

CAMERA NEWS

OFFICIAL JOURNAL OF
THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



NEWS FROM PHOTOGRAPHIC AND CINEMATO-
GRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

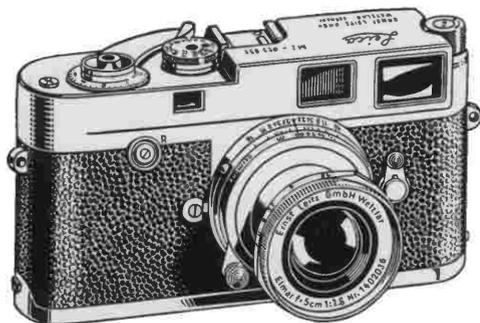
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CAMERA NEWS

Official Journal of the Photographic Society
of Southern Africa.

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Vol. 4. No. 9.

December, 1958

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Cover Picture : Sunday Walk

Christo S. Botha

Among Ourselves

"Many merry Christmasses, many happy New Years, unbroken friendship, great accumulation of cheerful recollections, affection on earth and heaven at last for all of us."

Charles Dickens to John Forster, 1846

JUST as Dickens said and meant it, so long ago, we do now in this last issue for 1958.

This is a time when we usually think back over the past twelve months and take stock of what we've done. Could they have been improved upon? In spite of some of the things that have been said I think not. We have so much still to do in our organisation but so frequently the thought occurs that we are trying to run before we can walk. Obviously there will be tumbles but we just have to learn to pick ourselves up and do better next time.

The Journal Committee is fully aware of its shortcomings—and doesn't mind being reminded of them either—but we are just as aware of the fact that so large an undertaking cannot be successfully done without the help of all our members, and I mean all 900 odd including YOU! There is the odd contribution we can make, the remark overheard that will interest or amuse others. Even a few sentences are appreciated as not all articles tend to fill a page to the last line and those small fillers are so useful.

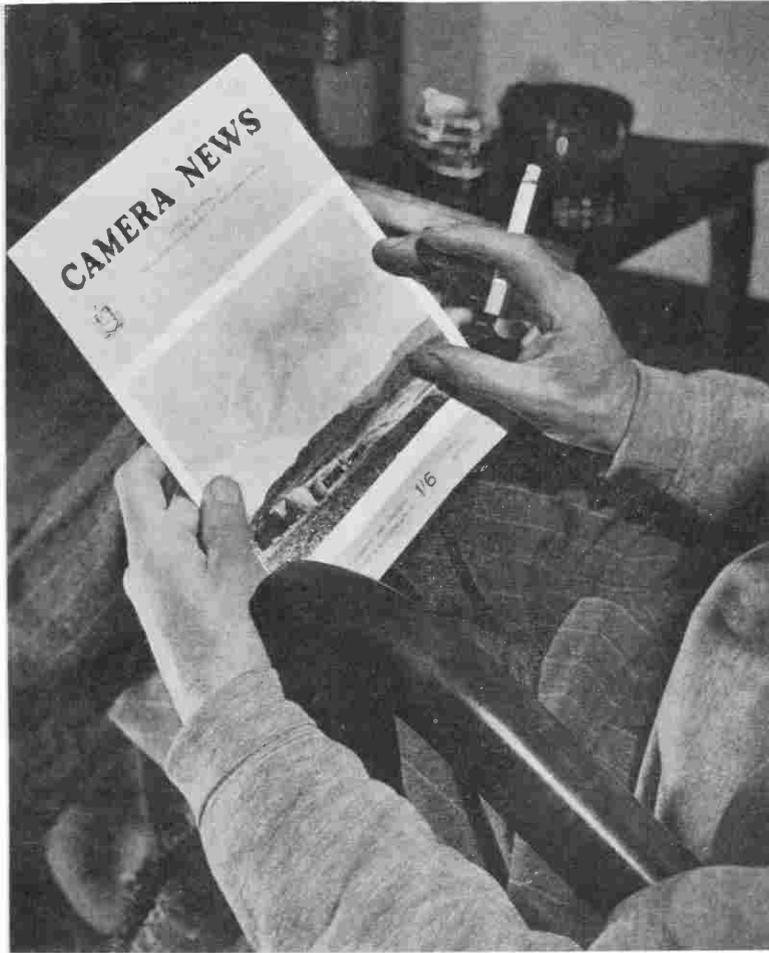
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A few days ago a letter arrived and among other things the following remark was made: "... looking forward to some more interesting articles." Just what was the letter writer telling us? Our articles were not interesting or that they are MOST interesting—just a play on words which can be so fascinating.

* * *

From the President, the Directors, the Chairmen and members of the various Committees, and particularly the Journal Committee, I extend to you all a very merry Christmas and a very happy New Year to bring you all the goodness you wish for.

A Christmas Thought From "Camera News"

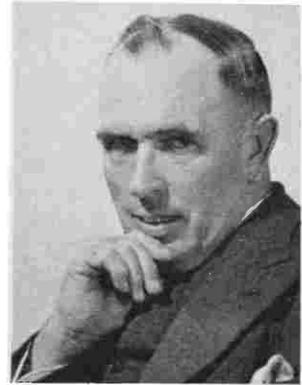


*To spend a leisure hour like this
To learn a thing or two,
To learn just what the other fellow thinks
"Camera News" is ever new.*

*To wish a Merry Christmas
And a Prosperous New Year,
To all the members of the Clubs
"Camera News" wish all good cheer.*

PRESIDENTIAL NOTES

By **LIONEL BEVIS**



WHEN, in July 1954, I was one of the body of enthusiasts representing most of the important photographic societies and camera clubs in the Union which met in the rooms of the Durban Camera Club and unanimously approved the formation of The Photographic Society of Southern Africa, I did not think that within a short time I would be called upon to accept the highest office of the Society and to guide its existence at a time when it was becoming a force in South Africa's photographic world. I do appreciate the confidence placed in me, though it was with feelings of trepidation that I accepted office.

During the past four years under the able guidance, first of Dr. A.D. Bensusan, F.R.P.S., F.P.S.A., A.P.S. (S.A.), followed by Mr. Robt. Bell, A.P.S. (S.A.) the Society has grown tremendously. To follow in the steps of such stalwarts is no easy task, but with the help of my fellow Directors, and most important, the co-operation of all members, I will do all I can to ensure that P.S.S.A. may flourish and grow.

I would like to offer my sincere congratulations to Mr. Fred Harris, F.R.P.S., of Cape Town and Mr. Graham C. Cousins of Bloemfontein on their election as Vice-Presidents of the Society, and to the three new Directors elected at the Annual Meeting, viz: Mr. Eric C. Pullon of Broken Hill, N. Rhodesia, Mr. Dal H. Wallace of Grahamstown and Mr. D. R. Winchester of Durban.

At the Annual Meeting many important matters were discussed and more than one speaker raised the question of what P.S.S.A. was doing for the Ordinary Member. In a land of such vast distances, with members scattered from Cape Point to the borders of the Congo and from the Indian to the Atlantic Oceans, it is impossible to arrange meetings, and we have thus come to depend on CAMERA NEWS to keep members together. For Eric Vertue and the gallant band of enthusiasts who comprise the Editorial Committee no praise is too great. CAMERA NEWS ranks high among the photographic journals of the world, and I, personally am most grateful to Eric for promising to continue as its Editor. But

the quality and value of the journal can only be maintained if the Editor receives suitable material, and I would appeal particularly to all our senior photographers, to prepare at least one article for CAMERA NEWS.

A suggestion was put forward that Regional Conferences should be arranged during the year, since most members cannot afford to travel great distances to attend the Annual Congress. This matter will be one of the first to receive the consideration of the Board of Directors, and I hope to be able to announce soon that at least seven Regional Conferences will be held during the year. Workers will, of course, be wanted, and if there is anyone in the Western Cape, Eastern Cape, Orange Free State, Natal, Northern and Southern Transvaal, and in the Rhodesias who would be willing to act as Regional Organiser in these areas, I would be grateful if they would write to me.

For the Ordinary Member there is, of course, the very excellent Print Criticism Service which has been carried on since the inception of CAMERA NEWS by Mr. Fred Harris. Fred has been an exhibiting photographer for many years and those who want to improve their print production standards really should send a print to him occasionally for his candid opinion.

Then too, we have the Colour Division, under the Chairmanship of Mr. H. Geldard (C/o P.O. Box 1594, Durban). Those who are experiencing difficulties in colour work are advised to write to him and if he cannot answer directly, he will see that their problems are handled by the person most qualified to do so. Quarterly competitions are being organised and will afford members an opportunity of having their slides commented upon by workers who have made their mark in Colour Slide Salons.

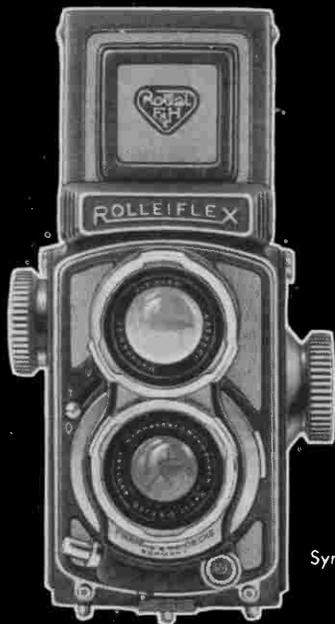
Ideas and suggestions on how P.S.S.A. can further assist members will be welcomed and duly considered by the Directors.

As regards Societies, the Portfolios, Print Collections and Exhibits Committee under the able chairmanship of Mr. R. C. Klem, (240, 15th Avenue, Riviera, Pretoria)

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is again functioning and shortly announcements will be made of several outstanding portfolios of prints that will be available to Clubs.

The Tape Recorded Lectures service continues to grow. Four new lectures (listed in October CAMERA NEWS) have been added to the programme, and several others are nearly ready for release. Amongst the latter I would mention tapes on "Examples of the work submitted for the Associateship, 1958", "The History of Photography in South Africa" by Dr. A. D. Bensusan, "Commentary on some entries for the 4th P.S.S.A. Salon" by the judges, Messrs. Bensusan, Holliday and Maddox; a short talk on "The Thatch Reflection Phenomenon" given at this year's Congress by Dr. A. D. Bensusan; and a set of slides of some of the accepted Prints in the 1958 P.S.S.A. Salon. These recorded lectures are available to all member Clubs. "How to do it" tapes, illustrated by slides, are in great demand, particularly by the Clubs in the smaller towns, and I strongly appeal to members to offer to prepare tapes for this service. (Offers to do so should be sent to the Chairman T.R.L., P.O. Box 1594, Durban). The fact that 106 lectures were borrowed last year indicates the need for such lectures.

No invitation was received from any centre for Congress in 1959, but it was unanimously agreed to ask Bloemfontein if they would act as hosts for next year. For 1960 an invitation was received, and accepted, for the meeting to be held in Johannesburg.

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THE FOUNDERS OF P.S.S.A.

P.S.S.A. came into being as the outward and visible sign of an inward and invisible ideal in the hearts of men who are keen photographers. One man spoke of it, other men acclaimed it, many hastened to make of the thought an active, progressive society that would bind photographers together in an organic body capable of expansion. Such a society as P.S.S.A. can play an outstanding part in the problem-strewn development of South Africa. It can bring together men of differing temperaments, of differing political backgrounds, of differing cultures, and make them sympathetic to each other through a mutual appreciation of what is good and true and beautiful. Through their hobby they can bring to the notice of their fellow men the beauty of nature, the pathos, the sorrows, the joys, the cruelties and the aspirations of mankind, the marvels of science, the universal oneness of humanity, and by and through these things point them to the Wonder of the Creator of All.

Those who have launched P.S.S.A., who have nursed it and guided it and made brave plans for its future, watch with apprehension its demands to go its own way. Theirs is the hardest task of all, to give and not to count

the cost, to fight and not to heed the wounds, to toil and not to seek for rest, to labour and not to ask for any reward (neither gratitude, nor acknowledgement, nor understanding) save that of knowing that they have been instrumental in giving to the world a Society that will, under God's hand, prove of inestimable value to mankind through many years to come.

The crop flourishes but the earth is robbed of its fertility. The child takes toll of the mother's strength, patience and time; the same child makes unwitting demands on the father's purse, accepts from him all the advantages of school and university education and then chooses its own career without a thought for the father's wishes or plans for its future.

Earth, parents, have no weapon against the seeming ingratitude. Love must be their staff and stay. They must cast away disappointment, empty themselves of pride, of hopes, of plans, content to love on, to work on, to wait with patience the day when they hear the child turn to say: "I owe it all to you. Without you and what you did for me I could never have made it." And then they will have their reward.

M. B. C.

PRINT CRITICISM

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



LAST week a friend of mine was talking to me about this series of articles when he said, "the members of my club feel that you are very demanding". Now I was very pleased to hear that opinion because it has made me realise something which has never before occurred to me. If these notes were written solely for the benefit of the various authors, I would agree with my friend—in fact I would more than agree with him. But this criticism is written for all who are striving to produce better photographs and my aim is therefore to endeavour to point out all the things which would contribute to perfection, however small these points may be. I know quite well that it is often impossible for the author himself to incorporate every suggestion in the particular print under discussion, and I had not thought that my remarks might be construed in this way. That is why, in the very first issue of this magazine I said that I preferred the word "commentary" to that of "criticism". My view is that one can never get higher than one aims, and I therefore endeavour to comment on *all* things which I feel might tend to improve the particular print under discussion irrespective of whether or not it was within the

power of the author to effect this improvement in the case under discussion.

In this connection, a few days ago I read an article which coincided with my own views. It was a report of a lecture given to the Pictorial Group of the Royal Photographic Society by Mr. Harold B. Floyd—a lecture which contained a lot of sound remarks and from which I hope to quote more at some future date, but the paragraph which applies to the present point is as follows: "In considering a picture, it is the picture itself that matters and alone is valid for consideration. The difficulties met with in the way, the motives which prompted the artist to make the picture, all are of no account beyond what is seen and felt when the work is being considered. It is the finished work that counts."

This month I am again commenting on some prints from the recent Cape of Good Hope International Salon. Incidentally, I omitted to mention last month that those prints also came from that Salon.

The first print is CHRISTMAS by Vlastimil Ipser of Czechoslovakia, and it is a most beautiful picture; one which has given me great joy to study. It is undoubtedly Christ-

mas time, and it is difficult to know just where to begin in making my comments, but I think it must be with the group—mother and son. Christmas is above all the children's festival, and here is a small boy with big eyes and a look of wonderment on his face which is certainly not posed. The mother's face by contrast is filled with joy and the happiness of knowing just how good a time is in store for this boy. The two figures are well linked with the line of the arms. Perhaps someone will say that neither face predominates and they therefore compete with each other for interest, but I wonder. Should a mother and son who are so closely linked as these two be divisible so that it can be said that this or that is the principal object? I prefer to look on them as one, and I am entirely happy with the arrangement, although I do feel they are somewhat near the edge of the print.

The tree is very happily placed and arranged. The brilliance of the lights on it strike a very warm note on this cold winter's night. It may be argued that the lights are so brilliant that they lead the eye away from the figures, but I cannot subscribe to this view. Nothing could compete in interest with two such wonderful

faces, and in any case it would look somewhat strange if the source of illumination were less brilliant than the object it illumines. The effect of the rainy window pane is a real note of genius. It not only brings home the type of weather prevailing at this time of the year, but also by contrast makes the scene inside all the more welcome and Christmasy; a feeling which is strengthened by the harshness of the rain marks and the wonderful softness of the lighting on the figures. Note also how the rain has reduced the tree to mere suggestions—nothing is clear and

therefore we are allowed to make up our own opinions as to its details, whereas the figures are shown in full detail. This is another very excellent note. The overall composition is a diagonal one, and the arrangement is helped by the frame on two sides, and the large area of background. A really fine piece of work which I hope will give you as much pleasure as it has given me.

Every Salon contains portraits of dogs and cats; some very good and others not so good. They will always appeal to animal lovers, and it is difficult to ensure that sentiment

shall not prevail over good art and good technique. *THE FLY* by Heinrich Stanek of Austria is a cat portrait with a difference for here are two delightful little animals which are not merely posed but which are really "doing something", as genre studies are usually described, though I do not think I could describe this print as a genre! The first thing that strikes one is that the kittens really are interested in the fly—one cannot, of course, get posed looks with animals. Now notice the difference between the two figures. The left-hand one is straight and

Christmas

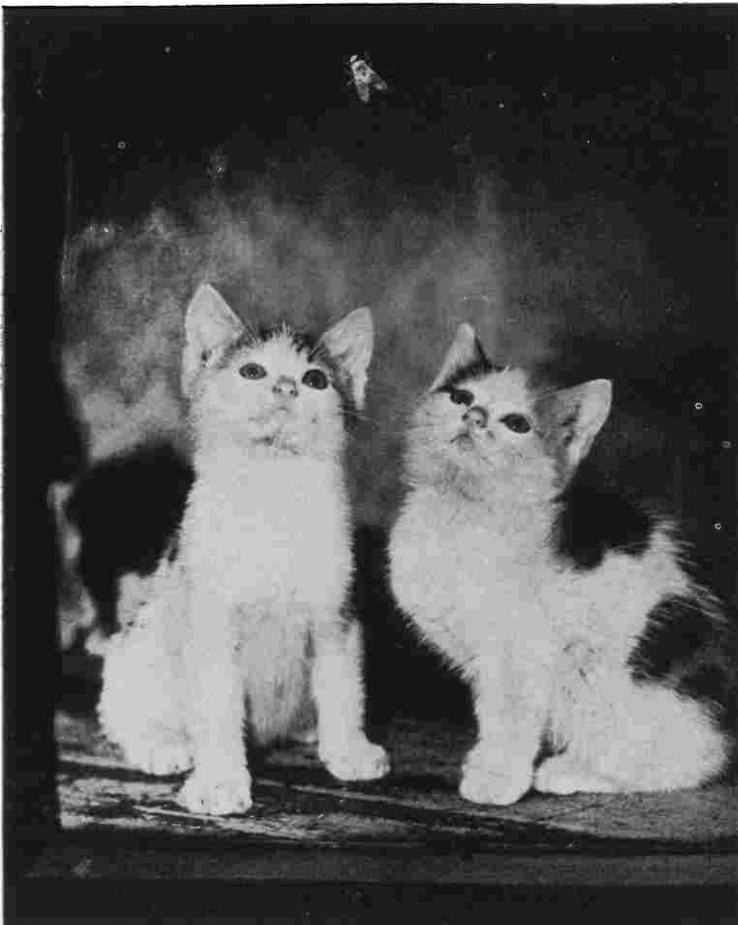
Vlastimil Ipser



erect whilst the right-hand one is curved. The contrast between them is increased by the fact that one shows more colouring than the other. The position of the fly is well accentuated against the black background, and forms the apex of a very effective triangle. The gradations of the whole background are very well handled indeed and they give a good feeling of depth without competing with the sharpness and the highlights of the kittens. It is interesting to note that this picture also has a "frame" on two sides only. In the last print the frame at the side was a light tone and at the bottom it was dark; here both are dark, but monotony is avoided by the fact that the bottom edge shows a lighter toned splay.

SCARF DANCE by Dr. O. Szeto of Hong Kong is another very delightful study. First thing to notice is its naturalness. Here is no obvious posing though it is quite possible that the dance was done specially for the photographer. The main accent of lighting is well concentrated on the face for here we have the strongest highlight and the deepest black, and therefore the greatest contrast. The figure is well placed and leans over into the picture space in an interesting curve; one which is well countered by the curve of the scarf. Notice that the movement of this latter has not been frozen by an ultra rapid exposure. Such an attempt would have been a great mistake, for the blurred outlines of the scarf give an excellent

feeling of movement. The position of the outstretched arm forms a good connecting link between figure and scarf, and is well contrasted with the bent left arm. The right hand, however, does look a little ungainly, perhaps partly due to its being in bad perspective but chiefly due to the effect of movement and strong lighting. It could probably be minimised by slight toning down. The trimming of the dress through one of its darker sections is a small but very good point. Notice again the effectiveness of the background. It is beautifully graded, and like the other two prints gives an excellent depth to the picture. The shadows on the background also help to repeat some of the lines of the composition itself, and yet there is no tendency to carry



The Fly

Heinrich Stanek



the eye away from the principal object. The very strong lines on the neck are perhaps a little worrying, but we are not rendering a delicate portrait study, but a dancer very much in action and as such there are bound to be lines of strain.

Scarf Dance

Dr. O. Szeto

Overseas Salon Successes

18th International Salon of Japan

Exhibited in all major cities in Japan Feb. to May 1958.

Au Chi-Bin (1 print)
Nature's Pattern
Ho Koo (2 prints)
Young African
Farewell

17th Barcelona International Salon, Spain. June 1958

Au Chi-Bin (1 print)
Nature's Pattern
Ho Koo (1 print)
Farewell
Tremeer, Rhodes, ARPS (4 prints)
The Working
The Haunted
Living Statue
The Cunning

11th Wervik International Salon, Belgium, August, 1958

Tremeer, Rhodes, ARPS., APS(SA) (2 prints)
The Scornful
Le Penseur

19th Portuguese International Salon, Lisbon. June 1958

Ho Koo (1 print)
Farewell
Tremeer, Rhodes, ARPS (3 prints)
The Scornful
The Sorrowful
The Knife Grinder

13th Edmonton "Heart of Canada's Greatnorth" July 1958

Chai, Solly (1 print)
Dockyard Reflections
Ho Koo (1 print)
Farewell

10th Copenhagen International Salon, Denmark. Aug. 1958

Au Chi-Bin (2 prints)
Pyramid and Lighthouse
Study in Black and White
Yau, Tony (2 prints)
Lonely Boat
Young Spirit
Ho Koo (1 print)
Looking Down

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JOHANNESBURG.

- Detroit "Silver Anniversary" International Salon, U.S.A. Aug. 1958**
 Au Chi-Bin (1 print)
 Two Vases
 Ho Koo (1 print)
 Looking down
- First Sydney International Salon, Australia, Aug. 1958**
 Au Chi-Bin (2 prints)
 Nature's Pattern
 Pyramid and Lighthouse
 Ho Koo (3 prints)
 Farewell
 Looking Down
 Winter is Near
 Ho Sing (2 prints)
 Frame Perspective
 Recollect
 L. Mon Kom (1 print)
 Ready for Planting
 Tremeer, Rhodes, ARPS (1 print)
 The Haunted
- 9th Edinburgh International Salon, Scotland. Aug. 1958**
 Au Chi-Bin (1 print)
 Pyramid and Lighthouse
 Bensusan, Dr. A.D., FRPS., FPSA. (1 print)
 Sea Storm
 Chai, Solly (1 print)
 It Tolls for Thee
 Yen Lai (1 print)
 Drums
 L. Mon Kom (1 print)
 Ready for Planting
 Tremeer, Rhodes, ARPS., FRSA.
 The Scornful
 The Knife Grinder
- 16th Calgary "Stampede Salon" Canada. July 1958**
 Au Chi-Bin (4 prints)
 Nature's Pattern
 Two Vases
 Pyramid and Lighthouse
 Solitude
 Ho Koo (4 prints)
 Calmness of Morn
 Country Scene
 Farewell
 Winter is Near
- Newcastle Upon Tyne International Exhibition, England. October, 1958**
 L. Mon Kom (1 print)
 Ready for planting
 Ho Koo (4 prints)
 Farewell
 Winter is Near
 Calmness of Morn
 Looking Down
 Dose, Otto, A.R.P.S. (Cape Town) (6 colour prints)
 Disa longicornu
 Rochea Coccinea
 Lachenalia Pendula
 Erica Tenuifolia
 De Oude Drosdy, Tulbagh
 In a Country Lane
- 14th Bath International Exhibition, England. October, 1958**
 Ho Koo (1 print)
 Looking Down
 Au Chi-Bin (3 prints)
 Vineyard Harvest
 Solitude
 Pyramid and Lighthouse

COLOUR DIVISION

In the October quarterly competition we had 123 slides submitted and the following are the awards:—

Open Section.

Silver Sticker—Mr. E. R. Johannesson, Cape Town—"Gladiolus Alatus".

Bronze Sticker—Mr. E. R. Johannesson, Cape Town—"Blushing Bride".

Beginners Section.

Silver Sticker—Mr. J. A. Bailey, Barberton—"Evening Shadows".

Bronze Sticker—Mr. J. A. Bailey, Barberton—"Peaceful".

Bronze Sticker—Miss B. Hayes, Umbogintwini—"Citadel".

Bronze Sticker—Mr. J. H. Neethling, Cradock—"Lichen on Tree (II)".

Bronze Sticker—J. W. Templeton, Johannesburg—"Tree Avenue".

Bronze Sticker—P. E. de Bruin, Kranskop—"Grace".

Members are invited to enter their transparencies for the next competition. The Chairman of the section is Mr. H. Geldard, P.O. Box 1594, Durban.

CONGRESS — 1958

by **ERIC VERTUE A.R.P.S.**

IT WAS just before 9 a.m. that my wife and I called on Mr. and Mrs. Robt. Bell on our way to Congress at Durban happy at the thought of a trip of just under



Robt. Bell

active as Andrew would wish it to be but nevertheless pleased to see that he was his usual energetic and not-so-old self.

For tea the next day we made for lovely Tzitzikama Forest Inn to share a cup with P.S.S.A. member Jack Forster and then on again as we had an appointment with the Albany Photographic Society who very fortunately were having their monthly meeting that evening. Monthly meeting is not quite correct as it was their Annual General Meeting but this was put forward a week and Bob and I spent a most delightful evening with Dal Wallace and his members. It was interesting meeting Jack Moffitt who so regularly sends in the Society's monthly notes to "Round the Clubs". I also had the opportunity of getting to know J. L. Duffield whose witty contributions have been a source of such pleasure. It was a late night before we got our heads down.

1200 miles to enjoy the pleasure of the company of fellow photographers at our annual congress. We had planned our trip along the Garden Route not only because of the very pleasant scenery but also because of the many friends along the way—and how pleasant they made our trip.

Over Sir Lowry's Pass, through miles of waving cornfields, historic Swellendam, past Albertinia with thatch reed along the road we reached the sea at Mosselbay and our hotel for the night, Hawthornedene at George. Here we spent the evening in the company of Andrew and Mrs. Goldie and Ted Macra. We were sorry to learn that the George Camera Club was not as



Andrew Goldie



Dal Wallace





A. v. R. van Oudtshoorn, Hon. F.R.P.S.

Further along the road we called in at Pietermaritzburg to pay our respects to Mr. van Oudtshoorn—not only a foundation member but a signatory to the provisional Articles of Association of P.S.S.A. We were sorry to find this old friend not enjoying the very best of health and do trust that it will not be long before he regains that zest for good living for which we all remember him.

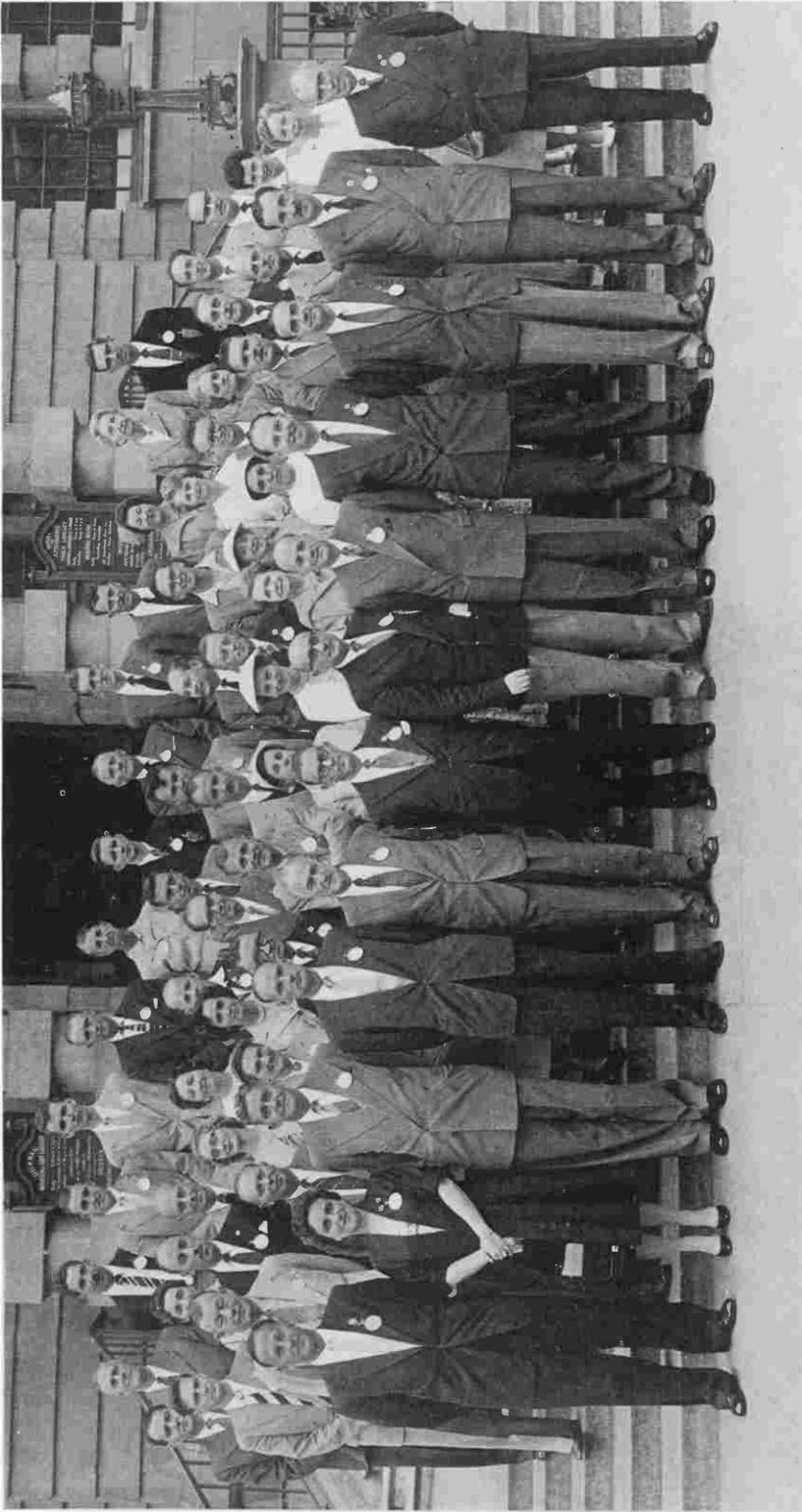
Congress will always be associated in my mind with Durban where the first one was held and Durban is always associated with Lionel Bevis, our popular President. As was only to be expected the Congress Committee with John Geldard as chairman and Lionel as secretary had done their job well. On booking in at the hotel we were given an envelope containing the programme, lapel badges, dinner tickets, Festival tickets and brochures of Durban. Registration was a real delight, renewing old friendships and meeting the persons whose names we knew so well. Among the many persons I met for the first time were Les Peyton, M.P.D. Regional representative who was in charge of Film Festival arrangements; P. E. de Bruin who had come from Krans-

kop; delegates from Vryheid, Uitrecht, South Coast and the Witwatersrand.



Les Peyton looking at the Assegai

FIFTH SOUTH AFRICAN PHOTOGRAPHIC CONGRESS, DURBAN.
10th, 11th and 12th October, 1958.



—Photo *Whysalls*

Back Row : C.A. Whysall, J.D. Kruger, H.W. Egly, G. Brinkmann, P. Whiteman, Miss G. I. Watson, D. S. Seaton, C. Czank, Frank A. Morris, O.F.S. Radford, Mrs. O.F.S. Radford, Mrs. V. Colenbrander, R. F. Goldie.

Fourth Row : L.M. Sher, Mrs. L. M. Sher, T. Stafford Smith, Mrs. M. Olivier, R. H. Tucker, C. Wittmann, A. E. Roberts, A. Merryweather, E. A. Schultz, Mrs. J. M. Schultz, T. A. Dighton.

Third Row : D. R. Winchester, C. R. Stuart, Mrs. E. Stuart, Mrs. M. C. Smith, F. Ferns, J. van Dokkum, H. S. Craven, Mrs. C. Loney, W. M. Murraybrown, Mrs. C. M. C. Rosewitz, Robert H. Hann, Gordon Maddox, Miss M. A. Viljoen.

Second Row : Arland Ussher, H. Assenbaum, Mrs. L. Bevis, C. Loney, P. E. De Bruin, Mrs. Robt. Bell, Mrs. Eric Vertue, Mrs. K. Upton, Mrs. C. J. Moller, C. J. Moller, L. Spargo, Mrs. M. De Bruin.

Front Row : Dr. J. Sergay, Mrs. B. I. Sergay, Ian Mc A. Leask, C. M. Knowles, L. A. Peyton, Robt. Bell (President), A. Rosewitz, Eric Vertue, H. Geldard, A.R. Wilson, Dr. A. D. Bensusan, L. Bevis.

After the President had officially opened Congress we listened to a message of greeting from the President of

Miss

**Margaret
Harker,
F.R.P.S.**



the Royal Photographic Society, Miss Margaret Harker, F.R.P.S., who said :

"Mr. President, Ladies and Gentlemen, I am delighted to have this opportunity of conveying greetings from the Royal Photographic Society to the Photographic Society of Southern Africa. It gives me great pleasure to be linked with you by voice even if I cannot attend in person.

"I understand that you are at present enjoying a congress and I do hope that this will be both successful and of use to you all, and it may be of interest to you to know that this Society will be holding a conference at Cardiff towards the end of October. We shall be meeting together with many photographers who come from various parts of Britain. I hope that the council of this Society will be well represented; and, in that part of Britain there are bound to be many photographers who are members of the Federation of South Wales, and we look forward to a very happy week-end together enjoying the lectures and the social events.

"Our Photographic Society was very happy to meet Mr. Fred Harris who visited this country in the summer. He was able to join us at a council meeting and it was indeed a great pleasure to have him with us on the occasion of the July council meeting. I was able to have a personal conversation with Mr. Harris about photography in your country and photography in Britain, and we found many points of comparison and altogether it was a most illuminating and enjoyable conversation. I feel that this personal contact with a member of your Society in Southern Africa has forged a link between the Royal Photographic Society and you and we would like to see as many of your members as possible. We know that this is very difficult because there is a very big distance to travel between your country and Britain, but if any of you do happen to be in Britain do please come along and visit us at Princes Gate, whether you are a member or not you will be welcome just the same.

"You may be interested to know that the Royal Photographic Society has the Pictorial Annual Exhibition on display this month and next in the Society's house.

This is always a big event for us of the Royal and it is looked forward to each year by very many photographers.

"The exhibitions committee recommended to the council four or five years ago that the major exhibition should be separated into three sections and this has been our policy since that time to the present day. We hold the pictorial section at this time of year, the nature exhibition in December and the applied photography exhibition in the Spring. The applied section consists of architectural work, commercial and industrial photography and illustrative photography. We find that in this way we are able to give a much better display of the three main sections of photography and that is beneficial to exhibitors in that their prints are shown under ideal conditions in the Society's house.

"In these days when there are so many exhibitions and there are so many ideas of presentation and display, these are important considerations and an exhibition with a theme has more drawing power than a general type of exhibition in this country at the present time.

"We are also organising an exhibition which will be gathered together from contemporary photography. This exhibition is to be established in the Society's house and will be available for issue wherever it is required which will probably be in various parts of Britain and also overseas and it will comprise landscape work, portraiture, commercial industrial photography, illustrative photography and nature photography; as many facets of photography as we can include successfully in one exhibition and we hope that this will be of interest in various parts of the world.

"We have a very ambitious lecture programme arranged for this coming season. The lectures cover many topics. There are several on scientific and technical subjects; the colour group has arranged a series of interesting lectures on colour photography, so has the pictorial group on pictorial photography and the miniature camera group on miniature camera work and our recently formed photo-journalism group has also arranged a series of lectures on their subject as well. So that we have many diverse subjects covered in our lecture programme all of which are of interest to sections of our very large membership.

"I think, ladies and gentlemen, that I have now come to the conclusion of my message to you and it only remains with me to wish you a very successful and happy congress. My best wishes to you all from the Royal Photographic Society."

The ladies of the Durban Camera Club had the tea arrangements in hand and the delegates did appreciate the good tea that was served. The period before lunch was taken up with a lecture by Dr. Bensusan, F.R.P.S., F.P.S.A., A.P.S.(S.A.) on "The Thatch Reflection Phenomenon" (*Camera News* October issue).

On our return from lunch the Congress photograph was taken before we attended the official opening of the Fourth P.S.S.A. International Salon of Photography in

the Art Gallery. I was impressed by the neat arrangement of the photographs in the two rooms which were made available for the hanging.

Friday evening saw the opening of the Film Festival in the Wesley Hall. Again the arrangements had been tastefully carried out and films were shown to their best advantage. As a still photographer I particularly appreciate the care and trouble organisers of these shows go to to make them flow freely and easily and the Durban show was no exception. An interesting programme made the time go all too fast and once again high praise must go to Dr. and Mrs. Sergay for their lovely film

But that in this last century, the power of pictures and of photographs had become of even greater importance. In this hurried world, people no longer had the time or the patience to listen, but would readily imbibe their knowledge and impressions through the medium of pictures shown in "Life", in "Picture Post", in illustrated journals of all character. The supply of photographs and pictures was the work of the photographer and his ability in correctly recording and representing to the public was his power of influencing the people of the world today.

Therefore, he felt that amateur Societies had a vita



Dr. &
Mrs. J.
Sergay
A.R.P.S.

"A Bench in the Park" which was awarded the Assegai for amateur films.

Saturday morning started off on a grand note with a most excellent lecture by Norman Parkington which we hope to publish in this Journal shortly. In a most interesting manner Norman explained how he took the picture of Lionel Bevis which appeared in the November issue. Once again we had tea before a visit to the Professional Photographers Exhibition at Payne Brothers Exhibition gallery. We were received by Mr. Price, Managing Director of the firm, who in his address of welcome referred to the great importance of the position the photographers were rapidly assuming in the world. That while for centuries the power of speech had been the dominant factor and that those who had the ability to speak well, and to sway masses by the spoken word, had been the leaders and the dictators of Nations. But that in recent centuries, the power of the written word had grown in importance and that reading in these last two centuries had become, through newspaper and other media, a powerful factor for influencing the peoples of the world.

and an important part to play in the development of South Africa and the influence upon the people of the world.

Mr. Price also referred to the pride he had in expressing the hope that our Congress would be fruitful and profitable whilst we expressed our thanks, not only for the pleasure at listening to so encouraging a welcome but also the organisation which had provided so excellent a hall for the holding of exhibitions. Would that firms in other cities could take a page out of their book and so encourage the display, under ideal conditions, of members' work.

Back in the Durban Camera Club rooms, where Congress was held, we had an interesting lecture by Lu Sher, A.P.S.(S.A.), on "Magnetic Stripe" which was much appreciated. Mr. Sher has been a keen supporter of "stripe" for years and gave an excellent review of its various advantages and disadvantages.

Gordon Maddox, F.R.P.S., A.P.S.(S.A.), gave a much needed lecture on "Fresh Ideas for the Colour



Lu Sher
A.P.S.(S.A.)

"ALLOW me to give you a short résumé about P.S.S.A. activities, such as exhibitions, lectures and M.P.D. work. I selected three documentary shows exemplifying the various fields of application of photography, namely, Pictorial, Colour Slides and Cinematography.

We had the pleasure of seeing in Johannesburg a display of photographs compiled under the title "THE FAMILY OF MAN"—it was an awe-inspiring show of true life. A similar exhibition of faces and places will be shown in South Africa covering the years from 1910—1960 under the heading or title "ONS LAND"—the life of our nation in photographs.

We would like to see pictures not only of the advanced workers, but also of the intermediate class and even of our youth. Surely a large proportion of our photographic exhibitions should be devoted to young photographers. Our South African youth should be invited to partake in our hobby; the youngsters at school should be forming their own Photographic Clubs, under the guidance of leading local advanced workers, as we are fortunate in having a splendid group of talented local photographers.

A special call should also go out to our women photographers, and this reminds me of Margaret F. Harker who became the first woman President of the Royal Photographic Society of Great Britain.

P.S.S.A. is going from strength to strength. Perhaps my statement contradicts the latest Directors Annual Report, in which more than 200 members were declared delinquent under Article 16. But our strength lies to-day in our organisational members, namely, in the country districts. In the last two years we were able to form practically three new Clubs every second month, and this is definitely an achievement!!

We are very proud indeed to announce to-day that we have 117 Organisational Members, whom I do hope will support us in making our hobby more entertaining and informative. We cannot afford to lose ground and with this in view, WE MUST CATER FOR THE BEGINNER, coaching them as well as the advanced workers in South African Clubs.

We have created a very high standard in our South African Photography, and have exhibited in Salons throughout the world, but *is* it always necessary to produce exhibition prints only?

I feel that by giving the South African Clubs and all their members our fullest support, devoting our time, knowledge and inspiration, and by bringing to them the regular monthly bulletin of our outstanding magazine "Camera News", we will double our membership."

And so ended the Fifth Photographic Congress. Our thanks go to those who had worked so hard to give us so much pleasure.

On our return trip to Cape Town we spent our first evening with the South Coast Camera Club. Their enthusiasm is refreshing and we wish them good luck until we see them again. Amanzimtoti has touched me



Gordon Maddox
F.R.P.S.

Camera" and the lecture programme finished with "Whither Photography" by Eric Vertue, A.R.P.S.

By 7.30 p.m. the first of the 72 who attended the Congress Dinner had arrived. Suffice it to say that this function was of the same high standard as the rest of the programme and most successful. Les Peyton enjoyed himself immensely and gave us all an inkling of his high spirits in his toast.



"Rosie" Rosewitz

Mr. Rosewitz chairman of the Membership Committee gave the following address:



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and I might be back soon—could it be the good fellowship or the marvellous dinner laid on for us by some very fine friends?

Because an aeroplane overflew East London it was not possible for Rhodes Tremeer of Alice to personally accept his A.P.S.(S.A.) award. I accepted this on his behalf with the thought that Rhodes could meet us at Kingwilliamstown. On arriving at East London, however, it seemed a pity to ask him again to travel the road he had so recently passed over—so we decided to go to

congratulate Dal Wallace on his election to the directorate of P.S.S.A. before moving on to Port Elizabeth where we spent much too short a time with John Champion, F.R.P.S., whose "My Way with a Miniature" is remembered by so many readers.

After quite a long ride we again drew up at Jack Forster at the Tzitzikama Forest Inn where we spent a day overworking our cameras at the pretty Storms River Mouth and the Storms River bridge, so much so that I ran out of film and had to shop at Mossel Bay only



The A.P.S.(S.A.) Award

Standing: Father O'Neale, Eric Vertue, Rhodes Tremeer.

Sitting: Mrs. Bell, Mrs. Tremeer, Robt. Bell and Mrs. Vertue.

Alice—it was a lovely diversion. We sat talking to Rhodes, Mrs. Tremeer and Father O'Neale, president of the Alice Camera Club, until past midnight and left the pleasant little town with regret the next morning. Little thoughts most times bring great memories.

We paused just long enough at Grahamstown to

meet an enthusiastic P.S.S.A. member Moller who with his wife runs the local photographic business.

So ended a truly delightful trip—we had seen much, heard more, renewed friendships and made friends, travelled far but so much beautiful country could only produce such grand people.

NEW MEMBERS

A hearty welcome is extended to:

- J. W. Traill, 24, Pan Street, Reitz, O.F.S.
- W. H. Redinger, P.O. Box 44, Kranskop, Natal
- J. H. F. Hohls, P.O. Fort Emtobeni, Kranskop, Natal.
- A. de Wet, 5, O'Reilly Street, Berea, Johannesburg
- C. R. Stuart, ARPS, 177, Winchelsea Avenue, Wentworth, Durban
- A. N. Spear, P.O. Box 122, Barberton, Tvl.
- L. E. Fitzpatrick, 47, Mostert Street, Nelspruit, Tvl.
- W. J. R. Alexander, Erfenis Dam, Theunissen
- J. G. Cordiner, P.O. Box 416, Bloemfontein
- J. G. Hattingh, School House, Nagoma, Zululand
- Miss Shirley S. Stone, 8 E, Pearson Street, Chicago, Illinois, U.S.A.
- J. H. Helberg, P.O. Box 68, Louis Trichardt, Tvl.
- H. C. A. Weighell, Guardian Buildings, High Street, Grahamstown
- A. J. de Klerk, c/o Magistrate, Bellville, C.P.
- A. Behrens, P.O. Box 17, Barberton, Tvl.

Proposed by:

- C. A. Whysalls
- P. E. de Bruin
- P. E. de Bruin
- A. Rosewitz
- D. R. Winchester
- A. Hollmann
- A. Hollmann
- C. Krogscsheepers
- G. M. Cousins
- B. O. Murray
- R. Miess
- Membership Committee
- D. H. Wallace
- N.V. B. Andrews
- A. Hollmann



The Chairman Removes the Lens Cap

By C. M. KNOWLES

RECENTLY I have again had the privilege to assist with the judging of films entered for club competitions and just once more have been impressed by the great care that is taken in the production of amateur films. As with most hobbies, it is the craftsmanship shown in the detail work that counts and this is attained only by patience, persistence and thought. Film making provides a wonderful opportunity for the expression of an art in vision, voice and music.

At the Brussels World Fair and at the Venice Film Festival, the prize winners were not the big glamour films but those that showed the best skill in technique and general handling of the subject, irrespective of what it was. One of the Venice prize winners, an Indian film in monochrome, "Aparajito" was shown privately in Johannesburg a few weeks ago. The story was a comparatively simple one concerning a family of father, mother and son and their home life. The father dies quite early in the story, the mother moved to a small village where the boy, by family desires and tradition is to be trained for priesthood. He persuades his mother to let him go to school and he ultimately qualifies for a scholarship that takes him away from home, and during his absence the mother dies. The son comes back but rejects entry into priesthood and returns to the city and modern life. This took over two hours to relate, which at first thought makes the film seem depressing and possibly boring; and yet it was by no means so. It was in fact, extremely interesting, mainly because of the skill employed in filming the story. Even though the background settings were of necessity drab, almost every sequence had interest to keep the audience in anticipation of what was to come.

With the frequently mentioned limitations in our facilities, technique in the three main parts of a film, vision, commentary and music is all the more important. This, coupled to a subject of reasonable appeal, is what counts in the film.

As this is possibly a difficult goal at times, let me add a word of encouragement to those of us who perhaps tend to get a bit depressed at normal club criticism. There is

a true story concerning a friend of mine who showed films fairly often at his club, only to have them quite severely criticised, until he felt that he should start at the beginning all over again. Back he went to the beginners section and screened a film which he felt was pretty good. To his concern everyone discovered all sorts of faults—at least, they thought they did.

When the film was being produced a visiting American was here and, after returning home this gentleman wrote asking for the film to be sent to him and this was done with some diffidence. To the great surprise of the local photographer he has heard that his 8 mm. film was printed onto 16 mm. and is being shown at present as part of a television programme.

There are two morals in this story. The first is that club discussion over a period of time helped to produce what was obviously a presentable film, while the second moral is that what so often is unfortunately labelled criticism can be very overdone. If we are to attain high standards we must encourage cine workers by acknowledging the work done and seeking its good points and explaining these to others and then showing or suggesting how it can be improved. Let us concentrate upon ways of improving rather than merely looking for faults—very often a film with minor defects can be made into something really good, with strong audience appeal, even though it may not rank as a major prize winner.

OUR ACTIVITIES :

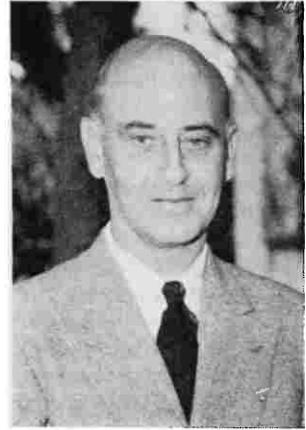
Last month I ended with a postscript that I would let you know more about your MPD Committee. You will be interested to know then that the vice-chairman is Mr. W. J. Paterson and the Secretary Mr. Fred. G. Parkinson. MPD work is under way with barely a break in the change over, and we look forward to another successful year.

At this time the annual festive season has caught up with us again and so, on behalf of your Committee the very best of seasonal good wishes and a prosperous New Year to all, plus, naturally, every success with those holiday films!

Filters and Colour Film

by

T. Stafford Smith



THERE are a very large number of filters that can be used for colour photography and some of them are essential under certain conditions, such as using a film under lighting for which it was never intended.

Filters for most of the normal type of filming are quite unnecessary; perhaps it would be as well to look at some of the disadvantages of filters before considering their use.

In theory filters are going to result in softer definition. This is caused by having two additional surfaces which may cause reflections and light scatter. If the filter is not optically perfect, losses will occur and as for such things as dust, dirt, scratches and finger marks, the results are easier to imagine than describe.

If the filter is the type that screws or slips on in front of the lens there is also the danger of it catching light and causing glare, so it is wise to use a lens hood in front of the filter as well.

Now let us look at the other side of the picture. Filters enable us to modify the colours of light and also give us the power of controlling reflections.

If you wish to film a shiny object without the shine, this is possible by the use of a pola filter, which can control the degree of shine of such things as glass, water or motor cars.

All reflected light can be controlled to a certain extent. How is this possible?

Reflected light does not behave in the same manner as direct light. Reflected light has the shivers, it shakes and shivers like an indignant jelly, but the funny thing about reflected light is that all the shivers are in one direction.

If you tie the end of a rope to some object and then take the other end in your hand, pulling on it lightly so that it clears the ground, you will now be ready to demonstrate to yourself how a pola filter works.

You can now be "a shiny object" and you can shake and shiver as much as you like, wagging your hand and the rope up and down, up and down, the shivers will snake all along the rope—up and down, up and down. But now you must introduce something to represent the pola filter. A wooden chair will do if it has vertical slats in the back.

Pass the rope through the slats and again shiver the rope up and down. You will find that the vertical wooden bars of the chair make no difference at all as the rope is free to rise and fall between the slats.

But now the pola filter must be rotated, so get an assistant to turn the chair slowly on to its side and you will be unable to shiver the rope up and down as the slats of the chair, now horizontal, prevent the up and down motion of the rope and the snaking will be prevented.

This is how a pola filter works. The filter itself is composed of slats, just like the back of the chair—true they are so minute that you cannot see them but they are there nevertheless. When the slats are upright, light that shivers vertically passes through unhindered, as the filter is rotated, it progressively cuts down this type of light.

When you look through one of these filters and rotate it the actual change can be observed all the time.

If two filters are used, one in front of the other, one with the slats horizontal, the other vertical, then no light will pass through at all, as, just with two chairs arranged in a similar manner, the "rope" would get jammed between the vertical and horizontal slats and no movement would be possible. By using two filters and rotating one of them we control not only reflected light but all light, and by this means fades can be made. When both of them are mounted with the slats vertical then all light with a vertical shiver will pass through.

If both are horizontal all the horizontal light will pass but with one vertical and one horizontal nothing can get through.

Colour filters are essential if we are going to use film in "coloured" light, such as daylight film exposed in yellow artificial light. To modify this yellowness to something nearer to daylight a light blue filter must be used, either at the camera—in front or behind the lens—or at the light source—in front of the light or by colouring the glass of the bulbs themselves.

Information on the use of daylight or artificial light film under different conditions can be obtained so easily that there is little point of enlarging on it here; it is just a matter of following the manufacturers' instructions.

It must not be forgotten that different makes of lenses differ in colour transmission, therefore one lens may give results bluer or perhaps yellower than another and this must be taken into account. Processing variations from spool to spool also cause colour changes, and then, of course, there is personal preference. Some people like their results warmer in tone than others, so one cannot lay down any definite rules in regard to filters, especially the very pale filters used in colour work.

It is not really necessary to understand the theory of filters and the absorption and reflection of light before one can use them. We can by-pass most of it by saying that if we use a filter of a particular colour, pale though that colour may be, that colour will be strengthened in the film and its complementry weakened.

That is to say, if we use a filter of a cold colour, then the cold colours (blue or green) will be strengthened and the warm colours (red and yellow) weakened.

If we use a warm coloured filter then the cold colours will be weakened and the warm colours strengthened. This is being very sweeping and it is not quite as simple as that, but for the normal use of the usually very pale filters used with colour film it is near enough.

Let us look at it as if we were ready to film, let us say, the Victoria Falls. First, why use a filter? It is always as well to ask oneself questions, so why use a filter? If an external filter is used it helps to keep the spray off the lens—filters are cheap, lenses expensive. But let us say that we are thinking of using a very pale yellow filter, often called a "haze filter", what will the results be like? If you don't know, don't experiment on holiday, do that before you leave home. A pale yellow filter will strengthen the yellows and tend to soften down the blues. If we are filming in the early morning or late afternoon there will already be too much yellow for correct colour rendering. Do we wish to make this yellow light still more yellow?

If we are filming the falls at midday with the filter what will the result be then? Again we will strengthen the yellows, but in the midday light will it matter? The blues will be weakened—do we wish them to be softer? The Falls at midday often have a great deal

of blue reflected in the backlit water. Do we wish it as blue as that or softer?

There is only one person who can decide and that person is you; but whatever you decide remember it is unwise to mix filtered and unfiltered shots together without care, as editing may be made more difficult instead of easier.

Let us try another example. We are now filming animals in the Game Reserve. Why use a filter? If it is the dry season the grass and trees are already yellow, so do we wish to make them yellower still? The sky may be hazy as it so often is in the Kruger Park. If it is, then there is little or no scattered blue light reaching the shadows from the sky, they too are probably warm in tone owing to the reflected light from grass and earth. Do we wish to make the picture warmer in tone or not? Perhaps it would be better to use a very pale blue filter rather than a yellow one to try to neutralise the predominant yellow already existing in nature.

Perhaps the best results would be obtained by not using a filter at all. After all, we only need to use a filter if for some reason the light has become tinted with some particular colour. To lessen the strength of the colour we should use its opposite or complementary. There is an old, old rule. Red, green and blue—any one of these cuts out the other two. For colour film we could say red, yellow, green and blue—one of these will modify all the others too.

In our case, we do not wish to, "cut out the other two" as the filters for colour are to modify only, but we could say that a pale, pale tint of one of these will soften a mixture of the others. Let us see how this works. A pale red, or rather a very, very pale pink, would weaken the intensity of colour of a mixture of the others. "Green"—red and green are of course complementaries as are yellow and violet, blue and orange.

When referring to colour correction filters by the names of colours it does not mean that the filter is, let us say, "red". These colour correction filters are so pale in tint that if they are laid on a sheet of white paper quite a number of them would look like clear glass. Nevertheless they are strong enough to modify the colours on the screen.

So far we have dealt with filters to make our subject more natural, but do we always wish for "normal" results? Sometimes the unreal or fantastic are needed.

On the stage we often see the result of varied coloured lights and sometimes we see films produced with deliberately distorted colours.

There is only one way to obtain these effects—experiment until you get what you require. Colour is something most amateurs have ignored—that is colour as symbols—yet we use colour as expressions in our speech—"feeling blue", "green with envy", "red with embarrassment".

Come on, you experimenters, what about it?

ROUND THE CLUBS

AFRIKAANSE FOTOGRAFIESE ORGANISASIE, PRETORIA

Op Woensdagaand 24 September het A.F.O. 'n baie geslaagde vergadering gehou. By die geleentheid is die kleurskyfies vertoon wat aanvaar was vir die Elfde Witwatersrandse Internasionale Salon. Die vertoning is moontlik gemaak deur die Johannesburg Camera Club en ons wil die Club sowel as die persone wat vanaf Johannesburg gekom het om die skyfies te vertoon, hartlik bedank. Die vergadering is bygewoon deur nagenoeg 200 persone waaronder daar verteenwoordigers was van vyf fotografiese klubs in Pretoria.

A.F.O. wil ook van die geleentheid gebruik maak om die redaksie van „Camera News” sowel as lede van fotografiese verenigings dwarsdeur Suidelike Afrika 'n gesëende Kersfees en voorspoedige Nuwejaar toe te wens.

ALBANY PHOTOGRAPHIC SOCIETY

THE SOCIETY held its monthly meeting on Tuesday, November 4th, in The Landdrost Cottage, Grahams-town, conducted by its new chairman, Dr. R. L. Sykes.

The meeting took the form of a social evening, the main feature being the projection of a series of colour slides and commentary by Malcolm Hill, taken on his recent visit to Australia and New Zealand.

As this was the first meeting of the society's year, Dr. Sykes explained the new system of monthly print competitions. Prints handed in will be classified from “A” to “D”. Only “A” prints are to count in the monthly log and will be retained until the end of the year when they will all be exhibited.

This month “A” prints were handed in by A. von Bratt and H. Tooley in the beginners section. There were no “A” prints in the advanced section.

The achievement trophies were presented to Dal Wallace (advanced) and Dr. Weighell (beginners).

Edwin Maihs gave an extremely good comment on the current monthly competition “Night Scene” which at times was most amusing. This competition was very well supported as the result of a recent outing of members around the streets of Grahamstown one evening.

We are all looking forward to a visit to Grahams-town by Dr. J. Denfield.

CAPE CINE CLUB

The monthly meeting was held on Thursday November 13th. at the Broadhead Memorial Hall, Claremont. It was, as usual, packed to capacity with over 100 members and friends.

The first part of the evening was taken up with announcements, welcoming a large number of new members and followed by a short feature “Guess the Shot”. Needless to say no one secured 100% marks in this entertaining quiz.

After the interval followed two excellent 16 mm. films taken by members. First was Mr. J. T. Flegg's “Sailing”, a black and white feature filmed some 20 years ago, then Mr. Austin Roberts showed his film “Just Water”—a truly fabulous production with world-wide coverage.

A successful outing was held on Sunday 16th November, where the rendezvous was Mr. and Mrs. Ellenberger's

KEEN

STILL

and

**MOVIE AMATEUR
PHOTOGRAPHERS**

shop at



bungalow at Scarborough. Although conditions were rather cloudy a good number of cine cameras were in evidence.

R.R.R.

CAPE TOWN PHOTOGRAPHIC SOCIETY

STILL SECTION

We are fortunate in having amongst our members a number of enterprising members who experiment, make gadgets and build equipment, and the pleasing thing about such lads is the willing way they give fellow members the benefit of their experience. Mr. I. W. Richards is just such a one and at our first meeting of November he gave a most interesting talk on the construction and operation of a special camera for colour work. This lecture was illustrated by means of a series of diagrams and proved of very great interest.

We had another full house for our second meeting. The competition was for transparencies and with over 40 good entries the judges, task was not an easy one. Gold award went to Mr. S. W. Chater, silver to Mr. Denis Sprenger and Red to Mrs. Caradoc-Davies, J. L. Burman and D. Sprenger. A very instructive commentary was given by Mr. Eric Vertue.

During the second part of the meeting we enjoyed a well illustrated travel talk by our chairman, Mr. D. McKellar, who was on an extensive tour of the United Kingdom and the continent last year. Mr. McKellar has an eye for a good picture and a happy way of describing the various places he visited.

J.R.H.

CINE SECTION

ANOTHER busy spell began with the invasion of Robben Island by some 39 members of both sections under the leadership of Mr. D. C. MacKellar.

The outing was made possible by the kindness of Lt.-Commander Green and we were met at the landing stage by Mr. H. G. Sorenson, Chairman of the Island's Cinematographic Society. Transport was waiting and soon we were whisked off on a grand tour of the Island, the highlight (note that word!) of which was a visit to the lighthouse whose very patient keeper kindly accommodated us in his gleaming lantern, eight at a time, and explained the works.

A picnic lunch in the shade and a lazy afternoon on the beach (some energetic types walked round the island) brought our stay to a close. Our good friend Mr. Sorenson came down to the boat to see us off.

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An enjoyable meeting on Wednesday, 22nd October, began with an instructive talk on "Lenses and How to Use Them", by our President, Mr. T. Stafford Smith.

Next came a talk on "Underwater Cinematography" by Mr. Fred Leighton, who kindly screened one of his underwater films.

Finally, Dr. G. J. Broekhuysen spoke to us on the subject of "Recording Bird Behaviour by means of 16 mm. Film". We all enjoyed the film with which Dr. Broekhuysen illustrated his talk.

To our untiring friend, Mr. Eric Vertue, goes the credit for organizing a very successful and enjoyable Annual Dinner on Wednesday, 29th October, when the following trophies and awards were presented by Mrs. G. E. Page :—

The Society's Gold Medal—Mr. Eric Vertue.
The Society's Bronze Medal—Mr. W. G. Vye and Mr. D. Sprenger.
The Lawley Trophy—Mr. J. Zive.
The Vertue Trophy—Mr. J. Zive.
The Bell Trophy—Mr. J. Zive.
Certificates : Mrs. T. Stafford Smith.
Mrs. R. Rodrigues.
Mr. R. Page.

Always abreast of the times, the Cine Section are now turning their thoughts towards the use of Stereophonic

Sound as an accompaniment to amateur films. On Wednesday, 12th November, Mr. Lee, A.M.I.B.E., gave us a very interesting demonstration as part of his lecture entitled "The Stereophonic Age".

Next, by way of a change, we saw a delightful set of Colour Slides by Mr. J. L. Burman, entitled "Mountain Moods", complete with tape commentary.

Three Films were projected after tea—"Belgian Congo and Ghana" by Mr. D. McAuley; "Skeleton Coast" by Mr. W. G. Vye; and "South African Scenes" by Mr. C. E. L. Courtney.

A review of the latter film by Mr. T. Stafford Smith concluded the evening's programme.

R. Page.

PRETORIA CINEMATOGRAPHY CLUB

OUR 235th General Meeting held in October at the Film Auditorium, Technical College, was attended by 168 members and guests. Twenty-one new members were welcomed to the fold by the Chairman.

Cliff Welch demonstrated some locally made plastic letters which were most suitable for titling purposes.

Mr. W.J. v.d. Berg then screened his first film which dealt with a trip to the Game Reserve. Mr. H. Vermooten showed "JOOL" which covered the recent Rag by the local University.

After the tea interval Mr. M. Balzam screened his film "HONOLULU" which also included shots of Disneyland.

We are now looking forward to our next meeting at which we will be treated to a feast of 8 mm. films entered in our annual short film competition, and also to our Christmas Tree party for the children (of all ages) which this year will be held at Fountains.

I wish you all, on behalf of our club, a Merry Christmas and a Happy and Prosperous New Year.

J.F.O.

VEREENIGING PHOTOGRAPHIC SOCIETY

Our Exhibition of 29 and 30 October drew many entries and proved most interesting to the public. On opening the Exhibition His Worship the Mayor, Mr. J. V. Katzen, congratulated the Society on a very fine display of pictures and slides. Thanks are due to all concerned who assisted in one way or another towards its success, and particularly to Mr. Ronnie Lane, on whose shoulders fell most of the organisation, and Miss Barbara Rodel.

On 4 November, at the monthly meeting, the famous film "Family of Man" was screened, and appreciated by everybody.

The competitions were judged by Mr. Moller and Mr. Robson.

A farewell party was held for Mr. B. Linscott, who has taken up a post in Natal, and his place in the chair of the Ciné section is being occupied by Mr. W. F. Spence.

I enjoyed my holiday overseas, and am happy to be back with old friends, and pick up the threads of Secretaryship again.

A. Harber.

(Welcome home—I am pleased your holiday was enjoyable and only hope that you have a good batch of pictures—Ed.)

VANDEBYLPARK CAMERA CLUB



Mrs. A. Rosewitz presenting the Ernie Jacobs Trophy to Mr. J. H. H. Williams, while Mr. N. G. Webber, Chairman, looks on.

CONTRIBUTIONS

Contributors are reminded that we go to press on the 20th of each month. Your contributions by then will be much appreciated and also avoid disappointment when you are not present in "Round the Clubs".

NEWS FROM THE TRADE

CHOICE OF CAMERA

IF you've been thinking of getting a good camera you may have wandered through photographic stores and been utterly confused. If so, it's not surprising. There are so many cameras on the market—so many different types at so many prices—that you can easily get lost in a maze of f/stops, shutter speeds, focal lengths, and gadgets. Before you buy, the first thing you must decide is what type of camera you want—35 mm. roll film, press or view. Each has virtues, each limitations; all come in a wide range of prices. But, as you might guess from the wide array on display in most camera shops, 35 mm. cameras are what the majority of camera users are interested in today. And there are reasons!

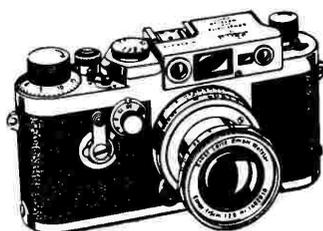
The first modern 35 mm. camera was developed by Oscar Barnack, a research scientist for Ernst Leitz, to help perform various tests being conducted with motion picture film. The photographic results obtained were so outstanding and unique that in 1923 Leitz added this new "scientific instrument" to its world-famous line of microscopes and scientific optical instruments as a revolutionary new still camera. Professionals and amateurs the world over took to the "LEICA" (LEItz CAmera) enthusiastically. It opened up new photographic horizons. The continuous interest in 35 mm. photography since then has been due to basic physical and optical characteristics of the 35 mm. camera, as well as the fundamentally unique methods of photography brought about by these characteristics.

The 35 mm. camera is small, light and compact. You can carry it easily and use it in situations where larger, bulkier cameras just can't do the job. In fact, it is the unobtrusiveness of the 35 mm. that gave it the nickname "candid camera". The small negative size permits loads up to 36 exposures at a time. This means plenty of chances to shoot without changing film and that fast-changing subject matter and even rapid-sequence pictures can be caught. At the same time, ease of handling makes possible a natural and spontaneous photography impractical with the larger cameras.

Small negatives cut film costs to the bone. You'll really appreciate this when you shoot colour. Transparencies, which can be projected to large sizes on a screen, cost but a fraction of what larger films cost. The 35 mm. camera is the most versatile of all types of cameras.

Its small size permits the development of many special-purpose lenses which would be impractically expensive and bulky if designed for larger cameras. You can get not only interchangeable lenses in a wide variety of focal lengths, but also accessories permitting close-ups and photomicrography.

The big swing to 35 mm. by both amateurs and professionals is no accident. All the factors mentioned, plus the unique optical characteristics of the camera, are the reasons behind their choice. Without getting technical, here are some of the optical advantages 35 mm. cameras offer you: Depth of field is the distance between the nearest and farthest objects that will appear sharp in the final print. The greater the depth of field, the easier it is for you to get sharp pictures. The depth of field of any lens at any given f/stop and focus setting is directly related to the focal length—the distance from the lens to the film. The shorter the focal length of the lens, the greater the depth of field in any given picture situation. Lenses for a 35 mm. camera have a relatively short focal length, so pictures taken with 35 mm. cameras have a great depth of field. The short focal length of 35 mm. camera lenses allows lenses of very high speed— $f/2$ and $f/1.5$, for instance. Lenses as fast as this are practical in terms of size and cost only for 35 mm. cameras. Furthermore, they have excellent depth of field, even when used wide open. These lenses permit colour work in difficult light and make possible those "impossible" existing-light shots in black-and-white. So there you have it. The popularity of 35 mm. cameras stems from their convenience, compactness, and economy—and most of all, from the fact that they bring back pictures when other cameras can't. That's why most photographers who are looking for performance plus economy in a camera are demanding 35 mm.—especially the Leica.



NORTHERN RHODESIA PHOTOGRAPHIC ASSOCIATION

FOURTH ANNUAL FILM FESTIVAL

By E. C. Pullon

THE MOTION PICTURE DIVISION of the Northern Rhodesia Photographic Association held their 4th Annual Film Festival on Sunday, 26th October, at Lusaka.

The Festival, held in the new air conditioned 20th Century Cinema with a seating capacity of 900, was opened by the Mayor of Lusaka, Councillor H. K. Mitchell, and was organised by the Lusaka Cine Club.

25 Entries were received for judging which took place in the Government Information Department's Miniature Cinema (seating capacity 20!) and the films were presented for judging under ideal conditions. The judges were Mr. Jules Wagemans, who was also one of last year's panel of judges, and Mr. Simon Sieff. Both were impressed with the quality and standard of the films submitted.

The judges reported as follows :—

"The Standard of the films entered this year was substantially higher than usual, and most definitely higher than last year's. The winners of this year's Festival are to be congratulated on their achievements, especially as the general standard was so high, and, as you will see from the films shown, they really are first-class efforts and deserve the awards they won. Those who were not so fortunate as to gain an award are also to be congratulated as, not only were their entries very good in their particular classes, but without them making films, and submitting them, there would be no competition and no Festival.

It is sincerely hoped that we will see both the winners and the losers making even greater efforts next year; nothing improves film-making more than preparation of films and sound-tracks for a Festival.

The sound-tracks were a pleasant feature this year—20 out of the 25 films entered having sound of various types, mostly tape recordings. This opens up a new field for the film-maker, who must now be more versatile than ever before, and some of the winners are to be particularly congratulated on their sound effects.

The final selection of the winning films proved most difficult, some of them being separated by only a few points, and it is believed that they, together with the other films selected to complete this Festival programme, will provide first-class entertainment.

Best wishes to all competitors for further success in the future."

A predominant feature of the entries was the number

of story films. Of the 25 films submitted there were 18 story films, 4 documentaries and 3 travelogues. Another interesting feature was the number of films submitted with sound accompaniment—the entries being summarised as follows :—

- 17 Films with tapes synchronised by standard strobe,
- 2 with appropriate musical background on discs,
- 1 Optical sound and 5 silent.

Films submitted this year were generally much shorter and the award winning films varied in duration from 5½ minutes to 15 minutes, the average running time of the prizewinners being 7½ minutes.

In order to make up a balanced programme of suitable length for the public performance, three films, which were "runners-up", were included with the award winning films.

The programme, and films shown, were as follows :—

1. "MOSI-OA-TUNYA" by J. H. Reekers, Lusaka. Awarded the Revere Trophy for the best Novices Film (8 mm.)
2. "COWBOY COPPERS" by E. C. Pullon, Broken Hill.
3. "THE MESSAGE" by E. C. Pullon, Broken Hill. Awarded the Andrew Hayward Trophy for the Best Family Film (8 mm.)
4. "TEDDY BEAR" by E. C. Pullon, Broken Hill. Awarded the Bell and Howell Trophy for the Best 8 mm. Film.
5. "CRAYFISH TALE" by the Broken Hill Cine Club (16 mm.)
6. "APPOINTMENT WITH FORTUNE" by the Lusaka Cine Club (16 mm.)
7. "SEEING IS BELIEVING" by the Lusaka Cine Club. Awarded the Roan Antelope Camera Club Shield for the Best Club Film (16 mm.)
8. "THUS TO LIVE" by R. and S. McLaren, Broken Hill. Awarded the Paillard Trophy for the Best 16 mm. Film and the Premier Award, the Agfa Trophy, for the Best Film of the year.

The equipment used for projection (supplied and operated by the Broken Hill Cine Club), was situated at the back of the Cinema Loge and consisted of an Ampro 16 mm. (sound) projector with 3½" lens. and 1000 w. lamp. Specto 8/16 mm. projector with 2" lens and 500 w. lamp for 8 mm. (110v. lamp over running on 130v.)

Tape Recorder, with 8 watt amplifier, feeding a public address speaker (with horn) at the screen, which was a 9 ft. x 7 ft. glass beaded type. The throw was 85 ft.

A QUICK RINSE

By Mr. Bickerstaff

WHEN I was a small boy, those words were never said to me by my Mother. Far from it! She used to say, "A good wash, and don't forget behind your ears and the back of your neck." Ugh! In those far-off days I used to think how silly she was, but now of course I realise she was quite right. Since then the wheel has turned full circle, and today I think the title of our article is all wrong. But let us first consider the context in which it is used.

It is possible that it occurs frequently in the photographic world, but I am thinking of it more especially between development and fixation. Whether in the processing of negatives or prints we are urged to give a *quick* rinse before fixing so that the process of development may be arrested as quickly as possible. In fact even quicker than possible, for today a mere rinse is old-fashioned. Today people cannot wait until the fixing bath is reached, and so this quick rinse has to be replaced with a stop bath. Why? Why is it so necessary to arrest development as quickly as possible? I certainly don't do so. I always give quite a leisurely wash; in fact often two leisurely washes.

What heresy. Already perhaps some readers have swooned, whilst others are reaching for paper and pen so they can tell the editor what they think of him for publishing such an article. But let us look at this question coolly and calmly. When a negative or print is taken from the developer and placed into the rinse water, it carries with it only a very small quantity of developer, and with the first agitation of the water the developer adhering to the surface is very much diluted. This leaves primarily the developer which has soaked into the emulsion and, in the case of prints, into the paper base. What harm can such a small amount do? I contend it does no harm at all—in fact I am going to put it to you that it does good.

Do you remember water-bath development? Perhaps for the more recent comers to photography I should explain it. There used to be a time when negative material was not obtainable in roll-film form, and when its latitude was very small. In those days each negative was often developed separately, the operation being varied with each one depending on the subject taken and the exposure given. If the subject were a very contrasty one, then the photographer was really up against it for his negative material could not normally cope with it.

This was where the water-bath development came in. Instead of the normal continuous period of development, the negative was immersed alternately for short periods in developer and in water (the latter immersion being without agitation), and this procedure was continued until development was complete. In transferring to the water bath, a small amount of developer was carried over on each occasion and this rapidly became exhausted in the high-lights, but was retained longer in the weak shadow areas and thus gradually brought some faint detail where there might otherwise have been clear areas of glass and therefore blocked-up shadows. Oh yes, I know that the characteristic curve was thereby distorted, but that drawback more than compensates for the alternative.

Now by the same token if one transfers a negative or print from developer to fixer through a leisurely rinse I can see no harm. The only effect which I can see is the possible production of more detail in the shadows and high-lights respectively. Far from it being harmful, I can see nothing but advantage. But then I am merely a practical amateur photographer and not a chemist. Perhaps I am wrong in my views, and perhaps there really *is* a good reason.

I hate myself for writing an article like this, for photography is a very exact science and so much harm can be done by ignoring instructions. Try doing bromoil or one of the other control processes without following instructions precisely and you will see what happens. But somehow I feel this is different. I feel I know what I am doing and why I am doing it, but with the control processes I just haven't the vaguest idea of what some of the steps are supposed to produce. So I shall continue to give my negatives and prints a *leisurely* wash until such time as I can be convinced there is a reason for doing otherwise. But I must go now, for I hear Mrs. Bickerstaff calling me to dinner.

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Date

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Poet's

Corner

SOLILOQUY ON EDITING

(With apologies to Shakespeare)

By STEVE

To cut or not to cut—That is a question :—
 Whether 'tis nobler to cut and shorten film
 For better timing—or—
 By padding and bad shots added,
 Lengthen the suffering of spectators,
 Who by opposing might end it?
 To leave—to cut—
 No more; and by a cut shall we then end
 The heartache of a basket of scrap pieces,
 And the thousand shocks of splices
 That flesh tries to omit,— 'Tis a consummation
 The Fifty-foot unspliced
 Devoutly to be wish'd. To cut,—To splice;—
 To sleep! (after a night of editing)—
 Perchance to dream ;—ay, here's the rub ;
 For in that sleep what dreams may come,
 A perfect story, a priceless film . . .
 Must give us pause : there's the question . . .
 For those who bear the cuts and scraping of editing,
 The pangs of "shall I cut?" . . .
 The insolence of criticism—constructive or destructive,
 The patient merit of the unworthy takes,
 For who would critics bear,
 To grunt and sweat under a weary life,
 But that the dread continuity—,
 The undiscover'd story, from whose brain
 No story comes,—puzzles the will,
 And makes us rather bear those bad shots we have
 Than go out and take other shots more suitable?
 Thus conscience does make cowards of us all ;
 And thus the masterpiece upon the screen
 Is sickied o'er with pale and overexposed shots ;
 And enterprises of great exposures one can not eliminate,
 With this regard, the stories vary,
 And loose the name of action.—Soft you now!
 The fair picture.—My Oscar—in thy orisons
 Will all my bad shots be remember'd.

WHERE IGNORANCE IS BLISS—
or SHOULD WE MAKE HIM WISE

When Otto Dose's prints appear
 On Club or Salon Screen,
 This work is of a master mind,
 A pleasure to be seen.

There was a print he showed to us,
 He titled it "Auld Reeky",
 Reminded me of dear old Home,
 'Twas nostalgic and all creepy.

The print itself was not so bad—
 Depends on how you see it ;
 The smoke and dirt were there to see,
 'Twas the atmosphere created.

The Castle stood all grim and grey,
 Looked down with rugged face
 And sentinelled this Royal Town
 With majesty and grace.

The night he showed it to the Club,
 It was a "free for all"
 When members said their little piece
 While some said none at all.

Now one good member of repute,
 Not tall, nor dark, but handsome,
 He criticised this print real well
 Then made a *faux pas*—then some!

He talked of light and shade and such,
 Of contours and perspective ;
 He also saw the street run through
 The east to west objective.

This street all travellers know so well,
 The pride of this fine city.
 This guy described it as "that road".
 Such blasphemy! Oh, the pity.

To call our PRINCES STREET "that road"!
 Should hang his head in shame.
 E'en Robbie Burns, been dead so long,
 Would shudder at that name.

I think that fellow should be tried
 By criminal court assizes,
 Get sixty days in his dark room
 To do this print all sizes.

Just like a schoolboy, he should get
 A thousand lines to write.
 "That Road", "That Road" . . . is no damn good.
 'Tis Princes Street wots right.

"The Doggerel".

Letters to the Editor



Dear Sir,

May I congratulate you upon the October edition of "Camera News", undoubtedly one of the best numbers so far. I particularly enjoyed the article by "Steve", "On Giving a Slide Show".

Steve, of course, is a very "handy" person to have around and is consequently much in demand as an operator of lanterns, projectors and tape recorders. Just how handy, can be seen from the enclosed "snap" of Steve at work.

Yours faithfully,
R. PAGE.

Dear Sir,

Enclosed please find my personal check —1432 to cover my dues as a Foundation Member of P.S.S.A.

I look forward monthly for my copy of Camera News and to note references to people whom I have become acquainted with, especially Kin Bensusan.

Your Society is to be complimented for the progressiveness it has shown since its inception and I am greatly pleased to have assisted in your program.

My sincere greetings to my fellow associates in the pursuit of satisfying photography.

Sincerely,
STEN ANDERSON F.P.S.A.

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