

CAMERA NEWS

OFFICIAL JOURNAL OF
THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



Ernie Relders



NEWS FROM PHOTOGRAPHIC AND CINEMATO-
GRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

1/6

REGISTERED AT THE G.P.O. AS A NEWSPAPER

JANUARY, 1959

Leica LEADS

. . . in ease of performance and versatility, in latest improvements and in the unfailing use of the finest materials throughout. Supreme quality without compromise . . . there is nothing like a LEICA. Your nearest LEICA specialist dealer invites you to see these models.



LEICA M2

This is a new simplified version of the Leica M3. Elmar f3.5 lens. Built-in universal view- and rangefinder with automatic parallax compensation, for 35mm, 50mm and 90mm lenses. Focal plane shutter with speeds from 1 to 1/1000 sec. and B. There is no other quality camera in this class with all the features of the LEICA M2.

£88.10.0

Eveready Case £5.5.0

LEICA IIIg

With Elmar f2.8 lens.
£73 10. 0.

With Summicron f2 lens
£97 0. 0.

LEICA M3

With Elmar f3.5 lens
£105 10. 0.

With Summicron f2 and
near-focusing device
£144 10. 0.

Eveready Case £5 5. 0.

Coupled exposure meter
£11 10. 0.

Leica UNLOCKS A NEW WORLD OF PHOTOGRAPHIC PERFECTION

CAMERA NEWS

Official Journal of the Photographic Society
of Southern Africa.

Journal Committee

- ERIC VERTUE, A.R.P.S., *Chairman.*
- ROBT. BELL.
- DENIS SPRENGER, (*Asst. Editor—Still*).
- T. STAFFORD SMITH, (*Asst. Editor—Cine*).
- PERCY A. SCOTT, *Hon. Treasurer.*

Among Ourselves

PRINTING deadlines being what they are, one has to write New Year messages among the dusty remains of the old year. We are surrounded by messages of goodwill and the hydrangeas are blooming, but everything in the garden is not as rosy as it might be (even apart from the fact that the darned thing has to be watered in summer).

Vol. 4. No. 10. January, 1959

Contents

Decomposition	<i>Denis Sprenger</i>	292
Print Criticism <i>Fred C. Harris, F.R.P.S., F.R.S.A.</i>		296
Kicks and Caresses	<i>E. K. Jones</i>	301
Moeg vir die Hele Spul!	<i>Piet Pompies</i>	302
Keeping Track	<i>Hon. Sec.</i>	303
Opening of Cape of Good Hope International Salon of Photography, 1958		309
Round the Clubs		312
Letters to the Editor		316
News from the Trade		320

Articles for publication and prints for criticism are invited.

Advertisement rates are:

- Full Page £12 10s. 0d. per month
- Half Page £7 10s. 0d. per month
- Quarter Page £4 0s. 0d. per month

for contracts of three months or more.

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

We are still not receiving as much material for this magazine as is necessary to ensure a well-balanced publication at all times, and to relieve the Editor of worries about the next issue. New Year resolutions are notorious for their brittle quality so we would like as many of our readers as possible to decide (not resolve) to send us something—not before the end of 1959, but very soon. The future is really in your hands; let's make it something good!

By some convention characteristic of the human race, the beginning of a New Year is regarded as the time for a little concentrated soul-searching. There is no logical reason for this, and the need for soul-searching should be independent of an arbitrary date, but that is beside the point. Whenever the urge to rationalise some experience or some part of your knowledge comes upon you (and it should be encouraged) there is no better way of doing it than putting it into words. The procedure is all the more rewarding if one knows that someone else may derive some benefit from what you have written and there is no better mouthpiece for South African photographic matters than *Camera News*. We are constantly being reminded of this in letters which we receive from the relatively few readers we have in other countries of the world. Appreciative comments of this nature reflect more credit on our contributors than on us, but we like them none the less for that.

Cover Picture:

E. J. Sanby

You can make this a Happy New Year for the Journal Committee. Over to you!

Gevaert

Famous Products for Photography

Ridax

GASLIGHT CONTACT PAPERS

Vertona

Ortho-Brom

FOR FAST ENLARGING

Gevatone

THE FAST WARM TONE PAPERS

Gevarto

Artona

CHLORO-BROM FOR CONTACT AND
ENLARGING

Vittex

AND

Gevaluxe

BROMIDE VELOURS

Try these for SUPERIOR prints

PROOFS ON P.O.P.

*WRITE FOR A BOOKLET OF THE OUTSTANDING SURFACES
AVAILABLE*

All Enquiries :

KEATINGS PHARMACEUTICALS LTD.

P.O. Box 256.

JOHANNESBURG.

CHANGE OF ADDRESS

P.S.S.A. address is now

P.O. BOX 1594, DURBAN.

The Cape Town Post Box has been relinquished.

FILM LIBRARY

MR. GRAHAM COUSINS

P.O. Box 1038, Bloemfontein,

is Chairman of this section of the M.P.D.

Contact him for your next film programme.



Wild Horses

D
E
C
O
M
P
O
S
I
T
I
O
N

by

D
e
n
i
s
S
p
r
e
n
g
e
r

AN isolated phrase or sentence, perhaps merely a word, sometimes starts a train of thought which may lead anywhere. Whether the train I am starting will reach any worthwhile destination or whether "the phantom Caravan will reach the NOTHING it set out from" remains to be seen; after all, it has just begun and I have no idea where it will go.

Some time ago I came across my text in a most erudite book far beyond my mental powers—"There is a proper time and season for all things, but how incomparably dull and empty would be our lives if we obeyed the ordinances of the gods at all times!" The subordinate clause *might* be a reply to any remonstrance against starting to make a print or to paint a house an hour before an appointment, but that would be too literal for any but the most fanatical individualist, and for the time being I want to preach disobedience to a particular set of "ordinances of the gods"—the so-called Laws of Composition.

As a beginning, let's see the adversary in its proper perspective (through a normal lens, perhaps!) and recognise that all the Rules were made to tabulate observed phenomena. In other words, it happens that

many artists through the years have *tended* to place the components of their works in a certain relationship. They did this because the result pleased them, not because some immutable law of nature impelled them to do so. It may seem unnecessary to mention this but there have been cases of photographers who have hesitated to make an exposure on an outstanding subject because the "lines" were all wrong or because the centre of interest could not be wangled onto an intersection of thirds. The picture *looked* good but the shadow of some dusty old professor degraded its sparkling highlights and there was another little piece of frustration added to the make-up of an inoffensive photographer.

Professors, naturally, have their place in the scheme of things. Only a handful of god-like humans can spring, like Mozart, fully-fledged into maturity; the vast majority have to learn and then to revolt against what they have learnt insofar as the lessons cannot be reconciled with their feelings and basic urges. A catalogue of the great rebels from Beethoven to Bartok, from Phidias to Henry Moore, would fill an encyclopaedia as would the conformists—if we knew their names! The teachers, I repeat, are essential; even Leonardo, as

Throgmorton Avenue, E.C.2

incomparable a genius as one could wish to marvel at, propounded the odd theory, which he promptly quite overlooked in the realisation of his greatest masterpieces. The average Photographic Society critic would have some hard things to say about "The Last Supper," probably dismissing it as a mere record, competent but with no pictorial merit.

Let's look a little more closely at the Rules. Once upon a time there was an interesting little theory which sought to chart the course of one's vision in looking at a picture. According to this, one's eye was led on a fairly well-defined route by perhaps a benevolent guide, but there were many pitfalls and the least obstruction could deflect one's vision with disastrous results. This theory has been propounded and repeated in many books and it is a commentary on our faith in the printed word that it is still accepted widely. A word, after all, is only a representation of the thought of a human being, who is not infallible, but, despite the many times humans have been proved to be wrong, trust in the little

theory has been almost implicit. I can remember personally having some qualms about it because my eye seemed to be rather undisciplined about the whole matter; I saw the picture's body and not its skeleton—and, frankly, how many eyes will follow the gentle S-curve of a woodland path if Miss Diana Dors is standing among the trees? A large proportion of men, I think, would not be able to see the trees for the Dors.

However, we have strayed somewhat from the path. According to the theories, I saw things in quite the wrong way; my eye gaily leaped over obstacles in the foreground and it refused to be whipped out of the picture by strong lines leading out. In fact, it sometimes instinctively gambolled nimbly out of pictures which held no interest to it, notwithstanding all the guiles of the artist in arranging lines to take it sauntering pleasantly through. This could have been as disturbing as finding that one is colour-blind (or noticing your friends looking at you in a peculiar way prior to suggesting amiably that you visit a psychiatrist) but the ardent searcher will

always find another theory. And modern psychology (which I will admit straightway is likely to be proved wrong before mankind reaches the point of being blessed with all wisdom) was there to help with its findings that the normal eye does not behave at all like this. Naturally like Pavlov's dogs, it can be indoctrinated and in time will see things in the way suggested by the old theory. Many of the behaviour patterns of humans result from indoctrination, but is that a valid reason for continuing to accept a stultifying convention?

It would be a waste of time to deal specifically with each aspect of the Laws of Composition and there is no real need to be iconoclastic about the whole affair. One can assail cherished beliefs or venerated institutions, which one considers erroneous or pernicious, without destroying them utterly. The skeletons need not be thrown overboard (there are plenty of cupboards around), but the body should be given more prominence. A photograph, like a painting or a piece of sculpture, is merely a representation of reality and cannot be more

interesting than what it sets out to represent and the latter is a complicated compound of the basic subject matter and its lighting, together with the very important emotional overtones. Emotion is probably the most difficult aspect; by definition, it is a mental feeling or affection as distinguished from cognitions or volitions, and, being an abstract concept, it is capable of nearly as many interpretations as there are humans in the world. In other words, you are on your own! No one but yourself can say with full authority whether you have succeeded in what you set out to do—which can be quite a comforting thought, provided that you remember that the paternal or maternal emotions aroused by family pictures are not likely to be shared at all widely and that such pictures should arouse as well more universal emotions.

But let the emotions be pleasurable. Perhaps the most universal of all is boredom, particularly in this jaded age, when literature, art and life leave little to the imagination, and so many pictures are being thrust out



Detail, Gateway, Marble Arch

upon the world. It follows that, unless the subject matter is of enduring interest—and humanity in all its manifestations is perhaps the most enduring of all—it will have to be original in content or treatment. By the very nature of things, originality is one of the rarest of all commodities; this is all too clearly demonstrated in any collection of photographs—be they in the usual annuals or on the walls of Salons or at Photographic Society competition evenings.

This reminds me of the story of the traveller who, on reaching a new town or country, invariably made a close examination of all the picture postcards on sale so that he would know what subjects to avoid. Admittedly this is a negative approach as the local man is likely to know his area best, but it is a step in the right direction and indicates broadly how one can benefit from what one sees around one.

Photography, unfortunately, evolved at a time when the other graphic arts were highly developed and when communications were reasonably regular and comparatively fast. It was only natural, in the circumstances, that it was influenced by many factors, few of them benign. The golden age of Dutch painting developed at a time when the Dutch masters had little opportunity to see the works, for instance, of the Italian school—the result was highly individual; similarly the Italian primitives were able to create in an atmosphere little affected by any external artistic trends. Many similar cases could be quoted but it is only necessary to compare these with the situation in nineteenth century England, where photography flourished particularly and from which country much of South Africa's cultural tradition stems. Art in general had reached an abysmal nadir, typified by the deplorable sentimentalities of the pre-Raphaelites, surely the climate least calculated to promote a healthy growth in a new art-form.

This was the age of oleographs like "Between Two Fires," "Bubbles," "Napoleon on the Bellerophon," and so on, copies of which may still be seen in inferior hotels throughout the Commonwealth. Well, I ask you!

With such a background it is small wonder that photography should have started on the wrong foot (there were exceptions, of course, but one has to generalise sometimes) and, whilst we may be thoroughly amused by the studio portraits of our grandfathers, many of the productions of amateurs who took themselves seriously, are equally laughable.

In the early days, too, lenses and negative emulsions were not what they are to-day and, willy-nilly, the photographer was often obliged to use heavy diffusion to hide (or make a virtue of) the shortcomings. There can be no excuse for such an attitude to-day and no reason why photography should not exploit its one great advantage over all manual arts—the crisp rendering of detail and of the infinite nuances of light and shade.

Finally, do we allow our sense of fun enough play? We are so inclined to be too serious in our own work and in our approach to the work of others. Photographers are not alone in this—protagonists and antagonists of Dufy and Klee are all too often deadly serious in their adulation and condemnation when there is a large measure of child-like joy in their works. Omar Khayyam had something to say about this (naturally!)

For "IS" and "IS-NOT" though with Rule and Line,

And "UP-AND-DOWN" by Logic I define,

Of all that one should fathom, I

Was never deep in anything but—Wine.

Wine—the father of laughter.

This article should be illustrated with pictures to emphasise the views put forward, but—you've guessed it, I haven't any yet.

"Wild Horses" may be regarded as symbolist (work it out for yourself) but it happened in a light-hearted moment. For the rest, the pictures are there purely to break up the long columns of words.

PRINT CRITICISM

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

IN order to allay your fears at once, the peculiar diagrams which have already caught your eye do not mean that I have turned "cubist." Heaven forbid! Their purpose will become apparent as we proceed.

This month I again give you three prints from the recent Cape of Good Hope International Salon, and I think the message they have to convey is that of the massing of tone values. In the last forty or more criticisms I have given, I feel sure that I must have mentioned this point in at least half of them, and I make no apology for doing so again for I feel that ignorance of it is by far the most common fault of the average amateur photographer. The artist does not usually make this mistake for he is trained from the start to appreciate its importance and thereafter he automatically follows it whatever type of picture or illustration he may be doing. But the average amateur photographer starts by pointing a camera at the first thing he sees, and often continues in the same way with little desire to learn the fundamentals of picture building. His prints frequently resemble the chess board of Fig. 1.

They are full of blacks and whites, but disposed in such a way that there is no basic design of any description and no point where the eye can rest.

Let us rearrange our chess board as Fig. 2. We have the same num-

bers of black and white squares but they are now "massed" and present a design, although its shapes and proportions leave much to be desired. We have also introduced a measure

of emphasis, for I do not think it can be doubted that the eye is drawn to the "skyscraper" outline. If it is only emphasis which is wanted, our chessboard could be rearranged as

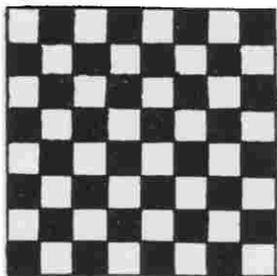


FIG. 1

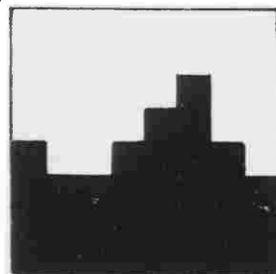


FIG. 2

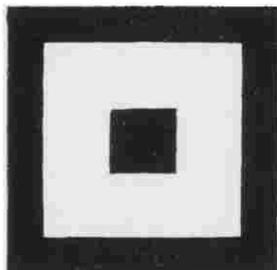


FIG. 3

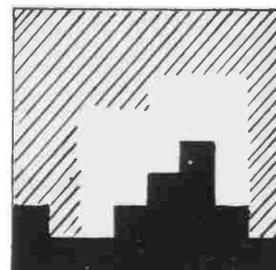
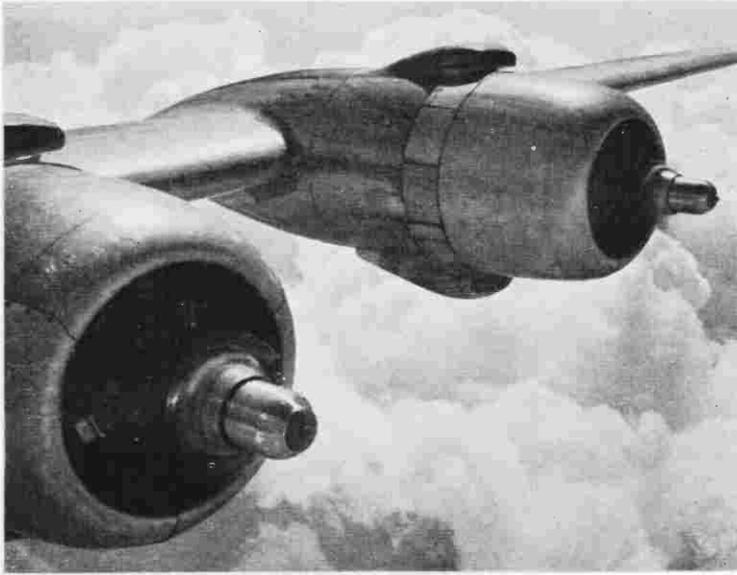


FIG. 4



Power

Harry L. Waddle, A.P.S.A., A.R.P.S.

Fig. 3. Here there can be no possible doubt whatever where the eye rests though there can be even less doubt that the result is hardly pleasing. The main reasons for the fact that the eye rests in the centre are its isolation and the contrast of dark against light.

So far we have dealt with only the black and white squares of our chess board—that is with the darkest and lightest tones. If, however, we take an equal number of black and white squares and mix them together so as to produce squares of an intermediate tone, we shall find we have much greater scope for design *providing we keep them massed in their respective tonal values.* Fig. 4 shows one result. We have still retained the squares of the chess-board, and our total tonal value is still the same as in Fig. 1., but here is something in which the eye can more easily find a resting place. Our three tones are well massed, and their proportions are not displeasing in spite of retaining the total tone value of the chessboard. Furthermore, we have used the lesson of contrasts learned in Fig. 3 by placing the dark of our “skyscraper” against a limited area of the lightest tone. The juxtaposition of the

darkest dark with the lightest light will always produce an emphasis which will be difficult to counter.

These illustrations are, of course, of the most elementary type, but I am sure they will assist in showing what is meant by this massing of tones, and also how much power it puts in the hands of the photographer who uses it properly. But let us see it put into practice.

POWER by Harry L. Waddle is a design in which this principle cannot possibly be missed. Half close your eyes and the first reaction is of the presence of the two main tone values. Later the darker tone becomes itself sub-divided into a black and a grey giving the three main tonal values of Fig. 4. Each has, of course, many subtle gradations so that every tone the paper can produce is included somewhere. The blacks are the engines and vents, the middle tones are the engine casing and wing, and the highlights are the clouds and sunlit portions of the machine. The arrangement of these various tonal values is good, for they are well connected and pleasantly spaced. It is, however, unusual for the darker tones to occupy so much of the upper portion of a print whilst the lower part is almost entirely of a

high tone, and purely from the point of view of a composition of tone values I feel that the print is much more pleasing when held upside-down. But this is not merely a collection of tone values; it is a representation of a living thing—of a “heavier-than-air” machine, and by reason of this very fact the light base and dark top are well arranged.

I am not, however, completely happy about the detailed placings. Firstly, I think the short focus lens has distorted the perspective, both as regards the two engines taken together and also the left-hand engine by itself. I am further worried by the fact that the left-hand engine is so undoubtedly the most important item and yet it is tucked away in a corner of the print. I doubt whether these drawbacks can be completely remedied, but if there is any more of the negative on the right hand side, I would like to trim $\frac{3}{8}$ in. from the left and $\frac{3}{8}$ in. from the bottom, and add about $\frac{1}{2}$ in. on the right. This would have the effect of throwing the centre of interest onto the right-hand engine (the introduction of an odd highlight or two on the cowling would help), and it would also give the machine a little space to move into.

The clouds have been well seen and well rendered.

The tonal arrangement is different in *ROWING ON* by Fan Ho, for here are small areas of black and white together with a large area of dark grey, this latter being broken up in a most interesting way in the lower one-third of the print area. But notice that this breaking-up is not done in the manner of a chess board. The two tones of grey are well massed, and interest has been added to this massing by the attractive irregular outlining. This attractiveness does not, however, take one's main attention away from the principal object, for here we have in practice the idea of the darkest dark against the lightest light which

I mentioned earlier. The shapes on the water lead up to this figure in his boat, and the subtle gradations in the background give a wonderful depth to the scene. I like the picture immensely.

TUNING, by Wellington Lee, is a most attractive picture, and here again emphasis is thrown onto the principal subject by the juxtaposition of dark and light—the darkness of the dancer's dress and the whiteness of her skin. The treble clef is also dark, but it cannot compete in importance with the figure as there is no light tone to offset it, it is badly placed near the edge, and it lacks the personal touch. But this clef serves the very useful purpose of

providing a counterbalance and a foil to the figure. The lines of the stave are very pronounced but do not cut the picture in two because of their different tones and the way they are shaded down at the ends—also perhaps because this stave consists of only four lines! The spiral design on the background and on the floor fits in excellently with the spirit of the picture, and forms a good counter to the straight stave in front. The feet are probably correctly placed for a movement in ballet, but they look very awkward in this static position. The lower line of the stave also tends to amputate them, and I think it would help if they were toned down somewhat.

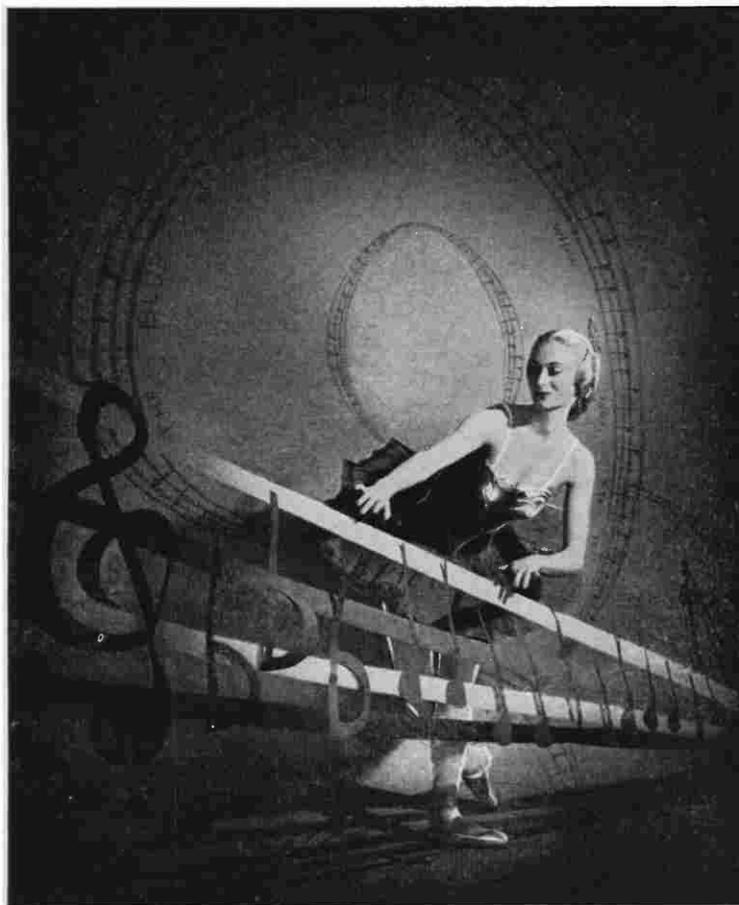


Rowing on

Fan Ho, F.R.P.S.

Tuning

Wellington Lee, F.P.S.A., F.R.P.S.



NEW MEMBERS

We welcome the following new members :

Adendorff, M. C. , P.O. Box 278, Vryheid, Natal	C. Moller
Brandt, R. J. , P.O. Box 86, Vryheid, Natal	C. Moller
Brinkmann, G. , P.O. Box 186, Vryheid, Natal	C. Moller
Eales, T. C. , P.O. Box 34, Vryheid, Natal	C. J. Moller.
Cronje, P. , P.O. Box 108, Vryheid, Natal	C. J. Moller
Healy, P. , Wembury Hotel, 137 Howard Avenue, Benoni	A. E. Whipps
Key, W. E. , 19 Balmoral Drive, Cowies Hill, Natal	L. A. Peyton
Moller, C. J. , P.O. Box 127, Vryheid, Natal	A. Rosewitz
O'Shea, Mrs. D. , 9 Mowbray Road, Green Side, Johannesburg	M. Loizakos
Torr, I. S. , Protea House, Welkom, O.F.S.	G. Newby
Warren, R. S. , 15 Lonsdale Drive, Durban North	L. A. Peyton
Ziegenbein, C. P. , c'o Mrs. N. Lubbe, P.O. Box 4108, Johannesburg	A. D. Bensusan



Negative on **ILFORD HP3** film



ILFORD FILMS

ILFORD LIMITED · ILFORD · ESSEX · ENGLAND

KICKS and CARESSES

(A Controversy About Colour)

By E. K. (Ted) Jones

WHEN the first likeness of the human face was reflected from a piece of photographic paper, a lot of people were frightened. Not so much the person who saw his likeness for the first time, but the people whose living was threatened by this new discovery; people like the painters on ivory who could give any woman a flattering likeness in miniature; the more fashionable painters who painted only for the noble of birth on a vast canvas fitted for the mansion house. All, in fact, who had the gift to draw, to paint or to mould in clay the human face and particularly the clothes worn at that period, realised the new menace of "The Black Art"—photography.

The sharp decline in contemporary art can be measured from the time, over one hundred years ago when photography was born. As if the discovery in itself were not enough the artists of their time had to agree that in spite of the problems of chemistry the daguerrotypes and collodions were more than photographic records; the photographer used as his yardstick the standard of light and composition laid down by artists of their own time. The work produced in those primitive days was accepted by their most frightened and bitter opponents as works of art and still survive to-day. Photography had started off on the right foot.

The encroachment of science in the secular field of art is no new story. We have seen it in the art of illustration and calligraphy and to a less satisfying degree in motion picture and radio. The mind to think and the hands to create, dwindled in the face of this onslaught of human progress.

In the mid-twentieth century our domestic use of photography has not been neglected. You can with the blessing of the scientist of to-day, purchase for a few mere shillings, a roll of film which will, if you follow the text book correctly, produce miracles of colour. It is just as easy as that.

It is not nice to think that we of the older generation of pictorial workers may have to face up to the same problems as the painters of old—here is a new threat, the simple machine-made but agreeably beautiful thing called Colour.

I do not believe that we will live to see the real art, the art of Black and White photography, laid low in this particular renaissance—but for the moment it will lose many disciples. The transitory brilliance of colour flashed upon a screen, blinding and often unreal but very

satisfying beckons to those who like to take the easy road.

The rebirth of the Magic Lantern after fifty dust-covered years in the family attic has revived a greater interest in the possibilities of creating pictures. If Colour has done nothing more than weld the family life by the aid of the Magic Lantern, then we must accept that science has been agreeable for once.

I am not happy about "Colour" because I believe that it is lazy in its influence and I am heartily sick of the ingenious people who inflict their "A," "E" and "K" chromes at the monthly meetings . . . in all seriousness, are we not back to the old days of "you press the button, we do the rest"?

While I shall always marvel at the purely scientific strides made in Colour during my lifetime, I shall always feel the loss when the transitory impression I admire on the screen passes on to the next slide; the kaleidoscopic beauty is as short-lived as a passing shadow. The picture was there and now it has gone, the screen remains, the lantern is on the table and the slide soon joins its fellows in the smooth yellow box. For the reason alone that I cannot live with it, I shall never understand Colour.

At the risk of being contradicted, I suggest that the influence of Colour has already lowered the standard of our International Salons. There is a stereotyped mass-produced look about print quality that makes me wonder if there is any paper but a bromide. What has happened to the bromoils and bromoil transfers, the carbons and paper negative prints? Even a good old-fashioned chloro-bromide is something of a novelty. To-day the pictorial craftsman uses clear pine instead of mahogany . . . the flash bulb in place of the tripod.

But nevertheless, our Salons are stimulating and in this second half of the photographic century I write about, the creative mind of the modern worker leaves nothing to be desired. The imaginative mind behind the camera, even if the darkroom craft is lost, is more vital and spontaneous and progressive than ever it has been. I do, however, believe in one truth, that while the novelty and public interest in Colour lives, more and more people will join our photographic ranks. That in itself is a good thing but as surely as the Knights of the Black Art stole the thunder of the painters of their day, so will the clock turn back and the pictorialist in Black and White come into his own right. Pictures, like women, must be lived with to be understood.



MOEG VIR DIE HELE SPUL!

*Met 'n kamera in Maart-maand vir 'n paar pond gekoop
 Het ek kiekies geneem en dit foto's gedoop.
 Met die oog op erkenning, op eer en op roem
 Het ek gehoop om dit later portrette te noem.
 Maar 'n kamera en skoonma is dieselfde ou nasie—*

*Hoe meer jy hul ken—hoe meer komplikasie.
 Nie tevrede met afneem, begin jy ontwikkel . . .
 En dan, liewe leser, begin die gesukkel.
 Eers moet jy 'n kamer met pikdonker hê,
 En die goed op 'n toonbank in volgorde lê.*

*Ontwikkelaar, stopbad, fikseersout en water,
Afspoel en afvee—die droogmaak kom later.
As alles gereed is (tot selfs temp'atuur)
Begin die proses wat soms ure kan duur.
En alles is donker. Geen lig en geen lug.
Jy struikel oor alles en beland op jou rug.
Soms gaan dit maklik—soms gaan dit rof
En jy eindig met films vol skrape en stof.
En dit is nie al—nie die end van die saak—
Want nou moet jy, vriend, die afdrucke maak.
Die produk van jou werk—jou leed en jou lief—
Is ontwikkelde film—die swart negatief.
En met hierdie klein plaatjie is dit dan jou taak
Om kiekies, vergrotings, portrette te maak.
'n Skrapie, 'n haartjie, 'n rafel—'n kol*

(Met vergunning van *Die Lanstem* en *Piet Pompies*.)

*En jy het verloor—jou portret is gebol !
Al kry jy geen teenspoed en alles gaan wel
Is jou wōrries nog lank nie verby nie, ou pēl !
Jy het, neem byvoorbeeld, 'n pin-up geneem
Vir jou lyk dit pragtig—vir haar lyk sy vreem !
My neus lyk te lank, begin sy te kla.
En ek lyk nie soos ek, ek lyk soos my ma.
My lippe trek skeef en ore staan bak.
My vernaamste voornaamste het drie duim gesak.
Die end van my storie—fluit-fluit ek is klaar—
Is dat ek my verdere verdriet wil bespaar.
En kiek net nou diere, want al klink dit simpel,
Hul kla oor geen plooi of geen rimpel.
En as hulle begin, glo my, sal ek staak
En soos op die foto—daar 'n einde aan maak !*

Keeping Track

by Hon. Sec.

ARE you one of those luckless chaps that loses everything important until it is too late to matter—or who in rare moments of concentration, manages to put his film into the developer *before* the fixer? Do you find it hard to remember what exhibition prints are where and when they are due back? You are? Then read on, for you have as much need of this article as I!

Being an occasional exhibitor and finding I had difficulty in remembering whether or not I had sent my latest masterpiece to the Fertilisers' Fortyninth Salon, or to the Klotfontein International, I decided the time had come to do something about it. I decided to **KEEP TRACK!** I searched the literature and eventually succeeded in piecing together a "system" that helps me to keep track of my prints. I cannot claim much originality for the idea, nor can I acknowledge the source of my information—for I cannot remember whence it came!

Anyway, the result of my labours was a form which gave sufficient information about the print to identify it and enough information about the Salon or Exhibition to know when the print should be despatched and when it could be expected back. *The form is self explanatory; the top panel gives the title of the print (always useful) together with such data regarding the taking and processing of the negative and the subsequent print as is considered necessary.

For my part, I rarely record any such details but am the first to acknowledge that such data is useful. The second part of the form is divided into columns headed: "Date Sent," "Exhibition Salon," "Dates," "Copy No." "Result" and "Date Back."

The print record form not only helps you to keep

track of individual prints but it shows how well a particular print is faring on its journeyings around the Salons, and the form saves you the embarrassment of entering the same print twice for the same Salon. It will also tell you when your print can be expected back.

I find the best way to handle these Forms is to have them duplicated and file them, in alphabetical order, in a loose-leaf file. In fact, I would suggest that an enterprising Club Secretary might have several hundred duplicated and sell them to members for a small charge.

A further refinement in this business of "Keeping Track", and one which is a most useful adjunct, is the "Exhibition Record." This form tells you about current and forthcoming Salons and gives an up-to-the-minute picture of the whereabouts of prints at a particular Salon, but it does not, of course, tell you how any one particular print is faring generally.

If the name of the Exhibition and the relevant dates are entered on receipt of the Entry Form, or on learning of the Exhibition, there is less likelihood of the Salon being overlooked by the busy exhibitor. When the print is despatched, the date of despatch is noted together with the title of the print. On receiving the usual notification, either by card or by catalogue, or both, the result is entered. Finally, when the prints themselves arrive back, the date is duly recorded in the "Entries Received" space.

And that, gentle reader, is all there is to it! Or nearly all—for there are two things to be done now; persuade someone to duplicate the necessary "Print Record" and "Exhibition Record" Forms—and remember to keep them up-to-date!

* *Specimens may be had on application.—Ed.*

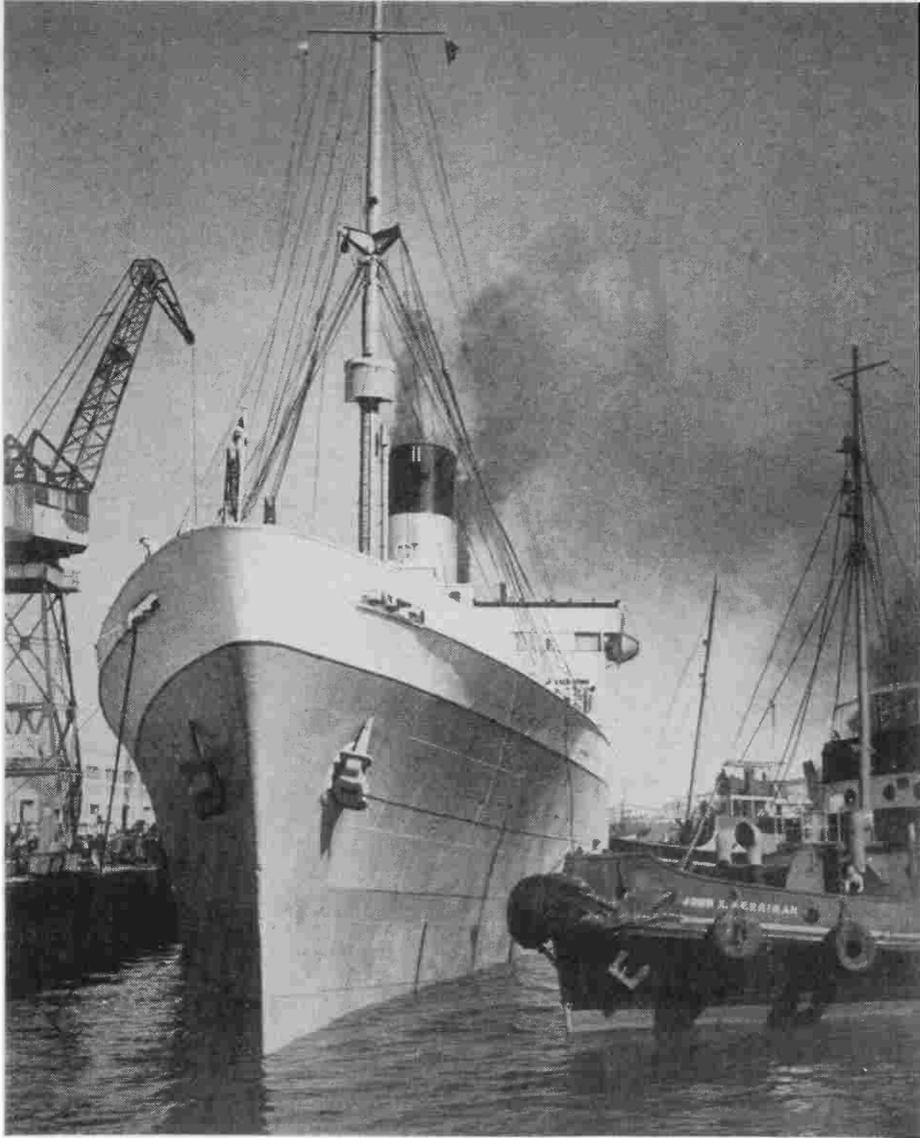
We are pleased to reprint the blocks which appeared in the Catalogue of the 1958 P.S.S.A. International Salon of Photography at Durban



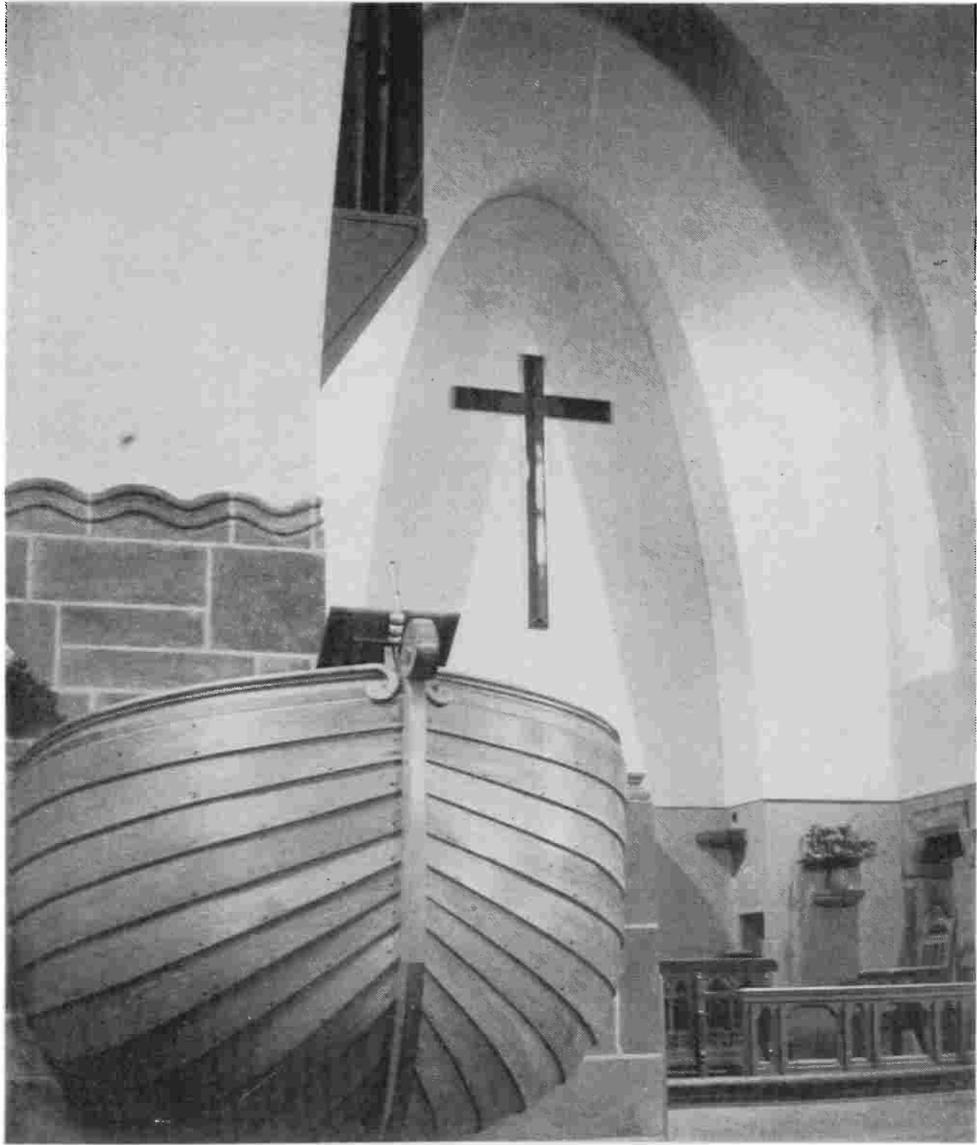
JANICE



THE CRITIQUE



ALONGSIDE



FISHERMEN'S CHURCH



NO TITLE

OPENING OF CAPE OF GOOD HOPE INTERNATIONAL SALON OF PHOTOGRAPHY, 1958

5 p.m., 22nd SEPTEMBER, 1958, S.A.A.A. GALLERY

By Mr. J. G. Dendy

Mr. Chairman, Ladies and Gentlemen,

I feel very honoured to have been invited to open this "Cape of Good Hope International Salon of Photography, 1958," which is being mounted by the Cape Town Photographic Society. It is also a great pleasure for me so to do for several reasons, chiefly, however, on account of its international character.

These vital statistics will make clear this character. There are here exhibited 124 prints—the work of 75 authors representing 18 different countries. These have been selected from 603 prints by 160 authors from 28 countries.

It must have been a very great task to select those ones that you see here from all those submitted and the selection has obviously been very well done.

I think that the interchange of exhibitions of the various forms of art between different countries is of the utmost importance for the sake of the producers who can develop so much more fully in this broader atmosphere than they could under narrower circumstances.

I think that it is good also for the general public to be put in touch with what the outside world is doing and so be made to realize that, however much different countries may differ in some spheres, there can also be points of common interest.

From the point of view of the artist, the author, the producer, or whatever you may like to call him, there is always the very great danger of a narrowing outlook. This must be so from the very nature of things—his object in life is to produce his interpretation of things—not the ideas of other people—at least that is how it ought to be.

Nevertheless, it is impossible for any human being to develop fully in a state of mental or physical isolation.

No sort of civilization could ever have been built up with its attendant arts and crafts unless there had been a very full interchange of ideas between the individuals building that civilization.

Not only is the broad outlook so necessary within the individual art itself—but there must also be an informed appreciation between the different arts.

This must be coupled with the realization that the function of art in the life of the ordinary individual cannot properly, I would almost say—possibly—be performed by one art alone.

It must be a collective effort on the part of several arts if any lasting and balanced value is to be achieved.

Here, too, I would like to emphasise that art, in its broadest sense, must be readily available to the ordinary individual—not an expensive rarity only to be enjoyed by the wealthy few.

Of all the arts, photography is, perhaps, the most revealing of the mental make-up of the author. This may be because its emotional appeal is presented in a much more austere manner than is usual in other media—I refer, of course, to the print that sets out to be a work of aesthetic value, not just a fairly accurate record of a person or a place. Whether the artist wishes to expose so much of his emotional workings to public criticism is, of course, another story, but to a greater or lesser extent it is inevitable in any form of art, good or bad.

The various instruments and techniques by which the several arts are produced can be used for other purposes.

By this I mean that a pencil can be used to produce a beautiful drawing but it can be used also for many other purposes—some not remotely connected with what we are pleased to call art, and for some which are just plain abuses of that term.

So also with the camera which started its career so comparatively short a time ago. It was at first not much more than a toy—a toy for the scientifically minded adult, if you like—but a toy nevertheless—just as a pencil in the hands of a child. From that it developed very rapidly into an instrument which could make quick and accurate pictorial records.

One might note in passing the very great impact that it made, at this stage in its career, on the work of many painters and graphic artists. These people, shying away from the new monster who appeared to them to be competing in their field, went further and further over to what, for want of a handier term, we call modernism. It was not long, however, before the artist experimenter saw the possibilities of this new piece of apparatus and got busy with it. At first he met with a lot of opposition and hostility.

It is many years now since such first class exhibitions of photographic art were mounted, as to force even the most conservative to the realization that here was a new art, fully developed, which had taken its rightful place in the world.

I have gone in for this rather longish outline to lead up to this point—that we must all be very grateful to those people who, by their devotion have given this added art to enrich our existence, and it is to such bodies as the Cape Town Photographic Society that we owe our thanks.

I do also most heartily congratulate them on this particular exhibition of theirs, and I have very much pleasure in declaring this—The Cape of Good Hope International Salon of Photography, 1958, open.

Would YOU like a P.S.S.A. Tie?

To all members who introduce, within twelve months from NOW, four new members, Mr. Rosewitz will post a P.S.S.A. tie and when, in the same period, ten members have been introduced a P.S.S.A. scarf will follow!

Do it now.

MEMBERSHIP APPLICATION FORM

(Please send with subscription to P.O. Box 2007, Johannesburg.)

I wish to apply for ORDINARY Membership of the PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA and enclose the sum of £1 11s. 6d. (plus exchange on country cheques).

I agree to abide by the Memorandum and Articles of Association and Regulations and Bye-Laws of the Society.

Full Name.....

Qualifications/Degrees/Honours.....

Address

Occupation

Race

Membership of other Photographic organisations.....

Interested in Still/Cine/Colour/Technical.

Signature of Applicant.....

Date

Name of Member proposing.....


 A logo for the Motion Picture Division, featuring the words "MOTION PICTURE DIVISION" in a bold, italicized, sans-serif font. The text is contained within a stylized, trapezoidal frame that tapers to the right.


**ODE ON THE PROJECTOR LAMP BURNING OUT
DURING PROJECTION**

By IAN LEASK

(With apologies to the late John Milton)

When I consider how my light is spent
Ere half my film on that dark screen and wide,
And all my filming which I now must hide,
Lodged with me useless! My back is bent
By trying to serve the Members and present
My latest film, lest they returning chide.
"Do you demand projection light denied?"
I madly ask : But Members to prevent
That question soon reply, "We do not need
Either your film or your sad show. Who best
Bear this poor joke, can serve us tea. Your state
Is beastly. Hurry! At our bidding speed
And find another lamp. Search without rest.
We'll also serve—we'll simply sit and wait."

We apologise to our M.P.D. Members for the absence of cine articles from this issue. If members will refer to the second paragraph of "Among Ourselves", the reason will be self-evident.

MAGNETIC STRIPING

of

16 mm. FILMS

Latest Method

Immediate Local Service

Lowest Overseas Prices

Your films, whether single or double perforated, can now be Striped in Pretoria by the most up-to-date method widely used overseas.

Details on Request

N.R.S. FILMS (PTY.) LTD.

Motion Picture Studios

DANVILLE, PRETORIA

Tel. 79-3291

P.O. Box 1685

Telegrams : ENNARESS

ROUND THE CLUBS

ALICE CAMERA CLUB

FOR the past months the Alice Camera Club has been concentrating on the works of its individual members. All who have something to offer have already been called upon, or will still be called upon, to either exhibit or project their works. This is followed by a discussion and many valuable points can be learnt. Our monthly "Set Subject" competition is also receiving attention.

The September meeting, the first meeting in our new club year, was in two sections. Firstly, the competition and its discussion, the set subject in this case being "My Best Picture." The winning points went to Rev. McCracken in the colour section and George Millad in the monochrome section. Then Rev. McCracken gave us a 16 mm. cine show on the Kruger National Park, and he was very fortunate in having abundant subject matter which, combined with his excellent camera technique, resulted in a very pleasing programme.

The set subject for our October meeting was "A House," and winning points were awarded to Mr. Paddy Black (colour) and Rhodes Tremeer (monochrome). This was followed by a 35 mm. colour transparencies journey of Africa-Europe-Africa by Mr. Paddy Black, who showed us what colour photography is like at its best.

"An Informal Family Photograph" was the set subject for November, and winning points as follows: Rhodes Tremeer (colour) and G. Millad (monochrome). We then spent the rest of the evening with Dr. Cooper on the Scottish Highlands—a very fine 8 mm. cine record of his tour through Scotland.

On the 24th September last the Club held its Annual Dinner. The theme that we adopted for the evening was "To Show the Ladies Why The Men Meet Once A Month Down At Tremeer's Studio." Members, their wives and guests, totalling 37 in all, spent a very enjoyable evening at the Amatola Hotel. Displayed in the lounge where diners congregated was a panel of members' monochrome prints, "Expressions in Black and White". Also on show were two cameras, the ancient and the modern—a Thornton Piccard of the early 20th Century and a modern 35 mm. miniature. Good food and wine were followed by a selection of members' colour transparencies. Next Dr. Cooper screened a delightful

8 mm. cine taken in the Kruger National Park, followed by a 16 mm. cine by Rev. McCracken of his recent visit to the United Kingdom. Father Timothy O'Neill rounded off the evening with a 16 mm. cine that he took of the natives of New Guinea during his stay on that island. A long and varied programme that received a favourable reception.

ALBANY PHOTOGRAPHI SOCIETY

THE Society were in for a special treat this month when Dr. J. Denfield, A.R.P.S., A.P.S.A., paid a visit to Grahamstown. A special meeting was arranged in the Scout Hall.

Dr. Denfield, speaking for over two hours, gave a most interesting lecture. He brought along a number of his prints, both good and "bad" ones to demonstrate how it is possible to improve even on a London Salon acceptance. Showing a series of landscapes he pointed out the various points to look for in landscape work, and members gleaned a great deal of useful information.

Next Dr. Denfield showed a series of colour slides and demonstrated the effect of incorrect exposure.

Dr. R. L. Sykes thanked Dr. Denfield for a most wonderful talk, and said that it was hoped that he would come along again at a later date to give us a practical demonstration of how to get such wonderful print quality by over-exposure and reduction.

At the monthly meeting of the Society, held in the Landdrost Cottage, Dr. R. L. Sykes opened a well-attended meeting and announced the "A" prints for last month's competition "After Dark" as follows: Edwin Maihs (2), Bill Sykes (2) and Dal Wallace.

Dr. Sykes then criticised the very good entry for the current competition "Clouds."

Entries for the quarterly colour slide competition were projected, the subject being "Flowers," along with slides of general subjects, these were commented on by C. Cooke.

In view of next month's competition, "Outdoor Girl," the Society are having an outing on December 14th, when models will be available and promises to be well attended.

Owing to the holidays the next meeting will be held on January 20th instead of January 6th.

Jack Moffitt.

CAPE TOWN PHOTOGRAPHIC SOCIETY

CINE SECTION

OUR Guest Evening on Wednesday, 26th November, was a great success and attracted 120 members and friends. The following films were shown: "Ebb Tide", Bill Vye; "The Birth of a Trawler", A. B. Penso; "A-Ladd-In Trouble", O. Holmgren; "Milady Takes a Bath," Brian Greener; "Harbour Services", E. R. Johannesson; "When Dreams Come True", A. Roberts, and "Isle of L.S.D.", Pat Guy. During the tea interval our Librarian, Miss M. A. Wilson, held a sale of small cakes (baked and very kindly donated by herself), the proceeds of which will go towards new books for the Library.

Mr. J. W. Linney, who represents Paillard Bolex in Cape Town, entertained us for the first half of the evening on Wednesday, 10th December. Mr. Linney began with a talk covering automation in 8 mm. cameras, went on to describe various methods of sound synchronization, with particular reference to the Synchronat, and con-

cluded by projecting one of his own films in order to demonstrate the effectiveness of this instrument.

Three enjoyable films were projected after tea: Miss P. A. Penso's "In a World of Their Own", Bill Vye's "'Twas the Night Before Christmas", and Mr. Cyril Whiteing's "Cedarberg Expedition". The live commentary for the latter was given by Mr. Buyskes.

Our Field Day, Saturday, 13th December, took us to Faure where a pleasant afternoon was spent at the farm "Vergenoegd". Towards evening we adjourned to a roadside tea-garden for refreshment. Leader of the party was Mr. D. C. MacKellar.

Your Scribe, faced this year with the job of organizing the Christmas Party, lost no time in rounding up a merry



(Fred Gilchrist as acting Madam Secretary)

**KEEN
STILL
and
MOVIE AMATEUR
PHOTOGRAPHERS**

shop at



band of assistants, all of whom worked very hard indeed to make the evening a success. The Great Event took place on Wednesday, 17th December, and the programme included: Fun—Gorgeous, if somewhat gruff, Secretary turned out to be a fellow named Gilchrist; games; a floor show—spectacular Spanish and Gipsy dances by Maureen Bateman, and Skulduggery by Rod Rodriques; tomfoolery—Mr. Lawley was the victim.

There were lots of good things to eat and to drink, and, of course, Father Christmas (sounding uncommonly like that fellow Gilchrist again!) was there to preside over the Christmas Tree.

R. Page.

PRETORIA PHOTOGRAPHIC SOCIETY

RECENT meetings of the P.P.S. have been designed to help the beginner to improve his photography. Lectures and demonstrations have been given on Choosing a Camera (Sept.), Developing and Printing (Oct.) and Print Retouching and Finishing (Nov.), by Dr. du Toit and Messrs. Abramovitz and van Tilburg.

No formal meeting was held during December, but, instead, a braivleis and social get-together was organised for members, at the residence of Mr. and Mrs. Bill Yates. The party was a great success, and a function of this nature should become a regular feature of P.P.S. activities.

Conrad Reitz.



The President of P.P.S., Dr. Jan du Toit, jiving with Mrs. Judy Abramowitz.

For Good

COLOUR PROCESSING

We have now installed modern equipment in air-conditioned and refrigerated laboratories and can handle all your Anscochrome and Ektachrome. Prompt delivery.

WHYSALL'S

68 West Street, Durban

Ask for new illustrated catalogue

UITENHAGE CAMERA CLUB

THE Technical College was once again the venue for our November meeting, and a large gathering welcomed Bruce Mann, our guest from Port Elizabeth. Bruce brought along a most charming and attractive model, and proceeded to give us a most comprehensive and informative demonstration of Modern Portraiture. The feature of the lecture was the use of 2 floodlights only. Bruce made everything look so very easy that many of our members were inspired to try their hand at portraiture. Our newest portraiture "bug" is our Secretary, Alpha Visser. We are waiting for a lot of new prints for our club walls next month!

The results of the recent outing to Salem, the best print of which receives a Trophy donated by the Queens-town, was: 1—John Hewson (Albany), 2—Jack Robinson (Uitenhage), and 3—Mark Kaplan (Uitenhage). Congratulations to the winner and the 2 sole Uitenhage representatives!

Our December meeting will be a change for us as the Committee has decided to entertain our club members and guests to a Xmas Party. Cine Films will be shown

to round off one of the most successful years our Camera Club has enjoyed since its inauguration.

Congratulations to Rodney Dare for 2 Gold Stickers in our set Subject—"Seascape" for November.

VANDERBIJLPARK CAMERA CLUB

THE Junior Club concluded their year's activities with the most successful evening on the 4th of November. The improvement of their work is certainly a credit for the efficient guidance given to them by the Committee.

Mr. Hicks was made an Honorary Life Member of the Junior Club.

A Cine Sub-section of the Vanderbijlpark Camera Club was formed under the Leadership of Mr. Cor Verkerk. With the first meeting held on Wednesday, 12th November, they signed on more than 20 Members. The Meeting was a great success, and congratulations to Mr. Verkerk and his Committee.

At our Monthly Meeting held on the 18th November a very interesting lecture was given by Mr. Dick Tindall, one of our senior members, on Re-touching.

Monthly floating Trophies were won as follows :

- Best Beginner print of the month—Mr. F. Newman.
- Best Portrait of the month—Mr. J. H. Williams.
- Best Beginner Colour Slide of the Month—Mr. A. H. Siebert.

A very enjoyable evening ended at 10.30 p.m.

J. Blignaut,
Hon. Secretary.

THE VRYHEID CAMERA CLUB

AT the Annual General Meeting held on the 30th of October, the following Office-bearers were elected :

- President : Mr. H. W. Egly.
- Vice-President : Mr. M. C. Adendorff.
- Secretary : Mr. C. J. Moller.
- Committee Members : Mr. R. Brandt, Mr. G. Brinkmann, Mr. S. Colley, Mr. K. Lewis, Mr. J. C. Roos.

We are pleased to announce that seven of our members have so far joined P.S.S.A. as individual members and we hope to increase this number shortly.

Our meeting days were also changed from Thursdays to every First and Third Tuesday of each month, unless otherwise stated.

Congratulations to Mr. R. Brandt on winning the Ferrania Floating Trophy for the best Colour Trans-

parency of the year. We expect much from him in future. Our thanks also go to Mr. Rosewitz and Dr. Bensusan who willingly judged these slides, and made a very much appreciated tape-recorded commentary thereon.

As happens with every small Club, not situated near a large centre, our greatest problem at the moment is in getting well-known personalities in the photographic world to visit us on occasions. This is the greatest need for our enthusiastic club, and if anyone is interested in paying us a visit during 1959, just write to the Secretary, P.O. Box 127, Vryheid.

Chris. Moller.

VEREENIGING PHOTOGRAPHIC SOCIETY

ON November 18th the annual competition for the Kodak Cine Trophy was held. Comments and judgments were by Mr. A. Sinclair and Mr. N. Pearson, of the Johannesburg Amateur Cine Club (M.P.D.). Entries were :

- (1) The Game of Bowls, author Mr. W. J. Twemlow.
- (2) Garden Activity, author Dr. P. D. Swanepoel.
- (3) Shark Bait, author Mrs. J. Ibbotson.

The films were certainly of a higher standard than last year's, and the Cup was awarded to Mr. Twemlow, amidst applause. All our thanks are due to our visitors not only for their presence but also for their valued observations. Skilled projection was by Mr. C. Moller.

The monthly meeting of 2nd December was preceded by a braaivleis, and the decorated club room added to the gay atmosphere. There were quite a number of pictures and slides displayed, and the Chairman, Mr. W. H. J. Andrew, decided as an innovation to call upon certain members from the floor to discuss the pictures and bestow awards. This proved a marked success, and we now know we have at least two excellent critics in Mr. Ray Bowman and Mr. Morris Weitzmann, ably assisted by Colin Page and Hans Moolman. Ray was very severe indeed on certain pictures in the Intermediate class, and only later was it discovered they were his own!

Finally, awards were as follows :

- Monochromes* : Beginners, Mark 2, C. Page.
- Intermediate, Mark 2, (Two) R. Bowman and E. McPherson.
- Advanced, Mark 2, E. H. Campbell.

Transparencies : Marks 2, to R. R. Lane, J. P. H. Steyn (Two), and G. H. Bleach, with Mark 3 to W. P. Carter.

So ended a happy evening, the last of the year of 1958. The Chairman and Members of this Society wish all P.S.S.A. Members a Happy New Year.

Letters to the Editor

COLOUR PHOTOGRAPHY WITH TEARS

Dear Mr. Editor,

I am learning colour Photography and I have got trouble. Perhaps you or one of your thousands of readers can help me with my problems.

Having messed round in cameras for years, I started with a colour transparency film in Kruger Park two years ago—and with astonishing results. Wonderful, my friends said. Little did they know that the animals in the park are completely tame.

To improve on that little effort and some hundred snapshots overseas, I joined a well renowned photographic society in the Cape eight months ago and since that day I have not taken one decent picture!

Of course, firstly I have not had much time. The boys made me Secretary while I was away on holiday. Not, so they assured me, because of my photographic inability, but rather because of their hopeful expectations in respect of my possible ability and knowledge of administration.

Secondly, my photographic career has been cut short by too much coaching. Send an average golfer to a coach and watch the sad ruin of his handicap. Likewise expose a chap to a series of different colour slide competition judges and watch him break down right under your eyes!

My troubles are, however, in no way ended. Having decided to disagree with the local experts on what makes a good colour picture, I looked up the writings of some of those who should know better. A fat lot of good that did. This is what I have found: Dr. Sidney Levy, one of the Johannesburg Kingpins, writes in the December issue of "Reflex" after having seen the 1958 London Salon:

"The predominating feature was atmosphere—not a single picture with artificial blue water and sky, no excessively bright splashes of colour, etc., but lots of murky water, hazy perspective, mysterious and delicate shadows. Not that the theme was necessarily sombre, but the keynote was atmosphere, subtlety and delicacy of approach. After seeing this one can be sure that colour has to some extent, caught up with black and white. Composition was usually good, sometimes startling. It was always

there if you looked for it, but wasn't thrust down your throat.

"In conclusion one can say that here was colour grown-up. Gone was primitive or childish colour consciousness. Light and lighting were important, colour being taken for granted and used as a pictorial expression very far from the crude use of colour as the subject matter instead of the medium."

At the same time I find in "Photograms 1959" an article by Mr. R. H. Mason, M.A., F.I.B.P., F.R.P.S., Consulting Art Editor to the well-known magazine "Amateur Photographer." Mr. Mason says about the same Salon pictures:

"It is often said that most colour photographers are too absorbed with 'colour for colour's sake,' and the pictures which are most readily accepted in exhibitions are usually misty scenes or subjects having a very minimum of brilliance or colour contrast. This shows muddled thinking because the colour worker should obviously be absorbed with colour for colour's sake. What is the use of employing colour film if we merely try to imitate monochrome? No good painting was ever condemned because it had vivid colours and no colour photograph will be rejected on this score provided that it has good composition."

So there we are. Will you agree that I have got trouble in learning colour photography without tears?

Yours sincerely,
 NIELS LINDHARD.

Dear Sir,

At a recent meeting of the Kingsway Camera and Cine Club it was decided to adopt the attached set of rules to govern future competitions. As these general rules have undergone considerable scrutiny in the light of previous competitions it was thought that it might be of benefit, particularly to the smaller Clubs who might have run up against the same difficulties, if they were brought to their notice.

Rule 4 is particularly necessary as in our view dissatisfaction expressed during a competition or woolley discussion at an ordinary meeting at which only some of the members are present, leads to dissension and a general feeling of frustration among members.

Rule 5 in the Slides Competition Rules is interesting in that it differs from the usual run of competitions. The general idea is to try to encourage the less experienced members. In effect there is a preliminary round in which each member's slides are examined. The best slide from each member is then chosen for the final round. This ensures two things. In the first instance it prevents the experienced man hogging first, second and third places, and in the second, gives each competitor a chance to see which of his entries is considered best.

Rule 7 is also, in our view, of importance as otherwise the best slide in a previous competition may easily be used subsequently to the detriment of the competitor's own work, and also to the general detriment of the competition.

The Slides Table and Cine Table are the two aspects in which these rules differ from most competition rules. Yet a similar system is used in judging competitions in other fields, e.g., Red Cross Examinations, and so on.

The general idea is to encourage the best qualities in each competitor as distinct from only the photography. Yet the greatest emphasis is still on the good photograph.

These Tables will, in fact, help the judges as well as the competitor. It is well known that judges suffer from human failings in just the same way as competitors. It is easy, therefore, for a judge to be influenced to some extent by his own preferences for a particular photographic layout, technique, subject, or medium. By using the Table this preference is not influenced adversely, but on the other hand as there is a limit of marks which can be awarded in one particular field, the overall marks cannot be unduly affected. They also help the judge in another way, in that he will require to concentrate on one slide or film at a time, awarding marks as it is shown. In this way he is not so likely to be influenced by what he has thought of a previous slide or film, nor is he likely to be affected in his judgment by the fact that the last slide or film seen is freshest in his memory. This last, in itself, is sufficient to enhance its chances if good or condemn it more severely if it has some faults.

It is hoped that this letter has clarified any aspects of the Rules which may seem unnecessary or difficult to understand.

*H. E. Jones, Chairman,
Kingsway Camera and Cine Club.*

Proposed Competition Rules for Slides to be Exhibited in the Quarterly Competitions of the Kingsway Camera Club.

- 1. Any slide must have been exposed during the six months prior to the Competition.

- 2. A maximum number of three slides may be submitted to a Competition by one competitor.
- 3. All slides submitted for competitions must be titled and must bear a spot in the bottom left hand corner facing the operator.
- 4. The specific nature of the competition must be agreed on by the Committee prior to a competition. The rules laid down by the Committee are specific for the particular competition and may not be altered except by a special Committee meeting. Objection to any rule must be made in writing to the Committee with the reasons thereto stated prior to the competition. The decision of the Committee shall be final, and the competition will not take place at an earlier date than two months after this decision.
- 5. In deciding the merits of slides the judges shall first of all decide on the entries from each competitor which slide is considered best. The best entry from each competitor will then be reviewed and an award of marks made according to the following table with a maximum of 100 marks. The slide awarded the highest number of marks shall be adjudged the winner of the contest.

Table

- (a) Titling, correct spotting, cleanliness of slide - - - - 15 Marks
- (b) Story in relation to competition subject - - - - 15 Marks
- (c) Photography with particular emphasis on :
 - 1. Composition - - - - 10 Marks
 - 2. Colour Values - - - - 10 Marks
 - 3. Depth of Field - - - - 10 Marks
 - 4. Focussing - - - - 10 Marks
 - 5. Maximum use of natural aids within picture - - - - 10 Marks
 - 6. Minimum use of artificial aids within picture - - - - 10 Marks
- (d) Satisfactory achievement of balance without the necessity of masking or other extraneous means of improving the picture quality - - - - 10 Marks
- 6. The decision of the Judge(s) shall be final.
- 7. Unless a slide has been substantially altered after it has been used in a competition it cannot be submitted for any future competition. The decision of the Committee in this connection shall be final.
- 8. Members wishing to enter for a particular competition must notify the Secretary at least a month prior to the competition.

Proposed Competition Rules for Cinematograph Films to be Exhibited in the Quarterly Competitions of the Kingsway Camera Club

- 1. Any film or part of a film which is exhibited on a competition must have been exposed during the six months prior to the competition.

2. Films may be of any length up to a maximum of 200 feet except in competitions where the length is limited to a specific footage.
3. All films must be titled and the quality of the titling will be taken into consideration in judging the films. Should the exhibitor use professional titling this must be stated and in such a case only the film actually exposed by the Competitor will be judged.
4. The specific nature of the competition must be agreed on by the Committee at least two months prior to the competition. The rules laid down by the Committee are specific for the particular competition and may not be altered except by a Special Committee Meeting. Objection to any rule must be made in writing to the Committee with the reasons thereto stated prior to the competition. The decision of the Committee shall be final. It shall precede the Competition by two months.
5. In deciding the merits of films the judges shall award marks as under with a maximum number of 100. The film winning the greatest number of marks will be judged the winner of the competition.

Table

- | | |
|---|----------|
| (a) Titling - - - - | 15 Marks |
| (b) Continuity - - - - | 15 Marks |
| (c) Story, particularly in relation to competition subject - - - | 10 Marks |
| (d) Photography with particular emphasis on composition, colour value and technique - - - - | 50 Marks |
| (e) Length of picture in relation to subject. In this connection the film which tells its story with the best use of the footage involved will be awarded marks up to a maximum of... | 10 Marks |
6. The decision of the Judge(s) shall be final.
 7. Unless a film has been substantially altered after it has been used in a competition it cannot be submitted for any future competition. The decision of the Committee in this connection shall be final.
 8. Members wishing to enter for a particular competition must notify the Secretary at least one month prior to the competition.

You won't get much on that film; the light was far too poor.



Not at all. I knew I'd be developing in 'Promicrol' - and that's as good as having an extra stop.

Yet nothing is lost to gain this extra speed — thanks to the unique properties of 'Promicrol'. You still obtain excellent, well-graded negatives, using normal development times. You are well on the way, in fact, to prints and enlargements of outstanding quality.

Containers to make 600 c.c. Also larger sizes and a special replenisher.



trade mark brand

ultra-fine grain developer

AN M&B BRAND PHOTOGRAPHIC PRODUCT

MANUFACTURED BY **MAY & BAKER LTD**

PA1084

Photographic Society of Southern Africa Limited

THE FOLLOWING TAPE RECORDED LECTURES ARE AVAILABLE TO ORGANISATIONAL MEMBERS. APPLICATIONS SHOULD BE MADE TO :

MR. LIONEL BEVIS

P.O. BOX 1594

DURBAN

1. **PICTORIAL PHOTOGRAPHY** by Bertram Sinkinson, F.R.P.S., F.I.B.P., Past President, Royal Photographic Soc., 30 (M) slides. Speed $7\frac{1}{2}$ " per sec. 7" reel. 1 hour. Fee : 7/6.
2. **ELEMENTARY FAULTS IN COLOUR PHOTOGRAPHY** by Dr. A. D. Bensusan, F.R.P.S., F.P.S.A., Past President, Photographic Soc. Southern Africa, 29 (C) slides. 16 min. 5" reel. Fee : 5/-.
3. **COLOURFUL CALIFORNIA (travelogue)**. Kodachrome transparencies by Fred Hankins of Taft., Calif., U.S.A. Script by Mrs. M. B. Bevis. 60 (C) slides. 30 mins. 5" reel. Fee : 7/6.
4. **COMMENTARY ON PRETORIA PHOTOGRAPHIC SOCIETY'S COLLECTION OF PRINTS AWARDED THE A.P. OVERSEAS PLAQUE IN 1955** by Drs. A. D. Bensusan, J. K. du Toit and B. Danzig. 23 (M) slides. 30 mins. 5" reel. Fee : 7/6.
5. **PHOTOGRAPHING OLD CAPE DUTCH HOMESTEADS** by Eric Vertue, A.R.P.S. 27(M) slides. 30 mins. 5" reel. Fee : 7/6.
6. **AGGRESSION AND PEACE IN NORTH AFRICA** by E. K. (Ted) Jones. 15 (M) slides. 15 mins. 5" reel. Fee : 5/-.
7. **LET'S DO A TRAVEL TALK** by Nat Cowan, A.R.P.S., A.P.S.A. 62 (M) slides.— mins. 6" reel. Fee : 7/6.
8. **ELEMENTARY COMPOSITION** by Dr. A. D. Bensusan, F.R.P.S., F.P.S.A. (M) slides. 22½ mins. 5" reel. Fee : 7/6.
- *9. **ESSENTIALS TO PROPER PROJECTION** by Members of the Durban Amateur Cine Club. 10-15 mins. (Not illustrated.) Fee : 5/-.
- *10. **HOW TO GIVE A COMMENTARY** by Members of the Durban Amateur Cine Club. 10-15 mins. (Not illustrated.) Fee : 5/-.
- *11. **ON LENSES AND SUPPLEMENTARY LENSES** by Members of the Durban Amateur Cine Club. 10-15 mins. (Not illustrated.) Fee : 5/-.
- *12. **TITLING** by Members of the Durban Amateur Cine Club. 10-15 mins. (Not illustrated.) Fee : 5/-.
13. **COMPOSITION FROM THE CINE ANGLE** by Ernest Thorp of the Durban Amateur Cine Club. App. 15 mins. (Not illustrated.) Fee : 5/-.
14. **REFLECTED LIGHT EXPOSURE METERS** by Members of the Durban Amateur Cine Club. App. 15 mins. (Not illustrated.) Fee : 5/-.
- 15-19. Reserved for further Cine Tapes now in course of preparation.
20. **MAKING EXHIBITION PICTURES**, by Dr. S. D. Jouhar, F.R.P.S., F.P.S.A., Member of the London Salon. App. 60 mins. 48 Monochrome Slides. Fee : 7/6. (Lecture recorded by Mr. A. R. Wilson.)
21. **THE ART OF PEDRO OTERO, with commentary** by Ray Meiss, F.P.S.A. App. 60 mins. 46 Monochrome Slides. Fee : 7/6.

Lectures marked * are primarily for Cine Clubs. Slides : (M)-Monochrome; (C)-Colour.

NEWS FROM THE TRADE

AGFA RONDINAL diluted 1 : 100

It has been discovered that negative contrast can be considerably changed by varying the dilution of AGFA RONDINAL, without influencing the effective speed of the film. It has been shown that dilutions up to 1 : 100 are not only possible, but in fact favourable. When working at very low concentrations especially with slow and medium speed materials, particularly full use of the effective speed is made which at the same time produce clean highlights and well defined shadows as well as finegrain and high resolving power. In other words, when highly diluted, the rapid working RONDINAL developer becomes a compensation developer giving first-class results even of contrasty subjects. Already for many years it has been used in the miniature photography filled at a dilution of 1 : 50; even the same solution has been used over again with correspondingly increased developing time in spite of the fact that such practice has never been recommended; although it was known that diluted RONDINAL kept active for weeks in well closed bottles. In its undiluted form it changes little over many years, if protected against oxidation from the air.

Tests with highly diluted developer reveal interesting associations between degree of dilution, negative contrast, definition and full use of speed that commend the following new working methods with AGFA RONDINAL:

1. Slow and relatively contrasty materials such as Isopan FF may be developed in RONDINAL at a dilution of 1 : 100 (small tank 15-20 minutes at 65°F), whereby the speed of the film is used to the full extent and negatives with maximum definition and finegrain are produced.
2. With medium speed films like Isopan F RONDINAL is recommended at dilution of 1 : 75 in which case a developing time of 20-25 minutes at 65°F is required.
3. For fast films this developer should be used at dilutions between 1 : 20 and developed from 6-8 minutes up to 10-12 minutes.

In the various degrees of dilution the full speed of the films is always used and it indicates that even when negatives have been underexposed to the extent of one stop, perfectly normal negatives of correct density may be obtained. At the dilution of 1 : 75 up to 1 : 100 the developer should, however, only be used once, although as stated previously at lesser dilutions the solution may be used over again, if correspondingly longer developing time is given. The cost of this developer is in any case so

low, that should there be any doubt about oxidation it is always wiser to make up a fresh solution.

Available in bottles : 1/10 Litre 4/9 ; 4½ Litre 17/6.

MAYBAKER (S.A.) (Pty.) Ltd.

announce the introduction of 'SILM' brand fixer stain remover. Staining is a short-coming of all liquid ultra-rapid fixers and 'SILM' has been formulated so that it is suitable for eradicating photographic silver stains from all kinds of fabric, white or coloured, coarse or delicate. 'SILM' is sprayed over the stained area and the marks will normally disappear within minutes of this operation. After treatment a liberal application of water is required. Where stain is extensive, it is advisable to have the garment laundered after treatment. 'SILM' is likely to be of great interest to all users of photographic chemicals, for the protection and care of clothing such as white overalls.

'SILM' is supplied in polythene bottles holding 4 fl. oz. of solution and will be sold at a retail price of 14/3.

REPAIRS

of all optical and electronic equipment—
Still and cine cameras, silent and sound
projectors, exposure meters, binoculars,
etc.

- quick and reliable service
- continental craftsmanship
- competitive prices
- country customers specially catered for

Enquiries :

S. P. E.

Service to Precision Equipment
Television House 136 Central Ave.
Mayfair, Johannesburg. Tel. 31.3874.



new

NEW ROLLEI CAMERAS

6x6

A new optical principle
achieves unrivalled brightness
of the focusing image.

Rolleiflex T

with the new Zeiss Tessar f/3.5 · A Multiple Format Camera 2 1/4 x 2 1/4, 1 3/8 x 1 3/8 and 1 3/8 x 2 1/4" with built-in 12 and 16-exposure counter mechanism · Exposure Meter optional · Favorable price.

Rolleiflex 3.5 F

with coupled exposure meter · Zeiss Planar or Schneider Xenotar f/3.5 · Automatic coupling system provides correct diaphragm at all times · Built-in exposure correction for the use of filters.

Rollei

See the

New ROLLEILUX

Lenshood/Exposure Meter Combination.



Kodak
TRADE-MARK



The irresistible charm of a kitten's glance is saved for you in the magic of a picture.

Today—as on every day since 1888—more pictures are being made the world over with Kodak film and cameras than with any other.

*You'll find Kodak film the world around—
in the familiar yellow box.*



KODAK (SOUTH AFRICA) (PTY.) LTD., CAPE TOWN

JOHANNESBURG · DURBAN