

CAMERA NEWS

OFFICIAL JOURNAL OF
THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



NEWS FROM PHOTOGRAPHIC AND CINEMATO-
GRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

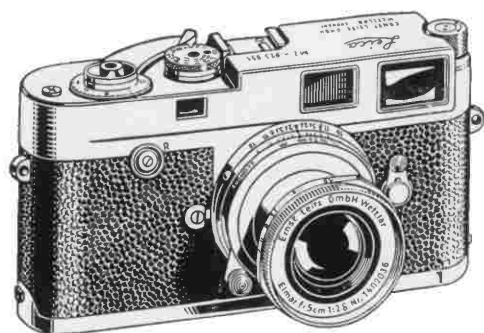
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CAMERA NEWS

Official Journal of the Photographic Society
of Southern Africa.

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Vol. 4. No. 8.

November, 1958

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Among Ourselves

SOME months ago, in discussing photographic societies, we put forward a few points about pins, and, even earlier, we tried to pin down the reason why photographs are not as popular as they might be in wall decoration—the oldest artistic aspiration of our species. We even suggested that some of our readers might be stimulated into elaborating our idle thoughts, which does show that even after three years of magazine publication we still cherish the fond illusion that somewhere someone does read this column! The months have passed and meanwhile we have read an article on how to re-vitalise a club; briefly, the writer suggested a treatment of welcome, congratulation, flattery and generally making members feel at home by showing how necessary they are to the club.

The welcome is a bit outside the editorial sphere, apart from the brief notices we publish, and may not always be easy in so widespread an organisation; we do not altogether approve of "flattery", which has an insincere ring, and prefer "praise", whilst congratulations have been dealt with to the best of our ability, bearing in mind that we cannot congratulate unless we know about the relative achievement. Like all facets of the doings of a Society, it is the help given by every member which makes the organisation practicable.

However, we would have no excuse for not mentioning our Past President, first of all congratulating him on being out of a job and then praising him for the manner in which he has filled the position of President. Bob Bell has had a lot of praise directed his way recently but, being sure that it will not turn his head, we cannot resist adding a few more words. He has not had an easy time; in fact, he took over the direction of the Society's affairs at a very critical time and, in the past two years, he has had his energy and his infinite patience tried to the full. He has always come up smiling (nothing can wipe the cheerful smile from Bob's face for long) and P.S.S.A. is a better body for it.

Now Bob will be able to devote a lot more time to making photographs and we will be able to indulge in those pleasant arguments with him which are the backbone of photography. We might never be able to persuade him to change his ways in photography or to try a miniature camera, but, with Bob, it is always a pleasure to attempt the impossible. And it may not be quite as difficult as it seems, because, after all, he *does* use pan films these days and, with this in mind, his dealer might think twice about the amount of stocks of ferricyanide which would be appropriate! Or colour film!!

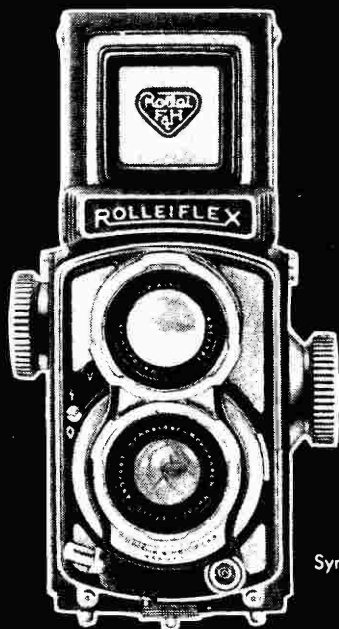
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LIONEL BEVIS (Durban), whose election as President of P.S.S.A. was announced at the Annual General Meeting held at Durban on October 12th.

Mr. Bevis has been closely linked with photography for very many years and has been secretary of the Durban Camera Club for well-nigh a quarter century. The award of A.P.S. (S.A.) last year for services rendered to Photographic Societies was richly deserved.

Our best wishes go to him during his term of office. He will be assisted by the following Vice-Presidents: Fred. C. Harris, F.R.P.S. (Cape Town) and Graham Cousins (Bloemfontein).

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Portuguese Choirboy

Dr. Joseph Denfield (2 prints)

The Shepherd and his Flock
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Rhodes Tremeer (1 print)

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Mon Kom Lai (1 print)

Ready for Planting

Yen Lai (1 print)

Drums

Rhodes Tremeer (2 prints)

The Knife Grinder

The Scornful

96th Edinburgh Exhibition

Au Chi-Bin (1 print)

Pyramid and Lighthouse

Dr. A. D. Bensusan (1 print)

Sea Storm

It was interesting to see in the statistics relating to the 96th Edinburgh Exhibition that 62 prints were submitted from South Africa. This is a very welcome development, which we trust shows an increased interest in International Exhibitions, for which we have campaigned since *Camera News* first went to press. The percentage of South African prints accepted was 11.29, compared with 11.2 per cent. for all entries. In all 202 prints of the 1803 submitted were accepted.

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PRINT CRITICISM

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

AFTER having written a series of articles each month for nearly four years it is impossible not to repeat oneself, both in subject matter and perhaps even in actual statements; sometimes unknowingly and sometimes intentionally.

This month I repeat intentionally something I have often said before, and I do so without any apology. When making photographs seriously—either pictorial or record, or for any other purpose—it is essential that we think consciously about the lighting, for it is lighting alone which makes our photograph. For the purpose of these articles I am not, of course, considering colour photography. I have said before that Léonard Misonne used to call it “painting with light”, and this month I feel I cannot do better than to quote Misonne more fully. In the album of his works published before



Auf dem Schulweg

—Max Paulus

Abozzo in Controluce*Gianni Ranati (Italy)*

the war by "The Gallery" of Vienna (what a wonderful magazine they used to publish!), Misonne writes the following foreword; and I am going to make no apology for quoting it in full :

If I were asked what I have learned during my 40 years experience as a Photographer, I should reply "The most important thing I have learned is to observe the beautiful effects of atmosphere and light."

Many Photographers are concerned only with the subject and they seek to render it as it is. Often they fail to observe that the lighting and the atmosphere adorn and transform even the most humble and common-place objects.

It is the effect that should be depicted, and not the subject only. To do this successfully, the photographer should seek continually to develop his powers of observation so that he may acquire the ability to "see" well.

These are the qualities that every successful pictorialist must possess.

That is the foreword to an album of 24 most delightful photographs; an album I have paged through many a time during the past twenty years, and have always felt the better for doing so.



Often I think the photographer gives too little thought to the hard work which goes to the training of an artist, and to the painstaking study which is frequently put into his works. Only this week I received from a friend a magazine which contained an article on that master of genre painting, Sir David Wilkie, R.A. It gives several examples of his work, and says "For interiors . . . Wilkie sometimes made models of the figures and posed them in a box to study the lighting effect." How often does the average photographer point his camera at a subject and press the button without further thought. After all, is not his camera equipped with the latest lens and synchro attachment, and did it not cost a fortune? Surely it should be good enough to think for him as well.

No, this will not do. During the years in which I have been writing this feature I have seen so many photographs in which it was all too obvious that the author had given little thought to lighting.

Such a charge cannot be laid at the door of Max Paulus with his picture AUF DEM SCHULWEG (On the way to school). It is a glorious effect of sunlight, and seems to become more beautiful the longer one looks at it. The exposure was made with a diffusion disc on the lens of the camera which has had the effect of spreading the highlights and making them glow. A similar effect cannot be obtained by using a diffusion disc when enlarging, for then it is the shadows which are spread; not the highlights. The spreading of the light has gone so

far that the details of the grass in the foreground have been lost, and the effect is one of brilliance. In a picture of this sort one is not interested in an exact technical rendering of each blade of grass, but rather in the *feeling* of the scene, and this could hardly have been improved. The illumination of the branches on the left is also good, and the rays of sunshine have produced a good aerial perspective.

The position of the figures could not have been improved, being excellently placed and well lit. They have been very naturally grouped, and the author could not have done more to make his picture a success. It is unfortunate that the two taller boys appear to be very slightly posed, but that is a very small criticism in such a good print. Studying this photograph before and during the writing of these observations (not a short task) has given me very great pleasure, and it is a picture I shall long remember.

ABOZZO IN CONTROLUCE (study in back-lighting, or *contra-jour*) by Gianni Ranati is a photograph in which the lighting has been studied for the production of a very different effect. Here is no atmosphere but, as the title implies, a study. The figure has been outlined

by back-lighting in a very attractive way, and has been well placed in the picture space. But what of the rest? There is certainly no back-lighting in so far as the vase is concerned, but rather a very strong front lighting with slight accent from the left. I am inclined to think the print is the product of two negatives, and it is technically well done, but beyond that I am afraid I cannot enthuse. What is the connection between the front-lit pot of brushes and the back-lit figure? I am afraid it is all beyond me, unless it is intended to represent the tools and the thoughts of the artist. On first viewing, this print has a certain appeal which I find disappears after long study, whereas the last print is quite the opposite. Therein lies a very vital test of a good picture.

My reviewer (who is, alas, none other than my wife) has suggested that I am all wrong about this print. She thinks the figure is intended to represent a drawing which has just been made by the brush which is lying down, the other brushes representing the tools of the artist. I am inclined to think she is right (on principle I give in grudgingly of course!), and this interpretation would certainly indicate a reason

for the picture. But if this is so, I feel the jar of brushes has been made much too large. Half the size would have done, and this would also have obviated the feeling that the figure is smelling a bunch of flowers.

ARCHITECTURE IN PLOCK by Janusz Bulhak is also a print which relies on lighting, and what a wonderful example it is of the correct rendering of wall textures. A few moments later and the wall would have been in shadow, whilst a little earlier its texture would not have been there. The author has timed it beautifully, and his exposure and processing could not have been better. The print has also excellently interpreted the graceful architectural details of the time, and I have derived much pleasure in studying them all.

Unfortunately the composition is weak. The chief point of interest is the right-hand doorway for it is the one by which people are entering and leaving (and how well the sunlit figure stands out against the dark interior), and it is also emphasized by the sunlit window immediately above it (the only sunlit window). But this doorway is very centrally placed and has to fight hard against its neighbour, for this latter has a brilliantly lit architrave which stands out around the black interior, and it is also surmounted by an attractively shaped and attractively lit pediment. What can be done about it? A trim is out of the question for we cannot sacrifice either side. The pleasantly shaped tree trunk



Architecture in Plock

—Janusz Bulhak



and foliage on the right is such an excellent foil to the building that I would not like to dispense with it. On the other hand a trim from the left causes us to lose the arched window which is such a good contrast to the remaining square-headed ones. Also I would not like to do away with the foliage in the upper left-hand corner—no, I am not worried about its not being attached to a tree for it is not shown in any obtrusive detail, and is visually well

supported by the dark shadow at the base. So I think we must leave it much as it is and admire the beautiful interpretation of textures and try to cast a blind eye on the weak composition. Were it my own print, I think I would tone down somewhat the left-hand doorway and the wall around it, and slightly emphasize the sunlight on the details of the other doorway.

Finally I would draw your attention to **VESPERS** by Robert F.

Vespers

—Robert F. Downs

Downs, though why the title should be *Vespers* and not *Early Morning Shopper I* cannot imagine. Have you noticed the proportions of the print? Instead of a normal proportion of about 10×12 , this one is 10×16 . The effect is to increase the apparent height and dignity of the buildings, a feeling which is further increased by the smallness of the figure. Observe the *contre jour* lighting. This is always very effective with street scenes, and helps to give a good recession of planes although the distance itself may not be great. In this particular instance the cathedral spire stands well back, and the other buildings lead up to it most effectively. The rendering of texture on the left-hand wall is good, though I think a little more brilliance would have helped. The placing of the figure could I think have been improved had it occupied the position of the pigeon, and a group of two or three might have been better than one. There is, however, one very great fault with this picture. I refer to the excessive darkening at the top. The shading of corners in order to hold the picture in the format is one thing, but a darkening which is obviously false is bad.



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Vasvat Kêrels. Een van die baie treffende illustrasies wat in *Die Fotokuns* voorkom. Hierdie besondere foto is geneem uit hoofstuk V wat oor aksie-fotografie handel.

Met die oog op ons groot Afrikaanssprekende ledekring is dit vir my besonder aangenaam om die eerste omvattende Afrikaanse handleiding oor die fotografie te resenseer. Dit is nouliks nodig om die skrywer van hierdie boek aan ons lesers bekend te stel. Hy is lank reeds een van *Camera News* se getrouste medewerkers en feitlik ook ons enigste skrywer van bydraes in Afrikaans.

Voordat ons 'n finale beslissing oor *Die Fotokuns* vel, moet ons in gedagte hou dat dit eintlik 'n pionierswerk is en dat die skrywer baie navorsingswerk moes doen in verband met juiste vakwoorde en vaktaal. Deskundiges moes geraadpleeg word en 'n aanmerklike briewewisseling is gevoer. In talle gevalle moes die skrywer selfs nagaan hoe 'n begrip ontstaan het en dan sy eie

benaming in Afrikaans skep. Vir hierdie aanvoerwerk is ons hom baie dank verskuldig.

In die voorwoord sê die skrywer: „Hierdie boekie handel oor die fotokuns—die kuns om 'n prent te kan raaksien, te fotografeer en te maak”. Inderdaad 'n pittige opsomming van die inhoud.

Oor die twee hoofindings van die materiaal het ek min te klae. Een afdeling is bedoel vir die persoon wat net belang stel in die neem van kiekies vir die familie-album; die ander is bedoel vir die skeppende fotograaf, die kunstenaar wat verlang om iets met sy kamera te skep.

Na 'n kort maar hoogs noodsaaklike inleiding oor die ontstaan van fotografie, word ons voorgestel aan die lens. Deur middel van etlike illustrasies word die funksie en

samestelling van die lens duidelik uiteengesit. Daarna word die sluiters behandel. Dan volg 'n beskrywing van die kamera self en 'n bespreking van verskillende soorte kameras in die handel. Besonder waardevol is die skrywer se wenke aan aspirant-fotografe i.v.m. die keuse van 'n kamera.

Trapsgewyse word die leser ingewy in die werklike neem van foto's: kiekies van mense, aksiefoto's, blitsfoto's ens. En weer val die kalklig op baie van die klein ondervertakkings wat ons stokperdjie so interessant maak: hoe om jou eie blitsstoel te maak, die noodsaaklike lenskappie, die gebruik van 'n swaar tipe driepoot. Hierdie afdeling op sigself is al genoeg om die amateur-fotograaf die boek te wil laat besit.

Die tweede afdeling (van hoofstuk VII af) handel oor die ernstiger sy van fotografie. In die hoofstuk „Die Fotograaf kan Skep” word die beginsels van komposisie op eenvoudige wyse verduidelik, so eenvoudig weliswaar dat selfs die grootste leek sal kan volg. Verskeie afdrukke word ontleed en bespreek met die gevolg dat selfs die onervare beginner die voorafgaande wenke kan begryp. Op hul beurt behandel mnr. Botha Landskapfoto's, Foto's teen die lig (waarvoor hy klaarblyklik 'n besondere voorliefde het), Argitektuur, Blommestudies, Portrette en Groepe. Elke onderafdeling word in die besonder en met die fynste smaak bespreek.

En dan, asof dit nog nie voldoende is nie, volg daar nog boonop 'n hoofstuk oor kleurfotografie. Dis ook die

enigste deel van die boek waarmee ek kan foutvind. As 'n geesdriftige „doen-dit-self-fotograaf” kan ek my moeilik versoen met die skrywer se raad om my kleurfilm deur 'n professionele firma te laat ontwikkel. Maar misken word hierdie fasinerende proses vir 'n latere werk bewaar?

Die laaste twee hoofstukke gaan oor „Negatiewe” en „Afdrukke en Vergrotings”. Albei onderwerpe word breedvoerig behandel.

Soos die leser ook dadelik sal oplet, het ons hier te doen met die werk van 'n praktiese fotograaf, die werk van iemand wat geheel en al in sy stokperdjie opgaan. Maar hoe kon so veel in so min bladsye ingedruk word sou u wil vra. Die antwoord is voor die hand liggend: daar is nie 'n oorbodige woord in *Die Fotokuns* nie.

Die boek is ryklik geïllustreer en netjies gedruk en ingeklee. Dit verdien beslis 'n plek op elke kunsliefhebber se rak. Dit is 'n belangrike en waardevolle bydrae op die gebied van die amateur-fotografie. Mnr. Botha (self 'n ywerige lid van die Fotografiese Vereniging) sal hom ryklik beloon voel as hy daarin geslaag het om die talle kamera-eienaars dwarsdeur die land van diens te wees.

—Eric Vertue A.R.P.S.

(Indien ons plattelandse lesers hierdie boek nie maklik in die hande kan kry nie, kan hulle by die redakteur navraag doen. Hy sal graag help.)

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Many photographers, both still and ciné, have made some gadget or piece of apparatus to ease their particular problem.

It is hoped to arrange a monthly article explaining how these “things” are made.

Mr. Oldfield tells us on page 248 how he overcame “Time Lapse”.

Will you tell us what you made and how?

GOOD

HOPE

— 1958

By DENIS SPRENGER



FOR the first time for some years, I was not on the receiving end of the Salon and had not seen any of the entries until they were presented at the Selection. In a way this was a disadvantage, because the first leisured look is perhaps more conducive to appreciation than the steady stream inevitable when hundreds of prints have to be assessed in a limited space of time, but it does bring home to one how the outstanding or even the merely good print makes its immediate impact.

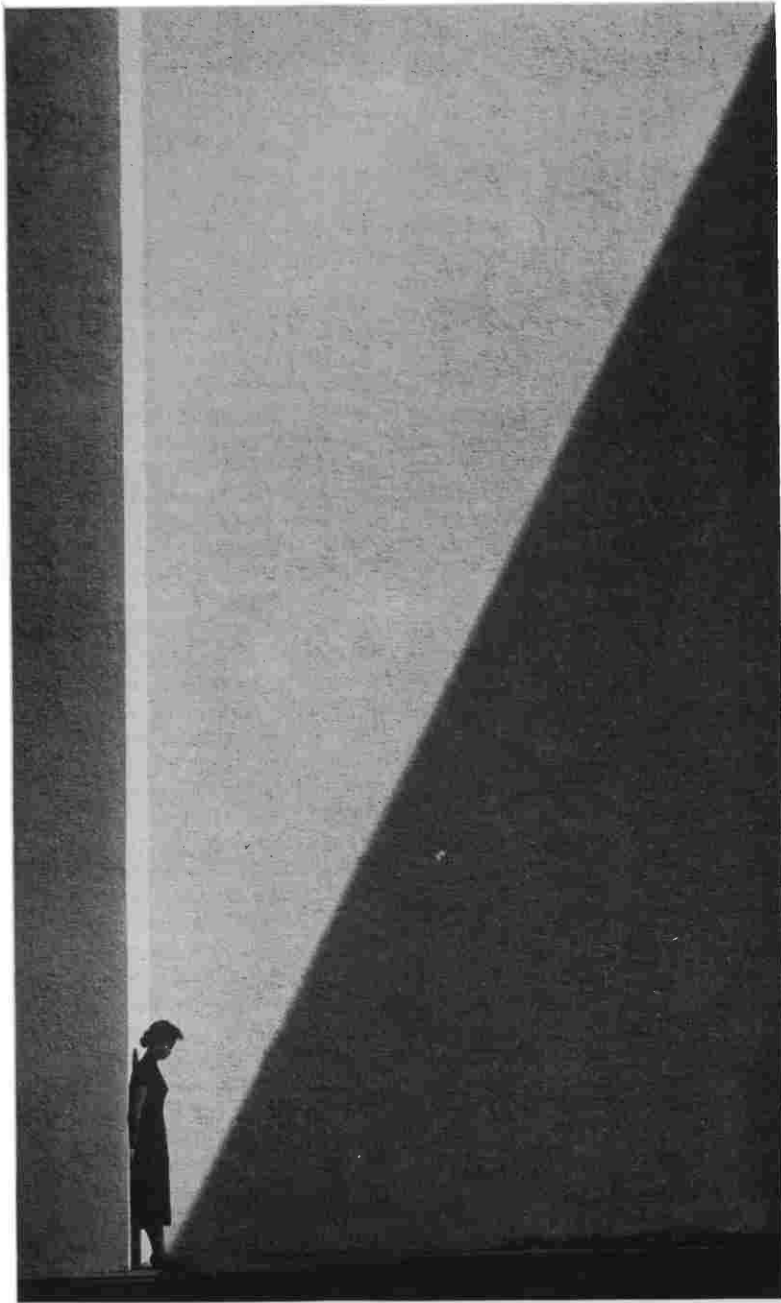
The assessment, with consequent acceptance or rejection, is a purely personal matter and this was demonstrated to me forcibly by the varying opinions expressed of the actual Salon hung. One impression was that it was one of the finest exhibitions seen in many years and that its chief attraction was its great variety, both in subject matter and treatment; another view was that it was not very good, its principal detractive feature being the "sameness" of the prints accepted! Well, that struck me as being something of a divergence of opinion and I can only hope that this short review will be the only one submitted for publication! Of course, I realise that Mr. Harris will be saying something about some of the prints in his "criticism" feature, but if I hold thumbs hard and am vague enough, perhaps we will not come up with anything too contradictory.

To start at the beginning with the total entry, it is rather difficult to comment in general terms, but on the whole I would say that the standard was no better nor worse than usual. A certain small minority of prints was quite outstanding—as usual—and a large number—also as usual—had no obvious chance of success, but, as I have said on previous occasions, this is only to be expected; the amount of good work produced in any given period is bound to be only a small fraction of the total output. Numerically, the Central European countries dominated the entry and, by and large, their approach is a refreshing one, with the emphasis on Man and his works. Nature, on the whole, is left outdoors where she belongs, which may be as

well in view of the difficulty inherent in confining her moods and prospects within the narrow compass of the photographic format. This is an opinion open to great argument, but there can be little argument about the apparent decline in photographic technique in far too large a number of prints. Sometimes minor lapses are unavoidable and therefore excusable but the approach in all cases should be to establish that the flaws could not be avoided and, I am afraid, more often than not the accused does not get the benefit of the doubt; he is assumed to be guilty until he is proved innocent, which, to my way of thinking, is quite reasonable in so competitive a field as Salon photography.

From this point of view, there were several quite outstanding pictures, only a few of which will be mentioned. "Curious" by Vladimir Tausch (Czechoslovakia)—illustrated—was an example of flawless technique emphasised by a brilliant glossy print. It is a spontaneous little fragment of life, in which the completely natural attitude of the child, thoroughly "alive," is complemented in a masterly fashion by the superbly rendered texture of the posters and masonry (the latter suffers somewhat in the reproduction). The overall effect is biting and crisply true and demonstrates to the full the strongest points of the photographic medium.

In a different class were the prints submitted by Jean Bienaime, A.R.P.S. (France). I have never seen a Salon in which Jean has not been represented and to which he has not added lustre. It is a matter of regret to me that we no longer see his very beautiful carbon prints (and that more photographers have not been inspired by them to attempt the process), but his bromide prints show an equally high standard and make it abundantly clear that he is a photographer who allows no compromise with quality in either medium. Once again, the reproduction of "Les Bords du Loir à Bazouges" does not do justice to the original; I have a negative of the same subject, which will now never be printed. The other print by the same author, "L'Eglise de Trébabu



Approaching Shadow

Fan Ho, F.R.P.S. (Hong Kong)



Curious

Vladimir Tausch (Czechoslovakia)



Les Bords du Loir à Bazouges

Jean Bienaimé, A.R.P.S. (France)

en Bretagne" is quite different in conception but equally fine with a subtle something which almost suggests the tonal range of a carbon.

The entry from Hong Kong has always been interesting and this year was no exception. However, it was not as dominant as has been the case in the past; fewer entries were received and the acceptances included barely a dozen. It was of particular interest to see the continued drift in subject matter away from what was expected from Hong Kong a few years ago. My personal opinion is that the trend is a good one and all the more worthy of study in that, despite the moving away from what might be labelled tradition, there is nevertheless a clearly defined treatment or approach which remains typical. There were one or two glorious character portraits ("Modern Painter," by D. K. H. Wu, and "An Old Nun," by Dr. O. Szeto, among others) and some first-class harbour scenes, full of atmosphere and action, most of them on 20 x 16 glossy paper, which brings out every nuance of tone and detail. We hope to see many more like them. "Approaching Shadow," by Fan Ho, F.R.P.S., appealed to me immensely; there is a stark simplicity about the composition, relieved only by the tiny figure, the "adagio" attitude of which contrasts vividly with the broad sweep of the lines of the wall. The economy of means and perfect arrangement of this picture should be a lesson to all of us.

As was to be expected the largest number of prints displayed (32) were by South African photographers, followed by the United States of America with 19; these two young countries accounted for 51 of the total 124 acceptances. Any review of the work of the South Africans would need to be very long to be of any practical use and is, therefore, rather outside the scope of these brief notes.

To leave the Salon as such and to consider its effect on those who saw it, it must have been particularly gratifying to the organisers to see the widespread interest which was again aroused. The exhibition attracted large crowds, the largest, so the organisers have been told, of any exhibition held in the Gallery. This should be sufficient reward for all the work and expense of putting on such a show, for it is a very real fulfilment of the aims of the Cape Town Photographic Society—"the association of photographers for the general advancement of photography and the branches of art and science connected therewith."

I cannot close without mentioning one further aspect of the entries; this was the surprisingly large number of prints which included figures carrying or using cameras—not from one country but from several in different parts of the world. Perhaps this shows how many pictures are made at outings and may be a concrete manifestation of the Brotherhood of the Camera!

NEWS FROM THE TRADE

Agfa Silette with 2.8 Lens

Reputed to be one of the fastest selling 35mm. cameras on the market the Agfa Silette range goes from strength to strength. Of the latest models to this range is the Silette Pronto with f2.8 Color-Apotar 45 mm. lens. With colour photography gaining more and more adherents every month this camera with its larger aperture lens is bound to have a following and continue the good work of its predecessor which had a f3.5 lens. It is fitted with a Pronto shutter having 1/25, 1/50, 1/100, 1/200 and B with delayed action and X synchronization for flash. The lens is non-interchangeable and is not fitted with a range-finder. The camera has, however, the red mark setting for zone focusing and the film-speed indicator in the extensible re-wind knob. There is no change in the usual high standard of construction and finish associated with the Agfa Silette and the well-tried features are all there such as rapid lever wind to transport the film, set the shutter and operate the automatic exposure counter with one flick of the thumb—double exposure prevention device—the brilliant direct finder, etc. Retail price £13.0.0 plus £2.10.0 for everready case.



Sylvania Super Tru-flector Lamp

A compact projection lamp with built-in reflector that produces exceptional screen brilliance in an 8 mm. movie projector has just been introduced by Sylvania Electric Products Inc. By supplementing its light-focusing, curved reflector with low-voltage operation and rugged filament structure for maximum brightness, the diminutive 150 watt lamp—called the "Super Tru-Flector"—is able to outperform 8 mm. projection systems using much larger lamps with power output as high as 750 watts.

George C. Connor, Vice-President—Photolamp Sales of Sylvania Lighting Products, a division of the company, said the new lamp supplements, and is an advanced

version of, Sylvania's Tru-Flector projection lamp introduced last January and with it picture brilliance has been advanced beyond all standard 8 mm. systems. Its thick, closely compacted coiled coil-filament achieves screen brightness more than 50% greater than that of the original Tru-Flector lamp through use of a small, low-voltage auxiliary transformer that permits a high rate of filament current.

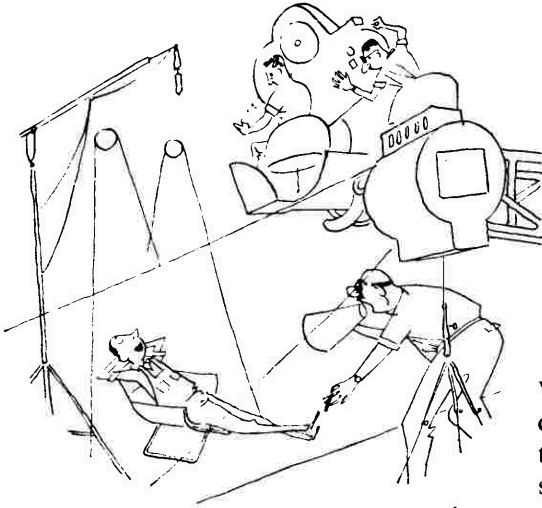
Introduction of the sealed-in metal mirror with the original Tru-Flector simplified the entire projector optical system by eliminating the need for external reflectors and condensing lenses. Only 3½ inches tall, this initial 150-watt model provided about the same screen brightness as much larger 500-watt types.

The Super Tru-Flector is claimed to eliminate the so-called "wattage barrier" in the projection lamp field—which, prior to the Tru-Flector, made the light output of a lamp dependent upon the number of watts you could pack into it and its development will act as a spur to the rapid growth of the amateur movie market by making possible exceptional degrees of picture brightness and clarity, just as the original Tru-Flector model permitted previously impossible modifications in projector styling.

Addition of the low cost auxiliary transformer enables the projector manufacturer to exert greater control over the lighting characteristics of his equipment; any combination of lamp brightness, life and operating voltage may be selected and transformer settings ordered to conform.

For example, the transformer could convert a voltage of 120 volts to a 21-volt lamp operating voltage. With a one-inch F/1.6 objective lens, this would produce projector light output of 150 open-shutter screen lumens, compared with 105 screen lumens for the original Tru-Flector model, with the average life of the lamp 15 hours in each case. Screen brightness may be increased to 185 open-shutter lumens with a five hour life through selection of a 22½ volt operating voltage, whilst a 20-volt setting provides a 25-hour life with 130 screen lumens. The tiny transformer unit contrasts sharply with the bulky transformers previously required to convert conventional 500-watt lamps to operation with diverse household voltages. By simply installing it complete with a selector knob for operation through an input voltage range of 110 volts to 240 volts at 60 cycles, the projector maker can market a single product anywhere on the globe.

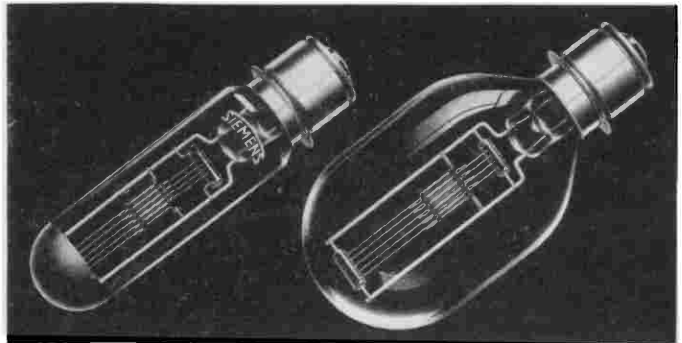
Sylvania engineers are studying possible application of the Tru-Flector principle in 16 mm. and 35 mm. projectors. More imminent, Mr. Connor noted, are a wide variety of non-photographic applications—such as in automatic controls, infrared heating and microscopy illumination—that are under development within diverse industries throughout the United States.



We've been well screened

We have no yearnings for a starring role. We don't even want a 'bit part'. We're quite content to go on making the picture—so far as the final screen image is concerned. There's scarcely a projector anywhere which won't give a better, brighter, more sharply illuminated picture if it's fitted with Siemens lamps. And there's scarcely a projectionist either who won't be a lot happier, because a change to Siemens inevitably means a sharp reduction in lamp troubles of every kind. You'll find a lot more information about the Siemens range in the Projector Lamps Catalogue—yours for the asking.

Mains voltage Biplane projector lamps shown here, are the result of intensive research at Siemens' Preston Laboratories. This development enables equipment incorporating these lamps to be connected direct to the 200/250 Volts mains without the introduction of a transformer, thus effecting a considerable saving in both cost and weight of projector apparatus.



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The Chairman Removes the Lens Cap

By C. M. KNOWLES

THAT this is written under a different name indicates the change of a year, the M.P.D. year. The old one went out with a blaze of colour at the International Film Festival in Durban, where a fabulous entry of high standard amateur and professional films from the Union, Australia and America gave the Durban public and M.P.D. members at Congress a top flight Festival.

Our most sincere congratulations and thanks go to the members of the Durban Clubs, who worked unceasingly for weeks on the innumerable details and problems of a large Festival. The result was four nights of ciné films presented in a manner that showed the films at their very best and gave all of us a wonderful show and amateur films an enormous boost.

The benefits from this Festival and the Annual Congress proved again the definition I heard sometime ago of the word "patriotism." It was described as being "self-interest multiplied by population," and, applied to our own very absorbing hobby, it means that active club membership and membership of our national ciné organisation result in an increasing improvement in our own film quality and greater facilities for enjoying the results.

This increasing interest of individual members in their clubs and in M.P.D. and the ever broadening number of ciné clubs, show that more and more hobbyists are benefiting by having been brought together. As you have found, your membership is in your own interest and both your own club and M.P.D. need you.

New Administrative Committee

Your new Committee is in Johannesburg, and it is my privilege to take over from that dynamic personality,

Dr. Julius Sergay. Your Committee is very much alive and is here to help you in any way we can and will welcome any suggestions. On the other hand, you can help us by supporting your regional representative, by sending to *Camera News* for publication that interesting lecture you gave or heard at your club, or that useful filming technique or tip you discovered. Why not let Mr. Bevis in Durban have a tape-recorded lecture on a ciné topic? Other clubs would like to put it on their programmes and we will welcome, too, a bigger film library. You have heard about these M.P.D. services before, they are still very active and remain active because of your support! And your support is in your own interest!

Round the Clubs

These monthly notes always bring an intimate Social touch to *Camera News* and Committee Programme organisers scan them eagerly for new ideas to add to Club Programmes. The Programme organiser has one of the hardest jobs and I know that many welcome the information of other Clubs' activities. We all want new ideas and all like to get to know the members of other Clubs through "Round the Clubs." There are forty ciné clubs in M.P.D., and what an opportunity to find out what goes on. May I say it again? It is in your own interest and we are all interested in you and what you do. So send in the news of your club activities.

P.S.—The M.P.D. address is Motion Picture Division, P.O. Box 10763, Johannesburg, South Africa, and more about the Committee next month.

Report of the Past Chairman of M.P.D. for the Year ending October, 1958.

AT the end of October, 1957, the Headquarters of M.P.D. were moved to Port Elizabeth. As there was no activity in this centre, the Directors requested,

towards the end of March, that I resume the Chairmanship of M.P.D. I agreed to do this on a caretaker basis, only, until October, 1958. The files were returned in

May of this year. During the period now under review all correspondence has been attended to, and five new ciné clubs were made members of P.S.S.A. The Port Elizabeth Film Group resigned from M.P.D. in February of this year—the only resignation of a ciné club since our inception. I do not know the exact number of ciné clubs who are members of our organisation, but the approximate number is somewhere in the region of forty. It is interesting to note that with very few exceptions most of the ciné clubs in Southern Africa are members of P.S.S.A.

Overseas Contacts.

Contact has been maintained with overseas national organisations, and, just recently, a request has come from Montevideo to affiliate with us. We correspond regularly with U.N.I.C.A., but, this year, due to lack of funds, we were unable to send an entry to the U.N.I.C.A. Annual Film Festival. I would like to recommend that, in future, funds be found for this purpose, for it is only by entering these International Film Festivals that the national body of cinematographers of Southern Africa can be kept in the forefront of the international picture.

Regional Representatives.

Regional Representatives were appointed in May to be in office until October, 1959, and I am pleased to report that there have been serious attempts in all areas to maintain and foster M.P.D. I submit that it is incumbent on each and every Regional Representative to be active in his area to arrange lectures, appoint judges on request from clubs, to hold quarterly meetings of clubs in his area, to give full support to M.P.D.'s Annual Film Festival, and to be responsible for at least six articles per year from his area to *Camera News*, and three tapes per annum for our Tape Library. Unless these minimum requirements are carried out, he will be failing in his duty.

A quarterly report to Headquarters should be forwarded dealing with all activities in the region, and I recommend to future Chairmen of M.P.D. that Regional Representatives should be kept in touch with the activities of other regions and the Division as a whole. Constant communication is necessary for it is only through our Regional Representatives' enthusiasm that M.P.D. can be kept active and progressive.

The break-down of M.P.D. into regions has, up till now, proved satisfactory, but it has been suggested that the Southern Transvaal Region is, perhaps, a little top-heavy. It is recommended to the incoming committee that this matter be investigated. A further break-down of this area might prove necessary.

Film Festival.

M.P.D. is very grateful to Durban for undertaking to run this year's Film Festival at very late notice. They

have been most active and a bumper entry has been received. On the Professional side there have been eleven entries—one from Germany, two from America, and eight from South Africa. There have been a large number of amateur entries, including three from America, and one from Australia. Thus it can be seen that the M.P.D. Film Festival is now truly international. The amateur films were judged in Durban, and the professional films were judged in Johannesburg by professional workers. To all these judges M.P.D. extends its thanks, as well as to Mr. Leslie Peyton, Mr. Lu Sher, and all those people who have helped to make the Film Festival a success. The professional side of the Festival was organised with the co-operation of the Professional Film Producers' Association, and the Western Province Regional Committee arranged for the censoring of these films.

M.P.D. has received many letters from cinematographers and ciné organisations throughout the world thanking us for entry forms. It was pointed out, however, in most letters, that entry forms must be received at least six months before the closing date of Film Festivals, and next year, should sufficient time be given, we are assured of a large number of overseas entries. It is recommended, therefore, that the date and venue of future Film Festivals, must be arranged a year, or even two, in advance, and that the Film Festival Committee should commence operations at a very early date.

Honours and Awards

There were two applications by cinematographers for their A.P.S.(S.A.). After judging and much discussion the M.P.D. Honours and Awards Committee recommended to the main P.S.S.A. Honours and Awards Committee that the two applicants should receive their A.P.S.(S.A.). Mr. D. D. Reucassel and Mr. L. M. Sher are thus the first cinematographers to receive these awards. Mr. B. T. Smith judged the applicants' films in consultation with the M.P.D. Honours and Awards Committee, and to him, and to Mr. W. J. Paterson, Chairman of the Honours and Awards Committee and M.P.D. Representative on the main P.S.S.A. Honours and Awards Committee go our thanks.

The M.P.D. Honours and Awards Committee must be sited wherever the main P.S.S.A. Honours and Awards Committee exist as there must be complete liaison between the two committees.

"Camera News"

It is unfortunate that cinematographers in Southern Africa do not appear to be literary minded, and it is only due to the tremendous activity and constant flow of articles from Mr. Stafford Smith that M.P.D. has been represented in *Camera News*. Our most sincere thanks to Mr. Stafford Smith who has more than fulfilled his duty as Assistant Editor (ciné) of the journal. I would, however, like to recommend that he appoint a

national committee of certain Regional Representatives who are responsible to him as Chairman of his Committee for collecting advertisements and articles in their region.

Customs and Censorship.

As yet there is no progress to report re Censorship, and I would like to recommend that, as the Board of Censors is in Cape Town, our Regional Representative there appoints a Committee to handle this matter.

Certain headway has been made re Customs, and contact with the Department concerned has now been established. It is hoped that in the near future this matter will be settled satisfactorily, and to facilitate this I would like to suggest that a committee be re-established to handle this matter.

Film Library.

Under the able Chairmanship of Mr. Graham Cousins this committee has been active, and it is hoped that very soon more films will be copied and added to the library. Due to shortage of funds it is contemplated that individual films will be copied and thus a second programme will be gradually built up. There have been numerous enquiries, and several clubs have availed themselves of our first programme. These films have now been hired by the M.P.D. of the Northern Rhodesian Photographic Association who will circulate the programme amongst its member clubs. There has been a suggestion from Holland that we arrange an exchange programme with them, but until Customs difficulties are solved this matter will have to remain in abeyance.

Tape Recorded Lecture Library.

Under the Chairmanship of Mr. Les Peyton of Durban we are gradually building up a library of Tape Recorded

Lectures. More lectures are needed, however, and it is hoped that Regional Representatives will obtain these for the Library.

Finances.

The Board of Management have informed M.P.D. that in future we will receive an annual allocation of funds for the conduct of our activities. As this may not be enough to maintain progress, ways and means have to be found to supplement our income.

Headquarters.

Each year M.P.D. is faced with the problem of where future Headquarters will be. As no Regional Representative has stated this year that his region would like to undertake the administration of M.P.D. for the coming year, Headquarters will remain in the Southern Transvaal. Mr. C. M. Knowles was nominated and seconded as the new Chairman. He will take office after Congress and will announce the names of the new M.P.D. Committee.

In conclusion I would like to thank the secretary, Mrs. B. I. Sergay, for her prodigious feats of typing, the Regional Representatives, and all those who have worked for M.P.D. in the past year, and, to the Chairman Elect and his incoming Committee I would like to wish every success in their term of office.

JULIUS SERGAY,

Past Chairman, M.P.D. of P.S.S.A.

Dr. Sergay read the above report to a meeting of the Motion Picture Division at Durban Congress, on Friday, the 10th of October, 1958. The adoption of this report was unanimously agreed to.

THIRD

FILM

FESTIVAL

THE largest entry for a Film Festival outside Europe and America was received in Durban and many of the films had received International acclaim. These were submitted for the Third International Film Festival of the Motion Picture Division of the Photographic Society of Southern Africa which was organised by the Durban Cinematographic Clubs.

This is the first occasion that such a festival was held in Natal and Mr. L. Peyton, National Regional representative for the Motion Picture Division and Chairman of the organising Committee, felt that it was a great pity the

public in other centres would not have an opportunity of seeing the selection of the wonderful films. Import restrictions on Overseas films prohibit more than one public showing without payment of an exorbitant duty of tenpence per foot.

There were over 50 individual amateur entries, some twenty Club entries and eleven professional films from America, Australia, Germany and all parts of Southern Africa. Seven leading Amateur and Professional judges spent a whole week in selecting the individual and Club winners. The entries were of such a high standard

that the judges awarded an Assegai in both the Professional and Amateur Classes.

The winning Professional film came from Germany. It is an experimental film with sound and has recently won major awards at the Brussels World Fair and other European centres. There are fine shots of macro and microcinematography and one scene of 15 seconds showing the close-up of a spider and web took a whole team of experts four and a half months to film.

The winning Amateur film is a whimsical production by Dr. and Mrs. J. Sergay, A.R.P.S., of Johannesburg, and was made specially for the Festival. It is an adaptation from a short story by O. Henry. The judges were particularly impressed by the exquisite quality of every facet of the art of cinematography.

Awards were presented at the gala premiere on Friday evening, 10th October, by Councillor Mrs. Margaret Maytom, M.P.C., and a selection of the best entries was screened in Durban the next week as part of the Fifth Photographic Congress.

Full List of Awards is as follows :

Professional Film 16 mm.

Assegai : "Research and Life," by Agfa Films, Germany.

Silver Plaque : "Sanctuary," George Michael, Pretoria.

Bronze Plaque : "Village of Spain," International Film Bureau of Chicago, U.S.A.

Certificates : "The Good Heart," David Millin and Roscoo Bohrmann, Johannesburg.

"The Artist and his Work," Lewis Lewis, Cape Town

"The Petal Dwellers," Ken Clarke, Durban.

Amateur Films 16 mm.

Assegai : "A Bench in the Park," Dr. and Mrs. J. Sergay, A.R.P.S., Johannesburg.

Bronze Plaque : "Lizards of Rocky Patch," Ian and Hilda Lowe, Australia.

Certificates : "Colonial Williamsburg", Oscar Horovitz, Mass., U.S.A.

"Wonderland of Nature," by the Donaldson's, Bloemfontein.

"Look before you leap," by Kensington Group, Johannesburg.

"Behind your headlines," Malcolm A. Cousins, Bloemfontein.

"Cairo," Basil T. Smith, Johannesburg.

Amateur Films 8 mm.

Bronze Plaque : "Quite harmless," by Dr. Vincent Wager, Durban.

Certificates : "Just feet," Cape Ciné Club, Cape Town.

"A peep into wonderland," K. Haw, Springs.

"The last sacrifice," Dr. J. R. Reznick, Pietermaritzburg.

Club Entry Awards.

Paillard Trophy : Bloemfontein Camera Club.

Silver Plaque : Durban Amateur Ciné Club.

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The Paillard Bolex Floating Trophy, Silver, (also miniature) for Ciné Club gaining the highest marks for the four best films entered at the Annual Film Festival.

Presently held by the Bloemfontein Camera Club.

NEW MEMBERS

We are pleased to welcome the following new members :

Basutoland Photographic Society , P.O. Box 16, Maseru, Basutoland	C. A. Browne
Browne, Mr. C. A. , L.T.S., P.O. Box 16, Dept. of Education, Maseru, Basutoland	D. H. Wallace
Bulwer Road Baptist Church Camera Club , 276 McDonald Road, Durban	L. Bevis
Kobrin, Mr. J. , P.O. Box 144, Newcastle, Natal	P. Joubert
Müller, Mr. K. , Figaro Hair Salon, Barberton, Transvaal	A. Hollmann
Weightman, Mr. R. A. , P.O. Box 11418, Johannesburg	L. H. Spinks
Williamson Photographic Society , P.O. Mwadui, Tanganyika	C. A. V. Drew
Wittmann, Mr. G. T. W. , 153 Deputation Street, Vryheid, Natal	D. R. Winchester
Cockroft, Mrs. M. N. , 16 Torbet Street, Bloemfontein	G. M. Cousins
Donaldson, I. M. J. , 3 Morgan Street, Bloemfontein	G. M. Cousins
Ferns, F. G. , Lyndale Hotel, Currie Road, Durban	L. Bevis
Liddle, R. L. , 38 Dawson Street, Yeovil, Umtali, S. Rhodesia	

Proposed by :

TIME LAPSE

By J. F. OLDFIELD, O.B.E., B.Sc. (Eng.), A.M.I.Mech.E.

THIS interesting section of cinematography, which may be described briefly as the condensation of time, has intrigued me for the last four years. Now, as a result of much experiment and burning of the midnight oil, I have a "gadget," which as far as I am concerned, can carry out to my satisfaction, all the demands that I make upon it.

I have up to now dealt only with flowers, and in my early bouts with them, I discovered that they were by no means the gentle and docile actresses that one would expect. They were, in fact, more temperamental than their human counterparts.

It was obvious, therefore, that my ideal machine—for naturally I could not be expected to sit by my camera for hours on end, pressing the button—must be able to :

- (a) operate the camera and lights at intervals varying from 15 seconds to 20 minutes.
- (b) select the time period by a simple switching arrangement which would enable the period to be altered during the filming, by the turn of a knob.

To explain these requirements, let me use as an example the *Convolvulus* or *Morning Glory*. In the bud

stage, 20 minute intervals between shots will speed up the motion sufficiently for screening. The swelling of the bud takes place over some 24 hours. Thereafter, the bud bursts open in a matter of an hour, and the 20 minute interval would be far too great. Reducing the interval to 60 seconds would keep the motion to the same rate as the swelling of the bud.

So, during the bud stage, 72 pictures would have been taken, and during the flowering stage, 60 pictures, making a total of 132 frames or approximately 8 seconds of showing time (16 f.p.s.) covering 25 hours of natural time. 10 minute and 30 second intervals respectively, would double the screen time to 16 seconds, and so on.

Briefly, my latest gadget incorporates a uniselector switch (ex war surplus stores) which enables varying time intervals to be obtained. This switch, which can be seen in the lower right hand corner of fig. A, has 25 contacts and is driven by an electrical pulse.

The required time interval can be obtained by :

- (a) varying the period of the electrical pulse applied to the uniselector switch,
- or
- (b) choosing a suitable contact on the uniselector,

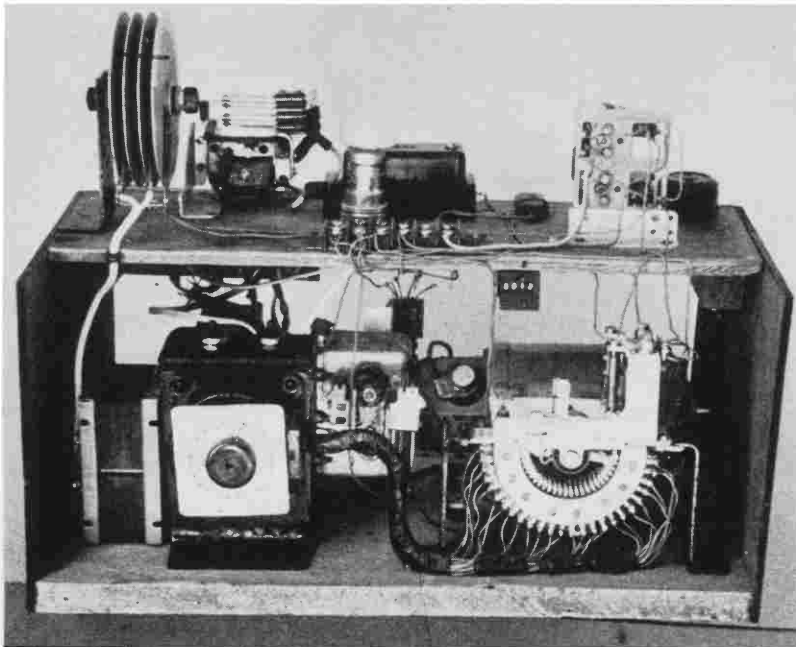


Fig. A. Front view.

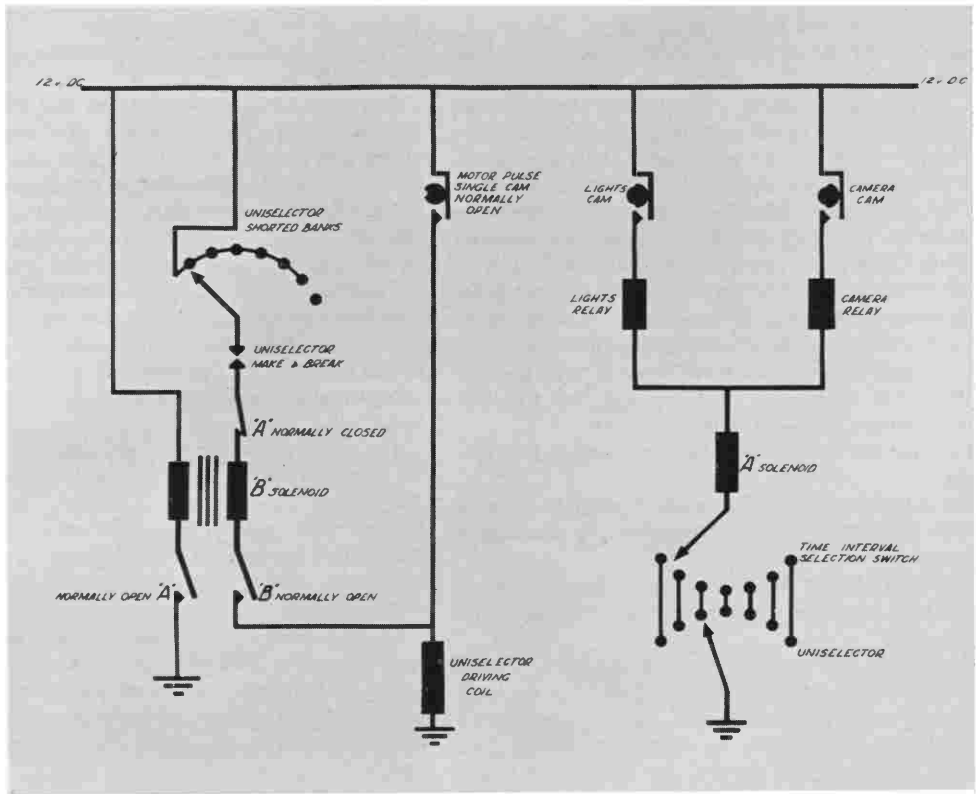


Fig. B. Diagram of relay circuits.

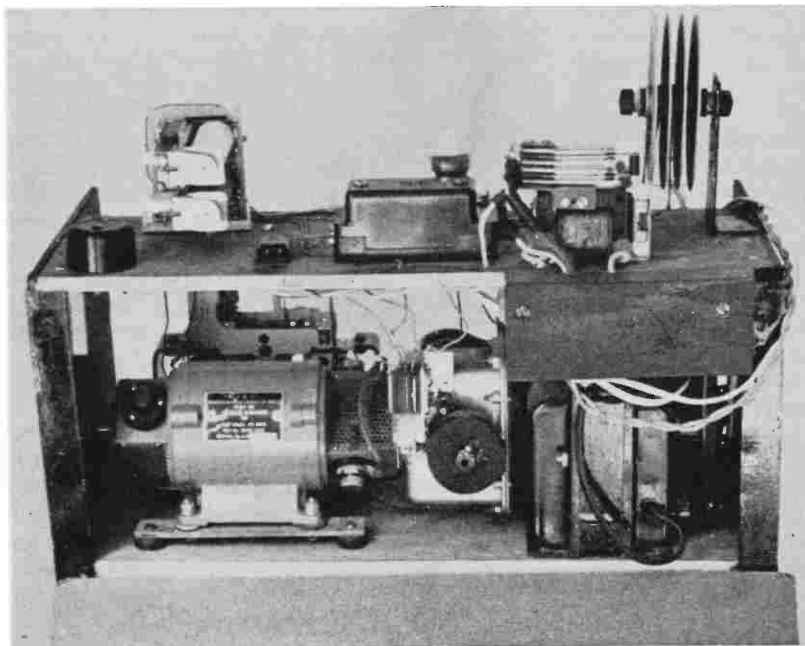


Fig. C. Rear view.

or

(c) combining both (a) and (b) above.

Suppose that a 15 second pulse is applied to the uniselector, then every 15 seconds, the uniselector switch will advance one contact. 24 contacts are available since the 25th must be left open to enable the uniselector to "home" ready for the next cycle. It is clear then, that with a 24 point time interval selection switch, it will be possible to connect any one of the uniselector contacts to the relay circuit. This interval selection switch is shown in the lower left hand corner of fig. A.

The first contact will give a recurring interval of 15 seconds, the second, 30 seconds, and so on, up to the 24th contact, which gives 6 minute intervals.

If the pulse is increased to 60 seconds, then the first contact gives an interval of 60 seconds and the 24th gives 24 minutes between frames.

The diagram in fig. B will help to illustrate the foregoing.

The shorted switch banks on the uniselector are used for the automatic return to zero after the relays have operated.

The banks shown in the lower right hand corner of the diagram represent the time interval selection section of the unit.

To produce the positively variable electrical pulse, I obtained another war surplus stores item from the local scrapyards, namely, an I.F.F. unit. For the uninitiated, this is the motor generator set which provided the high voltage, and through a gearbox, the intermittent pulses for the automatic radio transmitter fitted to aeroplanes, known as Identification Friend or Foe.

The gearbox has two output shafts, one of which has an intermittent motion and the other a steady motion. The former is used to provide the pulse for the uniselector drive and the latter shaft provides the drive for the two cams which operate the camera button solenoid and the lights relay respectively.

The motor operated originally on 24 volt D.C. but I shifted the field axis and shorted the brushes, turning it into a repulsion start A.C. motor, which now runs most satisfactorily on 110 volt single phase A.C.

Speed control is by lamp, as I am lucky enough to have a steady voltage in my area of the City.

Running with the lamp shorted out, the pulse interval is 15 seconds. Inserting a 75 watt lamp in the motor circuit extends the pulse interval to 60 seconds.

Having, I hope, dealt sufficiently clearly with the basic units which comprise the gadget, its operation will now be described. Reference to the diagram and the photo should help.

The diagram shows the 12 volt D.C. circuit only. The lights relay (the black box in the middle of the upper deck) operates in turn a multiple contact 250 volt relay (situated on its left) which can handle up to six circuits, three normally open and three normally closed. This enables growing lights to be used, which are switched off when the floodlights are switched on, or even light

shutters which are fitted over windows thus enabling daylight to be used between shots.

The camera solenoid has a movement and pull to suit the camera in use.

Two transformers are used, the first with a ratio of 250/110 and a 150 watt output to operate the I.F.F. motor and also to drive the second unit which has a ratio of 110/17 and an output of 4 amperes which is fed to the selenium rectifier, shown mounted on the left hand side of the upper deck in fig. A, which provides the 12 volt D.C. supply.

The operation of the uniselector is dependent on the two relays on the right hand side of the upper deck (fig. A). These solenoids are referred to as A and B in the diagram in fig. B. The B solenoid has two windings and is a slug type relay, i.e., it has a delayed break.

The motor pulse cam is so arranged that the contacts are normally open. A depression is cut in the cam so that during one of the four intermittent actions, the contacts are closed for approximately one second at the highest speed. This is sufficient to energise the uniselector driving coil which then advances the uniselector switch, one contact.

Let us assume that this contact is the one which has been selected by the time interval selection switch. This means that the next closure of the points operated by the lights cam will energise the A solenoid and the coil in the B solenoid directly connected to the 12 volt line.

The shorted banks of the uniselector switch (two banks are shorted and two banks are paired and connected to the 24 points in the time interval selection switch) are disconnected at the same time by the opening of the normally closed points on the solenoid A. The camera cam is so arranged that it operates shortly after the lights cam has energised the lights relay. The former also has a shorter operating period than the lights cam.

When the lights cam opens the contact again, solenoid A is de-energised so that the contacts in the uniselector shorted banks circuit are closed again and the delay on solenoid B keeps the B contacts in the same circuit closed and the circuit thus energised, enabling the uniselector to "home," i.e., return to its starting position, namely, the open contact, where the current is broken and all solenoids return to their normal positions ready for the next cycle.

Different flowers also require different amounts of floodlight. Roses open best when they receive about ten seconds (500 watts) at 4 minute intervals, while Irises do better with the least possible amount. I try to keep them down to 3 seconds.

It is advisable to experiment with the flower and the light before using film. This enables the correct time intervals and light periods to be determined.

300 to 400 frames at 16 f.p.s. gives a reasonable screen period for the complete sequence from the bud to the full glory of the mature bloom.

ROUND THE CLUBS

ALBANY PHOTOGRAPHIC SOCIETY

THE Society had a pleasant surprise when they met for the A.G.M. on Tuesday, Oct. 7th. Mr. and Mrs. Vertue and Mr. and Mrs. Bell paid us a visit while on their way to Durban. Owing to this unique occasion the A.G.M. was postponed for one week and the meeting was handed over to the distinguished visitors.

Mr. Vertue spoke about the difficulties of editing our photographic journal, *Camera News*, and urged members to send in original articles.

Mr. Robert Bell then spoke on the pictorial aspect of photography at great length which was most interesting and instructive.

Together they criticised entries for the Dennis Mayne (Advanced) and Bob Jolly Trophies and judged prints by Dal Wallace and Dr. Weighell respectively as the winners. Mrs. Bell presented the trophies.

Prints were shown of the recent outing to Salem, for which a trophy has been donated by the Queenstown Club. This outing is to be an annual event of pictorialists from Eastern Cape and Border clubs. Congratulations to John Hewson of Albany for producing the winning print.

The A.G.M. took place the following Tuesday, presided over by Mr. Rex Butler, who mentioned that the Society had had another successful year, and although we had lost several very good workers, particularly Mr. and Mrs. Ehman, there were younger members who would fill their places.

The following officials were elected:

President—R. E. T. Butler.

Chairman—Dr. Sykes.

Secretary/Treasurer—J. Moffitt.

Committee—H. Tooley, Dr. Weighell, C. Tanner, J. Duffield, D. Wallace.

Several discussions took place on ways and means of improving the Society's activities. The monthly print competition was discussed at length and a system proposed, to be dealt with by the Committee, whereby prints are graded each month by the judges. It was also proposed to revive the practical evenings at members' homes and on Monday members are to meet to take night scenes for next month's competition.

In his annual report, Mr. Dal Wallace, Chairman, thanked the hard-working Committee, Mr. Reg Griffiths

and Boy Sieverdink for judging the monthly prints and giving instructive talks; Freddie Tasmer and J. Taylor for looking after the tea and eats.

At the close of the meeting Dal Wallace announced that Aubrey Baines, a foundation member, was leaving us to take up a photographic appointment in Johannesburg. He was presented with a souvenir in appreciation of his work for the Albany Society.

Jack Moffitt.

CAMERA PICTORIALISTS OF JOHANNESBURG

THE Pictorialists have rather overdone things this month. The addition of three new members has brought our membership over the maximum of 25. However, as we approach the end of the year we feel we are justified in stretching a point.

New members who were welcomed on our last Sunday morning outing were Denis McConaughy of Johannesburg, and S. G. McCullough of Germiston. At our last Wednesday evening we were pleased to accept into our fold Solly Chai of Johannesburg. All three are excellent workers in their particular fields and will add a refreshing addition to our activities.

On Sunday, 5th October, our delegates to Congress could not, of course, be with us, but we did see a Vervet Monkey within a mile of Johannesburg; so, although it didn't appear to have a camera we did feel a little compensated.

We had a very full evening on Wednesday, 15th October, when a report from Congress was preceded by the film of "The Family of Man" Exhibition and succeeded by criticisms of members' prints.

Our delegates reported very fully on Congress and those of us who had been unable to be there felt that, at any rate, we were fortunate in being given such a clear picture at second hand. Next month Gordon Maddox will repeat his Congress address for our private edification.

We were more than a little disturbed at the suggestion that P.S.S.A. be liquidated. At this stage we can see little benefit and much harm from such a step, but are keeping our minds open, pending a full statement, by the Directorate, in *Camera News*.

D. Watson Bradley, Hon. Sec.

The suggestion is that "Photographic Society of Southern Africa Limited" be liquidated and be re-established as "Photographic Society of Southern Africa."—Ed.

CAPE TOWN PHOTOGRAPHIC SOCIETY
STILL SECTION

WEDNESDAY, October First, saw a turnout of nearly ninety members and friends: the print Competition was for "open" subjects and of the 19 entries none qualified for a gold star. The following members received silver stars: G. Kornick 2, 1 each to Miss M. Steveni and Messrs. S. W. Chater, R. Page and R. Taylor. The Commentary was by Robert Bell. During the second half of the meeting John Oakes and Ralph Taylor took us on a trip up, down, in, along and over that beautiful range of mountains—the Drakensberg. As was to be expected of two such experts the numerous 35 mm. transparencies which illustrated the travel wanderings, were all of outstanding quality and interest.

At our Second Meeting on the 15th there were over 100 members and friends. The occasion? Our ever-popular Fred Harris, F.R.P.S., gave a most interesting talk on his recent trip to the United Kingdom. This was illustrated by Colour Slides and these were amongst the best we have seen recently. Many of these slides shewed the beautiful effects that can be obtained when photographing against the light.

The competition at this meeting was for colour transparencies and judging was on the new method of Gold, Silver and Red awards. Gold stars went to Mr. Johannesson's "Gladiolus alatus" and Mr. Gyselman's

"Spring in the Cape." A good commentary was given by Mr. I. W. Richards.

J. R. H.

CINÉ SECTION

I DEVELOPED a new respect for our Programme Sub-Committee when, on paging through the journals of various other photographic organizations recently, I discovered that most of them only hold one meeting a month. Fancy having to wait a whole month for the next meeting!

At our last meeting in September our President, Mr. T. Stafford Smith, set the ball rolling with a short talk on the "Cleaning and Care of Films." This was followed by a few words from your "Scribe" on the subject of "Presentation," after which the meeting was handed over to Mr. E. R. Johannesson for a talk on "Animation and Effects."

During the tea break we were able to examine some of the toys we remembered seeing in action in Mr. Johannesson's film "Toyland Parade."

After tea, Mr. Stafford Smith took the floor again to tell us something about the gremlins that inhabit the projection room at the Labia Theatre.

Finally, we enjoyed the novelty of seeing two 16 mm. wide-screen films, one of Hamburg City and the other of Hamburg Docks, by courtesy of Messrs. Rodas (Pty.), Ltd.

On Wednesday, 8th October, Mr. R. Rodriques entertained us the first half of the evening with a talk on "Editing and Splicing." Delivered in Rod's own inimitable style this soon had members laughing heartily.

The first film, after tea, was "Smoke that Thunders," by Mr. A. Auret, who took advantage of the opportunity of having his film reviewed by Mr. Rodriques.

By kind permission of Messrs. Caltex (Africa), Ltd., we then saw "South African Arts and Crafts," a professional film by Mr. E. R. Johannesson, which, needless to say, was well up to this member's usual high standard.

To round off the evening we saw another of the excellent films we have come to associate with K.L.M. Royal Dutch Airlines. The title was "Four Letters from Holland."

Our field day this month takes us to Robben Island, but, as it would never do to keep the Editor of *Camera News* waiting, I shall have to report on this next time.

R. Page.

THE PORT ELIZABETH CAMERA CLUB

IT has been quite some time now since the *Camera News* has heard from us, and it has been allotted to me to furnish you with "Round the Clubs News", that we so seldom supply.

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Our last meeting was a pleasing one for the hard-working committee, in that we had an attendance of over forty members. Keen interest is being shown and seven new members were introduced.

The lecture/demonstration by Mr. Bruce Mann on making up and photographing a Character Study with the existing equipment in our studio was a great success, and the evening ended by some of the members photographing the model.

A big get together and weekend outing is being arranged by our Club in October, and we are hoping to have a grand attendance of members from clubs in the surrounding districts..

—D. R. Craig.

(Correspondents are requested to ensure their contributions reaching us not later than 20th of each month.

—ED.)

LYDENBURG CAMERA CLUB



Photo : Roy Smith.

Mr. J. v. Z. LötZ of the Lydenburg Camera Club, who won the Mayor's Cup for the most number of points scored in the print show. Prints were submitted from Lydenburg, Belfast, Middelburg and Nelspruit.

PRETORIA CINEMATOGRAPHY CLUB

○ OUR September meeting was attended by some one hundred and fifty members.

The fare offered was varied and interesting. Frank Oldfield dealt with two Ciné thoughts, the first being on clearances in Brownie Cameras, and the second, the use of a two pole double throw switch for easing the editing task by enabling the viewer or the working light

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to be switched on without moving from the chair.

L. F. de Wyn screened a first film depicting Pretoria and environs which was voted a very good effort.

L. Mazzuchetti showed his "Around Durban," and thereafter "Camera News" as is usual, dealt with a variety of short subjects.

Time left before tea was taken up by Ciné Quiz.

After tea V. Palmeiran screened his "Trip to Portugal." This was up to his usual standard.

Our last item was screened by Alan Mackenzie—"Overseas Trip." This was the fourth chapter and was accompanied as usual by Mac's excellent commentary.

All the films shown were 8 mm.

F. Oldfield.

re

UITENHAGE CAMERA CLUB

○ OUR best attendance this year was at our September meeting, when once again we had an evening of Colour Slides. We feel that on such evenings, when all our Club members can participate, there is no need to hear excuses about the lack of a darkroom, enlargers, etc. This feature, our second this year, has proved to be very popular, for now our beginners can compete with the more advanced worker on an equal footing. Jack Robinson, acting chairman for the evening, provided

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the comments and criticisms, which Club members found most helpful.

We joined forces with Camera Clubs from all over the Eastern Cape, during the long weekend in October, and gathered in Port Elizabeth, where our host Club, the Port Elizabeth Camera Club, provided an exceptionally interesting weekend of Photographic activities. Firstly a Cocktail Party to celebrate the opening of Jack Arnold's new studio was held on Friday night, followed early the next morning by a trip on a tug in the Bay to meet the Mail Boat. On Saturday night Bruce Mann gave a brilliant demonstration of colour printing. The way Bruce handled a 16" x 20" colour print, and the results he obtained, was an education to watch. Sunday morning was spent in the delightful Baakens Nature Reserve, now known as Settlers Park. There may not have been an awful lot of photographs taken, but a lot of photographs were talked about!

A break from our usual run of meetings was provided for at our October meeting. On this occasion, we called upon our sister club, the Uitenhage Cine Club, to show us Cine Films. Mr. Ray Tibbs, well known in the Cine world, showed us some of his nature films, including the prize winning "City of Wax". Again, we had an excellent attendance.

Jack Robinson was awarded 2 bronze stickers for the September set subject, "Architecture". Open subject awards were as follows: Bronze stickers, Jack Robinson and Mark Kaplan.

VEREENIGING PHOTOGRAPHIC SOCIETY

Our meeting held on the 7th October proved a successful affair, and the Chairman, Mr. W. Andrew, opened the meeting by extending a hearty welcome to one of the largest gatherings we have ever had in the clubhouse.

The next set subject for the November meeting is "X" compositions and the Chairman hoped that more members would come forward with black and white prints.

The evening started on a disappointing note by the announcement that the United States Information Service had failed to give us "The Family of Man" film, as promised. As an alternative they had sent two films each of 20 minutes duration, and one of the films contained a 7 minute showing of "The Family of Man", taken in Salisbury, Rhodesia. Both films proved of outstanding interest value, and it was generally agreed by the large gathering that they more than compensated for the absence of the original film.

Dr. Swanepoel, the well-known expert on wild life and birds, then continued to give his lecture on a subject in which he is probably second to none in South Africa. His talk was both interesting and humorous when relating to visits to the Kruger National Park. He suggested various ways how a photographer should go about taking photos either in the game reserve or any wild life in general. Points he advocated—when visiting the game reserve spend a couple of hours in one spot where the game is likely to appear rather than "tearing" around the Park. By stopping in one spot there is a far better chance of obtaining first class photographs. Secondly, he deplored the type of person who got out of his car to obtain better views and photo's of animals. On conclusion of his talk Dr. Swanepoel proceeded to show some 16 mm. ciné films taken on various trips to the Kruger National Park. The films were without doubt some of the best ever animal and bird shots shown at our clubroom, and the large audience were unanimous in their verdict that the speaker and his films were of the highest level.

In passing a vote of thanks to our visitor and lecturer, Mr. Joseph Steyn stressed how extremely lucky we were in having such a person as Dr. Swanepoel residing in our area, and it was hoped that he could be persuaded to join our Society.

Following Dr. Swanepoel's talk colour slides taken by members on a recent trip to the Kruger National Park were shown, and as time was getting late Dr. Swanepoel judged the slides purely on a photographic basis and not a competitive one, as is usual.

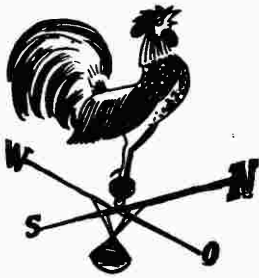
An extremely enjoyable evening ended at 10.45 p.m.

Our Ciné Section intends holding their annual competition for the Kodak Trophy on the 18th November, 1958. It is hoped there will be a large number of entries.

Arrangements for our exhibition on the 29th and 30th October are well in hand, and as time draws closer there is every prospect of it being a successful affair.

Yours sincerely,

R. R. Lane, *Acting Hon. Sec.*



NEWS FROM THE NORTH.

First Colour Exhibition

As predicted in our first "News from the North", the first Colour Exhibition attracted a large entry and was, we like to think, very successful.

We had 374 entries from 50 photographers and although the entry was not quite as great as we hoped, it nevertheless enabled the Colour Division to get off to a good start, and, as we only accepted 157 slides, we were able to keep the standard reasonably high.

The Selection Panel was : Max Goldick, Dr. Frank Hanford, Alf Garner, Roland Whiting and John Chadwick.

Arthur Lewis, a well-known Kitwe personality and an important figure in Northern Rhodesian art circles, opened the Exhibition on Sunday, September 14th, in the Kitwe Little Theatre, which was filled almost to over-flowing. Mrs. Lewis presented the awards and then the slides were screened to the accompaniment of background music and a commentary by the selectors, narrated onto tape by Mrs. Alf Garner, whose lively voice did much to enhance the presentation of the slides.

From Kitwe, the slides will be toured round the

Territory, first Livingstone and then north through Lusaka, Broken Hill, Luanshya, Mufulira, Chingola and Kalulushi.

Judging by the audience reaction at Kitwe, colour slide exhibitions will have been "sold" to the general public throughout the Territory by the time the exhibits return to Kitwe. This is to be hoped for as it will give us a bigger and better Exhibition next year, and perhaps cause a flood of new members to join the Clubs.

Awards were made as follows :

The Colour Trophy

(Best 3 Home Processed Slides or Prints)

- "Pig's Ears" - W. Regester
- "Oriental Mural" - W. Regester
- "Huckleberry" - W. Regester

The Holdsworth Colour Portrait Cup

- "Huckleberry" - W. Regester

The Nature Cup

- "Marsh Frog" - C. S. Holliday

The Garnet Richards' Cup (Best Slide)

- "Country Lane" - R. J. F. Thom

The Agfa Colour Trophy (Best Print)

- "Road Tanker" - G. P. Richards

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At the premiere of the First Annual Colour Exhibition held in Kitwe recently Mrs. Arthur Lewis presented the awards.

Here Bill Regester of Luanshya is seen receiving the Colour Trophy from Mrs. Lewis.

Bill's name figured very prominently in the award list for he won two cups and two Certificates of Merit.



Certificates of Merit

- "Slag" - - D. G. McAlister
- "Only a Rose" - M. H. McDonald
- "Springbok" - R. C. Böhme
- "Woman at Fountain" - Fr. C. Cotting
- "Man's Might" - A. P. Lyell
- "Pig Fish" - Underwater Group
- "Science Fantasy" - J. F. Borland
- "Oriental Mural" - W. Regester
- "Elizabeth" - J. F. Borland
- "Snowflake" - W. Regester

Motion Picture Division

Just as the Colour Exhibition returns to Kitwe, the Fourth Annual Film Festival will be starting its tour.

M.P.D. had hoped to obtain a grant to help them to copy the prize-winning films and also to start a library. This hope has, however, come to grief but we are quite sure that M.P.D. will not let that deter them from showing the films to large audiences everywhere.

Pictorial Division

The Pictorial Division is quiet at the moment after their labours of the Sixth Annual Exhibition. They have, however, inaugurated a Postal Portfolio, to which we wish all success.

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