

CAMERA NEWS

OFFICIAL JOURNAL OF
THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

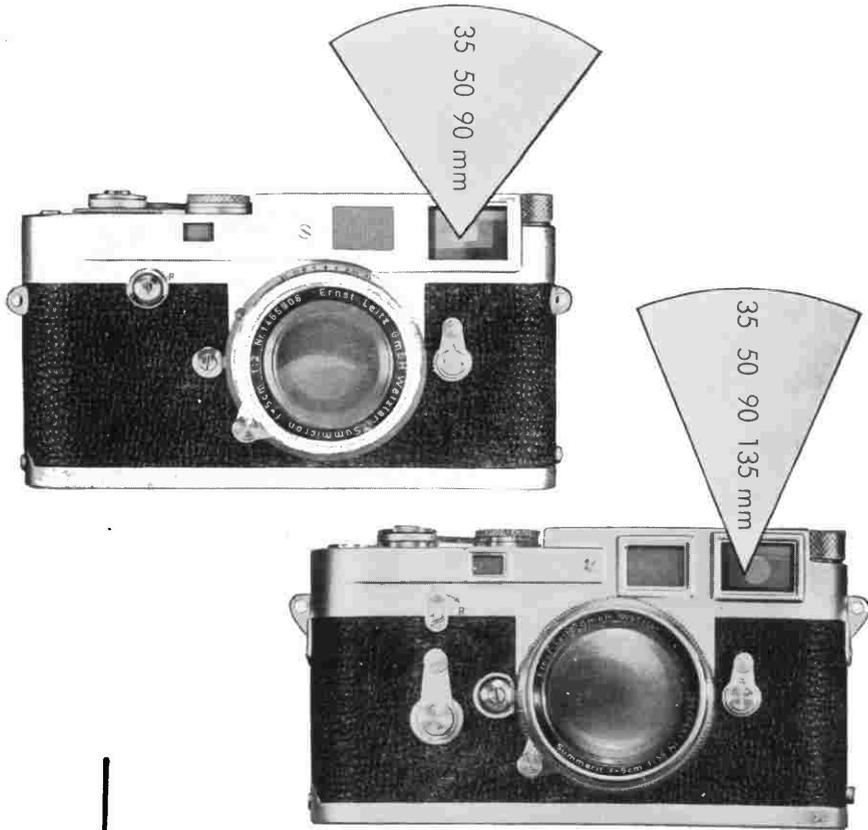


NEWS FROM PHOTOGRAPHIC AND CINEMATO-
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1/6

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JUNE, 1959



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THE PRESIDENT'S PAGE

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

THIS month sees the close of the fifth year of the Society's existence. What have we achieved—anything or nothing? It would be a churlish person who would say nothing, for despite forebodings on the part of several senior photographers in 1954, P.S.S.A. has progressed and has done a lot to strengthen the bonds of friendship between photographers—both still and ciné—throughout our land. Clubs have sprung up all over the country and are flourishing despite the difficulties they are experiencing in finding speakers for their meetings; membership of P.S.S.A. has increased tremendously; new activities have been brought into being for the benefit of members, and our publication, *Camera News*, has gone from strength to strength until today it is one of the outstanding photographic publications in the Southern Hemisphere.

What does 1959—1960 hold for us? I sincerely believe further progress. But this can only be achieved by the wholehearted cooperation of members. Articles are urgently needed for *Camera News*, as well as advertisements to provide that necessary evil—finance—without which no publication can function. Also new members. Each of you can help if you will only put your minds to the task. What about approaching the photographic dealer in your town to get him to agree to take a twelve month's advertisement in our Magazine, or inducing your pal who has just purchased a new camera to join the Society—an application form appears in each issue—If you do not wish to damage your copy drop a note to the Chairman of the Membership Committee, Mr. A. Rosewitz, P.O. Box 2007, Johannesburg, and ask him for an application form, or maybe the Secretary of your local Society can oblige.

If speakers at Club Meetings would only revise their notes and send them to the Editor he would soon be inundated with MSS. The article by Donald Seaton on "Production of Monochrome Transparencies" which has appeared in the last two issues was the result of his being told bluntly that the lecture which he gave to two Natal clubs *had* to appear in *Camera News* and the sooner he got down to putting his notes in order the better. He agreed, and you have all had an opportunity of enjoying a most instructive article. How your Editor wishes there were more like Donald.

I occasionally hear whispered enquiries as to what is wrong with M.P.D. that so few articles on cinematography appear in the Journal. Surely there are others

besides Mr. Stafford Smith who can write articles that would be of interest and help to brother "cineites."

I hope you all read the three pages on the "Life of our Nation—Ons Volk, Ons Land"—("L.O.O.N." to be in the fashion) which appeared in last month's issue. It is your exhibition, and it is up to you to make it an outstanding success by submitting prints and by talking about it to your friends.

The Associateship of the Photographic Society of Southern Africa A.P.S.(S.A.) is an honour sought by many but achieved by few, so high has the standard been set. The award of such honours comes under the control of the Honours and Awards Committee who meet once a year to assess the work of applicants. Applications for the Honour may be made under any one of eight sections, viz :—A. Monochrome Prints; B. Monochrome Slides; C. Colour Prints; D. Colour Slides; E. Ciné Films; F. Documentary; and G. Service to Photography. Amateur and Professionals may apply, but all must have been members of good standing in P.S.S.A. for a minimum period of two years. Applicants must submit 12 examples of their own work entirely in sections A., B. and C, whereas in Section D. the twelve examples can be home or trade processed. The requirements for Section E. are three films of essentially different subject matter with a minimum total duration of 20 minutes. In Section G only a recommendation from the Committee of an Organizational member is considered.

Owing to the 1960 Congress being held in May, the closing date for applications for Associateship has been advanced to December, 1959, and I recommend that anyone contemplating applying should communicate with the Secretary of the H. and A. Committee at once.

A few days ago I had the pleasure of meeting Mr. Cliff Moller, the enthusiastic Secretary for the forthcoming Congress at Vereeniging. He tells me everything is under control and that they are going to put up a Congress that will be the envy of many of the larger towns, but he has asked me to stress the importance of booking accommodation without delay. It is a holiday week-end and there is sure to be a big influx of visitors from the Golden City. If Cliff was not marooned at Urmkomaas by the floods on the Natal Coast during May a list of the hotels in Vereeniging and their tariff should appear elsewhere in this issue. *Don't delay—Book now!* The date? 9th, 10th and 11th October.

PRINT

CRITICISM

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

THE camera is particularly good at the portrayal of character studies for it can record so accurately those fleeting glimpses of facial expressions of which such studies are made. Mr. D. Seaton gives us two examples of this type of photography, and each has much to commend it. **TROUBLE BREWING** shows a small boy who probably spends much of his spare time being mischievous. The modelling of the face has been very

well done. The pursed lips, creased cheeks and bright eyes are excellently captured and certainly tend to bear out the title. The dishevelled hair is good, and well rendered—how the whole character of the picture would have been spoiled if the hair had been nicely brushed and parted! I also like the position of the hand on the face. It is not a natural position for a boy to adopt normally, but is an artificial one which might quite readily be used in



Trouble Brewing

D. Seaton



The Sorcerer's Apprentice

D. Seaton

circumstances such as these. I do feel, however, that the elbow is rather unsupported, appearing to rest on the bottom edge of the print. The edge of a table or some similar support extending across the full width of the print might have helped. Such an alteration would also assist a little in overcoming the rather large rectangle stretching down the whole left-hand side of the picture; a fault which could have been further mitigated had the tone of the background been graded. This, I think, is one of the most common faults of the average photographer—the complete lack of gradation in large areas. Only two days ago I was judging a club competition, and the sky in every landscape completely lacked that gentle gradation which can give it such a feeling of space. So it is with portraiture. The background must not resemble a monotone backcloth. Heaven forbid that you should interpret this as meaning that a background

should be chopped up into great areas of light and

darks, for I mean nothing of the sort. I am advocating a gentle and subtle introduction of gradation so as to suggest a measure of depth behind the sitter. And so in this print a slight darkening or shading would be a great help.

Mr. Seaton's other print, **THE SORCERER'S APPRENTICE**, illustrates this very well indeed. In this case the background is very dark, but notice how effective are the lighter tones. Right at the bottom is the lightest patch of all. How very wrong to put it there! Yes, in the great majority of cases it would be, but here is the exception which always occurs in art. In this case it adds to the eeriness of the whole effect, and makes one wonder what fire and brimstone is lurking in the background. I like this light patch.

It is unusual to begin a print commentary by discussing the background, but this item led on from the previous print. This particular portrait is a very excellent

one indeed. The low key is good, and the tonal quality of the face has been well chosen. The facial highlights and shadows are more extreme than is usual in female portraiture, but here we are dealing with no ordinary female. We are dealing with the sorcerer's apprentice whose wrong-doings have been recorded for all time by Paul Dukas. I even wonder whether the author has gone far enough in his characterisation. A line drawn from the side of each eye, and a blacked-out tooth would have shown how well the apprentice was learning her profession.

The hair is very well rendered indeed, and I especially like the lost and found lines. The black clothing is also good and joins with the dark hair very well. I like the position of the figure, and in this case the feeling of a lack of balance in the lower left-hand corner is an asset. In an ordinary portrait this corner would be bad, but in this case the instability well suits the study. A very good print indeed.

The original of Mr. Stanley Craven's *THE DEMONSTRATION* is a warm black print of beautiful quality and luminosity. It is a joy to see work of this technical

standard and I hope the author will keep it up. It is always difficult to group three figures successfully, but this hurdle has been cleared in grand style. The two standing figures are well balanced by the third one in the corner. The three form a very stable triangle, and the two principal ones lean together well. They are all concentrating on the camera in a very convincing way, and this also helps to unite them. The most unfortunate feature is the apparent lack of support for the camera itself making one wonder whether the demonstration is rather of the art of levitation than of a new camera. The hand of the right-hand figure is also unfortunate as it seems to be too disconnected. It would be helped by appreciable darkening. The block does not do justice to the beautiful shadow quality of the original which contains considerable gradation and detail, especially in the background.

DAWN PATROL by Mr. J. V. Snell has reproduced rather more contrasty than the original, and this is an improvement for the print itself is a little flat. I shall be very surprised if the author did not change his mind between exposing the negative and finishing the print.



The Demonstration

Stanley Craven



Dawn Patrol

J. V. Snell

He was attracted, I am sure, by the very lovely lighting and the atmospheric recession, but on making a print he found the sky cluttered up with gulls so he thought a good way out would be to pretend that they were the main feature. Hence the title. He was right first time for the gulls are a nuisance. There is no line or grouping about them; they are isolated birds going in varying directions, and I am especially surprised that the half gull in the top left-hand corner should have been left in.

The scene itself is very attractive and it is a great pity there is no small craft in the lower right-hand side chug-

ging its way upstream. But even without this, a great improvement could be made by introducing more brilliance to the centre of the area of water, and perhaps darkening the lower edge in order to throw up the contrast. A somewhat lighter tone in the furthest distance would also help. We are still left with the birds, but a trim of $\frac{3}{8}$ " from the top would remove some of the most worrying and has the added advantage of raising the horizon above the centre line. All these adjustments will greatly improve this picture.

NEW MEMBERS

We are pleased to welcome the following new members

W. A. Brimelow , 7, Rapson Rd., Northdene, Queensburgh, Natal.	- - - - -	<i>Proposed by</i> D. Seaton
Dr. R. A. Hickley , Centocow Mission Hospital, via Crighton, Natal.	- - - - -	C. Whysall
Col. W. J. H. Bull , "Inshalla", 34 Park Lane, Kloof, Natal.	- - - - -	D. R. Winchester
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THE PRODUCTION OF MONOCHROME TRANSPARENCIES

By DONALD SEATON

(Continued)

PART THREE

GIVING A SLIDE SHOW



1. Preparing a Commentary.

IN THE question of preparing a commentary to accompany a showing of a collection or series of slides, there are two main points to consider from the outset.

1. What type of show is to be given.
2. What type of audience is to be present.

By the type of show, I mean, is the show to be a technical one, or is it going to be one of interest to everyone.

I will try to clear up what I mean by the word technical. I consider a slide show to be a technical one, when it is made with the idea of appealing to one class or group of people, and covers some field in which those people have an interest. For instance a slide illustrated lecture by an ornithologist to a group of bird watchers, on the habits of seagulls, would to my way of thinking be a technical talk, as only those people would be really able to understand what the lecture was all about.

In the case therefore of a technical slide show, a commentary can be given which is intended to be understood by people who have some knowledge of the subject, and will not need any unnecessary explanations, thus enabling the lecturer to deliver his talk without any diversions.

On the other hand a slide show which is made with the intent to interest all walks of life, should have a commentary which is lively and interesting, but should not be too technically worded, otherwise the audience will become restless and bored and unwilling to attend further lectures by the same speaker.

In regard to the type of audience, I think this has been covered in part by the foregoing paragraph, there are however one or two other points worth mentioning. If the audience is composed of adults, the speaker should give them the benefit of having a certain amount of intelligence and not be continually explaining obvious points, or repeating passages when once would be enough. If on the other hand the audience is made up of children, especially of young ones, the speaker should

not use any fancy language, or take anything for granted. With children it is a good thing to keep them in a happy mood and a bit of fun and humour introduced in the lecture or talk will not be wasted.

Tape recorded commentaries. This is a system of lecturing which I think is really excellent, for by this means it is possible to have the lecture or talk absolutely perfect and correct before putting it before an audience. For those people who have a number of sets of slides, it is a real boon, as they can have a recorded commentary to accompany each of their slides sets and in this way they need only place the tape on a tape recorder, to give the talk, and do not have to attempt to memorise everything about all the slides they may own.

A tape of this nature may be kept with the series of slides, or better still a special box could be made to contain both tape and slides.

Preparing the tape. It is necessary to prepare the tape with care and it is even more essential to have the talk really well rehearsed, even if it is intended to read from a prepared script.

When attempting to make a tape recorded commentary to accompany a series of slides, it is necessary to have at least two people doing the job, one to change the slides, and the other to read the script and to control the tape-recorder. It may be wondered why it should be necessary to project or view the slides if the talk is being read from a script.

The answer lies in the fact, that with a tape recorded commentary, it is essential to allow the projectionist sufficient time in which to change the slides and if the tape is made without due regard to this timing, you may find the projectionist will be left behind while the tape goes on, especially if he has to change the slides in rapid sequence.

When a talk or lecture is being recorded, the speaker should be someone who is used to recording and a person having good diction and a clear voice. He should not talk too quickly, nor should the microphone be held too close to the mouth or there will be a lot of background rumbling and scratching owing to the echo and sound of the speaker's breathing.

The microphone should not be held in the hand while recording is in progress but either placed on a proper stand or on a rubber or felt mat on a firm table or other form of support. If it is held in the hand there will be a great deal of unnecessary noise.

Recording of any nature should be done in a room which is fairly isolated, away from the noises of the outside world such as traffic, trains, dogs barking, etc., and other occupants of the building should be requested to be as quiet as possible.

Music With The Commentary. Musical accompaniment to a tape recorded talk is very useful, provided that it is in keeping with the mood of the slides being used. When it is decided to have music on the tape as well as the talk, a third person is necessary during the recording. His job will be to take charge of the record playing apparatus and to see to the control of the musical side of the recording in so far as keeping the records in their correct order and changing them on the turntable when necessary.

A very useful addition to the recording equipment in connection with the adding of music is a mixing device attached to the recorder, this will make it possible to control the volume of the music or commentary and to ensure a good balance between the two. This is very useful when it is desired to have the musical accompaniment fading out while the lecturer is speaking but fading in while there is no speech needed. This helps to bridge gaps in the talk which would be otherwise dead and lifeless. Often all that is necessary are a few notes or a simple melody. If there is a musical background, it should never be completely faded out, there should be a very faint murmur behind the voice of the speaker.

Finally on the point of music and tape commentaries. It is a very good thing in any case to have an introduction and ending to any tape talk musical. This should start at the beginning of the tape and fade out to where the speech begins and after the last words, or while they are still being spoken, the music can fade in and rise in volume and then fade out to silence indicating the end of the talk or lecture.

Synchronisation of tape and slides. There are a number of methods of indicating where it is necessary that a change in slide is required but probably the most simple method is still that of making an audible signal. This can be carried out by either tapping a table with a wooden rod, or striking a glass tumbler with a teaspoon during the original recording session. Whatever method of producing an audible signal is used, the sound must be clear

and not muffled or indistinct and must be easily heard and distinguished by the projectionist.

A second method of indicating a change of slides and one which is silent, although confined to a particular tape recorder, is to make up a small unit consisting of a pair of electric terminals. These are connected to a small light bulb near the projector, the whole thing is then connected to a couple of 950 torch cells. If the terminals are placed so that the back of the tape runs over them and where a slide has to be changed is indicated by attaching a small strip of metal foil to the back of the tape. As this foil slips over the terminals, it closes a circuit, and this causes the lamp to flash, advising the projectionist to change the slide. If the light bulb is red, it will not annoy the audience.

Any tape which is to accompany a talk, and includes music should be recorded at a speed not slower than 3½ ips. or the music will be very badly distorted.

The Slide Show. All the points which I have covered in the preceding pages were leading up to the presentation of a slide show and I mentioned a while back, that whatever I have written here applies both to monochrome and colour slides, what I am going to write now will apply to both colour and monochrome and to a certain extent cine as well.

In considering the arrangements to be made for a full scale slide show, it is important to see that nothing is forgotten.

Here then are a number of items to be checked before the show :

1. If the show is to be held in a hall or public place, see that this has been booked, the seating arrangements have been taken care of, and a screen arranged.
2. Check electrical fittings in the hall to ascertain the type of plugs required and also what current is available.
3. Locate the fuse box. Check the fuses to see that they are capable of taking the load to be put across them.
4. Check all equipment to be used. Make sure there are spare bulbs, fuses, belts, etc., for either projectors or tape recorders. Also be sure to test them prior to the show.
5. See that slides, etc., are in first class order and that there are none broken or cracked.
6. Check that the tape is the correct one for the slides to be used. Take along a tape splicer, at least one screw driver, a pair of pliers, and a torch.

If all the points listed above are checked carefully before a show, there is very little to go wrong. Of course it is important to see that the date is definite and that all concerned know what to do.

Any set of slides can be projected and commented upon, it does not necessarily become a "Slide Show".

It is merely the "showing and commenting upon" of slides. If a series of slides is to be honoured by the title of "Slide Show" they have to be of either an exceptionally high photographic quality or of outstanding interest.

In the case of a general slide show, the technical quality of the slides may be permitted to be slightly below perfect, if their interest content is sufficiently high. By this I do not mean that because a slide may be interesting—it may be a real horror technically—there has to be a limit, and any slide which, say, is absolutely washed out through overexposure, or is badly out of focus, or is otherwise technically very bad, should be discarded.

If however a slide show contains some slides where perhaps the exposure has been a bit out, or there was a bit of movement, or some such small defect, these may be included with impunity as often the omission of such a slide will be detrimental to the character of the show in general.

When a slide show is arranged the organisers should see that the slides to be projected are all of one size or when this is not possible, the slides of different sizes should be grouped, and different projectors used. The reason for this is that if the slides are of different sizes and only one machine is used there will be trouble in many ways. First the projector will have to be moved backwards and forwards to get a decent sized image on the screen. This will really get the audience down. One way which may help, is to have a fully convertible projector. Not one which merely takes slides of different sizes but one where the optical system is interchangeable. Even this will give trouble however as it is dangerous to attempt a change over while the machine is hot and a delay will again get the audience bored.

Another thing regarding the grouping of slides is to try and arrange the slides so that where possible the brilliance of slides does not alter too greatly from one to the next. It is of course impossible to have all slides in a series exactly the same tone but if they can be arranged so that the change is gradual the effect will not be so hard on the eyes or tempers of the onlookers. Another point in this respect is that if a very dense slide is preceded immediately by a very brilliant one the audience will have difficulty in making out the details in the darker one.

It is essential that the organiser of any slide show makes sure that the slides to be used are suitable in regards to subject matter. They must be in good taste and not offend. This is rather a difficult point because as one audience may appreciate a certain series of slides another audience may find some of the slides offensive. A good maxim in this regard is, "When in doubt, leave out."

Any slide which is used to explain a feature of a lecture should be able to carry out the function of explanation without other help from the lecturer. By this I mean, the speaker should not have to go up to the screen and use a

pointer to indicate some obscure feature of the slide. If this should be necessary the slide is not performing the job for which it was made and should be discarded. There are two reasons for this, one is that it is not always practicable and the other is that if the slide series is accompanied by a recorded tape the lecturer may not be present at the screening of the show so that the slide will be a bit of a white elephant.

Length of show. When it is decided to put on a slide show of any sort, the first thing to consider is, what type of audience will have to be catered for, and what class of show is to be arranged.

I have mentioned earlier, that the show must be suited to the type of audience in attendance. For instance, if the audience is composed of a large group of children it is a good idea to arrange the programme in the form of a series of short talks of general interest rather than a long talk on one subject. But if the audience is composed of adults you may have longer or more advanced talks but even then no talk should last for longer than two hours. If it is ever this long, there should be some form of intermission, either a tea interval or other break.

One thing which often makes a slide show seem too long is the projecting of one slide for too long. If it is necessary to give a fairly long discourse on a particular subject it is better to have two or three slides of this same subject and to change them while the lecturer is talking. Slides which are projected for too long soon lose interest and if this happens the audience becomes bored and restless.

As it has been said in regard to cine shows, "It is better to have your audience leaving a show, wishing they had seen more, than saying that it was good but too long".

A rehearsal prior to presenting a slide show is not a bad thing and if the show is to be a public one, a rehearsal is essential. At such rehearsal, the timing of the show can be worked out and in this way the organisers will not be in the unhappy position of having to cut a show short when it looks like going on all night, or when they see people starting to walk out. They will also be able to ascertain that the show will go for the desired length of time and not finish long before it was intended, leaving the arrangers in the awkward position of having to explain what has happened. This point can be serious if the show is a public one, where the audience has paid an entrance fee. During a rehearsal, provision must be made for the time of changing the tapes and rearrangement of slides and also for an interval.

Screens. A very big feature of a slide show is the choice of the screen to be used and in the case of a very small audience it is possible to use a beaded screen, but if the audience is large the screen used should be a matt one.

Any screen used should be large enough for the people furthest away to see clearly without squinting and should

be placed so that the projector will not have to be tilted too much, either up or down.

If the screen is placed too low those people at the rear of the hall will not be able to see because of the heads of other members of the audience. If it is too high, those people in the front rows will all have stiff necks by the end of the show.

If only a beaded screen is available the audience should not extend too far to each side of it especially in the front part of the hall. However as you get further back, the seats may be fanned out from the centre getting longer rows as they recede from the front of the hall. On the other hand, a matt screen allows the seating to be arranged with longer rows in the front and the front rows may be closer to the screen than with a beaded one. A simple rule of thumb to use when desiring to know exactly how far back from the screen the front row of seats should be is to say that with a beaded screen two and a half times the width of the screen should be left before the first row of seats. With a matt screen, this can be shortened to about one and a half times the width.

If it is at all possible try to arrange that the projector will be placed further back than the last row of seats. The reason being that the people in the rows nearest the projector, when placed in the centre of the audience, will be worried by the extraneous light from the machine and also the noise of the slide changer. The latter especially if the talk is one which has been recorded.

One last word of advice with regard to giving a slide show. If it is necessary to have extension cables, either electric or speaker, make sure that they are not likely to trip anyone and in any case it is a good idea to anchor them to the legs of tables etc. otherwise if they are pulled suddenly, expensive projectors or recording equipment is likely to suffer by being pulled to the floor.

In conclusion, I would like to say that if you have arranged a slide show and found it to be a lot of hard work, a slide show which is a huge success, is ample reward for all the work and anxiety which has gone into the arrangement, organisation, and presentation of such show.

(Concluded)

P.S.S.A. SERVICE DIRECTORY

(For information concerning any of these activities of P.S.S.A. please contact the person named for a prompt reply.)

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LETTERS TO THE EDITOR

Dear Mr. Vertue,

The last (April) issue of Camera News has been most enjoyable and contained exactly the type of article I have been looking for. I am referring to Don. Seaton's production of monochrome slides and particularly to Hewson's treatise on Home Colour Processing.

Our Club recently started their own colour processing (Ektachrome only so far) and I think some of our experiences will help others attempting to do the same. First of all let me say that Colour Processing is simple provided you follow the instructions of the makers TO THE LETTER. There is no greater thrill than to immerse the film in the final bleach bath and to see it turn blueish/opaque from the edges onwards—the culmination of an hour and a half's concentrated effort.

It is easy to keep the different baths at an even temperature. We always use a discarded baby bath filled with water at the right temperature and bring all the solutions to 77°. By not pre-heating the tank the First Developer will come down to 75° after you have poured the solution into the tank.

NEVER develop on the same day on which you have mixed the various solutions. Even after filtering (through cotton wool) we found the films tended to show a certain crystallizing. Mix your solutions and the *next* day filter them and use them. Another tip is that if during winter your temperatures have dropped rather low it is not enough just to warm up the solutions to the correct temperatures. Even after filtering they seem to be depositing crystals in the emulsion. We are now trying to find out whether you have to heat up the solutions to the same temperature in which you are originally supposed to dissolve same and then cool them down to operating temperatures. This refers to solutions which are being re-used after having stood several days in the dark room. Stabilizer seems to contain a lot of wetting agent and sometimes leaves a streaky effect. The use of viscose forceps to wipe down the wet film resulted in streaks and a spoilt film.

A very interesting article on the various aspects of home processing appeared in the February, 1959, issue of the *Modern Camera Magazine*.

Another snag is the finding of a suitable developing tank. As colour processing involves a lot of work you might just as well do two or three films at a time in the

same developing tank. Ektachrome is purchased by us in the E-2 pack containing 2 × 1 pint sets of developers. This sounds easy but isn't. They are American pints of 16oz. We have two tanks at our disposal. The one is the Paterson Major II adjustable tank with transparent cheeks. To develop two films you can either do 2 × 35 mm. or 1 × 35 mm. and 1 × 120 which require 17 oz. solution. The 16 American ounces stretch that far but you must be very careful to recover all the solutions after use for re-use otherwise your third batch of two films will have insufficient solution and the top film will remain undeveloped at the top edge. Another difficulty we have is to load the spirals with colour film. The film is slightly thicker than monochrome film and does not want to slide in. This difficulty we only encounter with this tank because the other tank, the Paterson Model II taking three 35 mm. films at a time, takes the thicker colour film easily. But here the difficulty is that the tank is built to take 36 exposure lengths and consequently its diameter is larger. Two 35 mm. films require 18oz. of solution which you cannot get out of one set. What we do now is to mix the whole set of solution making it 32 ounces and developing 3 × 35 mm. at a time. It works like a charm but means that we have to wait for 12 exposed films before we mix the solutions because they must be used up within one week after mixing and partial use. Which is the next step for the manufacturers? To provide 20 oz. sets of solutions or for the developing tank manufacturers to give us a tank taking 16 oz. for three 35 mm. films? It should be possible.

Reversal exposure presents no problems if you use a 500 W Photoflood lamp in a reflector and follow the instructions. Apparently the danger is underexposure so you can safely overexpose. The danger lies in the fact that by overexposure your film gets too hot from the lamp. Beware of water drops on the hot photoflood lamp. They explode with a terrific bang.

I hope that our experiences will be of help to others. Really there is nothing to it, just try it. Two of our home processed slides have obtained bronze stickers and one a silver sticker at the quarterly P.S.S.A. competition at Durban.

Yours sincerely,

LEX. HOLLMANN,



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The late Mr. van Oudtshoorn in his darkroom with his enlarger, pictures and pipe

Photo : E. v. Z. Hofmeyr

ALBERT VAN RHEEDE VAN OUDTSHOORN

HON. F.R.P.S.

AS I REMEMBER HIM

by Eric Vertue

SOUTH AFRICA has lost her greatest photographer and I have lost a great and loyal friend.

Very early in the thirties I first met Van during the judging of the South African Salon with the result that some years later, in 1936, when I was transferred to the Cape I at least knew the President of the Cape Town Photographic Society and what a warm welcome it was. That was the man, he never did things by halves—it was either all or nothing.

His home was open to photographers of all ages for such was his love for his hobby that no one asked for help or advice without obtaining all possible assistance.

It was in the early twenties that Mr. van Oudtshoorn

first "got the bug" and 'Erb French, then with Lennon Ltd., sold him the camera that was to make history. I am told that his progress was quite remarkable and it was not long before he started winning competitions of the Cape Town Photographic Society which he had joined. Indeed, he often paid tribute to the work done by Societies. He was also most insistent that you cannot get *out* of your club *more* than you put into it and Van certainly gave back in good measure.

His early period with the Society was in the company of great names but by hard work and endeavour he worked his way through Council to become President—a position he retained for thirteen full years with great

dignity. It was a strange thing but Van filled a room—his presence was immediately felt. Gifted with a charming personality he was always good company.

Holidays were invariably spent at Hermanus and it was on a trip there through Shaw's Pass that "The Road to Caledon" was taken. This was possibly his favourite print because it was the first real winner but later came some of his best landscapes. "Family Group" was undoubtedly his best print; simple in structure, a group of pines, but delightful and masterly in execution.

Mr. van Oudtshoorn was without doubt one of the world's leading seascape photographers. "Thundering Through" and "Force Unfurling" are but two of many that we have space to mention. Taken at precisely the right moment from an angle chosen with much care they looked so simple!

Equipment was simple, for serious work the Linhof Silar 5" × 4" and for outings general work a Welta Perfecta 3½" × 2½" roll film reflex. The enlarger—well, it worked! Made from ceiling boards and a lens of no particular vintage it made the prints which in 1935 placed

Van 4th in the listing of Salon acceptances compiled by the American Annual of Photography.

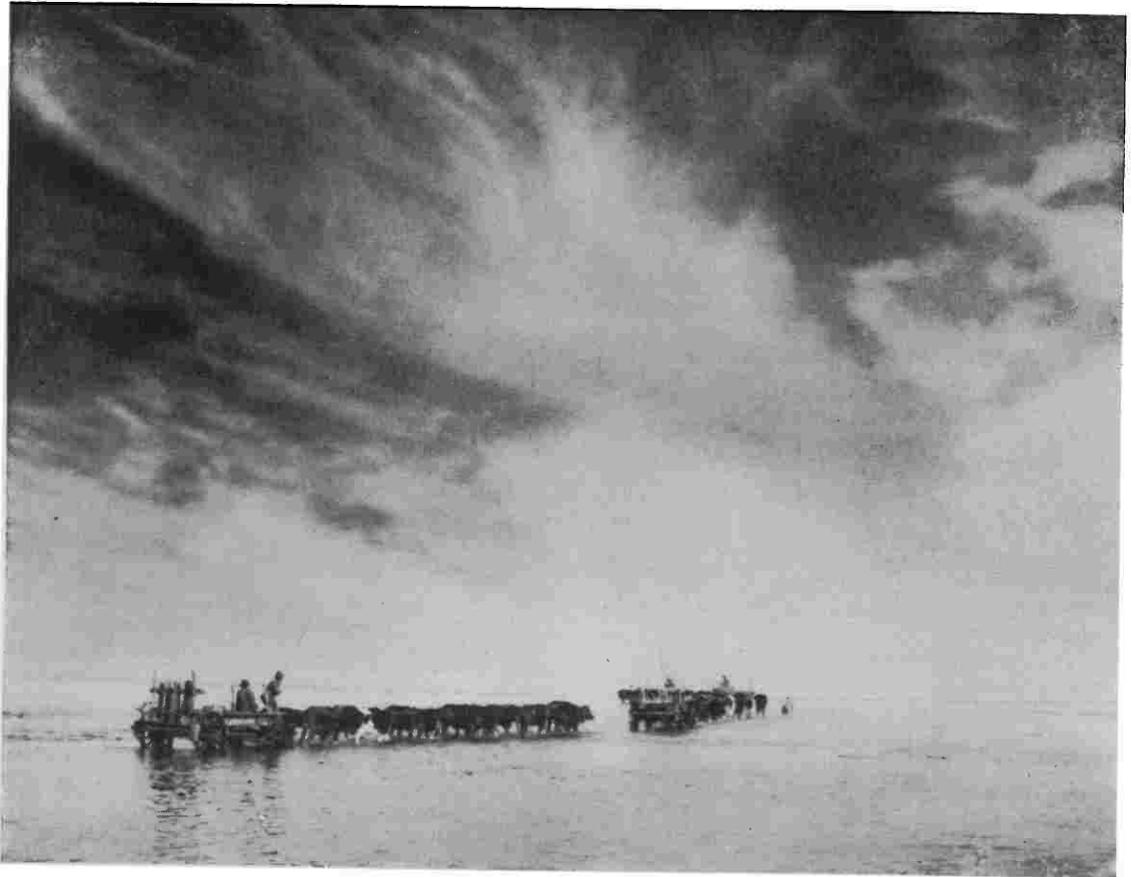
His honours filled a large display cabinet, medals, plaques and awards of all shapes and sizes while a scrapbook contained the certificates.

In later life an older hobby also came to the fore when he spent much time on astronomy and the building of telescopes. The last few years were spent painting in oils.

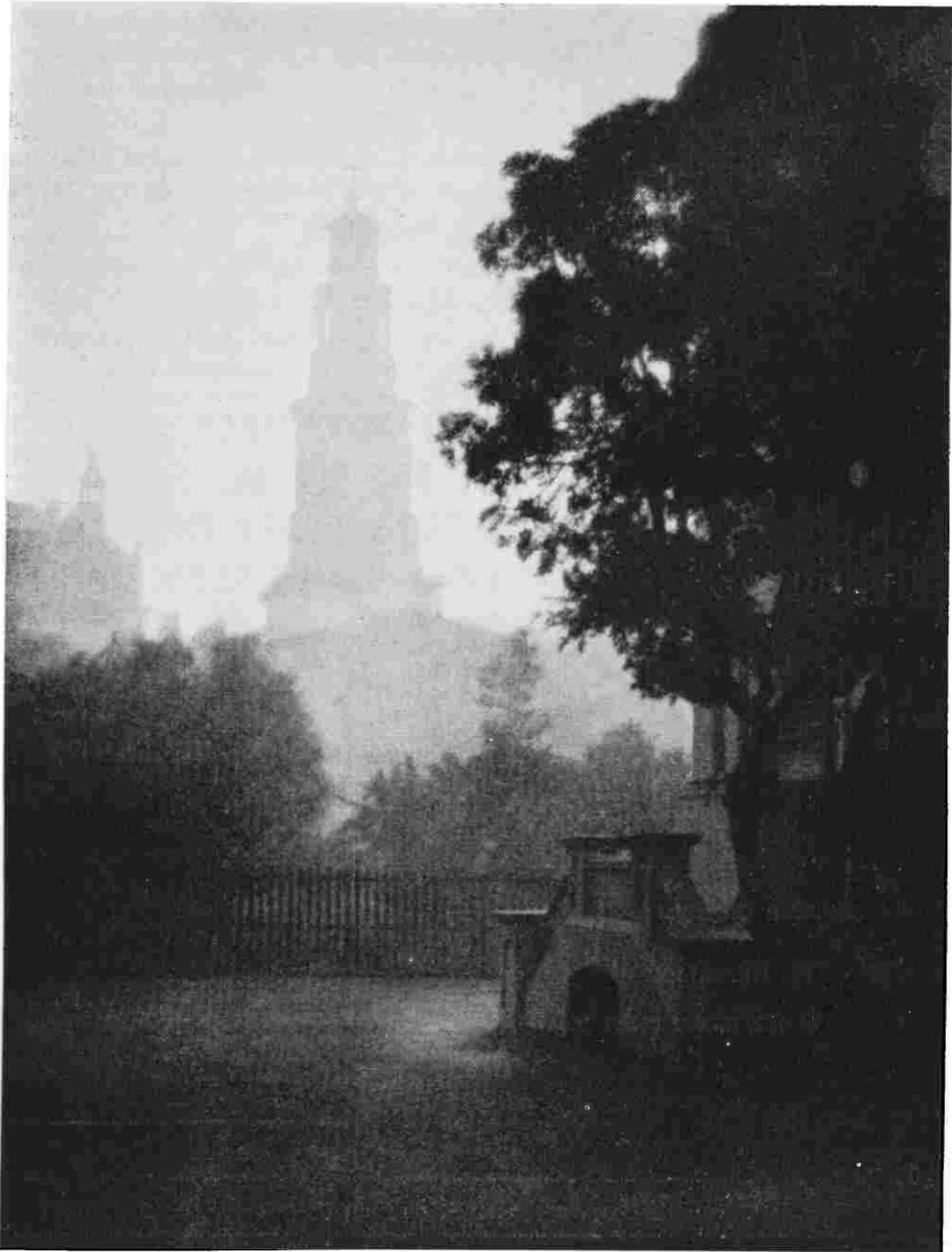
Throughout his life Van felt the necessity of organised photography and was not only a foundation member of P.S.S.A. but one of the signatories to the Articles of Association.

But for Mr. van Oudtshoorn the address from which this Journal is published would not have been in existence. Knowing my wish to live in this suburb, his house was but a block away, he phoned me when he heard the plot was for sale and during building operations was a frequent visitor giving advice and encouragement.

The person has gone but the name remains—a goal to which South African photography can aspire.



Sands and Shallows



Thro' the Mist

WIN A BIG PRIZE WITH YOUR CAMERA!

Personality, South Africa's popular fortnightly magazine, will launch a competition in the August 13 issue to collect monochrome photographs and cine films for the "Life of Our Nation — Ons Volk, Ons Land" Exhibition, details of which were given in the May issue of "Camera News".

Make sure you do not miss this copy of **Personality** by ordering it now. Or better still, become a subscriber to the magazine and follow the whole competition.

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C.N.

TRIBUTE TO LATE BARON ALBERT VAN RHEEDE VAN OUDTSHOORN Hon. F.R.P.S.

TOWARDS the end of April, beside the sick-bed of our old friend Albert Van Oudtshoorn in Pietermaritzburg Hospital, my thoughts went back over the past quarter of a century. His name was honoured in photographic circles the world over and men like Frank Fraprie wrote of him as "one of the world's greatest exponents of land and seascape photography".

"Thundering through", "Sands and shallows", "Road to Caledon" and "The Elements" are amongst some of his great works which brought him fame in 5 Continents. He had received the best part of 300 awards for his pictures, and apart from Invitational exhibits he had had 450 acceptances at International Salons. One of his prints was accepted by King George VI. He was awarded the Associateship of the Royal Photographic Society in 1928, Fellowship in 1931 and was honoured at the Coronation in 1937 as the first Honorary Fellow in S. Africa.

One of his forebears Pieter Van Rheede Van Oudtshoorn came to South Africa in 1745 as second in com-

mand to the Governor of the Cape. Another was the first Earl of Athlone who was given the title when he went from Holland with William of Orange to fight against James II in Ireland. A picturesque village in the Cape bears his family name, and he is one of the 17 privileged families of Holland in which the title is handed down to every child of the family, male and female alike.

"Alby" or "Van" as he was affectionately known to his friends, lived all his life in South Africa mainly at the Cape, and in later years in Natal as Registrar of Deeds. He was a beloved personality with a gentle smile and a kind word for everyone, and in later years even in failing health he was one of the most enthusiastic adjudicators in P.S.S.A. Honours and Awards.

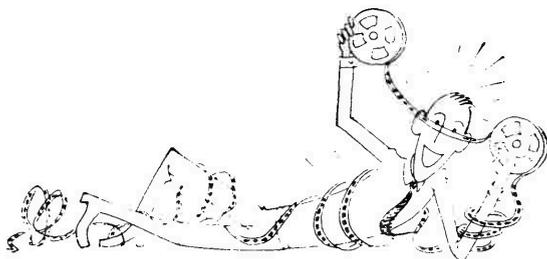
He had contributed in no small manner to our photographic heritage, and will always be remembered as the greatest personality of photography in South Africa.

Dr. A. D. Bensusan.



"Thundering Through"

IF YOU'RE HAPPY NOW

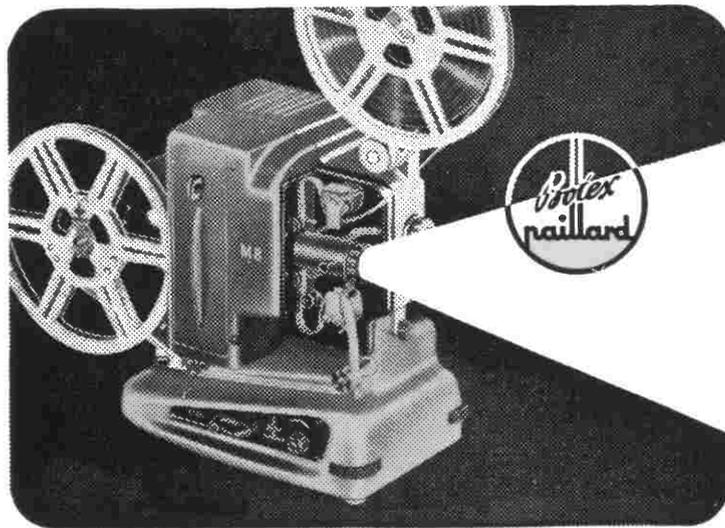


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MOTION PICTURE DIVISION

The Chairman Removes The Lens Cap

By C. M. KNOWLES

LAST month I started with a note about our annual Congress and, as this is one of the most important functions in our ciné year, no harm can be done by another note about it. Although it is still a few months off it is always useful to plan ahead! Vereeniging will be our hosts and as their town is a most attractive one, we shall have all the atmosphere required for relaxation and cordial social activities. To give ciné amateurs the very best in entertainment and interest, attempts are being made to have a selection of amateur films, invited from overseas countries as well as from local workers, all of "Assegai" standard. Altogether, it seems that we can look forward to a programme from which we can gain considerable benefit so—put it in your dairy right now!

Then on to 1960

Your Committee and the Film Festival Sub-Committee in Bloemfontein in particular, is working hard on the innumerable details connected with a Festival such as we have never had before. This is going to be something unusual and on a really vast scale, that will attract huge crowds to Bloemfontein. Full details of the 1960 Congress and Film Festival, with dates and programmes will be published in "Camera News" in the near future and I do not want to steal any of the proverbial thunder by giving too many details. Sufficient to say at present that it will be during the second half of May and, just to whet your appetites, one of Bloemfontein's main cinemas has been engaged for a full week, with matinee and evening shows!

Your part in this

Yes, each one of you has a big part in this function. It is your personal Festival and you are going to ensure its undoubted success by giving the Festival Committee every support. Let us get together then on one thing all of us can do. Let each one of us make it an absolute *must* that we have a really good film ready! Come on then, get started right now! It is not the winning of a prize that counts, the only losers are the ones that don't enter. Just make it your personal duty to enter the best film that you can possibly produce—and there is that

wonderful inter-club trophy to be won too, so you may be helping your club to put this splendid trophy on its shelf in your club-room.

Unica

I have been asked to elaborate a little on the notes I gave last month, when mentioning overseas connections. Unica is a co-ordinating body in Europe of which most countries are members, each country's own national organisation being the representative body as distinct from clubs. The clubs are represented in the national body such as ours and we are often in contact with both UNICA and its member constituents. In a letter to us from FEDIC, the Federation of Amateur Ciné Societies of Italy, we are told that Italy's national body consists of no less than eighty clubs (we have about 40 clubs in M.P. D.) Fedic is celebrating its 10th Anniversary this year with a big function in Florence and we have sent greetings and good wishes to them. We have also received invitations to attend a major film festival being held in Poland.

Your committee is in correspondence with a large number of national ciné federations and from them we hope to get a directory of clubs and their addresses, so that any of our members who go on tour and desire to visit an overseas club may do so. When this directory is ready it will provide yet another individual service and benefit you can get from M.P.D.

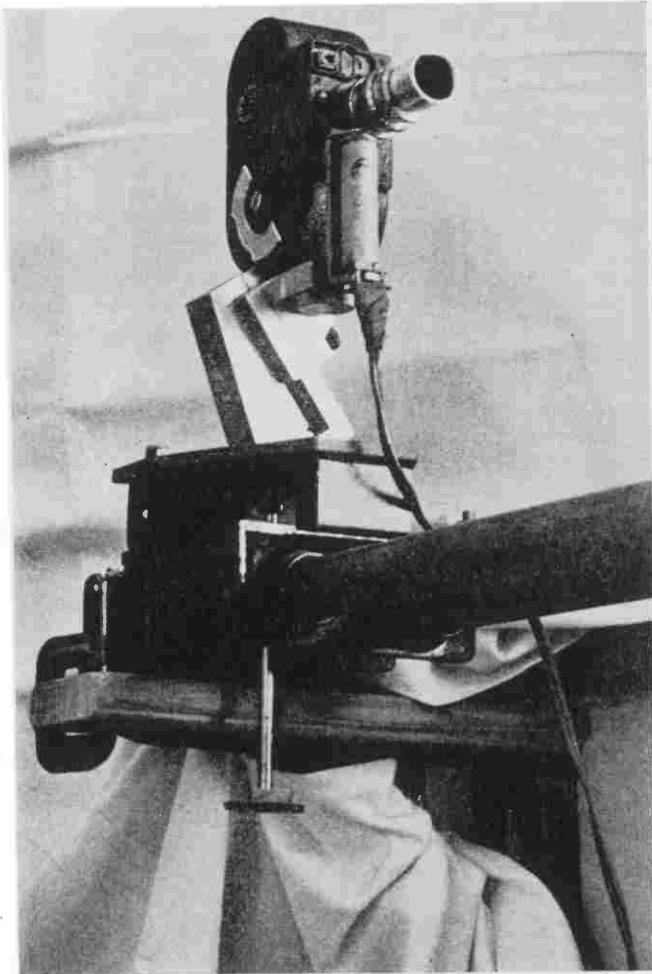
Film Library

Mr. Cousins asks me to remind you that the film hire charges have been reduced to 10/- per film for member clubs. Nowhere can you get a programme as good as our library can provide at so low a charge. It is a most popular service and can always do with extra films. It is commendable that some of the Reef clubs have sent in donations towards the printing of new films and so it is likely that there will be additions to the library very soon. For those who wish to borrow films, please note that the address of the film library is P.O. Box 1038, Bloemfontein. Quite often requests are sent to the Administrative Committee, which is quite in order but causes a delay as these have to be forwarded on.

MAKE IT YOURSELF

A PARALLAX CORRECTOR

BY J. F. OLDFIELD



MOST of us are well aware of that gremlin known as parallax and manage to overcome it by the simple expedient known as "holding off". It is, however, not absolutely accurate because it is subject to human error and the corrector described here is foolproof and mechanically sound in principle.

The alignment gauge illustrated in fig. 1 is designed for a Bell & Howell Sportster 8, but the idea can be applied to any camera.

The main principle is that in the camera concerned the viewfinder is $15/16$ " above and $21/32$ " to the right of the lens. The alignment gauge has therefore been designed in such a way that after the object has been centered in the viewer, the mount holding the camera is moved upwards diagonally until the required displacement has been obtained. In the gauge illustrated this displacement is obtained automatically since the upper and lower points of travel are fixed. It will be seen from the drawing that the movement in this case is $1\frac{7}{8}$ " along an angle from the horizontal of 55 degrees.

The actual gadget is shown in fig 2, with the camera mounted, the mounting being in the taking position. The solenoid in front is the single shot actuator used in my time-lapse work described in an earlier issue of this Journal.

The gauge is particularly useful for close-up work and I have found that it really does iron out all the bugs associated with parallax.

There is one human factor—Do not forget to slide the camera to the taking position after you have lined up your picture!

Figure 2

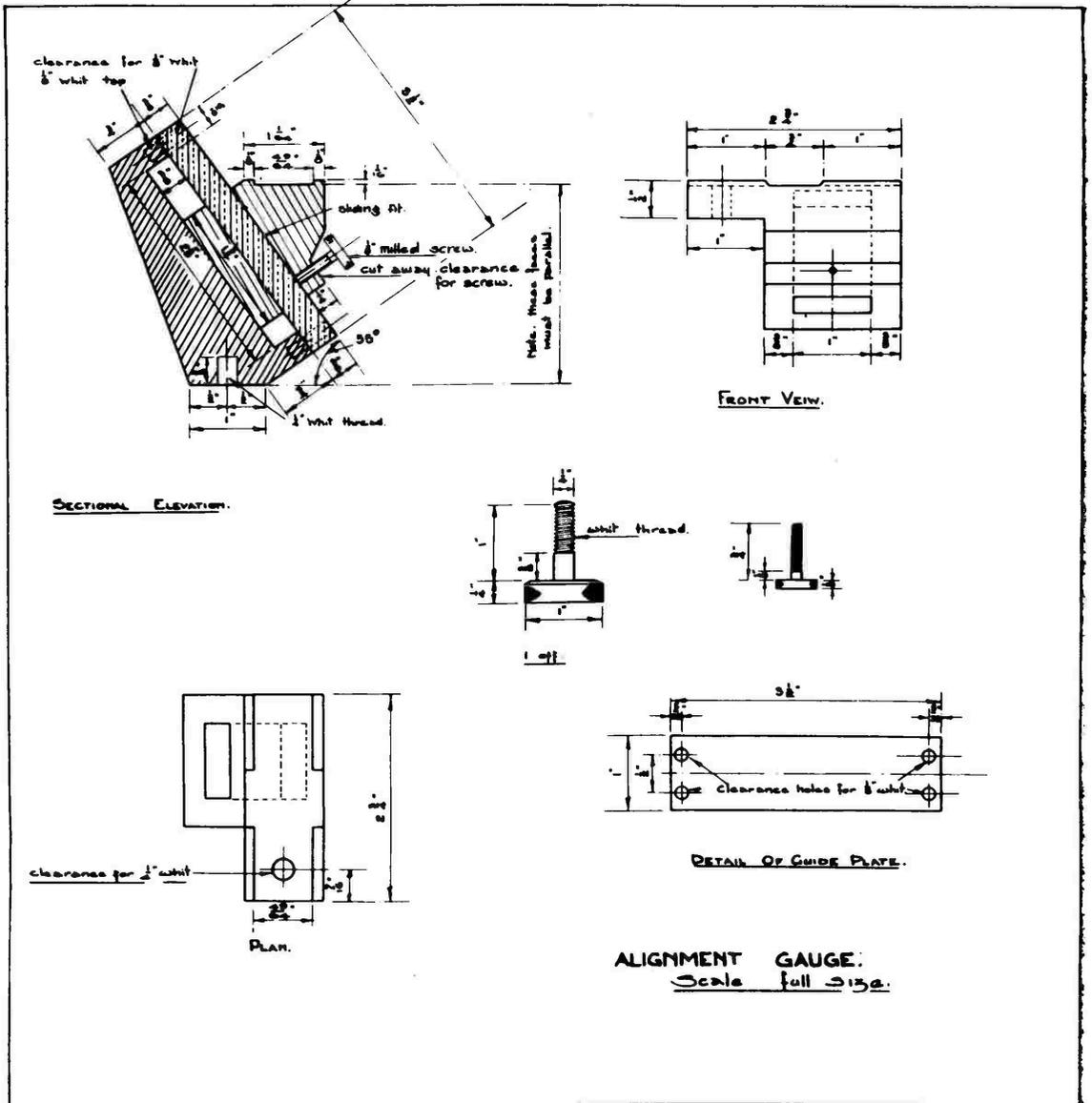


Figure 1

RANDFONTEIN CAMERA CLUB

Report on the 1st Randfontein Salon of Photography

SATURDAY evening—rain, an icy wind—but inside the Randfontein Town Hall were 350 people, packed together tightly. A capacity crowd spent a most enjoyable evening.



BACK ROOM TECHNICAL CREW

Left to Right : L. Rosema, R. Rosema and C. M. Cruywagen.

After the Club President, Mr. H. M. Entin, J.P., had given his address of welcome, thanked the Town Council for its financial support and the Randfontein Estates Gold Mining Co. Ltd. for the three magnificent plaques, the Mayor of Randfontein, Dr. M. H. O. Kloppers, opened the Salon.

His address on the history of photography was most interesting and was followed by a short talk by Mr. G. W. Holl, General Manager of the Randfontein Estates Gold Mining Co. Ltd.

Dr. Bensusan and Mr. G. Maddox were seated at the main table and also addressed the gathering.

Both these gentlemen were amazed at the size of the audience, at the method of presentation and the organisation. Dr. Bensusan said that he had never seen the like in any other Camera Club in South Africa.

Dr. Sergay was unable to attend but he sent a message which was read, and two of his films were screened.

Large contingents from Camera Clubs in the Western Transvaal were present, and the Randfontein Camera Club had every reason to be proud of a grand effort.

Report by the President of the Randfontein Camera Club, Mr. H. M. ENTIN, J.P., at the 1st Randfontein Salon of Photography on 16th May 1959.

Die Burgermeester, Mnr. Holl, Dames en Here.

Namens die Randfonteinse Kamera Klub wat verantwoordelik is vir die organisasie van die Eerste Salon van Fotografie heet ek U almal baie hartlik welkom.

Al is die weer koud en onaangenaam wil ek U egter die versekering gee dat ons welkomsgroet warm en opreg is. Ons hoop dat U 'n baie aangename en genotvolle aand saam met ons sal deurbring.

At the Annual Prize-Giving evening of the Club it has for some three years now been my pleasant duty to report on our activities. But tonight the occasion of our getting together is for quite a different reason. For the first time the West has a Salon all of its own and we in Randfontein are proud of the fact that we inaugurated it.

What is involved in organising a Salon? Without going into very much detail let me say at the outset that the 12 of us on the Executive Committee of the Randfontein Camera Club had a tremendous amount of work to do, but as this work was all tied up with our hobby, we found it to be a labour of love. But how this task was made easier by the co-operation and support of others is something that bears telling.

When the idea of holding a Salon had been accepted in principle, we went to our Town Council, told them of our objective and asked for assistance. Well, Ladies and Gentlemen, we all know that there is not a Municipality in South Africa that has enough money for its OWN needs, but our Municipality, always keen to help any worthy organisation or object, saw sufficient merit in the Randfontein Camera Club to make it a most substantial financial grant quite apart from allowing us the use of the municipal Coat of Arms on the acceptance banners.

The matter of the awards for the best entries was then taken up, and cap in hand we went to see the General Manager of the Randfontein Estates Gold Mining Co. Ltd., Mr. George Holl. Such was the reception afforded us that had we actually had caps in our hands I think Mr. Holl would have told us to put them on and relax. You have seen the result of the request—the beautiful plaques which are to be presented later this evening. I'm sure you will agree that the dignity of the design and the standard of the workmanship have produced plaques



Three Plaques made and presented by the Randfontein Estates Gold Mining Co.

The Plaques were presented as the Premier Award in each section, the banners were presented to all entrants for accepted work.

which the largest Camera Clubs in the Country would be proud to possess.

Then of course the entries from all over the Western Transvaal and the West Rand had to be judged. On your catalogue you will have observed the array of judges who gave of their time and knowledge to attend to this most important task. Some of the judges grace our Company tonight and they will have something to say later in the evening. You all know who the big three are in International Politics—we who move in photographic circles know them as Dr. Bensusan, Dr. Sergay and Mr. Gordon Maddox. Without the advice and help of these gentlemen with their willing band of helpers this Salon could not have been possible.

The amateur photographers in the Western Transvaal who entered into the spirit of the Salon by sending in more entries than we expected to receive, have assisted in establishing a high standard from the word go.

To the Town Council through you, Mr. Mayor, to the Randfontein Estates Gold Mining Co. Ltd. through you Mr. Holl, and at this stage may I mention Mr. Herb Morton who advised and helped so willingly, to the judges though you Messrs. Bensusan and Maddox and to all entrants, go the sincere thanks of the Randfontein Camera Club.

Three more words of thanks Ladies and Gentlemen. To our Wives and Sweethearts who as usual are attending to the tea arrangements. What would we do without them?

To Messrs. Matus & Co. who have helped us tremendously with loans of equipment, crockery etc.

And to my Executive Committee, what a band of workers, never too busy, nothing too much effort, all eager and happy to put their shoulders to the wheel—thanks chaps.

Dames en Here dit is nou vir my 'n genocë om die Burgermeester, Dr. Kloppers, te vra om die Eerste Randfonteinse Salon van Fotografie te open.

And now Ladies and Gentlemen I have much pleasure in calling upon His worship the Mayor, Dr. Kloppers, to formally open the First Randfontein Salon of Photography.

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ROUND THE CLUBS

ALBANY PHOTOGRAPHIC SOCIETY

AN important decision was made at the monthly meeting of the Society held in the Landdrost Cottage, Grahamstown, on May 5th. Dr. R. L. Sykes, Chairman, explained the advantages of the Provincial Library Service and after discussion it was unanimously decided to hold future meetings in the Projection Room of the Public Library.

"A" prints for monthly competitions were as follows :
"Hands" :

Advanced : J. Duffield, J. Hewson, D. Wallace and A. Weighell.

Beginners : J. Austin.

"Silhouettes" :

Advanced : D. Wallace (4), J. Hewson (2), A. Weighell (3), and E. Mains.

Following up a series of talks by members on "How I became interested in photography" Jack Duffield gave a most interesting account of his experiences. Jack specializes in self-portraiture, mainly humorous, and the prints he had on display revealed his mastery of this difficult technique and the ability to think of ideas to raise a laugh.

The main subject for the evening was a P.S.S.A. tape recorded lecture "Making Exhibition Prints" by Dr. S. D. Jouhar, F.R.P.S. This very enlightening talk with illustrations was greatly enjoyed and a great deal of useful information was gleaned from the interesting dialogue. Thanks were expressed to Mr. Dirk Pretorius of the Albany Cine Club for organising the recorder.

Arrangements are well in hand for the Eastern Cape Convention to be held in Grahamstown during the holiday week-end July 11 to 13.

AMATEUR CINE CLUB

THE A.C.C. will celebrate its 200th meeting in July. When it celebrated its 100th meeting, Arland Ussher was the President and now, for its second century of meetings, Arland is again in the chair.

A fine piece of craftsmanship was displayed at the last A.C.C. meeting in the form of a film entitled "Left

Overs". It was the left-overs of some eight films. The mosaic included such unrelated subjects as soccer, brandy bottle labels, goats, rivers, architecture, and people with bandy legs. It was pieced together with imagination, ingenuity, intelligent editing and clever commentary. The authors? Yes, of course, Mr. and Mrs. Jimmy Kallin.

Jimmy Walker, the leader of the A.C.C. Intermediate Group, is certainly a very brave man! He has organised a "Ladies" versus "Gents" evening. An equal number of films produced by "boys" and "girls" will be screened. The audience, as far as possible, will be kept in the "dark" as to the producer's sex. They will select a winner and will be allowed to offer criticism of the production.

My word! What will Ma say to Pa if she wins, and what will she say to Pa if she doesn't!!

The following members are being congratulated on their success at the J.P.S. Annual Salon :

"In Nature's Wonderland", Mr. and Mrs. Wood, A Certificate; "The Lake", Jimmy Kallin, A Certificate; "Isle of Yesterday", Dr. and Mrs. Sergay, Bronze Plaque and Leshnick Trophy; "City of Bells", Arland Ussher, Bronze Plaque.

CAMERA PICTORIALISTS OF JOHANNESBURG

WITH just over two months to closing date, more than 200 pictures have already been received for the First International Salon of Contemporary Photography, with entry forms for a further 200, and enquiries pouring in from all corners of the globe.

It looks as though this new venture will be *the* Salon of the Year, as such interest is unprecedented. This exhibition may well open new vistas in our staid photographic era. The organisation is proceeding smoothly with a real group effort from all the Pictorialists.

We were most interested in the first of P.S.S.A.'s distributed tapes from the R.P.S. being John Bardsley's, and look forward shortly to having the second, namely, Stuart Black's "Quest for Beauty".

Our last meeting was held at Jack Levin's house—he is our new Treasurer and things are looking up.

CAPE TOWN PHOTOGRAPHIC SOCIETY—STILL SECTION

DESPITE the cold blustery weather on our first meeting of the month there was a very good turn out of members and friends, and a good entry for the print competition.

The subject was "open". The judges were Fred Harris and Horace Lawley and the following were the principal awards. Gold stars 2 to G. Komnick and one each to Mrs. Caradoc Davies and A. J. Musgrave-Newton. Commentary was by Mr. H. R. Lawley.

The 12 print one man show this month was by Mr. G. Komnick, a comparative newcomer to our society and a real good worker. During the second part of the meeting we were treated to a slide illustrated recorded lecture by John Bardsley, A.R.P.S.; this is one of the recorded talks sent by the Royal Photographic Society. Other societies and clubs are urged to make use of this feature while it is available.

Our second meeting saw a good turn out to enjoy a very fine travel talk illustrated by a selection of excellent colour slides. The speaker Mr. G. Visser and the subject "The Federation with its Mountain Ranges and Animals".

The Competition was for colour slides. There were a goodly number of entries and the principal awards were gold stars to A. S. Walker and F. C. Cullis. The judges were Messrs. Eric Vertue, O. K. Dose and Jack Zive all A.R.P.S. holders. The Commentary was by Mr. Dose.

J.R.H.

CINÉ SECTION

HAVING omitted to send in my report last month, I am now faced with the task of commenting on no less than five meetings of this Section, not to mention three outings and a public show!

Well, to begin with, on Wednesday, 25th March we enjoyed a varied programme which included a talk entitled "Listening in to Nature" and a film, "From the Forests of Knysna", both by T. Stafford Smith; a travelogue, "Continental Tour, 1956" by C. E. L. Courtney; a game reserve film, "Call of the Wild" by Pat Penso and, finally, another delightful travelogue, "A Visit to Amsterdam and the Zuider Zee" by Bill Vye.

23 Members of both sections spent a happy and enjoyable Easter week-end at the Hotel Avalon in Montagu. Once again, our thanks go to Eric Vertue who led the party and did so much to make the outing a success.

At our meeting on Wednesday, 8th April, L. Gordon "kicked off" with some helpful tips in a talk entitled "Do What the Professionals Do". We then saw A. T. M. McKee's early film, "Pondo Tribal Dance", followed by a talk on colour by I. W. Richards, entitled "Make Your Colour Sparkle". By kind permission of the U. K. Information Office, part 1 of "The Conquest of Everest" was screened after tea.

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Projectionist Crafford at the Wild Life Show
(Note the crazy angle)

Instead of going along to enjoy the braaivleis at the farm Schoongezicht on Sunday, 12th April, your Scribe spent the day digging mud out of his car, victim of Saturday's cloudburst. However, all reports of the outing said "jolly good", which is not surprising as Eric Vertue led the party.

The talk for beginners on Wednesday, 22nd April, was given by L. Gordon and entitled "Dress it up and Give it a Name", the subject being editing and titling. This was followed by an 8mm. film, "Basutoland" by S. W. Gibbs, with a live commentary by Hugh Gibbs. Finally, we saw the second part of "The Conquest of Everest".

Bill Vye, who ran the show, and all those who helped him are to be congratulated on their flawless presentation when the winning films, in the recent Wild Life Film Competition (sponsored by The Wild Life Protection Society of S.A.) were screened at the U.C.T. Medical School on Thursday, 23rd April. The programme was as follows:—

"Near the Water's Edge"—B. T. Smith (1st Prize).

"Song of the Wild"—T. Stafford Smith (2nd Prize).

"Of Nature's Gifts"—Mrs. C. Stafford Smith (3rd Prize).

"Call of the Wild"—Miss P. A. Penso.

"Malagas Island"—T. Stafford Smith.

"Dandies of Dassen"—V. J. Penso.

A Combined Meeting of both Sections took place on Wednesday, 29th April, when we enjoyed Mr. Robin McMorran's excellent tape-recorded lecture on the Kariba Dam. This was supported by a fine collection of slides, in colour, of course.

The second half of the programme for the Combined Meeting was provided by the Ciné Section and included "Flamingo Vlei" by E. R. Johannesson, "Just Feet" by The Cape Ciné Club and "The Fountain of Life" by T. Stafford Smith.

Bert Fisher came along on Wednesday, 13th May, to talk on the subject of continuity, the title of his talk being "Watch Your Sequence". H. J. Laite then screened his early film, "Native Celebrations", which was followed by T. Stafford Smith's talk on the subject of filming small wild life, entitled "Shooting Small Game". After tea, we

saw Mr. McKee's "Robben Island Outing"; Miss Chevalier's "Provence", with live commentary, and D Cauvin's "Voyage of the Mayflower II", with commentary by Capt. Frank Cauvin.

The weather was particularly kind to us on Sunday 17th May when some 60 members and friends, led by the writer, spent a glorious day at Mr. and Mrs. E. S. Boucher's fruit and poultry farm near Stellenbosch.

R. Page

VEREENIGING PHOTOGRAPHIC SOCIETY

THE Annual General Meeting disclosed a very satisfactory state of affairs in all respects, and the new Committee consists of the following:—

Messrs. W. H. J. Andrew (Chairman), G. A. Spence, R. R. Lane, S. R. Keeling, E. McPherson, J. S. Main, C. Moller (V-Chairman), E. H. Campbell, G. Robson, A. Harber (H-Secretary-Treasurer). The Ciné Committee has for its Chairman Dr. P. D. Swanepoel, W. F. Spence, L. Kynoch and W. P. Carter.

At present Mr. W. F. Spence and Mr. E. McPherson are enjoying overseas leave. Our respected Chairman saw his daughter Marjorie married to George Main, and with our gift went our sincerest good wishes. A note of sadness is the death of Mrs. Bowman, wife of our good friend Mr. R. D. Bowman.

The new year has already opened up auspiciously, and meetings are well attended, everybody being most interested in improving their work.

Our stall at the Hobbies Fair of 28-30 May is again under the able direction of Ray Bowman, and should be as popular as last year's. The various sub-committees for the 1959 Congress and Salons are on the job, and if keenness bodes success all should be well.

A. Harber.

Please Note :

Copy for "Camera News" must be forwarded to reach the Editor by 20th of each month.

Advise your change of address immediately to the Hon. Secretary, P.S.S.A., P.O. Box 1594, Durban.

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., 30 (M) slides. 1 hour. Fee : 7/6 (temporarily withdrawn owing to breakage of several slides).
2. **ELEMENTARY FAULTS IN COLOUR PHOTOGRAPHY** by Dr. A. D. Bensusan, F.R.P.S., F.P.S.A. 29 (C) slides. 16 mins. Fee : 5/-.
3. **COLOURFUL CALIFORNIA (travelogue)**. Kodachrome transparencies by Fred Hankins of Taft, Calif. 60 (C) slides. 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. Fee : 7/6.
5. **PHOTOGRAPHING OLD CAPE DUTCH HOMESTEADS** by Eric Vertue, A.R.P.S. 27 (M) slides. 30 mins. Fee : 7/6.
6. **PICTURES (pictorial) BY AN OFFICIAL WAR PHOTOGRAPHER IN NORTH AFRICA** by E. K. (Ted) Jones. 15 (M) slides. 15 mins. Fee : 5/-.
7. **LET'S DO A TRAVEL TALK** by Nat Cowan, A.R.P.S., A.P.S.A. 62 (C) slides. 35 mins. Fee : 7/6.
8. **ELEMENTARY COMPOSITION** by Dr. A. D. Bensusan, F.R.P.S., F.P.S.A. 32 (M) slides. 22 mins. Fee : 7/6.
9. **ESSENTIALS TO PROPER PROJECTION** by Members of the Durban Amateur Cine Club. 12 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. 10-15 mins. (Not illustrated.) Fee : 5/-.
14. **REFLECTED LIGHT EXPOSURE METER** by Members of the Durban Amateur Cine Club. 10-15 mins. (Not illustrated.) Fee : 5/-.
20. **MAKING EXHIBITION PRINTS** by Dr. S. D. Jouhar, F.R.P.S. 48 (M) slides. 1 hour. Fee : 7/6.
21. **THE ART OF PEDRO OTERO** by Ray Meiss, F.P.S.A. 46 (M) slides. 1 hour. Fee : 7/6.
22. **PICTORIAL ARRANGEMENT** by John Bardsley, A.R.P.S. 86 (M) slides. 1 hour. Fee : 7/6. (Kindly lent by the Royal Photographic Society, London.)
23. **QUEST FOR BEAUTY** by Stuart Black, F.I.B.P., F.P.S.A. 73 (M) slides. 1 hour. Fee : 7/6. (Kindly lent by the Royal Photographic Society, London.)
24. **THATCH REFLECTION PHENOMENON** by Dr. A. D. Bensusan, F.R.P.S., F.P.S.A., A.P.S.(S.A.). 12 (M) slides. 14 mins. Fee : 5/-.

Slides : (M)-Monochrome; (C)-Colour.

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.....

OVERSEAS SALON SUCCESSES

First Salon International La Coruna, Spain September, 1958

Au Chi-Bin (4 Prints)
Two Vases
Nature's Pattern
Study in Black and White
Solitude
Ho Koo (3 prints)
Farewell
Winter is near
Looking Down
O.Y. Shue (2 prints)
Winter Morn
At the House of God

10th Salon International Bordeaux, France December, 1958

Ho Koo (1 print)
Winter is Near
Tony Yau (1 Print)
Young Date
L. Mon Kom (1 print)
Ready for Planting
Sara Buyskes, Miss (1 Print)
Dr. C. M. Van Schoor

3rd Minas Gerais International Salon, Belo Horizonte, Brazil. December, 1958

Tony Yau (4 prints)
Young Companion
Man in the Rectangles
Young Spirit
Architectural Design
Ho Koo (2 prints)
Country Scene
Looking Up

8th Barreiro International Salon, Portugal December, 1958

Yen Lai (1 print)
High Observation
Rhodes Tremeer, F.R.P.S. (4 prints)
The Envious
The Offended
The Profile
The Indomitable (Silver Medal)

13th Southport International Exhibition, Lancashire, England. March, 1959

Au Chi-Bin (4 prints)
Solitude
Pyramid and Lighthouse
Nature's Pattern
Two Vases

12th Habana International Exhibition, Cuba. December, 1958

L. Mon Kom (2 prints)
Ready for Planting
Chirping in Blossom
Ho Koo (2 prints)
Farewell
Crucifix
Yen Lai (3 prints)
Young Date
High Observation
Good Companion
Au Chi-Bin (2 prints)
Uncertain Weather
Vineyard Harvest (Honour print)

49th London Salon of Photography.

Dr. A. D. Bensusan (Six prints)
Under the Marula Tree.
Smut's Farm, Irene.
Cape Dockside.
African Bronze.
Evening at Fouriesburg.
Sand Drama.
Dr. J. Denfield (Two prints)
Her frugal meal.
Home brew.
Will Till (Five prints)
See the heavy clouds low falling.
In the shadow of the centuries.
Where clouds gather.
Portrait of a mountain.
The soft light of evening.

Salao Internacional De Arte Fotografica de Sergipe, Aracaju, Brazil. Feb. 1959.

Au Chi-Bin (2 prints)
Nature's Pattern.
Uncertain Weather.

26th Wilmington International Salon, Delaware, U.S.A. Feb. 1959.

Yen Lai (2 prints)
High Observation.
Symbol of Spring.

**2nd Calcutta International Salon, South Calcutta, India
February, 1959**

- Au Chi-Bin (4 prints)
Two Vases
Solitude
Still Life
Pyramid and Lighthouse
Ho Sing (3 prints)
Two "Ts"
Looking Down
Recollects (Honour print)
L. Mon Kom (2 prints)
Chirping in Blossom
The Game is Over
Tony Yau (2 prints)
Early Stroll
Young Spirit

63rd Birmingham International Exhibition, February 1959.

- Au Chi-Bin (4 monochrome prints)
Pyramid and Lighthouse
Nature's Pattern.
Study in Black and White.
Solitude.
Otto Dose, A.R.P.S. (3 Colour prints)
In a Country Lane.
Lachenalia pendula.
Erica tenuifolia.
Denis Sprenger (2 Colour transparencies)
Blossoms in the Dust.
The Old and the New.

Iford International Exhibition, March 1959.

- Denis Sprenger (1 monochrome and 2 colour trans-
parencies)
Door-knocker, Koopmans-de Wet House.
Chateau de Chillon.
Swartland Landscape.

FOTOKUNS

by

Christo S. Botha

We still have a few copies
of this highly recommended
book available at 15/- per
copy.

PORTFOLIOS, PRINT COLLECTIONS AND EXHIBITS COMMITTEE

WITH pleasure I announce, that a Portfolio of 21 prints by the famous photographer Shirley M. Hall, F.P.S.A., F.R.P.S. is now available for circulation in South Africa.

For some time portfolios have not been seen. Now after much research and many letters to distant lands, this section of P.S.S.A. is once again in action.

Mr. Hall has exhibited for many years. A five star exhibitor in U.S.A., he is not unknown as a successful competitor on our own Salon walls.

This fine portfolio is an outstanding cross section of his work.—Portraits, nudes, seascapes, snow and texture.

Selecting a few at random : you will be enthralled at the moulding and texture in MODERN PRIMITIVE. The serene beauty of CHILD WITH MOTHER, appealing facial expressions in MOCHACHOS, and the social personality portrayed in ASTRAKHAN.

For the present the portfolio will only be available to Transvaal Clubs. Secretaries wishing to book, should write as soon as possible. A booking fee of 7/6 will be charged.

Detailed instructions will accompany the prints. Of further interest is the news that a Portfolio of 160 Prints from Hong Kong will be available shortly.

Dr. K. H. Wu, F.R.P.S., the organiser of this four-man show (mentioned in last month's Camera News), has informed me of a slight delay. This is due to customs and postal restrictions in Viet Nam where the portfolio was exhibited from the 10th to 13th April. Dr. Wu goes on to say that preparations have been made for them to reach us as soon as possible. The portfolio will be split into four one man shows. This should ensure that each Province will have portfolios circulating for some time to come.

So with a little patience we will once again have a full time; and will be seeing works copies of which are, at the same time, circulating the U.S.A., Europe and Australia.

R. C. KLEM,
Chairman.

C O N G R E S S

As announced the next CONGRESS, SALON, FILM FESTIVAL and ANNUAL GENERAL MEETING of P.S.S.A. will be held at VEREENIGING, from 9th to 11th October.

A worry to organisers of these Functions is the booking of Accommodation. Write to the Secretary, Vereeniging Photographic Society, P.O. Box 514 as soon as possible for the necessary booking.

Watch this page for further information and details from month to month. These will be published as soon as possible.

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