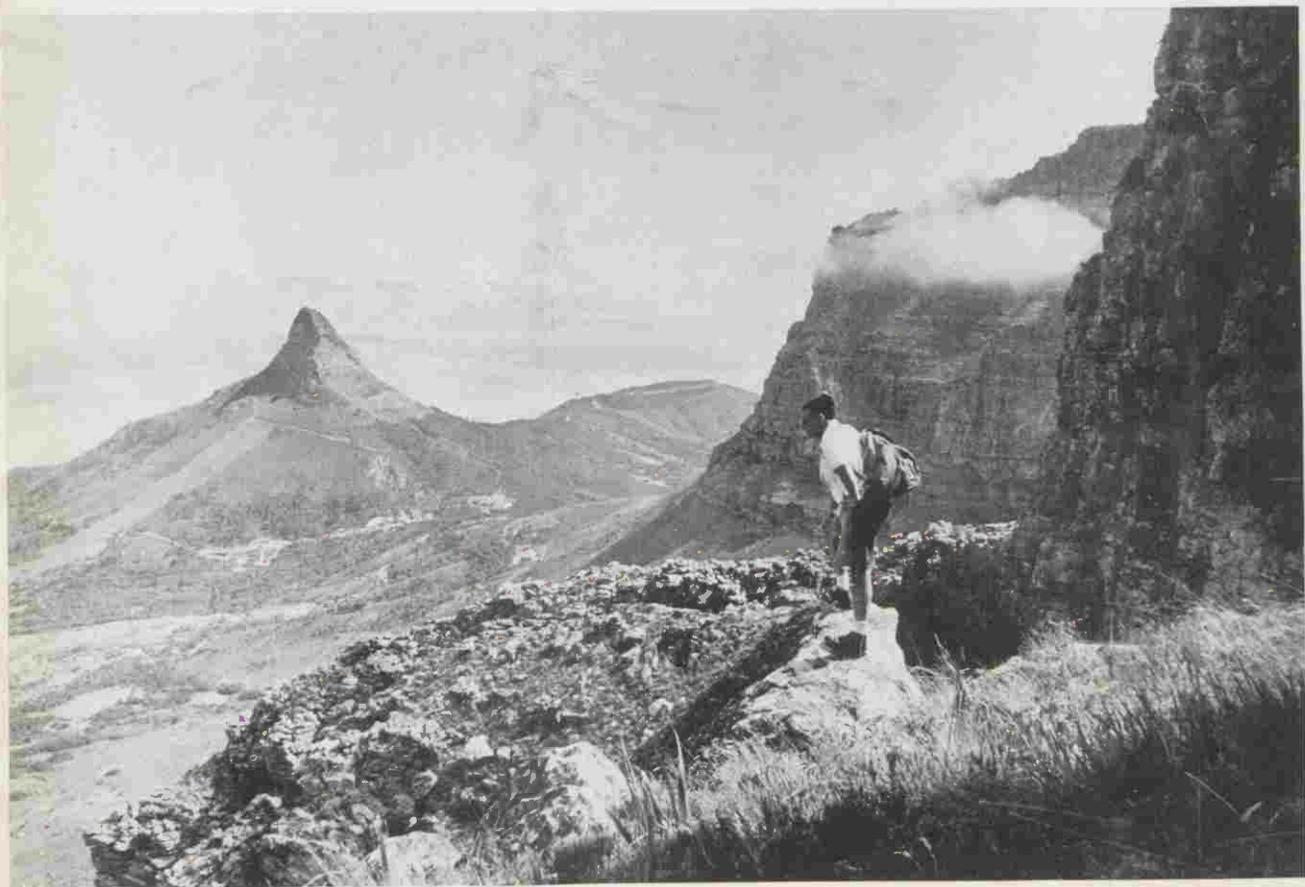


CAMERA NEWS

OFFICIAL JOURNAL OF
THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



NEWS FROM PHOTOGRAPHIC AND CINEMATO-
GRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

1/6

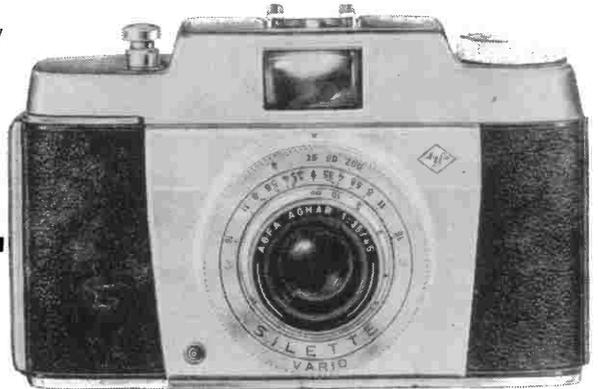
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CAMERA NEWS

Among Ourselves

Official Journal of the Photographic Society
of Southern Africa.

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Vol. 4. No. 7.

October, 1958

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*Camera News, "Woodbine", Princess Avenue,
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BY the time this issue reaches members, Congress will have come and gone ; I hope only the most pleasant memories will remain, new friends made and old friendships renewed.

We will have listened to talks and lectures, have gone on a ramble, have been to the Salon and Festival together, have wine and dined together and listened to speeches together . . . (together—such a friendly word with so much meaning).

Listened to speeches : how frequently one hears others remark that they cannot bear after-dinner speeches—so boring—and I wonder why? Not so many decades ago, most people seem to have been highly accomplished in the art of being able to arrange their words in an interesting way, to utter them with meaning and to fascinate those listening. Is this art lost or is there another reason for finding the seats uncomfortable or hard?

Several times recently I have had the opportunity of hearing a most accomplished speaker and being surprised at what "little" he says but how fascinating it is to listen as first, the theme appears with the first few sentences ; the theme is then elaborated and rearranged but is never lost. It is built up and up and just when one wants more, he sits down—isn't that always the best time to stop, before the listener starts wriggling?

Analyse a good speech and it fits all the rules of pictorial composition ; one principal subject, sentences must be in harmony one with the other, variation of length of sentences. Consistent use of long sentences becomes monotonous, so they should be varied. The pyramid is the rise and fall of the voice which is always pitched to the person farthest away and he must hear those little asides which frequently contain the essence of the talk. The diagonal, so strong in a print, is again evident as the speaker builds up his theme, but always there is the principle—simplicity, in thought and in words. Simple words tell the story so delightfully.

Cover Picture : On Diagonal Path

By : *Ralph Taylor*

May we have pleasant thoughts—P.S.S.A. is worthy of them!

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The Significance of pH

By H. W. Schirach B. Sc., F.R.I.C.

What is pH?

From the preparation of a light-sensitive emulsion to the final washing of the negative or paper, photography consists of a complicated and often little understood series of chemical reactions. pH is one of the important factors influencing these reactions.

Scientifically speaking, pH is defined as the common logarithm of the reciprocal of the hydrogen ion concentration, but more practically, the pH of a solution is a measure of its acidity or alkalinity. It is very simply determined in the laboratory by the use of a series of coloured indicator solutions which have the property of varying their colours very markedly with changes of pH. Methyl Orange is one of the commonest and best known indicators; it turns a bright pink colour when added to a slightly acid solution. If a solution of an alkali, e.g., sodium carbonate, is added to the acid solution, its colour gradually changes to yellow, and at the mid-point of the reaction, at a pH of approximately 4.7, its colour is a delicate yellowish pink. pH values may also be determined more accurately by the pH meter, an electrically operated instrument which measures differences in the current passing between two electrodes immersed in the solution to be tested. The pH of solutions may vary from strongly acid when $\text{pH}=1$ to strongly alkaline when $\text{pH}=14$. A neutral solution is one whose $\text{pH}=7$. Indicators have been developed to cover the whole range.

Buffers

It is important also to know what is meant by the term "buffer" if the part played by pH in photography is to be fully understood. A buffer solution is usually a solution of a salt in water, which has the property of resisting changes of acidity or alkalinity, i.e. of pH. If caustic soda (Sodium Hydroxide) is dissolved in water, the resulting solution is alkaline. The caustic soda can be replaced by a mixture of a much greater weight of sodium metaborate and boric acid, and a solution can be prepared such that the pH of the new solution is exactly the same as that of the caustic soda solution. If to equal volumes of these solutions a weak solution of an acid such as hydrochloric acid is now added, it will be found that very considerably more hydrochloric acid is required to bring about the same change of pH of the metaborate-boric acid solution than is required for the caustic soda solution. The former solution is called a buffer.

The Emulsion

The common light-sensitive emulsions contain silver halide grains dispersed in gelatine. Gelatine is a complex substance chemically, being a form of protein: its physical properties such as solubility, osmotic pressure and degree of swell vary with the pH and usually attain their optimum values for photographic emulsions in the pH range 4.7 to 5.2, at a point known as the isoelectric point of the gelatine. This point varies according to the source of the gelatine and its manner of preparation.

After the addition of the light-sensitive chemicals to the gelatine, the sensitivity of the emulsion is controlled by several factors including its pH, the silver ion concentration and water content. To maintain the pH at a constant value, buffer salts are added which make it difficult to alter the pH of the emulsion should it subsequently be treated with an alkaline developer or an acid stop or fixing bath.

The Developer

Briefly, developers are used to reduce the silver halides in the emulsion to metallic silver. They usually contain (1) a developing agent (e.g., Metol), (2) an alkali added to adjust the pH, (3) a preservative (e.g., sodium sulphite), (4) a restrainer (e.g., potassium bromide).

It is well known that many developing agents oxidise during use, particularly on exposure to air, as a result of which the solution becomes appreciably darker. The oxidation products tend to interfere with proper development and it has been found that they are less stable when the pH is high, i.e., in an alkaline solution. The development reaction tends to decrease the pH towards the acid side which slows down development speed seriously. Hence the addition of an alkali such as sodium hydroxide or carbonate and the borates to the developer, which buffer the formation of acidity during development and at the same time dispose of the undesirable oxidation products. By the use of the metaborate—tetraborate—boric acid system, the developer is maintained at a pH of 8.0 to 10.0, although many developers operate outside this range.

The Fixing Bath

During normal development, only a portion of the silver halides are reduced to silver. To prevent further chemical reactions taking place after development is complete, excess silver halides must be removed from the film without affecting the silver image. This is done in the fixing bath which usually contains sodium thio-

For that fill in

FLASH

use

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sulphate (hypo) or ammonium thiosulphate; cyanide solutions could be used much more effectively but are far too poisonous to permit of their use.

The pH of a plain hypo solution rapidly rises under the effect of the alkaline developer adhering to the film or paper and the rate of fixation is thus rapidly reduced. The addition of acetic acid or potassium metabisulphite makes the fixing bath acid, buffers it and permits the use of potassium alum or chrome alum hardeners which would precipitate in alkaline solutions. Acid fixing baths neutralise alkaline developers rapidly, thus preventing staining. If, however, the pH of the solution of hypo is made too low, i.e., too acid, the hypo decomposes with the precipitation of sulphur. It is therefore usual to produce the required acidity by the use of mild acids like potassium metabisulphite with the fixing bath at a pH above 4.0. When chrome alum is used as a hardener the fixing bath has to be kept more acid, which however reduces the stability of the sodium thiosulphate.

Swelling is reduced in the fixing bath by maintaining the pH in the vicinity of the isoelectric point of the gelatine, but during washing, the pH rises due to the removal of the salt and the gelatine then swells—the hardener prevents this swelling. The pH of a hardening bath is critical; thus for potassium alum, maximum hardening is attained around pH 4.8 and it must be maintained in the range 4 to 6 to be effective. Too low a pH results in loss of hardening and this is disadvantageous to subsequent washing, while too high a pH results also in loss of hardening power and the hardening agent may even precipitate out of solution.

Washing

Washing is essential to remove excess sodium thiosulphate picked up in the fixing bath together with a small amount of silver thiosulphate complexes and thus preserve the stability of the silver image and prevent yellow or brown stains particularly noticeable on prints.

The rate of washing is improved by increasing wash water temperatures but this has the effect of causing the gelatine to swell unduly. If the pH of the gelatine is increased by washing the negative in very dilute ammonia, the rate of washing is greatly improved but with the disadvantage that hardening may be reduced, again resulting in the swelling of the gelatine.

Conclusion

It is fortunate indeed, therefore, that the photographer while processing films or paper, needs to give no real thought as to the actual pH values of his solutions; this has been done for him by the efforts and research of manufacturers of photographic materials and provided he follows their instructions carefully, he need have no fear that his emulsions or solutions will attain pH values unfavourable for proper processing.

Tape Recorded Lectures

THE Tape Recordings Committee of P.S.S.A. have pleasure in announcing the following additions to the syllabus of lectures which appeared on page 312 of the January issue of *Camera News*.

- *13. **Composition from the Ciné Angle**, by Ernest Thorp, of the Durban Amateur Ciné Club. App. 15 mins. (not illustrated). Fee 5/-.
- *14. **Reflected Light Exposure Meters**, by Members of the Durban Amateur Ciné Club. App. 15 mins. (Not illustrated.) Fee 5/-.
- 15—19. Reserved for further Ciné Tapes now in course of preparation.
- 20. **Making Exhibition Pictures**, by Dr. S. D. Jouhar, F.R.P.S., F.P.S.A., Member of the London Salon. App. 60 mins. 48 Monochrome Slides. Fee 7/6. (Lecture recorded by Mr. A. R. Wilson.)
- 21. **The Art of Pedro Otero**, with commentary by Ray Meiss, F.P.S.A. App. 60 mins. 46 Monochrome Slides. Fee 7/6. (Available after 1st September.)

Making Exhibition Pictures (No. 20) is a tape that should be borrowed by every Club. In it Dr. Jouhar outlines what goes to make a good picture, how to set about preparing and entering prints for Salons, and ends up the first part of his lecture with these words: "Do not be disheartened if your prints are rejected. Keep trying. Study exhibitions, persevere and you are bound to succeed." He then goes on to comment on each of the 48 slides from prints that have been accepted by leading Salons. A must for your Club.

"The Art of Pedro Otero" is an outstanding talk by Ray Meiss, P.S.S.A.'s representative in the United States. Otero is a noted Argentinian photographer with a very definite outlook on pictorial photography. The 46 reproductions of his work introduce an entirely new note in picture making. The talk is divided into a number of "themes" which Otero has adopted for his pictures, e.g., Music, Hands, Heads, etc.

For Bookings apply: Tape Recordings Committee, P.O. Box 1594, Durban.

PRINT CRITICISM

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

BE PREPARED, by Mr. E. Weber has many good points, but also contains several small things which could have been improved. We shall, I hope, learn from both. The quality is good, though I fear the block-maker and printer may find difficulty in coping with the delicate gradations at each end of the scale, for the original print shows very fine modelling in the high-lights of the curtain and also in the shadows of the figure. Readers will know that I do not consider detail at either end of the tonal scale to be a *sine qua non* in every example of pictorial work, for so often an effect or

impression can best be portrayed by other means than a technically correct rendering of every gradation throughout the whole range. For goodness' sake do not think that I am advocating bad technique. Heaven forbid that anything I have said could be so translated! A burnt-out highlight or a clogged up

shadow cannot be too severely condemned if produced by accident, but if done with care and moderation *in the right place*, either (or even both occasionally) can have wonderful effects in a pictorial rendering. In this case, however, no such effect is called for, and the author has quite correctly rendered every shade



Be Prepared

E. Weber.



Where is our Sputnik?

E. Weber.

at each end. The figure is well placed and has posed naturally without any feeling of strain. The inclusion of a vase of spring leaves was a happy thought—so much better than a more ordinary bouquet of flowers, for the tenuous lines of the sprays (subject to some remarks I shall make later) form a very good foil to the rather massive tones of the figure. The vertical lines of the curtain form another very good contrast to the figure and the sprays. Finally, the view through the window is a master stroke. No, I

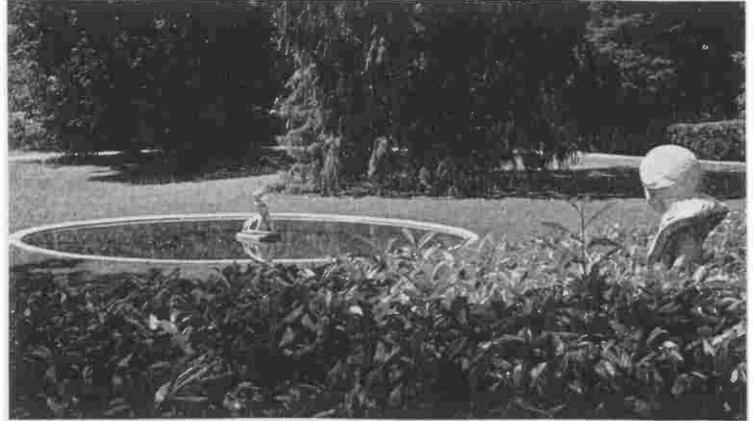
do not agree that it is distracting or that it catches the eye too much. This view is so delicately rendered, and the main centre of interest is far too forceful for there to be any fear of competition.

So we have the makings of a first-class picture, but I am afraid that Mr. Weber has fallen down on too many minor things for this ever to be regarded as a really successful picture. Let us look at some of them; not in any particular order, but just as they strike me. The elbow is resting too exactly on the

bottom of the print, whereas there should have been a dark space between them. Even a slight trim would have been an improvement, though this remedy brings certain other disadvantages with it. The bright triangular area under the arm is very bad, and should have been toned down considerably. The girl does not appear to be writing on paper at all but seems to have her pen poised over the table surface itself. Furthermore, the pen is in such a position that the tip of the nib appears to be broken off. We all know, of course, that this is not so, but in pictorial work it is appearances which count and these two things should not have been allowed to pass. The very brilliant reflection on the table should have been avoided either by toning down

Sunday Morning

E. Weber.



or the use of a polar screen, or other means. Perhaps the worst of these minor offences is the straggling nature of the branches in the vase. That they are (or appear to be) poking the poor girl in the eye is only one of their wrong-doings. Care should have been taken to choose them so that they extended gracefully upwards and to the right—not an easy thing to achieve successfully, but the task of making really first-class pictures never is easy. These adjustments would probably enable the vase to be placed slightly more to the left with advantage. My last point concerns the girl's position. No right-handed person would ever sit at a table in this manner. The light is on the wrong side, and the body is so badly twisted that even the right wrist is off the edge of the table. The whole thing should have been reversed. The table should have been moved to the right, the girl placed at the other side so as to be seated properly, and the vase placed in its reverse position near the right-hand edge. This seems to be rather a long list of minor faults, but these are the things which can make a good picture into a great one, and I feel it cannot but be helpful to point them out in some detail for, as already said, this is a very good shot indeed in all the major points and in technique.

Mr. Weber tries his hand at something quite different with his print **WHERE IS OUR SPUTNIK?** Here was no striving to produce a thing of beauty (with apologies to the model!) which one could hang on the wall so as to be a joy for ever. The attempt was rather to produce a smile on the face of the beholder, and is it not successful when judged by this standard? The screwed-up face and nervously held cigarette; the striped shirt and dishevelled tie, and most of all the loud sports coat. All these add to the sense of humour, and I rather wish the plain hat had been provided with a rakish feather. A stunt photograph must not fall down in the matter of technique or in the general arrangement of tones and lines, and this print does not fail in either of these respects. For a serious picture the hand would quite rightly be described as ghastly—it appears to be out of perspective, and is most dreadfully amputated at the wrist, but in a bizarre effect such as this does this really matter? Does it matter that the hand is so unrelated that it might easily be someone else's? I do feel, however, that the background is a little plain. Some gradation of tone would have helped, or better still a modern wallpaper with some suns and moons and stars on it! Why not? In **SUNDAY MORNING** Mr. Weber tries his hand at landscape—

or semi-landscape if there is such classification—and he is not so successful. Our first difficulty is that of having to climb rather laboriously over the foreground shrubbery in order to reach the picture proper, and having done so one receives the further shock of falling into the pool. It is quite impossible to make any composition with a foreground such as this. There *must* be what is so commonly referred to as “a way in”—a break of some description which will invite the eye into the picture space, and indeed lead it up to the principal object either directly or otherwise. The overall tonal arrangement is not good, for the whole of the dark mass is in the upper part of the picture space; something which could be successful only in a very strong composition. I can find no feeling or mood of nature here. Even the word “morning” in the title does not ring very true for the shadows indicate that the sun has been up for a long time, and why it should be Sunday I cannot tell.

Finally we have **SHIRLEY** by Mr. A. W. Holcombe, a perfectly good straightforward portrait. One can find very little fault with either technique or general arrangement. The very strong side lighting has been well relieved by sufficient front lighting to avoid any suggestion of harsh shadows, although the small

light streak just above the collar should have been toned down. I like the arrangement of the arm and hand, and the way in which they lead down to and support the book. My one strong objection is in the background. Although it is well graded, it is much too unnatural for a person to be reading a book against such a blank area of wall. The introduction of a bit of curtaining or a portion of a picture hung on the wall would have given some relief and provided a little extra point of interest.



Shirley

A. W. Holcombe.

Royal Photographic Society of Great Britain.

The Journal Committee has available a supply of Forms of Application for membership of the R.P.S. and anyone requiring a form should apply to Denis Sprenger, Wenlock Edge, Princess Avenue, Newlands, Cape Town, who will also be pleased to have details of South African successes in overseas Salons (not only your own but all of your fellow-countrymen).



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P.S.S.A. holds a Photographic Evening in Johannesburg

SOME 250 to 300 enthusiasts attended the South African premiere of the magnificent Otero collection, at the Medical School in Johannesburg. There were members from all the photographic organisations in the City, and a large number of P.S.S.A.'ers.

Dr. Julius Sergay, Vice-President of P.S.S.A., opened the meeting with up to date information on the activities of the Society and news of the forthcoming Durban Congress, and then introduced Denis Bradley—Chairman of the Camera Pictorialists of Johannesburg, who had arranged the first part of the programme. First was heard some typical Argentinian music to set the atmosphere for Otero's slides, and then followed a commentary on tape by Ray Miess, F.P.S.A., of Milwaukee. He is the P.S.S.A. representative in the United States and had personally made the slides for P.S.S.A. distribution throughout Southern Africa. During the showing of the slides a panel of four experts commented on both the photographic technique as well as the artistic representation of Otero's imaginative work—the panel consisted of Dr. M. Stein Lessing of the Art department of Wits. University, and Denis Arden, A.I.B.P., prominent Professional photographer; on the other side of the hall were the two Fellows of the Royal Photographic Society, Gordon Maddox and Kin Bensusan. The audience joined in and expressed their delight at the fine renditions.

The second half of the programme was the showing of David Millin and Roscoe Behrman's film—an epic of adventure of the Sani pass between Natal and Basutoland. This production was quite outstanding and after the showing David Millin—a foundation member of P.S.S.A.—answered numerous questions on the technical aspects of production.

PEDRO OTERO is a most distinguished Argentinian photographer besides being a widely-

known painter. One of his paintings is in the permanent collection of the Buenos Aires Art Museum. He has received many awards for his paintings and has held "one-man" exhibitions in his country.

He is active in photographic circles and is past President of the Club Fotografico Argentina. He also runs a photographic studio, frequented by dancers, concert singers and actors. He is well known as a Salon judge and a successful

exhibitor in many countries.

His most outstanding work is basically stylistic and subjective photography and with the resources of his magnificent technique he expresses the world of his dreams. It is left to the audience's imagination to decide whether he has succeeded in expressing the spirit of music in his compositions. There are also a number of portraits and pictorial slides in this well-balanced exhibition.



Thatch Reflection Phenomenon

By Dr. A. D. Bensusan, F.R.P.S.,
F.P.S.A., F.R.S.A., A.P.S. (S.A.)

An Address delivered to the Fifth
Photographic Congress of Southern
Africa, Durban, 10th October, 1958

A Salon picture by the author which
clearly shows the thatch reflection
phenomenon on the shadow side of
the hut roof.



MY address to the last Congress at Victoria Falls was concerned with the changing face of our Salons over the past quarter of a century. It had a somewhat nostalgic background for just 25 years previously my first exhibition picture was taken only a few miles from the Falls. I must say that I have been heartened by the many tributes on this paper both from South Africa and Overseas.

I present to you to-day a different

type of address, but one which nevertheless also has a certain sentimental background for its origin was in fact a discussion at our First Congress here in Durban just four years ago.

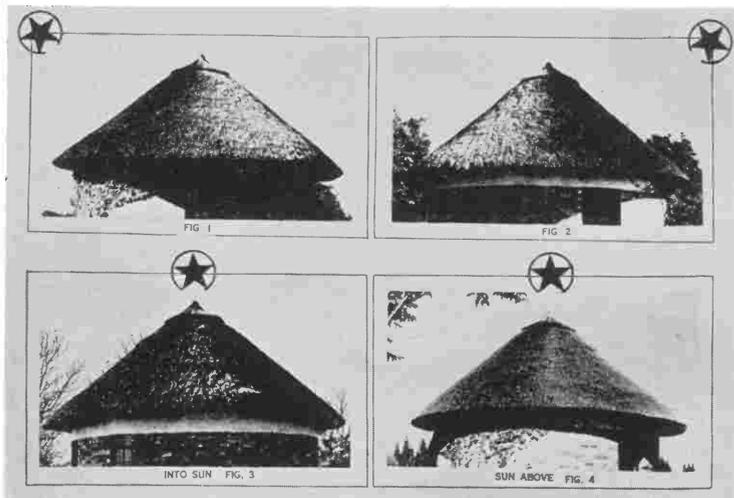
It brings to mind Hugh Walpole's delightful epigram :

"I sit with my toes in a brook
And if anyone axes for why?
I hits them a rap with my crook
For 'tis sentiment does it, says I."

During a discussion on pictures, you may recall that Dr. Joseph Denfield of East London pointed out a most peculiar lighting effect on one of my prints, reference to which none of us had been able to find anywhere. A number of photographic friends have subsequently confirmed that they had noticed this effect in passing, but it never seems to have commanded sufficient attention to warrant discussion or explanation. During these past few years, I have set about a close study of this effect and now present an explanation which has been verified both in the laboratory and in the field.

The Effect. It concerns the reflection of sunlight off conical-shaped thatched roofs to give an appearance of illumination on the shadow side of the roof. The effect is also noticeable on thatched roofs which are somewhat rounded in shape, such as can be seen in the huts in Zulu territory, and in fact it can be noticed in any type of thatching which is capable of reflection and is set at an angle to the observer.

Illustration No. 1.



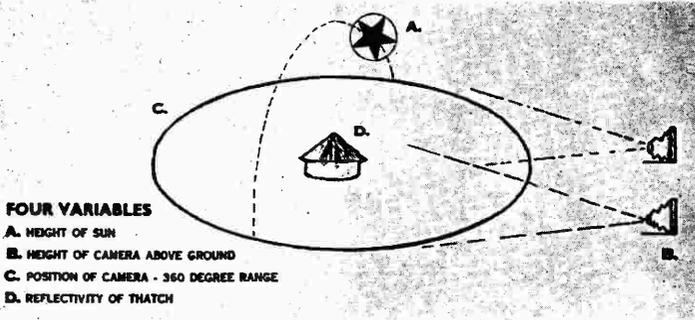


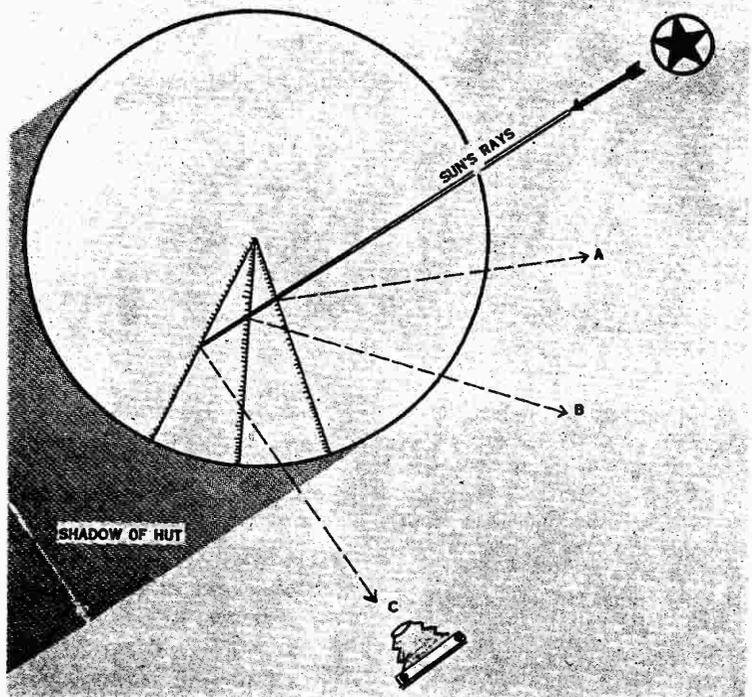
Illustration No. 2.

It is particularly prominent when the sun is high in the sky and a shadow is cast to the side of the hut, but it is not apparent when the sun is directly overhead. The effect can be clearly seen in Illustration No. 1—Figures 1 and 2 when the sun is to the side, and also in Figure 3 when facing directly into the sun, but it is absent in Figure 4 when the sun is directly overhead.

Responsible Factors. Throughout the countryside where huts abound, one has an opportunity of observing this phenomenon at almost any time of the day, and in varying light—it is always present although much more apparent under certain lighting conditions. There are in fact four variable factors on which the extent of the effect will depend and they are shown in Illustration No. 2 :

- (a) The height of the sun in the sky. (This of course depends on the time of day and varies with latitude and season of the year.)
- (b) The height of the eye or camera in relation to the level of the thatch. (In view of the almost constant height of thatched huts, this in effect means the height of the camera above the ground level of the hut.)
- (c) The position of the camera and its angle to the sun and hut. This may vary up to 360 degrees as the camera is moved round the hut. (The effect differs throughout 180

Illustration No. 3



- degrees, and in the remaining 180 it gives a mirror-image effect.)
- (d) The reflectivity of the thatch. (This depends on the general roof construction and slope, as well as the qualities of thatch such as bore, texture, colour, moisture content of individual blades and whether they are loosely or tightly packed.)

The presence or absence of clouds is not a factor which affects the phenomenon, for this would only influence the tone of the background on which the effect is superimposed. A heavy sky would naturally tend to emphasise the effect by simple contrast. The same remarks apply to photographing the effect through contrasting filters.

Having explained the nature of the effect, I shall now endeavour to explain its cause. Ovid in his *Metamorphoses* says "the cause of the fountain lies hidden, but the effect is very obvious."

Theory. I have presumed that the reason for this phenomenon does not lie in the conical nature of the reflecting surface, but rather in the unique quality of the thatch. I am basing this presumption on the fact that I have been unable to find the effect on any reflecting surface other than thatch and I have carefully examined a large number of modern and ancient building materials used in roof construction.

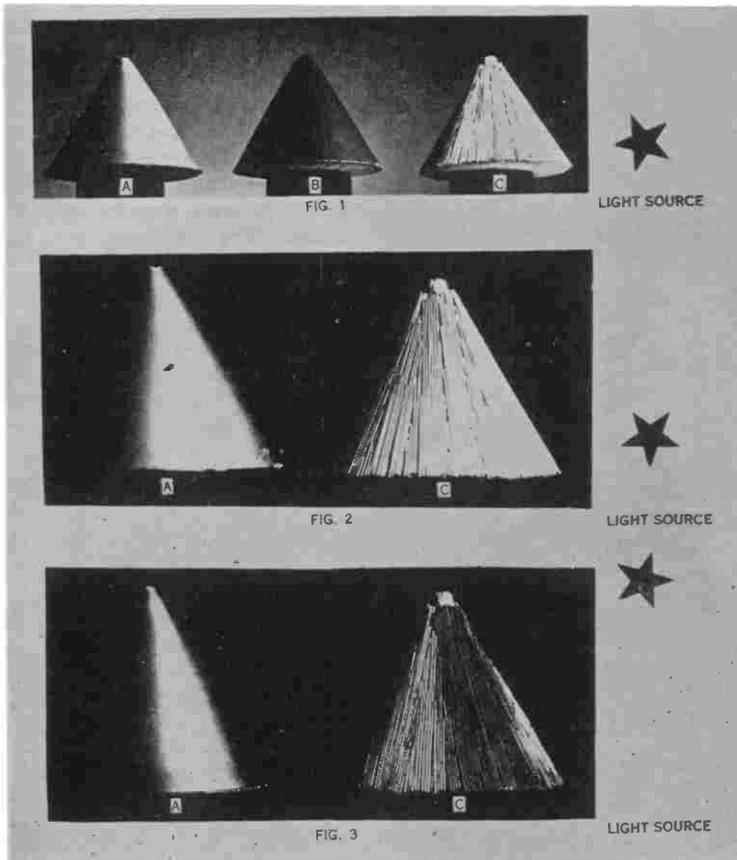


Illustration No. 4.

not significant in the interpretation of the results.

By varying the camera angle and height, and the direction of light, I was able to obtain a variety of interesting effects on the two reflective cones A and C. These have been compared in Figures 2 and 3 and illustrate quite clearly :

- (i) That in the case of the cone of cylindrical rods (C), light is reflected into the camera from positions further into the shadow side than on the plain cone (A). This can be seen in Figure 2 where the light appears to come from almost three quarters way round the surface of Cone C, but only half way round cone A.
- (ii) Light is reflected off the plain cone surface (A) in quite a different manner to which it is reflected off the cone of cylindrical rods (C). In Figure 3 with the light source high above the objects, it can be seen that light is reflected off the plain cone (A) at the very same areas at which it does not reflect off the cylindrical-rod cone (C), and vice-versa. In fact it is almost a reciprocal effect.

It is clear that light is not absorbed in the dark areas, but is reflected away from the eye or camera, as previously discussed with reference to Illustration No. 3.

There are many other interesting effects relating to this phenomenon, but I would rather leave it to you to observe them at your leisure than to delve deeper in this short address—their description can wait for another occasion.

I would ask you to look carefully at thatched roofs, with a *photographic eye*. I can assure you that many artists have failed to recognise this phenomenon with consequent

I am indebted to Professor H. J. Logie, Head of the Department of Experimental Physics of Witwatersrand University, for an explanation. He considers each individual blade of thatch as a long cylinder of very small bore and thus capable of reflection depending on the angle of incident light. Each straw presents to the light source a curved reflecting surface, which combined with a certain amount of light scatter will produce the observed appearance.

Illustration No. 3 shows the sun's parallel rays falling on individual blades of thatch and being reflected away at points A, B and C. As the angle of incidence is equal to the angle of reflection (optical law), one can easily see how rays which fall on the shadow side of the roof will be reflected into the eye or camera, (C) whereas those on the sunny side (A and B) may be reflected away.

Experiment. In attempting to prove the theory, it was necessary to construct conical objects of varying reflective surfaces, and three such plaster of Paris cones were utilised.

These were :

- (A) Aluminium surface.
- (B) Dull black surface.
- (C) Surface covered with cylindrical rods of reflective steel. These were cuts from lengths of wire and glued on to plaster of Paris surface, to simulate individual straws of grass thatch.

The experiment was set-up as seen in Illustration No. 4, Figure 1. The dull black cone was placed between the other two reflective ones, in order to prevent confusion of results due to any possible reflection from one cone onto the other. It served no other purpose and was

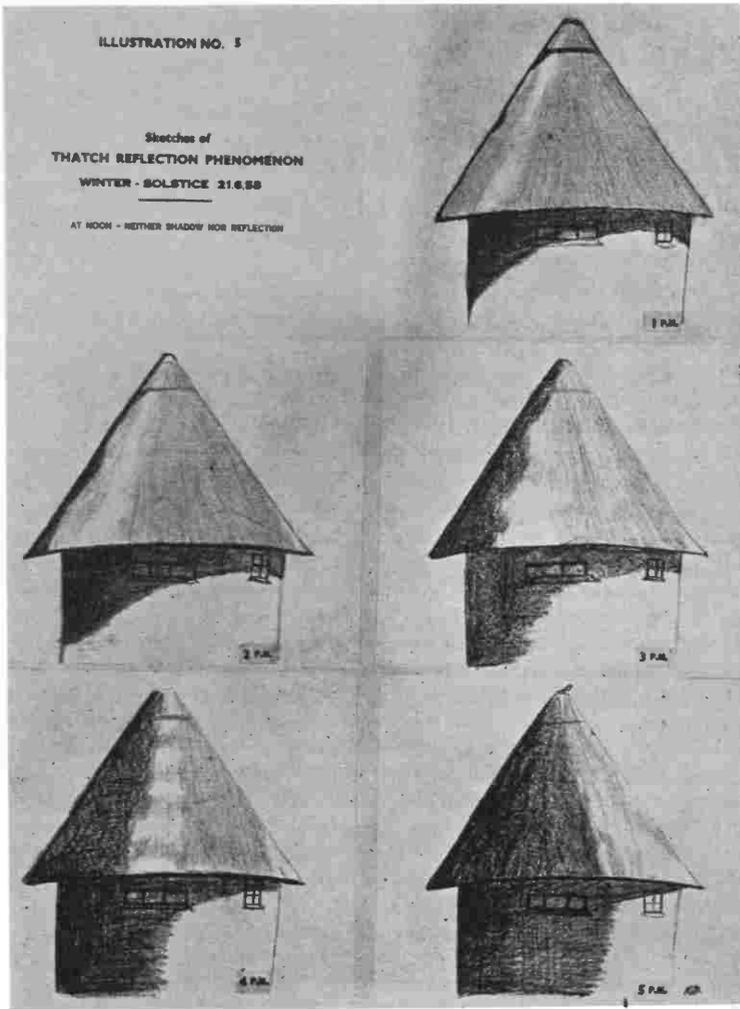


Illustration No. 5.

inaccuracies in their works. However, artists are not the only culprits, for some months ago I had the pleasure of viewing a batch of fine

quality outdoor commercial photographs of S. African scenes. Believe it or not, I was horrified to note that the thatch reflection in these pictures

had actually been retouched out; the photographer must obviously have thought that they were technical defects and he certainly failed to appreciate their significance.

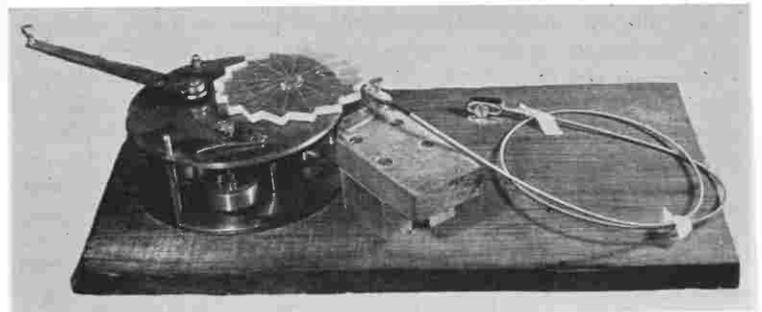
As photographers who strive for a sincere outlook in our works, let us spend a few extra moments in careful study of the scene or subject before us and thereby recognise these interesting light effects and phenomena such as I have described. In this way we shall not fail to improve our work.

16 mm. Film—Time-lapse Technique. I would now like to take the opportunity of projecting a short film which will show the changing effect of thatch-reflection by means of time-lapse technique. The ciné camera was set up on a firm tripod and several frames individually exposed at ten second intervals from noon till sunset. The result is that the changing effect over several hours will be demonstrated on the screen in a matter of minutes. Figure 5 is a sketch showing five phases in the effect which is demonstrated in the film, and Fig. 6 shows the converted clock used to operate the camera at predetermined intervals.

If I might return to the words of Ovid for a moment, I hope that the cause is no longer hidden. My object will have been achieved in bringing to you to-day this rather unusual subject, if for no other reason it has opened our eyes to the necessity for meticulous observation and thereby further enjoyment of our wonderful hobby.

Illustration No. 6.

Converted clock for time-lapse cinematography.





The Chairman Removes the Lens Cap

by DR. JULIUS SERGAY

AT a public screening of slides by an overseas exhibitor three commentators were selected to discuss each slide. Two were photographers, and one was a senior lecturer in Arts at the University of the Witwatersrand, Dr. Stein Lessing. It was interesting to note that the comments of the photographers were strictly formal and technical. They dealt with composition and art form. The "outsider" discussed imagination, humanism, and the art of the producer in giving form to his ideas.

As I sat and listened, I must confess, I was most impressed with Dr. Stein Lessing's profound understanding of the elements which go into the production of a good slide. She dealt briefly with the technical qualities, but spent some time on the discussion of what she maintained was of equal and of even more importance—the art of the producer in conveying to the audience his interpretation of his ideas.

She viewed the slides in the same manner as she would view a painting. This is surely the way a photographer would want his work to be viewed. The artist, the painter, is not concerned with the audiences' comments on the type of canvas he used, the types and number of brushes he employed. These are but his tools. It is the impact of the finished product on the audience at which he aims. And it was in this light that Dr. Stein Lessing discussed the slides of Pedro Otero. She was not concerned with the camera, and the number of lenses he used. She was not concerned with his trick photography. Composition and lighting only interested her where it helped to put across his interpretation, and the mood he desired to create. They, too, were the tools used to achieve an effect.

I have said before that she viewed the slides in the same manner as she would view a painting. I would go even further. I would like to say that Dr. Stein Lessing viewed these slides in the same manner as she would view any work of art, even a ciné film. Hers was the audience reaction. She was concerned with "impact". But she is

not alone in this reaction. Every magazine I receive from overseas, every article I read, makes it more and more clear, that cinematographers throughout the world are realising that it is "impact", audience appeal, entertainment value—call it what you will—that makes a good ciné film, be it professional or amateur. And, as we in this country are high in the field of cinematography, I know that we, too, are awakening to the realisation of what makes a good film.

Congratulations to Mr. Dick Reucassel, A.R.P.S., A.P.S.(S.A.) and Mr. Lu Sher, A.P.S.(S.A.) on being the first cinematographers in Southern Africa to be awarded the Associateship of P.S.S.A.

Mr. Reucassel has been filming since 1941. An amateur, at first, he turned professional in 1955, and his films have won him success after success. In 1958 he won a Silver Plaque in the World International Sports Film Festival held in Italy.

Mr. Lu Sher started film work in 1942, and has been a prolific producer of amateur films ever since that date. He won international recognition for his film "Manhattan Maelstrom" in 1957.

The Associateships were announced at the P.S.S.A. Banquet held in Durban on the 11th October, 1958.

This is the last time I will "remove the lens cap". From next month there will be a new chairman and a new committee. They will serve you and this organisation for the ensuing two years. To the incoming committee I offer my sincerest good wishes for a successful term of office. To those who have worked for M.P.D. in the past I would like to record my thanks. Next month the new chairman will be at the helm. He will "remove the lens cap", and, to him, and to his committee, I would like to say that, though the burden might seem heavy, the compensations will be many and satisfying, for it is only by giving freely of one's self and of one's time, that one can realize how full and wide is the scope of a National organisation.

FILM PRODUCTION

By E. ROY JOHANNESSON

SO little is written about film production in *Camera News* that I have decided to have another try at amateur journalism.

It's all very well to have articles on tape recording, how to make and "sync" them to a film, *but* you must have a film to start with!

After the first few rolls of film have been shot with a new camera, the owner either gets interested in making films of a serious nature, or continues to make family records for the rest of his life.

Lets assume that we are going to make films for our entertainment *and* our friends. As soon as we include "friends" we are automatically committed to make complete, titled, edited and sounded film, as it is grossly unfair to inflict shoddy films on tolerant, patient friends and expect them to pay you the compliment of asking for more.

There are two schools of thought about how to start on a production. The first *insists* on a script which enumerates each and every shot that the cameraman must take, and the order in which the editor must place them and the words that the commentator must read when making the sound track. The second school is much more broadminded and advocates "shooting off the cuff" when and where necessary and scripting when it is possible. Both agree that before the sound track is attempted there must be at least a list of shots in their correct order, with the commentary timed to fit the shots.

So let's start at the beginning and assume that we are going to make a film. Whichever method we are going to use, the first requisite is a subject. After that has been decided upon we can go ahead and start collecting material for the film. If it is a planned subject, we spend the weekends getting the easiest shots first, leaving the more difficult ones until the last. The titling may present a headache, so that is also left to the end.

Let's assume we have collected all the shots that will be needed for our film. Now comes the exciting job of editing the footage. I say exciting, because that is the "make or break" stage of the film. Not nearly enough time is allowed for this task and that is why so many poor films are screened at club meetings. I had approx. 1,200 ft. of 16 mm. film on a particular subject. The first run through saw 400-ft. fill the rubbish bin. The second, another 200-ft., and finally, on the third attempt at editing, another 100-ft. was discarded. So there it was—500-ft. left out of a precious 1,200 ft.

The film was shelved for 12-months and again given the "once over." Yes, there was another 100-ft. to go. This may be the exception, but it just goes to show that it is possible to reduce a very long film into something that still has a story but has lost all the padding which is quite unnecessary.

We have gone off the rails somewhat, but it is imperative to realise that the most important job in film production is presentation and the key to good presentation is slick editing. Once the editing is complete and the titles shot, the commentary has to be "synced" to the film. This is not difficult and when properly done will ensure that our film is well presented. Selected music will help to guarantee a firstclass film.

So there we have it: an idea put on to film stock, edited, music and commentary added and we have our first Film Production.

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Famous Last Words

By **BILL**

"WE'LL make a tape and be finished at 11 p.m.—it's easy." Then came disillusionment—3 a.m. and a 10 mile drive home!

It will no doubt be obvious from my title that the first attempt at making a tape did not fulfil this prophecy.

Having avidly read a series of articles on tape recording by T. Stafford Smith, I decided to "sound" a 7 minute 28 second film and adopted the following procedure, ably aided and abetted by Robert the scribe, and Steve of tape recorder-building fame :

Timed the film and essential cue points.

Wrote a commentary to fill the "spaces".

Co-opted Robert and his tape recorder, including his flat, complete with dinner and light refreshments through the long weary hours.

Compiled a time table as follows :—

Read commentary with corrections—45 mins.

Make master tape, spaced to cue points—30 mins.

Make tape with music to suit film—60 mins.

Borrowed friend Steve together with his *portable* recorder. Set up 3 recorders plus mixer, pre-amplifier, monitor speaker—30 mins.

Play music into in-put No. 1 of mixer and speech into in-put No. 2 with a hope that the finished tape would come out the other end perfectly in sync. with the film—15 mins.

Thus it will be seen there should have been plenty of time over for the partaking of light refreshments.

Wishful thinking!

Whoever coined the saying—"Ignorance is Bliss"—evidently knew something about recording.

We started at 3 p.m. one Saturday afternoon and ended at 3 a.m. on the Sunday morning—just as Stafford



The arrangement of Recorders and Ancillary Equipment.

Smith said in one of his articles, but in our case certainly not with a tape of any value.

I am inclined to think that this and all the subsequent trouble was because the film contained a shot of a Bushman skeleton, which just would not sync. with the commentary.

However, as there are 52 Saturday evenings in a year we had plenty of time left, so the following Saturday saw us all "set up", but once more the effort ended at 3 a.m., still without a tape or more correctly, a tape with speech, music and many other strange noises certainly not made by us, and as they did not sound like bones rattling, that let the skeleton out. We still had 50 Saturdays left, so nothing daunted, we once again attempted to make the perfect tape.

With all this experience behind us it was easy to say: "we shall finish by 11 o'clock this time". But once again we were to be disillusioned. On the 49th Saturday and half way through the evening, we found that all three tape recorders were running at different speeds which was causing most of the sync. trouble, as with each re-recording the speech speeded up; but still we could not find the cause of the mysterious noises, which, like Topsy, "grewed and grewed".

While still unaware of, and due to the speed-up of the speech tape we discovered that the original music tape had gained some 13 seconds. In order to avoid a tricky piece of re-recording, Steve searched for, and

found, two spots 13 seconds apart where the music blended. Out came the scissors and the surplus was eliminated, but of course just to be difficult we could not accept an abrupt cut, so Steve made a *long* diagonal splice, and the join was perfect—the speech covering the very slight distortion. Of course, this was found to be unnecessary in the light of our later discoveries. Incidentally Steve has not told us what he would have done had we asked for 13 seconds more, instead of less, music. Yet another Saturday gone, but by no means forgotten.

Then the bright idea dawned; why not telephone the cause of all this ambitious effort—Stafford Smith! That serious fellow sounded quite amused—we wondered why—but nevertheless he very kindly invited us round to spend yet another of those Saturday evenings re-recording, and amazingly enough, we finished at midnight. I now have a tape that talks correctly, plays music in the right places and syncs. perfectly.

We had followed exactly the same procedure as friend Stafford Smith, only he used matched recorders and a lot of "know how", and besides the skeleton did not know him as well as it knew us, and stayed in one place. Now we all sleep peacefully until our "expert" attention is required for another film.

On a more serious note, we have gained much knowledge in regard to the vagaries of tape recorders, choice of music and ancilliary equipment as well as experience in commentary writing. All of which will be invaluable when the next tape is required.



Bill and Steve at Work.

ROUND THE CLUBS

AFRIKAANSE FOTOGRAFIESE ORGANISASIE PRETORIA

Hier is ons weer!, en na 'n betreklike lang stilte laat ons nou weer van ons hoor.

Die bestuur van A.F.O. het nog altyd gevoel dat die lede wat ons maandvergaderings bywoon meer aktief behoort deel te neem aan die klub se bedrywighede. Volgens die ou resepsie was daar altyd een of ander spreker wat 'n lesing kom hou het. Daar was dan een persoon wat gepraat het en twintig of dertig wat geluister het. Nou het A.F.O. se bestuur egter met 'n nuwe resepsie gekom. Met die Julie vergadering is geen spreker genooi nie maar alle lede is genooi om afdrukke saam te bring en allerlei probleme te kom bespreek. Na die gebruikelike beoordeling van afdrukke is 'n aantal proefafdrukke oorgehang en is hulle deur die lede bespreek. Elke lid het sy mening oor die afdrukke uitgespreek en 'n baie interessante bespreking het gevolg. Almal was aktief en die aand was so suksesvol dat daar vir meer sulke aande gevra is.

Op 25 Augustus is ons deur mnr. Oscar Abramowitz toegesprek oor portret verligting. Na 'n baie interessante praktiese demonstrasie met 'n aantreklike model het lede self ingespring met driepote en kameras. Weereens is bewys hoe suksesvol vergaderings kan wees as al die lede aktief deelneem.

Die geaffilieerde klubs trofee van die Johannesburg „Camera Club” is vir die tweede keer deur A.F.O. verower met hulle inskrywings. A.F.O. het die prestasie in 1956 ook behaal.

J. E. van der Bank.

CAPE TOWN PHOTOGRAPHIC SOCIETY STILL SECTION

DESPITE the unpleasant weather on the evening of September 3rd, our first meeting of the month was attended by 78 members and friends.

The print competition for open subjects was well supported.

During the second half of the meeting we enjoyed an interesting travel talk by Mr. Hugo-Brunt, who happened to be passing through Cape Town on holiday, after a study tour which included the Far East and Red China. There were nearly 100 slides, all of high quality and of great interest.

There was another good turn out for our second meeting on September 17th; the Competition was for trade-processed colour slides.

The Annual Cape of Good Hope International Salon will be on exhibition next week, and at this meeting a number of unsuccessful prints were put on display. Our President, Mr. T. Stafford Smith, and Mr. Denis Sprenger gave a short commentary on these with reasons for rejection; in some instances such reasons were hardly necessary.

J. R. H.

CINÉ SECTION

THIS has been a particularly eventful month for the Ciné Section.

An exhibition of colour films and slides was held at the Labia Theatre, Cape Town, on Wednesday, 27th August, and was repeated at the Parow Civic Centre on Friday, 29th.

The following films and slides were shown: "Look Before You Leap," Kensington Group, Johannesburg.

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"Just Water," A. Roberts.

"In the Good Old Summer-Time," Mrs. V. I. Rodrigues.

"Tumbling Waters," (Society Bronze Plaque, 1958),
B. T. Smith.

"The Dark Frontier" (Slides), J. L. Burman.

"Mediterranean Travelogue," B. T. Smith.

"Sy't My Lief—Sy Het Nie," C. H. Weich.

"Wild Kingdom" (Society Bronze Plaque, 1958), T.
Stafford Smith.

All the films were 16 mm. Few people, unless they have actually had a hand in presenting a show such as this, can have any idea of the amount of time and trouble involved. Over 100 man-hours were spent on our last 8 mm. exhibition!

The laws of composition play just as important a part in cinematography as they do in "still" photography and nobody knows these laws better than Mr. Eric Vertue who spoke to us on this subject at our meeting on Wednesday, 10th September.

Following Mr. Vertue's talk we had a demonstration by Miss Bateman of photographic "Make Up," and I noticed that the gentlemen in the audience were by no means backward in responding to Miss Bateman's invitation to move closer to the front as she set to work. Easy on the lens to begin with, her model was soon so transformed as to be quite irresistible to any ciné camera worthy of the name.

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After tea we saw two professional films, "Research and Life," by kind permission of Agfa Films, and "The Gentle Art of Film Projection," by courtesy of the Canadian Trade Commissioner.

Our Field Day on Sunday, 14th September, took most of us (some 14 cars) to the far side of Langebaan Lagoon. I say "most of us" because the writer, arriving at the assembly place after everyone else had left, decided to find his own way—missed the turn out and ended up 100 miles off course, on the wrong side of the Lagoon!

We were pleased to have with us Mr. Bill Paterson of the Johannesburg Photographic Society, who possibly was taken where very few visitors ever find themselves.

Leader of the expedition was Mr. T. Stafford Smith.

R. Page.

CAMERA PICTORIALISTS OF JOHANNESBURG

NEARLY all our members had seen the magnificent "Family of Man" exhibition during its two weeks' display in Johannesburg (55,000 people had, in fact, passed the turnstiles) and we were all warmed-up for the discussion of these pictures at our last meeting.

We would like to extend our good wishes to all who are attending the Durban Congress; two of our members—Gordon Maddox and Kin Bensusan—will be adjudicators of the P.S.S.A. International Salon and will give talks at Congress. They will report back at our next meeting and give us a resumé of their papers.

Kin has another two "gongs" to add to his list, and is now an Overseas correspondent for the new "Fotoarte" as well as a Photographic Society of America journal star winner. We are all pleased to learn of his "full-house" at the London Salon having had 6 pictures accepted this year, and another two at the Royal Photographic Society Annual exhibition. We are anxiously awaiting news from Dr. Sid Levy who saw these two major exhibitions and who also attended the Glasgow and Edinburgh Salons where our prints were on display.

DURBAN AMATEUR CINÉ CLUB

DURING the past three months, attendances have been disappointing in spite of the interesting programmes arranged by our untiring Organising Secretary, George Hillary.

One evening was devoted to shooting a few more feet of the club film. The exposure experts were in their element, and all members were very keen to learn how to "play around with lights," as Mr. Charles Rosher advised us to do when he visited us in Durban some time ago. The shots taken at a previous meeting were projected and some faults were noted which proved of interest to many beginners.

Demonstrations of some of the latest 8 mm. and 16 mm. projectors have been given and it is encouraging to see the technical advance made by the many manufacturers both in the field of silent and sound-stripping equipment.

Mr. J. D. du Plessiss' film on South America took up half of one evening's programme. While his film was rather long, it covered a large number of cities but with careful editing, four good films could be made, provided a good and lively commentary accompanied each film. Mr. du Plessis captured some amazing shots particularly those of the traffic which could be a lesson to many South African drivers.

Ted Key treated us to a revised version of his Kruger Park film. His sound recording was also good and he helped in showing us what added interest can be given to a film when care is taken in presenting a good and lively commentary.

Grahame Mowat showed us another of his efforts. We don't see too many of Grahame's films but what we do see are always good, in fact we always want to see them again. This one was on London and after seeing the film it must have brought back many happy memories. There was only one thing I did not enjoy, the scenes taken through the wind screen of a car. The car seemed to bump too much on its journey and watching the film on the screen strained my eyes. Perhaps I should blame my eyes rather than the film.

Ken Clarke treated us to another of his travel films. It was the story of a girl relating her holiday in Durban and Natal. Ken has the art of being able to shoot a film at the right angles, at the right exposure, with perfect composition, but always seems to snatch the shot away when you can look at it much longer. It is indeed a great art and something we must learn to cultivate.

H. Finnie.

Forthcoming Salons

Key to code letters

P=Pictorial; T=Technical, Architectural, etc; M= Monochrome Prints; m= Monochrome Lantern Slides; C=Colour Prints; c=Colour slides 2" square; cm= Colour Slides 6cmX6cm; cl= 3½" square Colour Slides; N=No Entry Fee (unless otherwise stated, the fee is 5/- or U.S. \$1); Z=Entry forms may be obtained from Denis Sprenger, "Wenlock Edge", Princess Avenue, Newlands, Cape Town. (If Salon Secretaries will make a small number of Entry Forms available their distribution to enquirers will be undertaken.)

12th Cuba (M.2.c.cm.cl.) Entries close 12th November. Details from Club Fotografico de Cuba, O'Reilly 366, altos, por Compostela, La Habana, Cuba.

7th Ljubljana (M.c.cm.) Entries close 30th November. Details from Foto-in Kinoamaterska Zveza Slovenija, Lepi pot 6, Ljubljana, Jugoslavia.

"ifa" München, 1959 (M.) Entries close 31st December. Details from Arbeitskreis Münchener Fotoamateure, Steinstrasse 17, München, Germany.

Exhibition—"Children" (M.Z.) Entries close 31st December. Details from Musée d'Ethnographie, Salon International de Photographie, Neuchatel, Switzerland.

63rd Birmingham (P.T.M.C.m.c.cm.cl.) Entries close 3rd January. Details from Mr. L. E. Hartman, 95 Wolverhampton Road South, Birmingham 32, England.

2nd Border (M.C.) Entries close 24th January. Details from The Border International Salon of Photography, P.O. Box 203, Queenstown.

Ilford (P.T.M.C.m.c.cm.cl.) Entries close 28th January. Details from Mr. A. G. Sugg, 62 Bushwood, Leytonstone, London, E.11., England.

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NEW MEMBERS

We are pleased to welcome the following new members :

Mr. A. M. Ballenden , 4 Montgomery Gardens, Plumer Street, Witbank, Transvaal	Proposed by :
Mr. D. R. Bell , P.O. Box 914, Durban	Mem. Com.
Mr. H. A. Berriff , c/o Central African Film Unit, P.O. Box 383, Blantyre, Nyasaland	L. Bevis
The Camera Club (Cine-Section), P.O. Box 102, Blantyre, Nyasaland	A. Rosewitz
Mr. S. Chai , P.O. Box 10603, Johannesburg.	"
Mr. G. Lloyd , P.O. Box 1, Port St. Johns.	M. Feldman
Mr. P. D. Meiring , 5 Sutherland Street, Colenso, Natal	S. Rosen
Mr. J. Moffit , 69 Hill Street, Grahamstown.	A. C. Whysalls
Dr. A. C. Neethling , P.O. Box 33, Sterkstroom, Cape.	R. O. Ehman
Mr. H. Resnik , P.O. Box 116, Brits, Transvaal	—
Mr. H. G. Subel , P.O. Box 59, Orkney, Transvaal	J. L. Sergay
Utrecht Cine and Camera Club , P.O. Box 98, Utrecht, Natal	J. B. Brasch
Mr. G. J. van der Nest , 24 Ross Street, Odendaalrus, O.F.S.	C. Moller
Cape Portland Cement Recreation Club , P.O. De Hoek, Cape	F. A. Sparks
Mr. A. R. Edwards-Blair , Rezeg Pharmacy, Crown Street, Barberton, Tvl.	Eric Vertue
Gatooma Cine Club , P.O. Box 12, Gatooma, S. Rhodesia	A. Hollman
Mr. R. Holmes , P.O. Box 121, Barberton, Tvl.	J. L. Sergay
Mr. D. McNaught , Andrews Street, Barberton, Tvl.	A. Hollmann
Mr. A. L. J. Venter , Palma Boarding House, 131 Joubert Street, Sunnyside, Pretoria	A. Hollmann
Mr. R. W. Welfare , 8 Lucas Place, Grosvenor, Bluff, Durban	P. J. Joubert
D. C. Readhead , P.O. Box 1879, Johannesburg	A. C. Whysalls
Libanon Photographic Club , P.O. Libanon, Tvl.	A. Rosewitz
T. H. E. Goatley , 11 Marvanne, 195, Innes Road, Durban	J. L. Sergay
C. F. Hurrie , 21, First Avenue, Kenilworth, Kimberley	A. C. Whysalls
B. Smith , 7, Penelope Avenue, Florida North, Tvl.	N. Cowan
N. R. Carr , 16, Regal Court, Prince George Avenue, Brakpan	A. C. Whysalls
G. F. Soutar , 25, Kitchener Avenue, Witbank (P.O. Box 337)	A. Rosewitz
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	D. H. Wallace

Photographic Society of Southern Africa

1958 HONOURS AND AWARDS

The Honours and Awards Committee of the Photographic Society of Southern Africa take great pleasure in announcing that Seven Members of the Society have been awarded the Associateship, designated by the Letters A.P.S.(S.A.), five for Monochrome Prints, and two for Ciné Films.

Diplomas will be presented at the Honours Banquet in Durban on October 11th, 1958, as part of the Celebrations of the Fifth Photographic Congress of Southern Africa.

Citations and names of members receiving this high honour are as follows :

- DR. B. DANZIG** (Pretoria). For modern-style and bold pictorial prints submitted in pairs showing similar subject matter.
- DR. F. W. HANFORD** (Luanshya, N.R.). For a set of pictorial and documentary prints with a predominant religious theme.
- S. D. KIESER** (Johannesburg). For a versatile collection of prints, mostly of pictorial rendering and where different techniques have been used.
- NORMAN PARTINGTON** (Durban). For a collection of general portraits showing mastery of lighting and various techniques including texture screen.
- D. D. REUCASSEL** (Johannesburg). For three 16 mm. films mainly documentary in character but of different subject matter, namely, whaling, Wild-life and Fish Culture.
- L. M. SHER** (Springs). For three 16 mm. films of divergent types, travel-documentary, playlet and abstract.
- RHODES TREMEER** (Alice, C.P.). For a collection of character studies of uniform and bold technique portrayed in dramatic style.

Overseas Salon Successes

VII Salon International, Valparaiso, Chile. February, 1958.

Dr. Joseph Denfield, A.R.P.S., A.P.S.A. (1 print).
 His Silver Goblet.
 Tony Yau (1 print).
 Looking Down.
 Ho Koo (1 print).
 Calmness of Morn.
 Au Chi-Bin (2 prints).
 Vineyard Harvest.
 Solitude.
 L. Mon Kom (1 print).
 Ready for Planting.
 Yen Lai (3 prints).
 Symbol of Spring (Honour Print).
 Vegetables.
 Black Swans.

66th Toronto International Salon, Canada. March, 1958.

Ho Koo (1 print).
 Farewell.
 Au Chi-Bin (1 print).
 Nature's Pattern.

Western Salon, England. April, 1958.

Dr. Joseph Denfield, A.R.P.S., A.P.S.A. (4 prints).
 Grandmother Tetyane.
 Tyula The Milk Carrier.
 Mother Pride.
 Basuto Mother and Child.
 Au Chi-Bin (1 print).
 Nature's Pattern.
 Ho Koo (1 print).
 Farewell.
 Dr. Sydney J. Levy (4 Colour Slides).
 Molten Slag.
 Bread and Cheese.
 Stern Fate.
 Abgola Boy.

Lea Valley 10th International Salon, Essex, England. June, 1958.

Ho Koo (1 print).
 Calmness of Morn.
 Au Chi-Bin (3 prints).
 Two Vases.
 Nature's Pattern.
 Solitude.

8th Chester International Salon, England. May, 1958.

Ho Koo (4 prints).
 Concentration.
 Lady in the Passage.
 Calmness of Morn.
 Farewell.
 Au Chi-Bin (2 prints).
 Two Vases.
 Nature's Pattern.

Y.M.C.A., Springfield, Ohio, U.S.A. May, 1958.

Au Chi-Bin (1 print).
 Nature's Pattern.

28th Midland International Salon, Cheltenham Gloucester, England. June, 1958.

Au Chi-Bin (2 prints).
 Pyramid and Lighthouse.
 Nature's Pattern.
 Dr. F. W. Handford, N. Rhodesia (1 print).
 Canal Grande.
 Ho Koo (1 print).
 Farewell.
 D. G. Houlston (1 print).
 Veld Flowers.
 Dr. Sydney J. Levy (2 Colour Slides).
 The Living Sand.
 Molten Slag.
 Tremeer, Rhodes, A.R.P.S., F.R.S.A. (1 print).
 The Dispirited.

Mysore International Salon, Bangalore, India. June, 1958.

Au Chi-Bin (1 print).
 Fruit.
 Ho Koo (2 prints).
 Calmness of Morn.
 Farewell.

18th South Shields International Exhibition, England. July, 1958.

Au Chi-Bin (1 print).
 Pyramid and Lighthouse.
 Yen Lai (4 prints).
 Symbol of Spring.
 Drums.
 Black Swans.
 Vegetables.
 Tremeer, Rhodes, A.R.P.S., F.R.S.A. (1 print).
 That Seeing Eye.

Trowbridge 14th International Salon, England, June, 1958.

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

- The Knife Grinder.
- The Critique.
- The Criminious.

Au Chi-Bin (3 prints).

- Nature's Pattern.
- Solitude.
- Two Vases.

Ho Koo (2 prints).

- Calmness of Morn.
- Looking Up.

D. G. Houliston (4 prints).

- Simple Dignity.
- Summer Storm.
- Glow at Sunset.
- Cactus Blossom.

Dr. Sydney J. Levy (1 Colour Slide).

- Pussy Willow.

Falmouth 14th International Salon, Cornwall, England.

July, 1958.

Ho Koo (3 prints).

- Calmness of Morn.
- Looking Up.
- Amy.

**9th Southwest International Salon, California, U.S.A.
July, 1958.**

- Ho Koo (1 print).
- Farewell.

20th Anniversary Salon, Hong Kong.

Dr. A. D. Bensusan (1 print).

Mine Dump Pastoral.

Miss S. Buyskes (1 print).

Our Twins.

Ho Koo (1 print).

Farewell.

Ho Sing (2 prints).

Modern Design.

Elliptical Aspect.

Ou Young-Shue (1 print).

Autumn Morn.

Louis Pretorius (1 print).

Wine servant "Julian."

Rhodes Tremeer (4 prints) Silver Plaque.

The Serene.

The Scornful.

Le Penseur.

The Critique.

Johnny Ma (ex-Hong Kong), (1 print).

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Letters to the Editor

Dear Sir,

We wish to point out that in the recent series "The History and Process of Photography in South Africa" no mention was made of our club which has been in existence since 1891.

According to the history of our Club (originally "P.E. Photographic Society") the following advertisement appeared in the E.P. Herald of July 1st, 1891.

NOTICE—"There will be a meeting of amateur photographers at the Algoa House Hotel to-morrow (Wednesday) evening at 8 o'clock to consider the advisability of forming a Camera Club. All who have an interest in photography are invited to attend. Mr. Alcock will take the chair".

Signed: F. WEST,
HON. SEC. PRO-TEM.

This meeting was held, but adjourned until Monday 27th. July. At this second meeting it was resolved to form a Photographic Society. Therefore our existence dates back to July 27th, 1891, and we can claim to be the second oldest club in South Africa.

Yours faithfully,
J. K. Stokes,
HON. SECRETARY.
The Port Elizabeth Camera Club.

Dear Eric,

By a most curious coincidence CAMERA NEWS arrived here this morn, the same date as the showing of the Otero slides in your country.

I am writing to correct the spelling of Pedro's last name . . .

It is *OTERO* . . . and in the announcement it is incorrectly spelled *OTORO* . . .

I know that you will be glad to correct this in any future announcements.

My sincerest regards to all of you fine folks in South Africa, and I wish that we had about 100 of you over here for our coming PSA convention in October.

Very cordially,
Ray.

Dear Sir,

I would like to draw your attention to one small mistake in your recent article on the First Border International Salon of Photography, viz., the mailing list. No help was received, as far as the "list" was concerned, through their affiliation to P.S.S.A. and the P.S.A. Members list arrived too late for the 6 months deadline.

The Alice Camera Club was given the job and, during every spare moment for four weeks, they eliminated and checked names from overseas catalogues. They then realised that no startling headway was being made because the same authors cropped up again and again. An urgent telegraph to a well known Salon Sec. in the Union, soon had a Mailing List of approx. 1000 names in Alice. Now the A.C.C. started checking their small "home made" list against their newly arrived help. Again the same story, but not as bad, of the

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same names on both lists. After completing their check, they only had approx. 1200 names. The A.C.C. again got going on overseas catalogues and in the end, I am happy to say, the Border Salon managed to get away some 2,750 entry forms. All the thanks must, I am afraid, go to the members, their wives and friends of the Alice Camera Club and a certain Salon Sec.

I would like to take this opportunity of appealing to the directorate of P.S.S.A., to have a Mailing List drawn up and made available to clubs who run Salons. This would, I feel sure, increase their entries and make better and bigger Salons.

Thanking you,
Rhodes T.

In adding a short comment to this letter, I am acting in a dual capacity as Assistant Editor of *Camera News* and as one who has had some experience (too much!) of Salon organisation.

"P.S.S.A.", of course, has no "List" (but were they asked?). Whether the compilation of one would be worthwhile is a matter for decision by the Directorate; I have not been asked for advice, but advice is one of the few things given freely without asking and my own experience suggests that the time and money involved in its compilation and in keeping it up-to-date would not really be justified. I came to the conclusion some years ago that the number of photographers from whom one *wants* an entry badly is very small and that a really large entry is not at all desirable. There are several reasons for this opinion.

1. The cost (in nerves and money) of handling a large entry is naturally higher, and postal charges being what they are, not really covered by the additional fees.
2. There are more disappointed customers.
3. A bigger entry may make the statistics of acceptance very gratifying but it is doubtful if it makes for a much better Salon. In fact, it may have the opposite effect in over-taxing the Selectors with a resultant adverse effect on their judgment—assuming that they are human, that is!

To get down to concrete comparisons, we see that Mr. Tremeer's gallant band, who must be congratulated on their hard work, despatched 2,750 Entry Forms. I can only imagine the immense amount of work that went into that but I can estimate that postage on this little lot amounted to £11 7s. 6d. (how did the Alice Post Office feel about it?). As a result over a thousand prints were received. The Cape of Good Hope Salon this year sent out about 1,100 invitations—£4 11s. 8d. (in theory because, what with an unavoidable delay, some had to go by Air Mail)—and received nearly 700 prints (and would have had more but for the delay mentioned). The resultant Salon is probably no worse for having a higher acceptance percentage; however, perhaps one should not go further than to say that it

is good enough. Incidentally, the 1,100 addresses were taken from a selection of overseas catalogues and so on. The addressing was done by one individual working at a large desk so that all entry forms were always in alphabetical order; the same names cropping up again and again were thus nothing but a blessing. I have followed this procedure in all the Salons in which I have been involved except for the first. I'll draw a veil over the first—the number of entries in relation to the work was, like the minds of some of my friends, abysmally low.

Seriously, if anyone ever wants to borrow the P.S.A. list which I have they are very welcome, but inevitably it is several years out of date and the catalogue method produces far better results. One other piece of advice to Salon organisers (the best of all apart from suggesting that they persuade someone else to do the organising) is to use the list of Photographic Magazines which appeared in the June issue of *Camera News* (page 92). I was staggered by the response to details sent to these publications (very well in advance—at least 6-8 months).

I need hardly add that, in using the catalogue method in the case of Salons which have different sections (Pictorial, Technical, Colour Transparencies and so on) only the required class of entrant should be considered. Jimmy Jones may be a wizard colour-snapper, but he may not even own an enlarger or, like this writer, he may have to dig off the dust whenever he uses it!

Denis Sprenger.

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DURBAN CAMERA CLUB

REPORT ON COLOUR SALON

DURING July the Durban Camera Club staged what is probably the first national Salon given over exclusively to colour transparencies. As an initial effort it can be rated as a great success. 277 slides were submitted—all except approximately half a dozen of 35 mm. size—and of these 95 were accepted by a judging panel consisting of Messrs. Gordon Maddox and R. A. Holliday.

Slides were submitted from all over the Union and the Rhodesias. Since in general South African transparencies have been assessed only by the comparatively few that have appeared in competition with world-wide entries the Durban Salon has helped to confirm that there is a good all-round standard of work being done by many people not normally seen in the more open exhibitions.

Three plaques were awarded by the judges. These were for :

“Copper Beeches, Brussels,” by Mr. R. W. Johnston;

“Ridgeway, Lusaka,” by Dr. A. D. Bensusan;

“Yellow Glory,” by Mr. Loizakos.

Highly commended citations were awarded to the following nine transparencies :

“Modern Trend,” by Mr. J. Bailey.

“Water Frolic,” by Dr. A. D. Bensusan.

“I’ve had enough,” by Dr. F. J. Durham.

“Early Toilers,” by Mr. F. Ferns.

“Beauteous Evening,” by Mr. D. E. Gregory.

“Pott Strigler,” by Miss L. M. Kelsall.

“Langalibele’s Pass,” by Miss L. Kelsall.

“Pouring Gold,” by Dr. Sidney Levy.

“Bread and Cheese,” by Dr. Sidney Levy.

One of the most encouraging aspects of the Salon was the public interest taken in the screening of the successful slides. This was done in one of the rooms at the Durban Art Gallery in the City Hall. More than 400 people packed themselves into the room, giving Club officials a very pleasant surprise.

This short report of the Salon cannot be closed without mention of the work of Mr. Mike Winchester. As Salon Secretary for this first effort on a national scale he had to break new ground and its success was largely due to his excellent efforts.

The Club has decided to make the Salon an annual one and hopes that it will become one of the features of future Durban July seasons.

Visit to Johannesburg of Mrs. Lorena Medbery, A.P.S.A., Secretary of the Nature Division of the Photographic Society of America.

Mrs. Medbery was only in the City for one day and had the opportunity of meeting a number of members of the P.S.A. as well as P.S.S.A. executives and local camera enthusiasts.



Left to Right : L. Spinks, Dr. Sid Levy (S. Africa's most prolific colour slide exhibitor), T. Cook (Chairman of Wits. Univ. Photo Society), Terence Spencer (Time Life Magazine), Dr. A. D. Bensusan, Mrs. L. Medbery, E. K. Jones, L. Eccles and A. Rosewitz.

ON GIVING A SLIDE SHOW

By STEVE

THERE are many difficulties which have been encountered when presenting slides to a crowd of visitors or friends—remember all visitors are not friends.

To overcome these difficulties it means that much, if not all, personal comfort has to be sacrificed if there is to be any resemblance, however slight, to a professional show.

The following points help a lot. Place the projector low, for easy handling, then the picture will be much wider than the screen as the projected image or picture is like a pyramid (upside down with the pointed end cut off) and when the bottom of the picture fills the screen nicely the top overlaps on both sides. Should the background be very black the overlap at the sides high up is not so noticeable and will not irritate the audience (not friends and visitors now) as they will not try to see what they are missing on the wall rather than what is on the screen.

The angle of the inverted pyramid improves by bringing the screen down lower but the audience get stiff necks craning around the corners to see the picture (that is if they have not had enough by then) so something different must be tried for the next show—if they will come back again.

It was suggested that the audience should be seated on the floor which would overcome all the aforementioned difficulties, but was turned down as not too comfortable or elegant and certainly not for the older folk who may be a bit stiff in the joints.

The next step was as follows and seemed a greater success than the other efforts but also had a few troubles and snags to sort out.

It was found that if the projector was raised to a colossal height it made the operator work under difficulties as he had to stand the whole time and get very hot and tired stretching over the projector changing slides, whereas, if the operator could sit he could pick up the slides and change them around quite easily without showing them upside down as so often happens.

When the projector is sufficiently high the stack of encyclopaedias and the dictionary do not make the firmest or steadiest mounting and the nervous strain of holding the projector with one hand, also being careful not to trip over the wires which always seem to catch one up at the critical moment, and changing the slide with the other hand while replacing the dis-

carded slide just removed in its correct order in the box with the other hand and seeing that the slide is also placed the correct way up in its correct place ready for the next showing.

All this must be done in the dim gloomy light reflected from the screen or maybe perhaps a little light escapes from the projector to shine right in your eye and also on the box to help one on with the show.

After this comes the tidying up; cleaning off the ash, etc., from the best table top and the chair next to you. Also the slide box seems to make a good ash try which is easily blown out onto the floor!

(Seems as though you had a good time! Do let us have a photograph of yourself as the number of hands is interesting!—ED.)

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Report of P.S.S.A. Honours and Awards

Committee 1958

THE Committee this year considered 14 applications from 12 entrants (two having submitted entries in each of two sections), and applications were made in the following Sections :—

- A. Monochrome Prints
- D. Colour Slides.
- E. Ciné Films.
- F. Documentary Evidence.
- G. Service to Photography.

There were seven awards this year—five being in Section A, and two in Section E.

The Committee's task is neither easy nor enviable and their function is to direct policy and procedure as well as to arrange suitable distribution of entries to judges all over the country, and finally to correlate the judges reports for the award. No-one need have any misgivings as to the Committee being fully aware of their responsibilities in maintaining required standards, and another year's work draws to a close in the knowledge that their task has been both well and fairly done.

Section A. Monochrome Prints. There are no restrictions regarding subject matter of prints entered in this Section and pictorial as well as documentary and general workers are all catered for. It has been noticed, however, that collections either tend towards specialised subjects or present a theme of varied subjects in similar treatment. Entrants are not taking full advantage of the wide scope envisaged in this section.

It was encouraging to note that entrants this year had a much better understanding of what is required for the award, and several of the collections showed considerable thought and painstaking preparation which must have taken several months. Presentation in any aspect of photographic art is most important, and would-be contributors are well advised to take particular care in this aspect of their collections.

The general print quality and overall technical standards were well maintained in this year's award winners. Some who did not gain acceptance might consider this aspect more carefully, for technical quality is a *sine qua non* of present day photography.

The Committee followed their previous policy in the distribution of entries to at least five judges in different parts of the country, and it is interesting to note that one of the judges spent some eleven hours in his assessment of the collections.

The Committee have evolved a system of correlation of judges reports which gives the maximum attention to each applicant's work and considerable time is spent in this respect.

Mention might be made of methods of packing entries and exhibitors should bear in mind that the prints have to travel considerable distances to the judges, hence, stout fibre, wood or similar containers are advisable to obviate damage to prints.

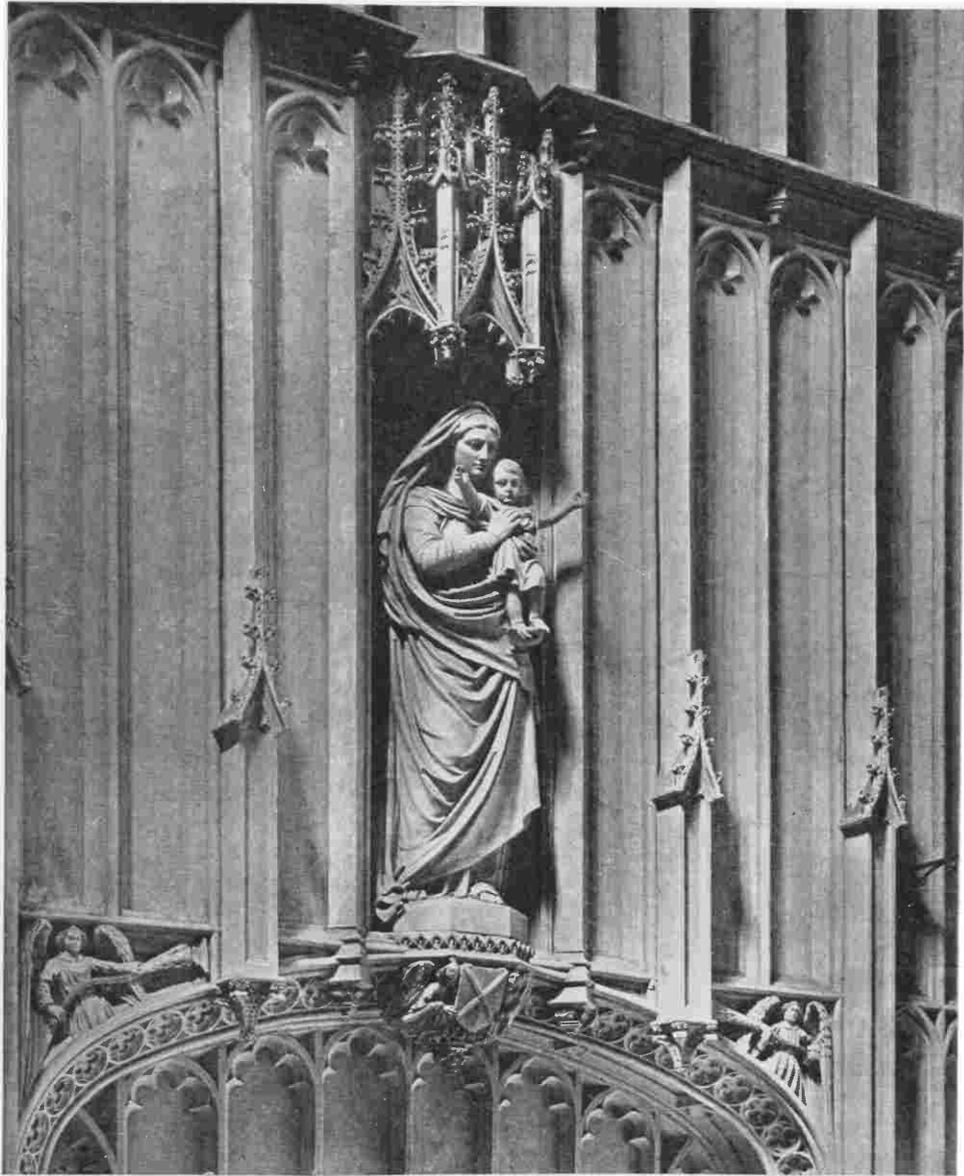
Section D. Colour Slides. Considering the tremendous enthusiasm for colour transparencies to-day, and the trade processing facilities, this year's slides were disappointing. Elementary faults such as colour cast and incorrect exposure are obviously not acceptable for a high award such as A.P.S.(S.A.).

Considerable thought must be given to originality in subject matter and presentation, whereas fundamental elements of successful colour slide production are taken for granted.

There were no awards this year in the colour section, as the entries fell far short of the required standard.

Section F. Documentary Evidence, and Section G. Service to Photography. The requirements under these sections are stringent and detailed evidence is required to enable judges to assess applications, as names of the entrants are not disclosed to the judges. These sections are primarily intended for enthusiasts who render great service to photography in numerous ways over a considerable period, rather than to practical workers who could apply with more advantage under other Sections.

Section E. Ciné Films. Each of the applicants submitted three 16 mm. films of different subject matter. One candidate employed magnetic stripe and another optical sound system. The films were of a high standard and showed a complete understanding of the principles of camera work, film construction and presentation (titles, commentary and music) and the adjudicators were pleased to recommend the award to two applicants.



St. Albans Cathedral

Gordon Maddox, F.R.P.S.

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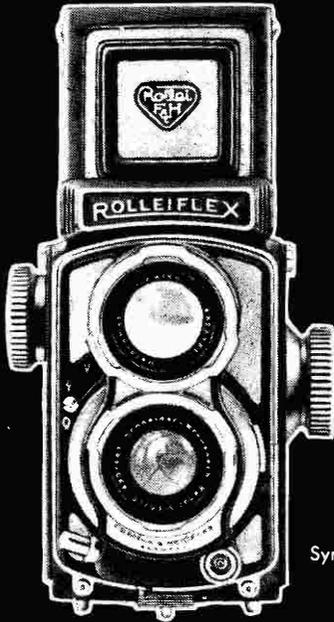
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