

CAMERA NEWS

OFFICIAL JOURNAL OF
THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



NEWS FROM PHOTOGRAPHIC AND CINEMATO-
GRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

1/6

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MARCH, 1959

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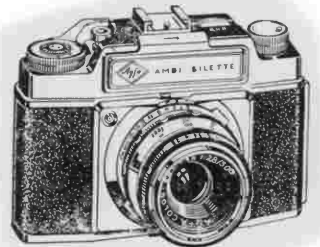
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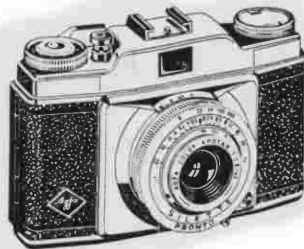
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CAMERA NEWS

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.*

Vol. 4. No. 12.

March, 1959

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

Cover Picture:

Gossip by Gunther Konnick

Among Ourselves

A GLORIOUS day in Durban four and three quarter years ago seems a long way away. In spite of the pleasant weather delegates from all over Southern Africa were in conference, forming the Photographic Society of Southern Africa. The need for a Journal to bind us all together was felt to be necessary and because your Editor had some thoughts on this subject he found himself projected into the job—for job it is, unpaid, unwanted and—I was nearly going to say, *not* wanted, but that would hardly be fair. Only two letters of criticism in four years have been received, both from the same centre, and one other member has voiced his criticism. And so we close our fourth year, volume four is complete!

What have been our problems and what are our problems? They always have been finance. A few more full page, half page or even quarter page advertisements would make such a difference, not only to P.S.S.A. but also to the Journal Committee. Every possible economy has already been effected but we are still in the red. I can't ask every member to get me an advert—we only have 36 pages—but surely five pages are not impossible! Our fifth volume starts with next issue and this lines up well with five pages. will you help?

★ ★ ★

Immediate Past President Robt. Bell will be leaving on an extended overseas visit on our publication date. After fifty years as a printer Bob is now a man of leisure. We wish him good weather, sufficient salon shots to occupy his leisure for many years to come and fair winds. Good luck to you, Bob, and Mrs. Bell.

★ ★ ★

Members will be sorry to hear that Denis Sprenger has been taken ill and at present is in hospital. He will undergo an operation during the next few days and I am sure you will all wish him a speedy and complete recovery. Denis is a very active worker on the Journal and his absence is being felt very keenly. The fact that we live close together makes consultations easy. How many typographical errors have occurred in the text? I know of one only.

★ ★ ★

And so we finish volume 4, may volume 5 be even greater—with your continued help it can and will be.



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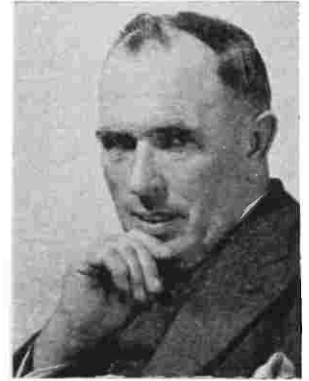
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THE PRESIDENT'S PAGE

By A. L. BEVIS A.P.S. (S.A.)



I HAD hoped to be able to announce the venue for the 1959 Congress in this issue, but I regret to say that so far our efforts have not met with success. At the Annual Meeting in Durban last November, it was unanimously agreed to invite Bloemfontein to be responsible for Congress this year, but they pointed out that Bloemfontein was to be the centre for the Cultural Celebrations in connection with the Union's Jubilee Celebration in May, 1960, and they desired to hold the Congress, Salon and Film Festival then. The Directors felt that it was only right that photography should participate in the celebrations and agreed that the 1960 Congress be held in Bloemfontein in May, 1960. Germiston was then approached, but owing to many of their members being engaged in the organization of a Film Festival sponsored by the Chamber of Commerce of that City they were unable to accept our invitation.

1960 is certainly going to be a big year for photography in South Africa, and I am delighted to tell you that P.S.S.A. is actively participating directly or indirectly in at least three outstanding exhibitions that are to be held. Of these, more anon.

A week or two ago I received the following telegram from the Chairman of the Print and Portfolio Committee, Mr. R. C. Klem: "Awaiting detail any day Hong Hong Portfolio Doctor Wu." This portfolio, I understand, comprises 160 prints by 4 workers (40 by each). For its circulation in South Africa it will probably be broken up into four sets, either one man shows, or into four collections of 10 by each worker. However, Clubs and organizations will shortly be hearing more from the P. and P. Chairman. Make sure your Club books one of these outstanding collections, even if you have to dip into your pockets a bit to pay the railage, etc.

Last month I promised to tell something about the Colour Division, one of the services for the Ordinary Member.

This Division was formed eight or nine months ago to foster interest in colour photography and Mr. John Geldard of Durban was appointed Chairman. One of the first facilities made available was a Quarterly Slide Competition for Beginners and Advanced Workers,

with the awarding of Bronze, Silver and Gold stickers in both sections, and the provision of a written criticism on all slides submitted. To date three competitions have been held, the first of which attracted 47 entries, the second 123, and the third 64, many of the entries being of an exceptionally high order. The next competition closes on April 30th.

This service can be of great value to P.S.S.A. members who do not belong to a local Camera Club, and to smaller clubs who have difficulty in obtaining criticisms for their members' slides.

Criticisms will be provided at all times, apart from the Quarterly competitions, to all who, for any reason, do not wish to submit entries to the competitions; the only stipulation being that slides for criticism only must be marked "*not for competition—for criticism only*," otherwise they will be held for the next competition. It is also necessary to include return postage whether slides are submitted for criticism or competition.

If members have any colour problem which worries them, the Division undertakes to do its best to provide a solution.

The Chairman tells me the Division is planning to start a slide portfolio in the near future; also to encourage the holding of National and International colour slide Salons and to standardise Salon practices in this country.

Mr. Geldard and his committee will be pleased to hear from members and to give whatever assistance they can. The address of the Colour Slide Division is P.O. Box 1594, DURBAN.

Before closing may I make two appeals. The life blood of any Society is money, and money means members. May I appeal to every one of you to get one new member next month—you will find an application form on page 374 of this issue.

My second appeal is for articles for *Camera News*. There must be many members who have prepared talks for their Club, which could be revised for publication and sent to our Editor. Eric will grow even younger if he gets snowed under with MSS's. Don't delay. Do it now.

SOCIAL WEEK-ENDS

By **ERIC VERTUE, A.R.P.S.**

THE Cape Town Photographic Society have for the last eight years arranged two social week-ends per year where members foregather at a pleasant rendezvous in the country and enjoy not only the company of fellow photographers but also the photogenic countryside.

With this in mind, I have been watching with increased interest the



No Title

by J. A. Hewson.

activities of Dal Wallace and the Albany Photographic Society who some time ago met photographers from nearby towns for a day on a farm and then again some months ago had the pleasure of meeting members from societies in Port Elizabeth, Uitenhage, East London and Cradock. Unfortunately members from Queenstown, Kingwilliamstown and Alice were unable to be represented. I can well imagine the scene with some folk in serious conversation and others enjoying the lighter side of getting together. I have frequently mentioned the pleasantries of these social occasions and strangely enough this was no exception. The large entry of prints produced indicates just how busy

those present were and what a fine collection of photographs! I had to judge them so know only too well.

After much deliberation I chose ten and then with the help of Bob Bell made the placings, and congratulate J. A. Hewson, of Grahamstown, on gaining the first place with a lovely head of a Native. Old, wise and aristocratic, blanket over shoulders, a cold day obviously and the finely graded sky bears out this impression. The light on the forehead is delightful and that little chink of eye so typical.

Print placed second is by Jack Robinson of Uitenhage. Here the rhythm of the two Native women is well demonstrated and ably por-

trayed. I like particularly the position of the arm and stamp of the woman on the left, the short diagonal gives a feeling of zest to the couple.

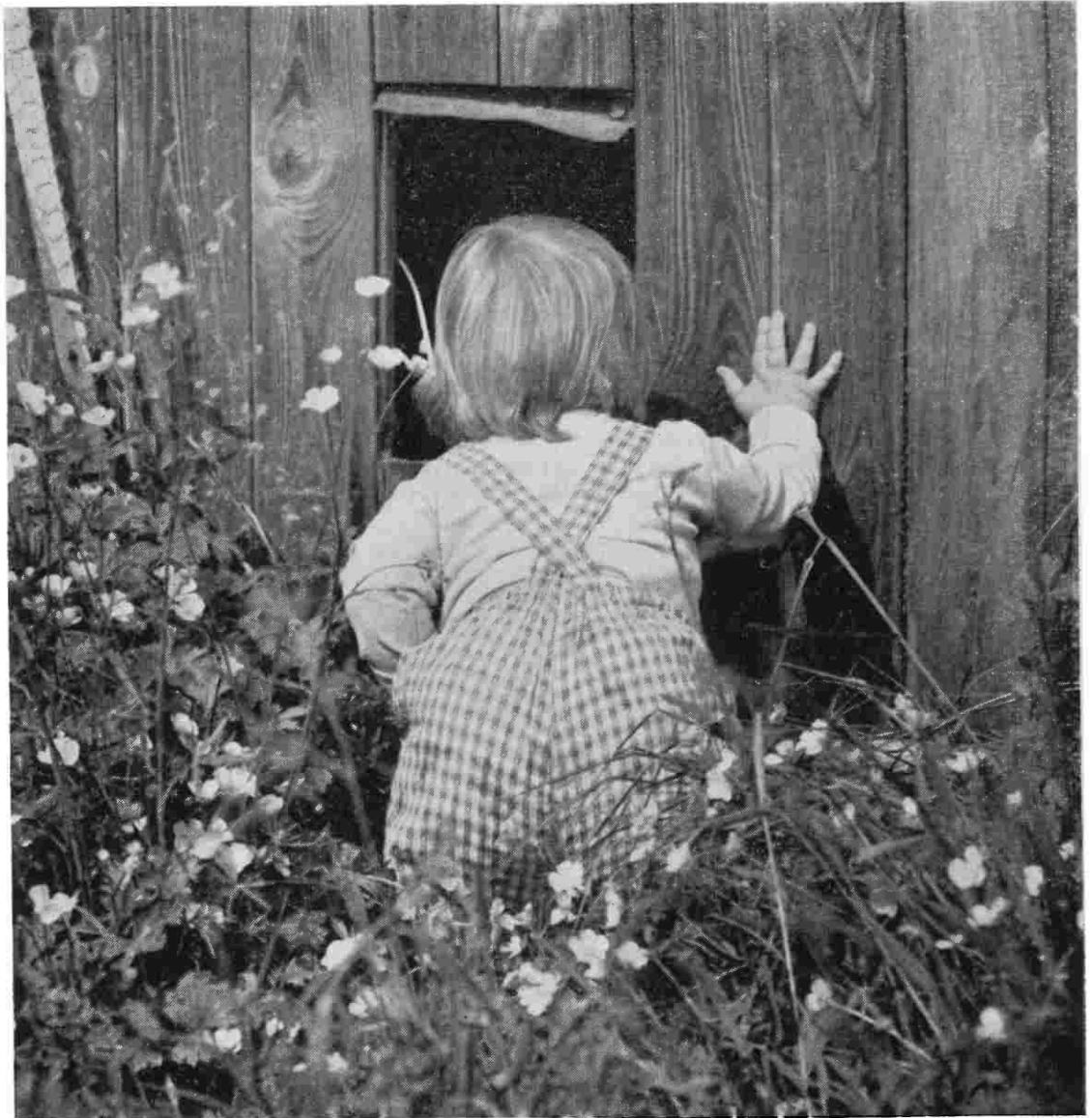
Mark Kaplam, also of Uitenhage, had his print placed third. Here again the subject is the Native, and the old lady's head is ably balanced by the ornamental pipe. The curve of the left arm is happy and so keeps the eye roving from hand to pipe to face, shoulder and then round again.

These three prints are but examples of a very good day's work and my best wishes go to the clubs able to get together at the central venue, Grahamstown. It is from the personal contact that we learn most and get our greatest pleasure.



No Title

by Jack Robinson.



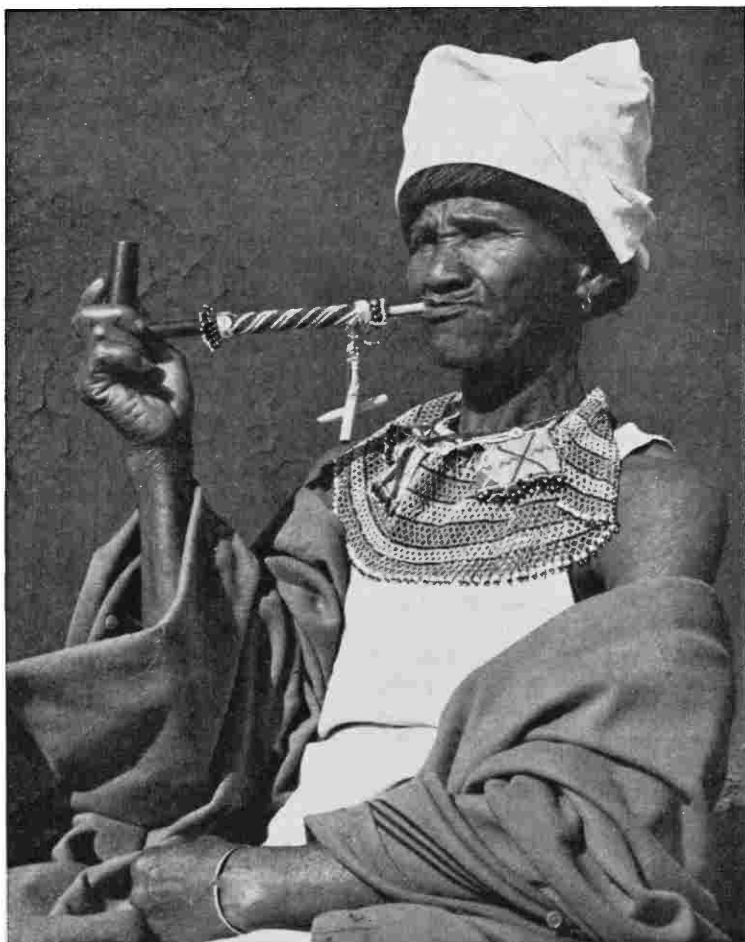
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No Title *by Mark Kaplan.*

STOP PRESS

CONGRESS

The 1959 P.S.S.A. Congress, Salon and Annual General Meeting will be held from 10th to 12th October at Vereeniging.

PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA LIMITED

ANNUAL GENERAL MEETING

Minutes of the Annual General Meeting, held at 4 Winton's Chambers,
West Street, Durban, on the 12th October, 1958, at 2.15 p.m.

Mr. Robert Bell in the Chair.

Members present, entitled to vote :

- L. Peyton, Natal Regional Representative, M.P.D., Durban (2 votes).
 - Dr. J. Sergay, Johannesburg Photographic Society (2 votes).
 - B. I. Sergay, Amateur Cine Club (2 votes).
 - L. Sher, East Rand Amateur Club (2 votes).
 - L. D. Sher, Springs Amateur Cine Club (2 votes).
 - D. Seaton, South Coast Camera Club (1 vote).
 - Dr. A. D. Bensusan, Gemiston Camera Club, Chinese Camera Club, St. John's College Photo. Soc., Wits. University Photo. Soc., Camera Pictorialists, Jbg., Randfontein Camera Club, Medical School Photographic Society (7 votes).
 - Gordon Maddox, Camera Pictorialists, Johannesburg (1 vote).
 - W. Murraybrown, Durban Camera Club (1 vote).
 - H. Geldard, Durban Camera Club (1 vote).
 - T. Stafford Smith, Cape Cine Club (2 votes).
 - E. Vertue, Capetown Photographic Society and Members Representative (2 votes).
 - C. Czank, Western Transvaal Cine and Camera Club (1 vote).
 - L. Bevis, Member's Representative (1 vote).
 - A. Rosewitz, Standerton Camera Club, Newcastle Camera Club, Krugersdorp Camera Club, Maseru Camera Club, Basutoland Photo. Society, Van der Byl Photo. Society, Members' Representative (7 votes).
- Acting Secretary:* Mr. A. Wilson.
- Other members present : J. Van Dokkum, Mr. and Mrs. Loney, Mr. and Mrs. Partington, Miss G. Watson, D. R. Winchester, H. R. Lawley.

1. Minutes of the Meeting held at Capetown on 17th December, 1957, together with the President's address of the same date were read. Dr. Bensusan pointed out that the last A.G.M. was not properly constituted as the necessary quorum was not present. He urged that if at all possible A.G.M.'s should coincide with Congress, in order to give members an opportunity to participate in the Society's affairs. He also expressed surprise that, although the President had promised to implement decisions of the well attended members meeting at the last Congress at Livingstone, the question of an entrance fee to P.S.S.A., which was agreed upon

at Livingstone, had been rejected by the Cape Town A.G.M. at which only five voting members were present.

In connection with the President's report, Dr. Bensusan pointed out that percentages given in the report of members' interests in various Divisions or Sections, should only be considered as vague guesswork, and could not be used as a yardstick by which to measure the allocation of the Society's funds.

He then expressed the hope that the President's report had not been misunderstood regarding *Camera News* not having received any portion of its quota of members' subscriptions. Since *Camera News* had actually made a profit during its first part year and its next full year, it was obviously not necessary for any further support from the funds of the Society except for petty expenses and imprest account.

On behalf of the previous administration in Johannesburg, Dr. Bensusan objected to the President's statement in his annual report, and to his hopes of a satisfying positive being produced from the negative which was taken over by the Cape Town Standing Committee in November, 1956.

This statement was quite unfounded as the Cape Town Administration had taken over a good cash balance up to £200, in addition to other assets. Dr. Bensusan explained the reason for the serious financial position in June, 1957 :

- (a) The loss of £600 on *Camera News* during that year.
- (b) The failure of the Cape Town Administration to promptly post "Subscriptions due notices to members for a considerable time after assuming office."

He hoped that members of the Society would now realize quite clearly that the Johannesburg Administration was not responsible for the parlous state of the Society's finances at June, 1957.

The meeting felt that these alleged inaccuracies were only in the Report of the Annual General Meeting held in Capetown on the 17th December, 1957, but, as the Minutes of the meeting were correct, they were duly accepted and signed.

There were no further matters arising.

2. The President presented his report for the year ending October 12th, 1958.

Ladies and Gentlemen,

It has been my privilege to have presided over the destinies of P.S.S.A. for almost two years, and I am happy to have filled the office of President of this important cultural Society in Southern Africa, and to have done my best to serve its interests.

Upon relinquishing this office I consider it is my duty to pass on certain opinions and conclusions I have formed during my close associations with the foundation and administration of our Society during the past four to five years, so that those who follow may, perhaps, profit to some extent from my experience.

Our organisation is made up of individuals possessing a variety of temperaments, and I should not be telling the truth if I said that I found all those temperaments to have been free of worrying aspects. As I said in my address at the Annual General Meeting last year, I have observed time and again that photographers are, in the main, a friendly body of people. That comment still stands as far as I am concerned, and I trust that my successor in office will find himself able to agree with me.

I realise, as readily as the next man, that it would be impossible for every one of our seven to eight hundred members to see exactly eye to eye with one another on every matter, photographic or otherwise, that might crop up in the affairs of P.S.S.A. Nevertheless, it is not necessary that this disagreement should result in strained relationships. We can always compromise and agree to differ, so long as we retain in the forefront of our minds the need for general harmony for the benefit of P.S.S.A. and its general advancement.

It cannot be denied that we have a long way to travel before we can truly say that P.S.S.A. is fully representative of photography in Southern Africa. There is, in my humble opinion, evidence of disagreement in certain quarters—if there were not, then our membership would be greatly increased, and much of the difficulty confronting us to-day would disappear. Somehow or other the bridges should be made for this advancement.

Again, it is always important to remember that our Society, in the same way as any other body, must be governed by the majority viewpoint, the minority abiding by this.

I should now like to bring to your notice a conclusion I have formed with regard to the constitution of P.S.S.A.

The original intention, when founding P.S.S.A., was to create an organisation that would bring into close contact the photographic clubs of Southern Africa. To endeavour to follow the example of such a well known and successful body as the Royal Photographic Society of England, is an object warranting every encouragement. It is, however, essential that a correct method of formation should be employed.

For reasons which I do not intend to discuss here, it was decided that P.S.S.A. should be established in the form of a limited liability company, and thereby be subject to the Companies Act of the Union of South Africa, and any other statute that might pertain.

My association with P.S.S.A., since its inception, has been sufficiently close to convince me that a mistake was made in agreeing to a long and involved constitution. It is true that we have as members a few men who are qualified professionally to cope with Company Law, but, unfortunately, those men have not been members of our Standing Committee, and thereby their professional services have not been closely available to us.

I feel strongly, and commend the matter to the incoming Board of Directors, that our existing set of Articles of Association should be overhauled, and that we should concentrate on the setting up of a simple set of rules for the guidance of those elected to take charge of our affairs. Instead of a Board of Directors, we could have a Committee comprised of men resident in, and representing on the Committee, the several areas which go to make up the vast territory in which P.S.S.A. functions.

Further, we should entrench the principle, that given areas should have representation in such manner, as to prevent any particular area having over-balance voting strength. Ensuring that any one area should not obtain control in the main Committee. Also, I consider that individual members, as well as Clubs, should have adequate voting rights. After all, the majority of our members are individuals and they subscribe by far the major portion of the money which pays P.S.S.A. expenses.

It is important to remember that P.S.S.A. is not only dependent upon the clubs, it must have on its membership roll a large number of individuals, for without a sufficient number of these, P.S.S.A. must fail from atrophy.

Another matter which must be settled, and the sooner the better, is that provision for recognition of all classes of photographers, within the requirements of Government decrees, should be made. The standing Committee in Cape Town spent a great deal of time on the subject and a comprehensive Sub-Committee Report was produced for the benefit of the Board of Directors. Standing Committee, however, found themselves handicapped by differing views, and lack of finance, to properly investigate the legal situation. In consequence they were forced into inactivity in respect of this particular problem.

My reference to the lack of finance, brings to the fore the rather serious financial situation that had to be faced during my term of office as President. It was indeed a very worrying problem, and no one regretted more than I did, the inability to render further facilities to our members, owing to the lack of funds for so doing.

Although the Headquarters of P.S.S.A. were transferred to Cape Town in November, 1956, the records were not received there until about April, 1957.

By this time there were, apparently, nearly 1,000 names recorded as members of the Society.

Investigation in Cape Town disclosed that :

8 members had not paid 1954 subscription	£8	8	0
82 members had not paid 1955 subscription	86	2	0
247 members had not paid 1956 subscription	257	7	0

165 members had not paid 1957 (Jan./April)	173	5	0
Clubs owed - - - = - - -	38	7	0

In other words, 539 subscriptions were in arrear.

The Cash Book had not been written up.

These facts would appear to show that the interests of the Society had lapsed. As from 1st May, 1957, an Honorary Secretary/Treasurer was appointed and an intensive effort was made to establish the exact membership and to collect subscriptions, both current and in arrear. Unfortunately there was insufficient time before the close of the financial year to lift the Society from the financial problem.

So serious was the position that the Honorary Auditor, in a report to the President, showed great alarm and expressed the opinion that the Society was insolvent, that it should not continue to incur debts and that to avoid conflict with the terms of the Companies Act and the serious consequences which might ensue, the Company should go into liquidation. By the time the Auditor made this report some beneficial results had materialised from the intense effort being made in Cape Town to straighten out matters.

In consequence the Standing Committee of Directors in Cape Town felt justified in informing the Auditor that a favourable position would be reached by 30th June, 1958.

That this optimism was justified is reflected in the accounts included in the Directors' report which is before this meeting.

Nevertheless, in the course of their work, the Standing Committee found it necessary, as from 1st October, 1957, to declare as delinquent, in terms of Article 16, a large number of members (almost 150). At least three reminders had been sent to all those whose addresses were known and only those six months or more in arrear were struck off the Register. Since then almost another 100 have had to be written off, due to non-payment of subscriptions.

It should be mentioned here, that with the establishment of the Society's Journal, *Camera News*, it had been agreed that the members would be charged 1/- per monthly issue. This charge was to be taken from the members' subscriptions to P.S.S.A. In other words, P.S.S.A. undertook to pay 12/- of each annual subscription to the Journal Committee and the then Standing Committee in Johannesburg were responsible to see that this was done. In actual fact no payment of this sort was made to *Camera News*, and the Journal Committee received only an initial grant of £100 to establish themselves.

The result was that the Journal Committee ran up a debit approaching £1,000 for printing the magazine. It was obvious that the Standing Committee in Cape Town had to concentrate on reducing this debit and I am glad to say that through a policy of rigorous economy and outstanding work by the Journal Committee and

others in Cape Town, this debit has been reduced to 45 days and the magazine is solvent.

Although largely through the efforts of Mr. Rosewitz, there has been a steady flow of new members, a substantial number of earlier members have had to be taken off the roll.

Since the inception of the Society about 1,150 members have been accepted, and at the time of compiling this statement 784 members are on the Register, but of these, no less than 160 are in arrear with their subscriptions.

I am pleased to say here, that with the presentation of this report, the Society has now reached the state of solvency. The going should be easier from now on. With a system of finance allocations to the different sections, in accordance with the financial situation, there is no reason why our financial affairs should not remain correct in the future.

And now, having offered comments on certain aspects, I should like to conclude by expressing on behalf of P.S.S.A. generally, my sincere thanks to all those who have devoted thought, energy and time to the advancement and welfare of P.S.S.A. The list of those involved is a lengthy one, and it would perhaps be better not to single out individuals.

My sincere thanks are also extended to members, along with the Secretary-Treasurer, who comprised the Standing Committee in Cape Town during the past two years, whose guidance and assistance was of much help to me. Without which, it would have been impossible to have accomplished anything.

If future Presidents enjoy similar support, loyalty and ability, then the future of P.S.S.A. will indeed be in good keeping.

On relinquishing the office of President I extend to all sincerest wishes for happiness, and may the efforts in your hobby, and for P.S.S.A., bring you much enjoyment.

Matters arising

It was pointed out that the Secretary in Cape Town was not an Honorary Secretary as he was receiving a salary of £15 per month.

Mr. Lawley advised the meeting that this sum was in the form of an honorarium.

3. The Accounts and Reports of the Directors and Auditor for the year ended 30th June, 1958, were presented.

Dr. Bensusan pointed out that the allocation of general funds within the Society was not on an equitable basis.

The withholding of monies from certain Committees did not encourage expansion of Services. He expressed the hope that the new Administration would encourage the provision of more services to justify the increased subscriptions.

Journal Accounts.—Dr. Bensusan pointed out that the loss of up to £600 per year on the Journal was having

serious repercussions on the work of the Society by restriction of funds to Committees. A vicious circle was being created—services had dropped, membership was down 25%, and within two years the Journal had lost 1/3rd of its advertising revenue.

It was suggested that various means should be explored whereby either the cost of producing the Journal was lowered or by increasing revenue the loss was reduced to a minimum.

Mr. Lawley moved the accounts be accepted as correct and this was seconded by Mr. Murraybrown.

4. The Chairman of the Journal Committee, Mr. Eric Vertue, passed a vote of thanks to Messrs. Harris, D. Sprenger and Percy Scott for their work in assisting him in preparing the Journal. The Chairman of the meeting thanked Mr. Vertue and his Committee on behalf of the Society.

5. *Venue Headquarters.*—A permanent headquarters was suggested for the administrative work of P.S.S.A. It was proposed, however, that the incoming board of Directors investigate this possibility.

6. *Future Congresses.* The Chairman intimated that no invitation had as yet been received for Congress in 1959. On his proposal it was unanimously decided to approach the Bloemfontein Club and ask if they would undertake to organise Congress for 1959.

Dr. Bensusan on behalf of the various Johannesburg Clubs of which he is a member extended an invitation for Congress to be held in Johannesburg in 1960.

It was also agreed that endeavours should be made to have the venue of Congress fixed two years in advance.

7. *Members' Representatives.*—In terms of Article 36, Members' Representatives had been elected in a postal ballot. These were declared by the President to be :

Mr. L. Bevis, Mr. A. Rosewitz, Mr. E. Vertue.

It was suggested that the names of the members' representatives should be announced before the A.G.M. so that the ordinary members of P.S.S.A. could discuss problems with their representatives.

8. *Election of President and Vice-Presidents in accordance with Articles of Association 17 and 30.*

Mr. Bevis was elected President; Mr. G. M. Cousins and Mr. F. C. Harris were elected Vice-Presidents.

Mr. Bevis and Mr. Cousins notified the meeting that they had not received notice of their nomination from the Secretary.

9. *Election of Directors in accordance with Article of Association 18.*—The following Directors were nominated and elected by individual votes at the meeting : Mr. A. Rosewitz, Dr. J. Sergay, Mr. E. C. Pullon, Mr. C. M. Knowles, Mr. D. H. Wallace and Mr. D. R. Winchester.

10. *Special Resolutions as printed in "Camera News" September, 1958, pages 163, 165 and 167.*

Article 5. Was carried unanimously by the meeting. *Articles 17 and 18.* Were not carried. Dr. Bensusan, Mr. Rosewitz and Mr. Maddox representing their Clubs as listed, voted for the amendment as this was not a two-third majority it was not carried.

Article 19. Was carried, voted for by all members present except Mr. Stafford Smith. Mr. E. Vertue did not vote.

Article 23. Was not carried. Dr. Bensusan, Mr. Rosewitz, Mr. Maddox and Dr. Sergay voted in favour.

Article 25. Was carried unanimously.

Article 28. Was not carried. The following voted in favour : Dr. Bensusan, D. Seaton, A. Rosewitz, Gordon Maddox and W. Murraybrown.

Article 29. Was considered superfluous as the matter had been dealt with under Article 18.

Article 30. Was considered superfluous.

Article 31. Was considered superfluous.

Article 36. Was considered superfluous.

Articles 48 and 49. Were not carried.

Article 66. Carried unanimously.

Article 86. Was not carried.

11. *Other Business.*—Mr. Stafford Smith proposed a recommendation to the Board of Directors that the P.S.S.A. Company be liquidated and reformed as an association with its own constitution. This was seconded by Mr. Murraybrown. After lengthy discussion the proposal was carried, being voted for by : A. Rosewitz, W. Murraybrown, E. Vertue, L. Bevis, H. Geldard, T. Stafford Smith, Dr. Sergay, L. Sher, Mrs. Sher, Mrs. Sergay and D. Seaton.

Voted against the motion : Dr. Bensusan and Mr. Gordon Maddox.

Dr. Bensusan stated that he was one who was largely responsible for the formation of P.S.S.A. as a public Company. He viewed with very great concern the feeling of the meeting that the Society be reconstituted as an Association outside the Company Act. He felt this might be extremely detrimental to the interests of the Society at this stage.

Mr. Vertue proposed a vote of sincere thanks to Dr. Bensusan for the work that he has done for P.S.S.A. He requested that Dr. Bensusan be approached and persuaded not to resign from Office.

Dr. Sergay pointed out that the loss of Dr. Bensusan to P.S.S.A. would be irreparable.

12. *Auditor.*—As Mr. A. Wilson has accepted the position of Treasurer, an Auditor must now be appointed. Mr. K. D. McIntyre was appointed, subject to his acceptance, failing which the directors were authorised to appoint an auditor.

Dr. Sergay expressed the thanks of the P.S.S.A. members to the retiring President and Board for their services to the Association. He also expressed the wish that P.S.S.A. members would do everything in their power to further the aims of the Society.

PRINT CRITICISM

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

THE current journal of The Royal Photographic Society contains a very interesting article by Mr. Leo Herbert Felton, F.R.P.S., entitled ART OR PICTORIALISM? In it occurs the following paragraph :

"I am far too lazy to analyse what (to my eye) are failures. Some critics (and there are thousands) will rip any picture to pieces, and it is these people who have in the past, and are to-day, levelling the standard of photography to a very mediocre level. It is these "Off-the-peg Tailors" (so to speak) who take some poor amateur's print and show him exactly how and where to trim, where the darkest shadow and highest highlight should be to ensure that it meets with their ideals, and so that it may be honourably hung in due course. Generally, you will find that the few outstanding works in our art are made by lone workers outside the baneful influence of these critics."

What am I to do, Mr. Editor? During the last four volumes of *Camera News* I have criticised upwards of 150 prints, and I have done





Print No. 2.

just this, excepting that I think I very seldom rip a picture to pieces. I have suggested trimming, darkening of shadows, lightening of high-lights, adjustment of tone masses, and many other things, and yet not half-a-dozen of these prints could ever hope to be classified in Mr. Felton's "few outstanding works of art." Definitely not half-a-dozen—perhaps not one. So am I to put my pen away and resign?

With most of Mr. Felton's article I agree wholeheartedly. In this particular paragraph I agree that no advice to a "poor amateur" can possibly turn his print into an outstanding work of art without his having a real knowledge of and love for art and beauty—and if he does possess that, he would not submit a print for me to criticise and generally play about with. Seems like a vicious circle, doesn't it? If Mr. Felton really means that I must give up what I am doing, then I am afraid I disagree with him.

The object of these articles—and I hope it is an object they achieve in some measure—is to help the

beginner and intermediate worker to progress until he reaches a stage when he is his own critic; when he has sufficient knowledge to be able to do his own selection and rejection.

Mr. Felton refers to "the amateur setting his foot, with thousands of others, on the first (very wide) rung of the pictorial ladder—milling about, ever trying to climb to the dizzy heights of the very, very few." I think the picture of a tall tapering ladder is very good, and those folk who reach the narrow rungs near the top are unquestionably lone workers requiring no direct help from anyone. I intentionally say *direct* help for they must still get indirect help by communing with Nature, studying and drinking in recognised works of art, and spending long hours in the presence of beauty. Whatsoever things are beautiful . . . think on these things.

But while the beginner is milling about on the lower rungs, or even fighting on the middle rungs, he wants direct help. It is no good telling him that his print will never make a top rung effort and he had

better tear it up. What he wants to be shown is how to improve it so that it can equal the standard of the next rung higher, and so one can continue to help and guide until he reaches the higher rungs where this direct help is unnecessary. The majority will never reach such a stage—some just "haven't got it," but most just haven't the patience and the capacity for hard work and the guts to overcome failure after failure. But if ninety-nine fail and give up for every one who reaches the upper rungs, the sincere and conscientious critic will have felt it worth while to have spent time on the hundred.

The first two prints this month are submitted by a schoolboy who is fighting to get onto Mr. Felton's first very wide rung. There is an awful lot wrong with them, but if any of us are inclined to feel a little smug let us cast our minds back to our own very first efforts. I shudder when I think of some of my own!

First of all I wish to congratulate our contributor on his enthusiasm. He has submitted several prints

covering a wide range of subjects, and is undoubtedly as keen as mustard. If he keeps it up he is bound to succeed eventually. I would suggest that he first of all spends some time trying to improve technique. Stick to one subject for a few weeks ignoring completely any pictorial angle. Try various films, papers and developers if he likes, but as soon as possible narrow the choice to one film and its developer and one paper and its developer and concentrate on these until he really *knows* them and can produce brilliant negatives and juicy prints. Watch carefully cleanliness at all stages and be always thorough and exacting—be particularly careful to avoid dust in the camera, and make certain that the final prints are properly spotted. Neither of the prints on which I am commenting has a title, so I have numbered them.

PRINT No. 1 is by no means a "snapshot" for some thought has obviously been given to it. From the model's point of view the thought was too much for he is far too posed in so far as his face is

concerned. He is "having his photo taken" and he knows it. Most people find it extremely difficult to act a part, but he should have tried to take some actual part in an imaginary service. As it is I cannot even be quite sure whether he is standing or kneeling. If kneeling, the head should be in some attitude of prayer; bowed or raised. It would also have been better had the hands been showing in some way. Alternatively, imagine him in a pulpit during a sermon with eyes intently fixed on a congregation instead of merely gazing into space, and the arms and hands raised in some characteristic way in order to drive home a point.

The technique is, of course, not good, for the embroidery should have been brilliantly rendered for at least a part of its length. The very strong back-lighting was unfortunate for it has completely eaten away the back of the head and shoulders. The mixed jumble of seating in the lower right-hand corner should have been darkened, and slightly more gradation in the

background would have been an improvement.

PRINT No. 2 has also been made with some thought, but alas the pitfalls of genre work are indeed many. Firstly, I wonder why the horizontal format was used, for almost a third of the picture space comprises that blank uninteresting wall on the left. The general draping of the figure has been done exceedingly well but has been spoiled by details. The flowing folds forming an upward line to the face are good but are so badly offset by the horizontal creases which should have been ironed out. The nasty bulge on the left at shoulder level should have been seen and avoided. The contrast between white basin and grey jug is good, and the hand is well placed, but I cannot understand why what is apparently the table cloth rises up to an apex at the back. It doesn't look right, and anything which doesn't *look right isn't right*. Quality has fallen off badly at the right and should have been helped by shading. Finally, the black line



Babylonstoren

Rev. K. C. Rutherford



Dining-room at Groot Constantia

Jack Zive, A.R.P.S.

sticking out of the head and the small "tail" should both have been avoided.

BABYLONSTOREN, by Rev. K. C. Rutherford, is a subject which always appeals. The good proportions, attractive mouldings and graceful curves of what is known as Cape Dutch architecture are always very photogenic, particularly when the sun is at the correct angle to show up the texture of the lime-washed plaster. The principal feature of this picture is the gate piers with their wing walls and one of the smaller piers. They are all well positioned in the picture space and the sun is at a good angle for casting shadows and gradations, though the most has not been made of them in this print.

I am, however, very worried at the position in which the buildings are shown. We look at the tops of them over the wing wall and both are spoiled. We do not see the

buildings themselves to their full advantage, and the beautiful curve of the wing wall is lost owing to the irregular mass of highlights which is sitting on top of it. Supposing the author had moved half-a-dozen paces to his left. The building would then be seen through the gate piers themselves, and it seems possible that the trees would have fallen into good positions. Perhaps all this would not have happened. Perhaps Mr. Rutherford did in fact look at this viewpoint and decided that the position chosen was the better. It is not, however, a good position, being in this case merely the less unfortunate of the two. If the viewpoint I have suggested was in fact possible, there is one other item which would help. Before exposing, one should be quite certain that the focusing on the gate piers is absolutely critical whilst the buildings themselves are *very, very slightly* off focus. This is called

differential focusing, but do please notice the italics. I do not want the buildings rendered at all fuzzy. Let them be sharp but slightly less so than the piers, so that depth of perspective is subconsciously felt by the beholder without his being aware why.

DINING-ROOM AT GROOT CONSTANTIA, by Mr. J. Zive, has that prerequisite of interior studies, impeccable technique. Nowhere on this print can I find any spots or other marks nor any signs of their having been removed. There is every necessary detail in both highlights and shadows, and the tonal range is perfect. It is a joy to look at a print like this. Composition in the ordinary sense of the word does not enter into interiors of this kind, but it is still very necessary to obtain a good arrangement both of tones and individual items. No item of furniture is too close; that on the extreme right serves the

purpose of a stop or side frame and yet it is well rendered and is not ill-proportioned. The seat on the left is well placed. The five-pointed star of the Castle plan serves a very useful purpose in breaking up what might otherwise have been an awkward foreground area. A slide of this would be really wonderful for it would bring out that extra range which is beyond the scope of a print.

The many prints sent by members have now all been used. So as to give Mr. Harris as wide a choice as possible, you are invited to submit prints for this feature.

The Photographic Society of Southern Africa, Ltd.

COLOUR DIVISION

The following are the results of the quarterly colour competition ending on the 31st January, 1959 :

Advanced Section

Mr. E. R. Johannesson, Cape Town—Silver Sticker : Nectar Hunter

Mr. R. D. McConaghy, Johannesburg—Silver Sticker : Ann

Bronze Sticker—Woodland Path

Bronze Sticker : Ghost Walks

Beginners' Section

Mr. L. Hollmann, Barberton—Bronze Sticker : Flower

Mr. J. v. Z. Lotz, Lydenburg—Bronze Sticker : Sunset

The following slides received Bronze Stickers but the authors are unknown :

Mr. Wong—Barberton Camera Club.

Golden Land—Lydenburg Camera Club.

Monument—Lydenburg Camera Club.

Fourteen slides were submitted in the Advanced Section and fifty slides were submitted in the Beginners' Section.

Chairman of Section : H. Geldard, P.O. Box 1594, Durban.

Next Competition Closing Date :

30th APRIL

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PICTORIAL
RECORD

A MORAL STORY DEDICATED
TO THOSE WHO JUDGE

By J. L. BURMAN

ERNEST SNAPPER squinted through the viewfinder at the Red Disa. Carefully he squeezed the button, released his pent-up breath and wound the film on. He shifted his right foot slightly, then made a wild grab at the cliff-face as his foothold shuddered.

"Take your blasted clinkers out of my ear!" came the wrathful voice of Abel Clymer from below.

"Sorry, Abel," said Ernest soothingly, as he hastily moved his foot back onto the crown of Abel's head. "Won't be long now," he murmured, slipping a black sheet of cardboard behind the flower and taking another shot. "Last one," he called, as he focussed again.

Suddenly there was a sharp crack from below, a startled exclamation, and Ernest found himself treading thin air. Convulsively he tightened his hold on the camera, and heard the shutter click as he fell. His fall was arrested suddenly and he found himself dangling below the ledge, supported by Abel's fingers entwined in his collar.

"Come on," ground out Abel, "pull yourself up, don't just hang there."

"Can't," said Ernest sadly, "I'm holding my camera."

"Bah!" snorted Abel. "Serves me right for climbing with a photographer."

* * *

That evening found Ernest processing film madly. He added the Stabilizer, agitated it for a minute, and poured it back into the bottle. The great moment was at hand. Carefully he pulled the reel out of the tank and unwound it. Even though it was still wet he must see what the results were. Most of the strip was disappointing, but—ah! here were the Disas!

Despite the wet film he could see he had 2 beauties. Here was the first Disa, caught with the full stem and a bud against the greenery; there was the second shot, the scarlet head vivid against the black background. He looked at the next frame and chuckled. The shutter had opened as he fell and he could see a blur of red diagonally across a green background.

Sobering again, he hung his film up to dry. He had a problem here. He could win the Slide Competition with one of these 2 lovely slides, but which one to use?

The next evening he had still not solved his problem, so he decided to get expert advice. Carefully mounting the 2 slides, he walked down the road to the house of the eminent photographer Phil Inflash, who often judged the slide competitions of the Society.

Phil welcomed him, and listened to Ernest's problem.

"Well, let's look at them," he said, getting out his projector. For several minutes Phil examined the two slides, whilst Ernest held his breath. Finally Phil nodded his bald head slowly.

"First look at this one," he said, projecting the disa and bud. "It's a beautiful record picture. It shows the surroundings perfectly: the stem, the bud, the background of leaves. It tells you all about the flower; its a winner."

"Now take the other," Phil continued, pointing at the disa on the black background: "This is not record but pictorial—bad pictorial! The artificial background is very obvious—one is conscious of it all the time; the stem of the flower comes in from the right instead of from the left; the colour is vivid, but that is due to underexposure."

"I think," he added, "you should have moved further to the left when you took it."

Ernest nodded gravely in agreement. (After all he could have used Abel's left ear as a stance.)

"Thank you so much, Mr. Inflash," he said, "you have taken a weight off my mind."

Whistling blithely Ernest strode back to his house. As he neared the gate he was delighted to see his friend Hi Paauw waiting there. Hi was also a judge at slide shows, and it would be interesting to hear his view.

"Lo Hi," called Ernest, "come and see my latest slides."

"Well," said Hi a few minutes later, "there certainly is no doubt about which slide is better. This one," and he indicated the disa and bud, "is pictorial, but a

rather poor attempt at a picture. The colour is somewhat washed out, the bud distracts my attention from the main item of interest, namely the flower; the green background is bad! It's full of light-traps and distracting half-seen leaves. I think," he said judicially, stroking his beard, "that it should have been taken from above."

Ernest said nothing.

"Now take the other," said Hi warming to his subject, and pointed at the disa with black background: "This is a record and an excellent one at that. There is no distraction at all from the background due to its dark colour; the flower contrasts brilliantly with it. It sets out to show you a Red Disa in all its glory, and it does exactly that. I think it's a winner."

"What else have you got?" continued Hi, and began glancing through the other slides.

Ernest sat stunned. How could he enter either picture? What one judge liked another thought terrible—and vice versa. Then an idea struck him. If he could find

out in advance which of them was judging, he could enter the one that particular judge liked.

Casually Ernest said: "I suppose you will be judging next month's slides, Hi?" He nearly yelled for joy when the other nodded. "Yes," said Hi, "I'll be judging". He added: "Phil Inflash is the other judge. We've apparently been teamed up for the rest of this year."

Through a haze of despair Ernest saw Hi pick up the end of film containing only his ruined third picture of the Disa. Hi gave an exclamation.

"I didn't know you had it in you, Ernest," he said excitedly. "What a wonderful effect. This picture shows vision, it's brilliant! The way the colours contrast—the red against the soft green! This is the sort of stuff the boys on the Continent are producing! I say! What's the matter? Why are you picking up that camera and tripod? I don't like the look in your eyes! Keep away from me! Help! Help!"

* * *

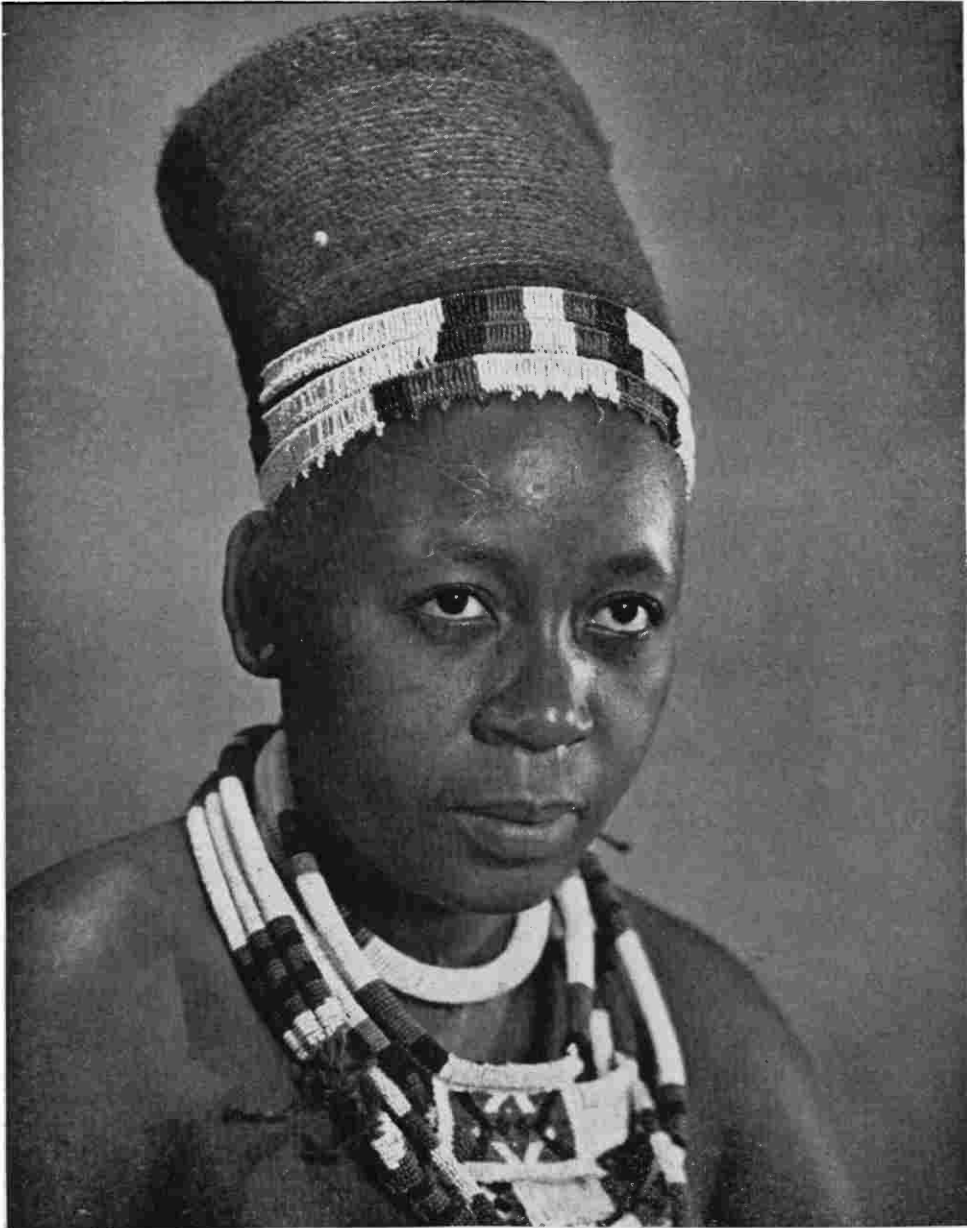
Does anybody want to buy a camera and tripod—only slightly damaged?

NEW MEMBERS

We welcome the following new members

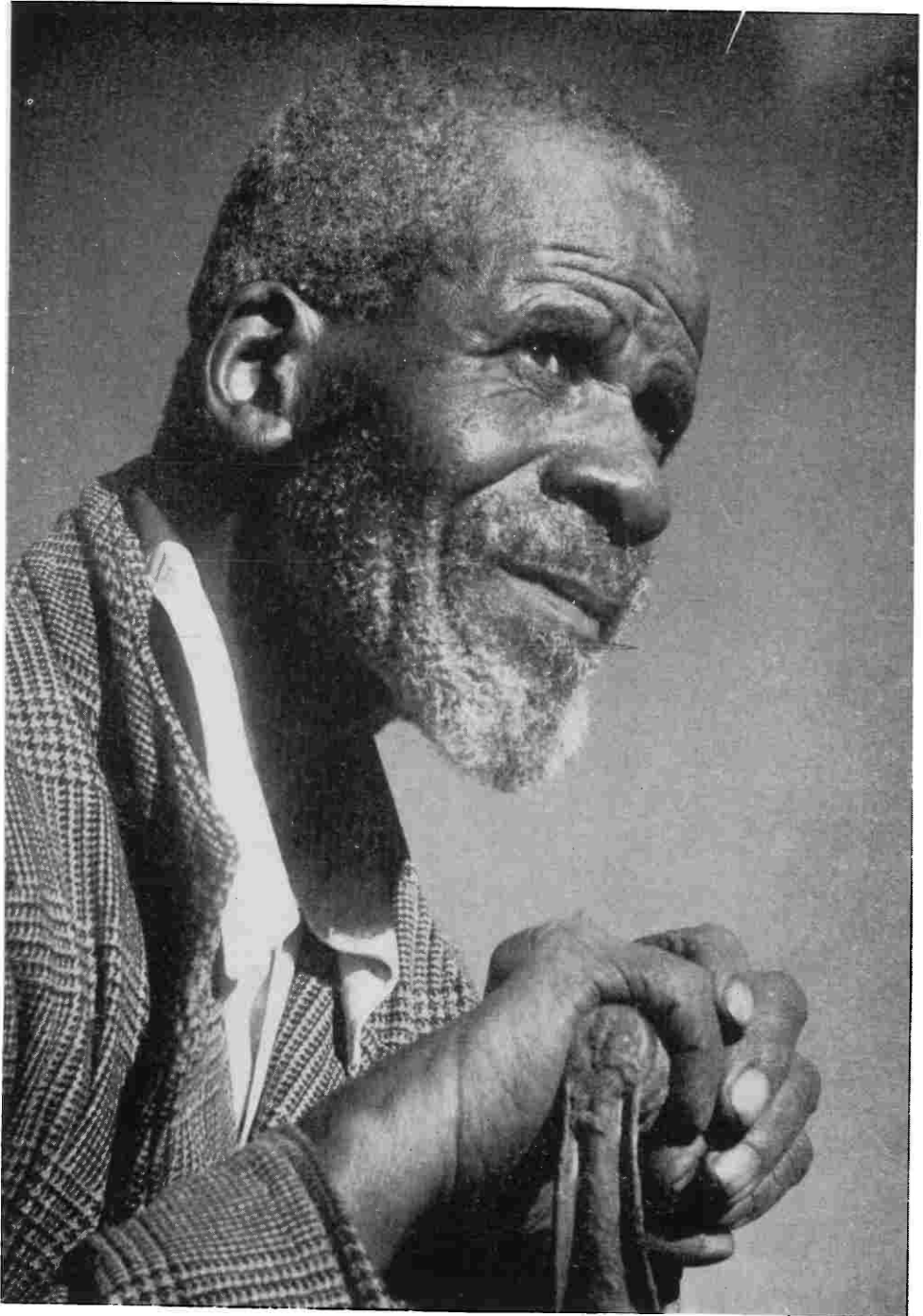
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The Important Things

By T. STAFFORD SMITH

CAMERAS, lenses, projectors, recorders, tripods, viewers and all the rest, have never yet made a film—they are tools and nothing more.

What then does make a film? What is the important something that is necessary? Is it action, actors, a story, subject matter? Is it camerawork, exposures, angles or composition?

Many of the "still" boys will say it is composition, many of the cine enthusiasts will say it is "a story." Here we have two different suggestions. What is composition? It is the careful selection of the best lighting, angle or camera position. It is the planned arrangement of our subject matter, within a given area.

We could say that the arrangement of furniture within a room is composition, or a display of flowers in a vase. Both are arranged to give a pleasing result and we, too, arrange the trees, houses and people within our viewfinder to give a balanced view.

Good arrangement is pleasing, a jumble is, well, just a jumble.

But is arrangement or composition all important?

Let me stick my neck out and say "NO." Perhaps I have stirred many a Salon supporter to indignant comment. I can just hear them muttering "Well what can you expect from those Mad Movie people?"

That leaves us with "Story," but is story all important? Let me stick my neck out still further and again say "NO," a very definite "No."

Don't reach for a gun, reach for a pen. *Camera News* is short of articles, so get busy—but I still say NO to both the all importance of composition and of "a story."

Composition by itself without appeal, interest or quality is just an arrangement. And a story is just a story, for so very much depends on the telling, the treatment and its appeal.

Are we back where we started? Not quite, for I think you will agree with me, in that, we have already separated the mechanical from the mental.

Let us just go back to the beginning and make a list of what we require for the production of an award winning film. The mechanical equipment needed is simple—a camera and lens, a tripod and pan head, rewrites, viewer and splicer, pencil, scissors and, of course, film.

The mental list will be longer and the requirements not available from the local Camera Shop.

We just cannot purchase enthusiasm, interest or patience, and then there are those other nebulous things that we mentioned a few sentences back. Let us return to that sentence and look at it all over again . . .

"*Composition* by itself without *appeal, interest or quality* is just an arrangement. A Story is just a Story for so very much depends on the *telling, the treatment* and its *appeal*."

Of these words only *quality* has any possible materialistic meaning, but apart from implying correct exposure and processing it, too, has an intangible something that can't be produced by mere mechanical or chemical means.

Let us go way back to the younger days of photography when the only clubs were "Still." What was the attitude of people then to the masters of the camera's art? Did they get credit for the fine work turned out? Not a bit of it: listen, you may still hear an echo, "He must have a marvellous lens."

This attitude has not died yet. Is it the camera, or the man, that makes the film? Listen again, there is an echo still, "But look at all the equipment he owns."

We may not have all the lenses, tripods, cameras and recorders that we would like but still the important items of equipment are cheap. Have you got them,

these important things? If not, don't delay, go to the shop, NO, not the camera shop for they don't stock the most important items of a film maker's equipment there, for a Pencil and Scissors will not appeal to the gadgeteer.

A Pencil and Scissors, are they not more important than any other item of equipment?

A pencil and scissors—to plan and to edit.

Yes, to plan and to edit. Surely this is the most important aspect of film making. Without planning there can be no story and no worthwhile film at all.

There are many people who own and use cine cameras but how many think, plan and create. Film production is a mental attitude. Surely the mechanics of production are not of vital importance. Does it matter what lens or what camera was used, does it matter if the film is 8 mm., 16 mm. or 35 mm.? It is the creative ability that counts, not the size or the amount of equipment used.

Let us ask ourselves a number of questions, questions such as, What is planning, What is composition, What is a story, What is editing? Well, what *is* editing? Did I hear someone say that editing was cutting out the poor shot and the mistakes and the joining together of lengths of film. No, that is not editing, that is merely splicing.

I think that editing is the formation of tempo and sequences from different photographs or movie stock.

I think that editing is one of the vital parts of the art of the screen. I think that editing is one of the most difficult and the least understood of all the mental necessities of production.

But there is more, a great deal more in editing than this, for who can draw a definite line between editing and planning, between editing and camera work, between editing and action, between editing and tempo?

Editing, surely, is like writing a book. The skill of the author is the arranging of words. But an author has at his disposal an unlimited supply of words. The photographer, only the material that comes from the camera, the decision of which shot to use here and which there is not a mechanical one but will depend entirely on the creative ability of the producer and the story he wishes to tell.

"The story he wishes to tell." What is a story? Here we may run into confusion. To some a story is a "Plot" complete with human actors, to others a story is a thread of some sort woven through the film. Whatever your interpretation a story just doesn't happen, it has to be thought out and planned. Here again we will find no real division between "story" and planning.

One need hardly ask, what is planning? For 99.9% of cine workers know that planning is what they don't do. That is, planning on paper, for really everyone, once past the snapshot stage, plans to some extent. At first the "plan" may be nothing more than a decision to make a film of "Fido" or "Our holiday". Nearly

everyone thinks, well, I should include a shot of this and that. This is certainly planning but rather primitive.

Is it the sort of planning that will win you an Assegai? No, of course not. This is where that pencil will come in handy again.

Have you ever stopped to think about a pencil. Practically everything in the world to-day that is made by man has come into being under the soft touch of a pencil. Born of man's fertile imagination ideas take shape on paper, yes, even your camera was once a drawing!

A pencil for planning, scissors for cutting, are they not of invaluable importance—perhaps one day members will no longer say "What wonderful equipment he must have," perhaps they will say "He uses his pencil and scissors will.

THE SKELETON WALKS AGAIN

WHERE was it that with three tape recorders, a mixing box, two turntables and three enthusiastic cine men—the Skeleton got busy again?

Fuses blew—flashes and smoke issued from one tape recorder and the erasing head automatically (?) coupled itself up, wiping out a good recording.

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And then the other tape recorder broke down . . .

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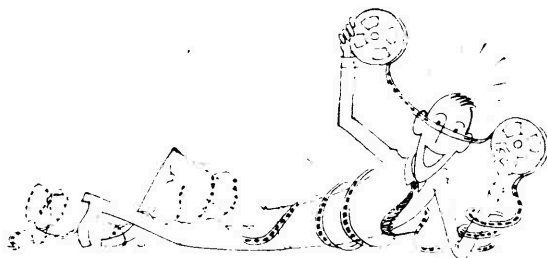
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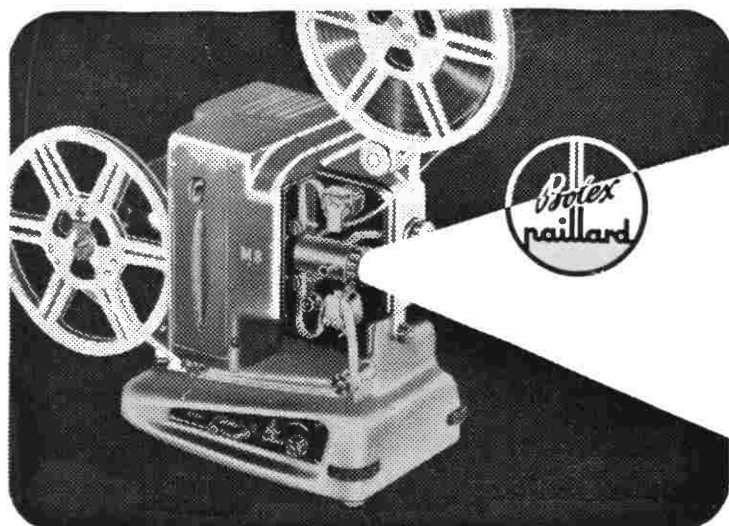


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CINEMATOPICS

By LOUIS GORDON

SCRIPT BEFORE YOU SHOOT

THE one aspect of Cinematography that most of us is least concerned about or acquainted with, is writing a good script, before shooting our film. We must realise at the outset that, although good camera work and editing is important, it is the final result that counts, and that no amount of good shots and editing can produce a really worthwhile effort if it has not been properly planned and scripted. Although a good story well scripted can be ruined by poor photography and editing, no amount of first class photography and editing can make a really good film from a poor script.

In the scripting stage we have the time to think out and plan our story, always of course with certain basic rules, such as the use of establishing shots, correct use of close-ups, continuity, etc., with the final result in mind, which is to be brought to life on the editing bench.

How do we set about writing a film script? We've all written compositions in school—some of us write stories and articles. That could form the basis of your script. Assuming we have written a story about the Jones spending a summer holiday at the Cape, getting the story across in writing one uses a different approach than in scripting, although they will both tell us of the same events. In reading the story we can ponder over it and have time to create our own phantasy. In the film a hundred shots or pictures (of from one to ten seconds duration) will tell the story, as against the story writer's, say, two thousand words, the reader being in a position to spend as much time as he wishes. In the film, as each shot appears on the screen for about one to ten seconds, the audience has not enough time to create their own phantasy about the story, therefore we must do it for them. We set about this by applying the known Film techniques of story-telling. Let me explain what I am aiming at. The main difference in writing a story and a film script is: for a story we use words, in a film script (even if we have a commentary) we use pictures. As very few of us are artists we use words to tell us which pictures will best illustrate and tell our story with impact and economy. We are going to film our story in one hundred shots and the completed

film will run for about eight minutes. It is to be called THE JONES VISIT THE CAPE

MS. The Jones walking out of their front door and loading trunks, etc., into their car. Mama carries Baby.

This is an establishing shot. Your audience, unless they are really dim, should know that the Jones are off for a holiday. The title has also helped to establish the fact that their name is Jones and they are off to the Cape.

MCU. Of Mr. Jones writing a note, using the bonnet of the car as a table.

CU. Mr. Jones pins note to front door.

BCU. Of note—it reads: "Please leave post and parcels next door," C. Jones."

BCU to MLS. Of car number plate—TJ 10,000. Car drives off into distance.

Let me now explain what I am trying to portray. The title of the film, "The Jones visit the Cape," prepares the audience so that when they see the Jones loading the car they realise they are going by car. At the same time we have an opportunity of meeting the Jones family, including the baby. What we do *not* know is where they are leaving from and if they are going by car or taking their baggage to the railway station or air-port. The medium close-up of Mr. Jones writing the note gives us a more intimate look at him. Once we have established the fact that he has written a note and pinned it to the door we are curious to know what he has written. Hence the big close-up of the note is the natural sequence of continuity. This note is a static shot, so the audience will naturally accept another close-up static shot, providing it has some connection with the scene, which, in this case included a car. Had a car appeared in a scene, say ten shots previously, it would not be so easily accepted. The car now drives off; we know by the TJ number plate that they are Jo'burgers and we are carried into our medium long shot of them driving down the street. This is what I would call economy in shooting; by means of only

five shots we saw the Jones packing, we were introduced to the family, we had an intimate look at Father, we had also learned that they reside in Johannesburg and we are already following them on their journey. It was not necessary to take shots of starting the car, opening the gate, etc., etc. The audience will accept all that and will be carried along, as it were, with the Jones on their journey. From the medium shot of the car driving down the street, we can now take a parallel shot of the car driving down Eloff Street—this shot being of a similar nature but with a different background, is naturally accepted by the audience. You will observe that our story is still flowing smoothly. It has, however, not been made clear if they are going all the way to the Cape by car, so in the next shot the car passes a mine dump in the foreground and drives into the distance on its way.

I feel you have had enough for one instalment. To sum up briefly; write an outline of what you are going

to film, then, as all the time, think in terms of pictures, establishing your opening shots (this is usually done with a long or medium shot). Don't jump from a long shot to a close-up; gradually by means of the medium shot continue to the close-up and do not take a static shot unless it follows another static shot, without it having some connecting link with the previous shot. In our case we showed Mr. Jones writing the note and pinning it to the door before showing the big close-up.

I don't think anyone would dream of building a house without a plan, even if we only scratched the outline of the house on the ground. In the same way I have only scratched the outline of an opening sequence on paper the evening before handing it to the Editor of *Camera News*. Just think what would happen if all you Cinematographers got down really to planning a film.

In the forthcoming issues of *Camera News* I will continue the adventures of the Jones and will tell you something about shooting and editing the film.

SPLICING YOUR FILM

By STEVE (in trouble again)

THE effort of splicing a few hundred of those tiny joints when making a picture—that should be the masterpiece—seems to be the trouble. All the amateurs and the others (refer to Rod.) suffer!

When a splice is made the two surfaces must be cleaned and the emulsion removed from one. This is important, as it has been known to try splicing without removing any emulsion but the results are not satisfactory somehow.

Next with a nice brush or glass rod smother the parts at the joint with film cement.

It seems that the splice gets much harder when the cement is old and thick. One thing about putting the cement on thickly is to make sure the splice sticks. After the sprocket holes have been filed out or cleaned in any other way and the rest of the cement sticking out of the sides has been removed, you will never be allowed to forget the hours you spent making all those 100 joints every time the film is projected.

They tell you to use less cement and your splices will be perfect but just watch the screen for the big white

glare showing that something has happened.

Then there is a frenzied call to "Lights," and you find that the loose end is wrapped around and round the feed sprocket.

Then the apologies, "A broken splice—it never usually happens." The trouble is how to turn the projector backwards to free the feed sprocket where the film has wound itself on, and the hurried use of a piece of Scotch Tape and lace up the machine again with the words "Lights off, please, we're on our way again."

Often the splice with a nasty light flash, this comes from making too sure the emulsion scraped off is wide enough to allow a full joint. I have often wondered if a little ink were allowed to dry on the faulty flash would do, or a little black Duco smeared over the joint may be better? One of the methods would surely darken those terrible flashes.

The new method seems to be to use pressure sensitive tape on both sides of the film, this sounds good—no scraping, no cement, no flash (I'm not too sure), but it seems to be the answer to the amateur's biggest headache.

ROUND THE CLUBS

ALBANY PHOTOGRAPHIC SOCIETY

ALBANY members have been very busy since the annual holidays and have had a series of interesting meetings. A surprise visit was paid by Mr. Bob Jolly, an ex-member and now professional photographer. A special meeting was held for the occasion and a most interesting and instructive lecture was given by him on "Lighting for Portraiture," to a well attended meeting.

The ordinary monthly meeting was held in the Landrost Cottage under the chairmanship of Dr. "Bill" Sykes. "A" prints for last month's competition, "Outdoor Girl," were handed in by: Advanced—R. L. Sykes, A. Weighell. Beginners—A. von Bratt.

Dr. Weighell gave an introductory talk on "Hands," next month's competition. Dal Wallace, who recently had a print accepted on the Royal Photographic Society Pictorial Exhibition, commented on the current competition, "Landscape."

A new innovation was put to the test by Jack Moffitt when he spoke on "How I became interested in photography." It is hoped that other members will give similar talks at future meetings.

The main item for this meeting was a talk and demonstration by Edwin Maihs on "Intensification and Reduction." With an impressive array of coloured "soups," beakers, measures and trays he demonstrated how simple it is to reduce or intensify negatives. He went on to describe other methods, their advantages and disadvantages and the reasons for carrying out these processes.

Prints for the Helen Mann Trophy for Portraiture must be handed in at the March meeting, and it is hoped that Mr. Bruce Mann will attend our April meeting to judge and comment on the entries and give one of his most interesting talks and demonstrations.

Jack Moffitt.

CAPE CINE CLUB

THE first meeting of the New Year was held on January 15th, at the Broadhead Memorial Hall, Claremont.

The programme opened with a short newsreel, "Hooping it up," by Ken Howes-Howell, which was taken at the Club's recent outing at Scarborough. Then followed Mr. D. Levitan's 8 mm. film "London."

Ken Howes-Howell gave a talk on the theory and operation of the Strobe as a means of synchronising tape and film. This was followed by a short talk by Dick Rawkins on the working of automatic synchronisers with particular reference to the "Synchromat."

The second half of the evening was taken up with the showing of three 16 mm. films, with live commentaries. They were "Goodbye, graceful Lady," a short Newsreel by Rex Muller; then "The Fellows who never forget," by Austin Roberts, and finally "New York Impressions," by Mr. Marcusa.

R. R. R.

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OUR first meeting of the month started off with a one-man show of 12 pictures, by Jack Zive, A.R.P.S. This new feature is much appreciated, particularly by beginners who can always learn from the more experienced workers, and in this instance they were not disappointed as Mr. Zive's work is of the highest standard.

The monthly print competition was for "open" subjects and the awards were: Gold Star: J. Zive, A.R.P.S., R. C. H. Page; Silver Stars: R. C. H. Page, C. Rath, I. W. Richards and Miss M. J. Stevni. There were also 7 red awards. An excellent commentary was given by Denis Sprenger. After the tea interval we had a most instructive lecture by Mr. G. Donnelly, Head of the Photographic Section of the City Electrical Engineer's department. The subject was "Application of Photography to Plan Preparation and Reproduction." The talk was illustrated by slides and diagrams and gave us an insight into how useful our hobby is to professional men.

At our second meeting on February 18th we had a delightful talk on our famous Cape wild flowers by Mrs. M. Schirach, and illustrated by a number of excellent slides. It showed to full advantage the rare beauty of our own flora.

The competition was for transparencies, with a large entry. The judges' task was not an easy one. A very instructive commentary was given by Mr. Ralph Taylor.

J. R. H.

CINE SECTION

TALKS by two of our most popular speakers ensured the success of our meeting on Wednesday, 28th January.

The programme began with some helpful advice for beginners on the subject of "Reviewing Your First Film." This was given by Mr. R. Rodrigues, who also reviewed the "Early Film" provided, on this occasion by Miss Joan Watcham.

Our second speaker was Mr. E. R. Johannesson, whose subject was "Advanced Titling." This, of course, was for the benefit of the "Old Hands."

The latter half of the evening was devoted to a thoroughly enjoyable film by Mr. Bob Tresfon, who took us on a fishing expedition to the Seychelle Islands. We would all like to see some more films by Mr. Tresfon.

At this meeting, too, members had an opportunity of seeing the excellent photographs taken by Bill Kidd at the Christmas Party and by J. R. Hagens at the recent outing to Olifantsbosch.

There was another good turnout for our meeting on Wednesday, 11th February, when Mr. A. Roberts gave us one of the best talks we have had on the subject

of "How to Judge Exposures." Incidentally, anyone who, in the manner prescribed by Mr. Roberts, tries to make use of the household cat to observe the functioning of an iris diaphragm, is looking for trouble!

The "Early Film" for the evening, "Kirstenbosch Through the Seasons," was by the Stephenson Family. Once again the review was by Mr. Rodrigues.

"The Latest in Cameras" was the subject of a most entertaining talk by Mr. Staadecker, who told us something of what to expect in the field of automation. It seems that one of these days cameras will be able to dispense with cameramen entirely!

Two enjoyable films were projected after tea. First, we saw "Lost and Found," by Mr. H. Ewins, which told the story of a small boy who left home, and, finally, "Foothold in Antarctica," which told of the first part of Sir Vivian Fuchs's expedition. The latter film was kindly lent to us by the United Kingdom Information Office.

R. Page.

PRETORIA CINEMATOGRAPHY CLUB

OUR January meeting had a bumper attendance of 210 and although there was rather a lot of Game Reserve, I think that the evening was thoroughly enjoyed by all who attended.

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Mr. Mandy gave a most interesting talk on sound stripe in which we were introduced to the latest methods, namely, the application of a thin flat stripe whose thickness is measured in micro-inches and is applied to the film from a plastic backing. This new method was said to provide 16 mm. film with a track of equal if not better quality than optical sound.

Mr. Gomm screened his "Trip to a Modern Farm," and this was followed by Louis van Bergen's "Wild Life," in which there was an outstanding sequence of a Paradise Flycatcher. Louis' bird pictures are really out of this world.

Thereafter the 16 mm. films entered for the short competition (100 ft.) were screened, six films all told. The results were :

- 1st Giraffes. Dr. A. J. Broughton.
- 2nd Highlights round the World. Laurie Poole.
- 3rd Holiday Escapade. Alf Webb.

In February we pay a visit to the ciné section of the Johannesburg Photographic Society.

J. F. O.

UITENHAGE CAMERA CLUB

THE past holiday period interfered with your scribe's attention to activities of our Camera Club. However, the Club itself has not been inactive. Our December meeting was in the way of being a Xmas Party, and a great number of our members attended. Two excellent Cine films were shown, both on Aviation. The one traced the history of Aircraft from the days of Bleriot, and the other the efficiency and safety of Air Travel to-day.

The Club will again hold an International Salon in 1960, this was decided by the Club Committee. It will still be called the Eastern Cape International Salon of Photography and we hope to form a joint committee with Port Elizabeth Camera Club, to conduct the Salon. In the past the Uitenhage Club sponsored the Salon and then it was loaned to the P.E. and Albany Clubs. Jack Robinson, our Salon Secretary, is most enthusiastic about the whole idea and is willing to give his assistance if a Combined Committee is formed.

In January we again held one of our popular Colour Slide Evenings, and once more a full attendance showed their appreciation to a very fine selection of Slides. We also showed Nat Cowan's Slides and Tape lecture on "Colour Composition." We found this lecture most interesting as we feel most of us are "shooting in the dark" with regards to Colour, and here we had at last an opportunity to find out where we had gone wrong. Thanks, Nat Cowan!

Our friend, Jack Robinson, is once again on his travels on a pony. Jack is joining another Eastern Cape photographer, Dr. Joseph Denfield, on a trip to Basutoland. In 2 to 3 weeks these chaps gather enough photographic material to last for a few years. Good shooting!

Next month we will be having our Annual General Meeting and we can look back on one of the most successful years in the Club's existence.

VEREENIGING PHOTOGRAPHIC SOCIETY

IT was indeed a glorious day at the third annual Outing held on the River Vaal on Sunday, 1st February. Our hosts, the Eligwa Boating Club, rose to the occasion, and arrangements by Commodore M. Bohm were well in hand. Displays of skill and grace on the water were shot by photographers at all angles from all angles. The trips on the river were thoroughly enjoyed especially by the children.

Pictures taken will be displayed on Saturday, 7th March and prizes will be awarded for worthy efforts.

The monthly meeting of 3rd February had as its guest speaker Mr. M. M. Fourie, leading member of the Van der Bijl Park. Melt, as he is affectionately known, was a very amateurish photographer not so many years ago and with accumulated experience and knowledge he was chosen to be photographer to the very important organisation VECOR. But as he said in his talk, for him industrial photography has not the same appeal as portraiture. His very individual method of making pictures was followed by an attentive audience, who fired many questions at him.

Pictures on display were discussed by a team consisting of Mr. G. A. Spence, Mr. Fourie and Mr. E. McPherson.

Certainly the Colour Slide Section is going ahead, there being some lovely pictures on the screen. It is regretted, however, that the set subject "Dramatic Portrait," attracted very few entries.

A feature to be called "Round and About Vereeniging" is being planned with entries from slide photographers. Careful selection will be made. With a commentary on our recently acquired tape machine this should be most attractive.

Our respected Vice-Chairman, Mr. J. P. H. Steyn, has been transferred to Ogies. We will really miss him. His memory is being perpetuated in a Floating Trophy he has presented to the Society in honour of his wife, also a keen worker, and will be known as the "Esmé Steyn" Trophy. Good luck, Joseph.

A. Harber.

OVERSEAS SALON SUCCESSES

2nd Zadar International Salon, Yugoslavia, August, 1958

Au Chi-Bin (2 prints)
 Nature's Pattern
 Pyramid and Lighthouse
 Ho-Koo (1 print)
 Farewell

**18th Salta International Salon, Buenos Aires, Argentine.
 September, 1958**

Au Chi-Bin (3 prints)
 Two Vases
 Nature's Pattern
 Uncertain Weather

**Northwest International Salon, Puyallup, Washington,
 U.S.A. September, 1958**

Au Chi-Bin (1 print)
 House of Worship

**The Los Angeles County Fair International Salon, U.S.A.
 September, 1958**

Au Chi-Bin (1 print)
 Solitude

Central Washington Fair, Yakima, U.S.A. Sept., 1958

Au Chi-Bin (1 print)
 Vineyard Harvest
 Ho-Koo (2 prints)
 Looking Up
 Looking Down

**4th Rio de Janeiro International Salon, Brazil.
 November, 1958**

Wall, T. H. (2 prints)
 Woeful Text
 Gabler

**1958 P.S.A. International Exhibition, Pennsylvania,
 U.S.A. October, 1958**

Dr. A. D. Bensusan, F.P.S.A., F.R.P.S., F.R.S.A.,
 P.S.S.(S.A.), Hon. E.F.I.A.P. (1 print)
 Portuguese Choir Boy
 Ho Sing (1 print)
 Looking Down

34th Zaragoza International Salon, Spain. October, 1958

Yen Lai (4 prints)
 Symbol of Spring
 Contempora
 Calmness of Morn
 Still Life
 Au Chi-Bin (4 prints)
 Gold Minedump
 Vineyard Harvest
 Pyramid and Lighthouse
 Uncertain Weather
 Ho Koo (3 prints)
 Looking Down
 Looking Up
 Cleaning
 Buyskes, Miss Sara (2 prints)
 And that is the end of my Story
 Idle Hands

2nd Budapest International Salon, Hungary. October, 1958

Au Chi-Bin (2 prints)
 Csondes Magany
 Piramis es Vilagitotorony
 Yen Lai (1 print)
 Kilato
 Ho Koo (3 prints)
 Reggeli nyugalom
 Ket Lampaoszlop
 Lefele
 Tony Yau (1 print)
 Ember es Geometria

**18th Focus Salon International, Amsterdam, Holland.
 November, 1958**

Ho Koo (1 print)
 Looking Up
 Buyskes, Miss Sara (1 print)
 Reverie

Munich 50th Jubilee Anniversary International Salon

Hagens, J. R. (2 prints)
 Spirit of the Sea
 Halloween Ahoy
 Ho Koo
 Bei der Lampe

**7th King's Lynn International Salon, England.
November, 1958**

Au Chi-Bin (3 prints)
Uncertain Weather
Pyramid and Lighthouse
Nature's Pattern
Ho-Koo (1 print)
Farewell
Dose, Otto (3 colour prints)
Spring in Pinelands
Regent Street, London
Lotus Corniculatus
Dr. Sidney J. Levy (3 colour slides)
Curves in Steel and Concrete
Shipwreck
Angola Bay

14th International Salon, Uraquayo. December, 1958

Rhodes Tremeer, F.R.P.S. (4 prints)
The Scornful
The Serene
The Knife Grinder
The Sorrowful
Tony Yau (1 print)
Lonely Boat
Ho Koo (1 print)
Winter is Near (Gran Premio award)

**31st Lincoln International Salon, Lincoln, England.
November, 1958**

Au Chi-Bin (2 prints)
Pyramid and Lighthouse
Solitude
Ho-Koo (2 prints)
Calmness of Morn
Farewell
Yen Lai (2 prints)
Black Swans
Symbol of Spring
Dr. Sidney J. Levy (2 colour slides)
Molten Slag
Pussy Willow

13th Hong Kong International Salon. December, 1958

Tremeer, Rhode, F.R.P.S. (3 prints)
The Profile
The Dispirit
The Sorrowful
Buyskes, Miss Sara (1 print)
Reverie

(We are deeply indebted to the Chinese Camera Club of Johannesburg for so regularly supplying this information.—Ed.)

TELEGRAM FROM QUEENSTOWN

CAMERA NEWS WOODBINE PRINCESS AVENUE

NEWLANDS CAPE

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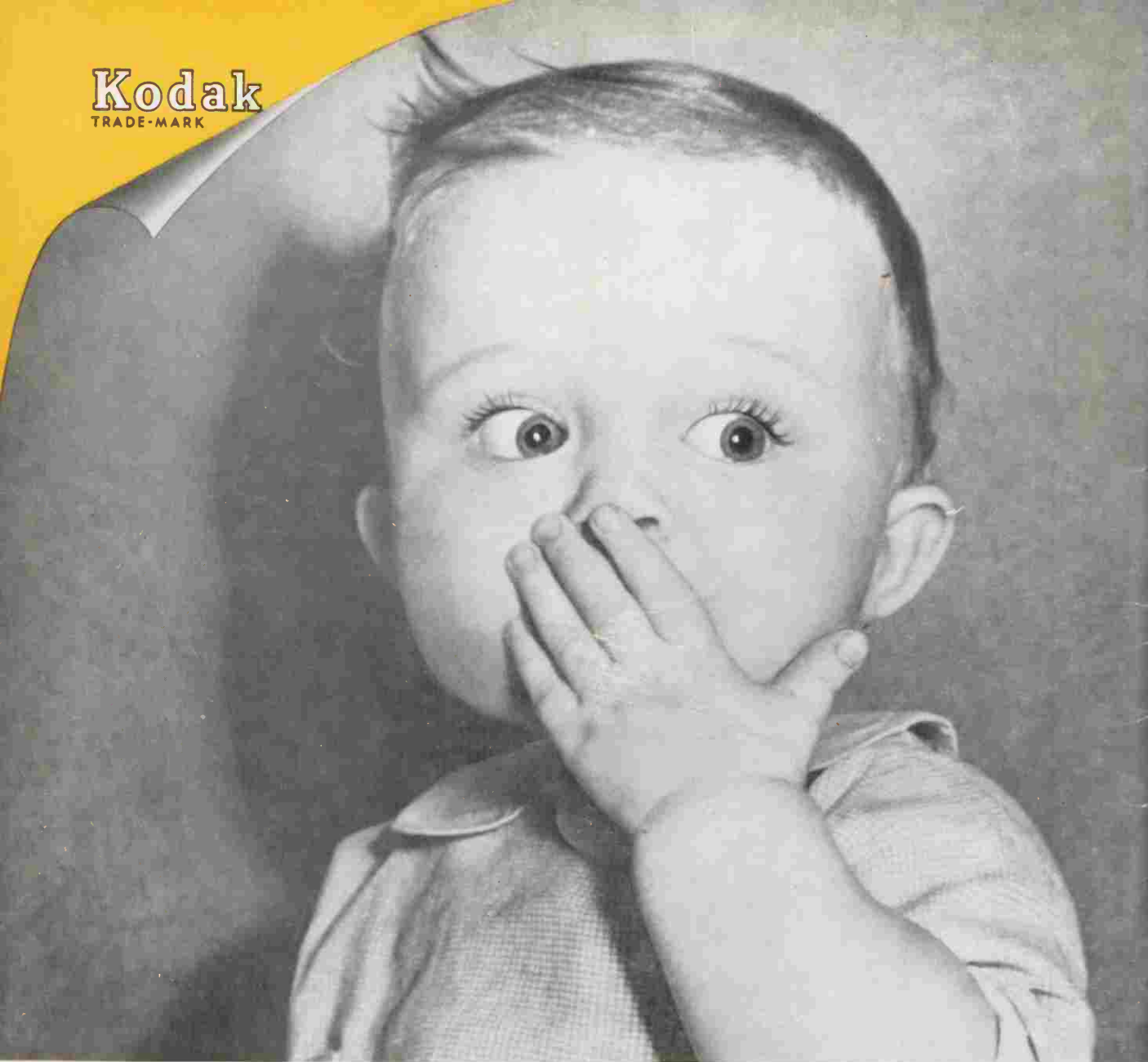
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