

CAMERA NEWS

OFFICIAL JOURNAL OF
THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

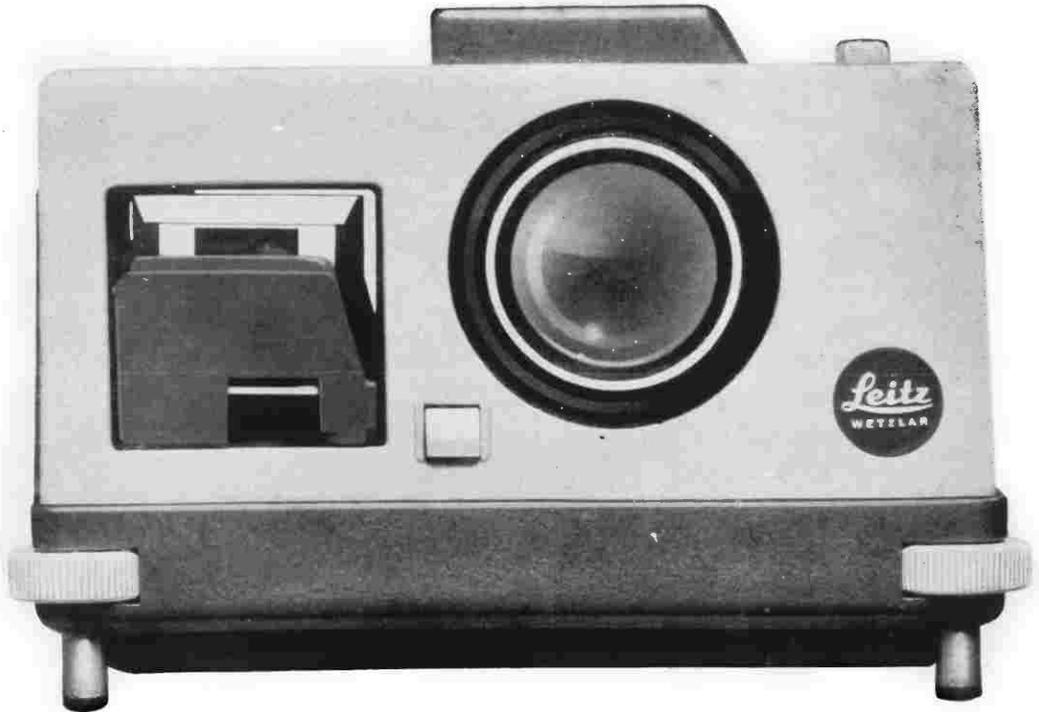


NEWS FROM PHOTOGRAPHIC AND CINEMATO-
GRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

1/6

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JULY, 1959



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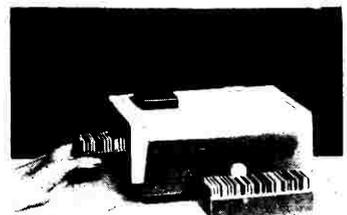
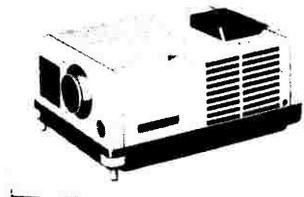
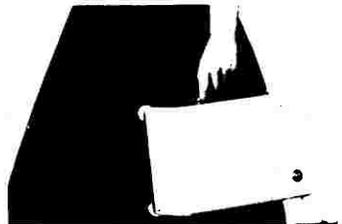
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CAMERA NEWS

Official Journal of the Photographic Society
of Southern Africa.

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Vol. 5. No. 4. July, 1959

Contents

The President's Page	99
Print Criticism	<i>Fred C. Harris, F.R.P.S.</i> <i>F.R.S.A.</i> 100
New Books For the Club	<i>M. A. Wilson</i> 105
Forthcoming Salons	109
Overseas Salon Successes	111
Motion Picture Division :	
The Foundation	<i>T. Stafford Smith</i> 113
Letters to the Editor	115
Round the Clubs	117
The Modern Trend or Going Forward Backwards	123
News from the North	125

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Newlands, Cape.*

Cover Picture :

"1890 and all that."

**Flash powder and whole plates at an outing of the
Cape Town Photographic Society.**

THE current issue of the Photographic Society of America Journal, containing comprehensive statistics of Salon acceptances, makes interesting reading. In all, 112 monochrome exhibitions were approved as meeting Pictorial Division requirements, so that for practical purposes the overall pattern is probably reasonably correct.

The first aspect that strikes one is the relatively small number of exhibitors who had 40 or more acceptances during 1958. There were 122 in all; of these 59 were from the United States of America (helped, perhaps, by the fact that over one-third of the approved salons were staged in the U.S.A.), 18 from Hong Kong and 14 from other Far Eastern countries. It was very pleasing to see four South Africans in this list.

The new system of grading, (the average number of acceptances in each salon) gave four of the first five places to the U.S.A., with the best of the Hong Kong photographers in third place—and, incidentally, a South African in seventh place—but Hong Kong again topped the list of total acceptances (287 acceptances in 105 salons!). Four exhibitors, three from Hong Kong and one from the U.S.A., reached the 200 mark, whilst 24 had more than 100 acceptances—eleven from Hong Kong, nine from the U.S.A., two from other Far Eastern countries and one each from Great Britain and South Africa.

Lower down in the scale, the twenties and thirties are made up of 122 photographers (U.S.A. 54: others 68). From this it seems that only about 250 photographers have more than twenty acceptances during the course of a year—a mere handful of all those who have their hands full of cameras! On the face of it, the Salon Committee who despatches more than that number of entry forms seems to be wasting its time, but, even ignoring the obvious flaw in that argument, it would be a bad thing to become as practical as all that, because the greatest fun in Salons probably comes to those who send off the occasional parcel when a few spare minutes happen and then wait expectantly for the catalogues to arrive.

Some of the latter—beautifully, lavishly and expensively produced—are certainly worth all the trouble, although anyone who has ever been responsible for a Salon will immediately become a human cash register, wondering how on earth the books balanced. They probably didn't, of course; some of the European cities must have very understanding and far-seeing City Fathers! Or photographers as a class must have a heavy voting power!



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THE PRESIDENT'S PAGE

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

TIME flies so quickly these days that before we know where we are Congress will be upon us—actually by the time you read this there will be barely twelve weeks before the gathering of the photographic clan in Vereeniging. Have you booked accommodation yet? If not, I strongly advise you to get in touch with the Secretary of the Vereeniging Photographic Society, P.O. Box 514, Vereeniging, and ask him to arrange accommodation. An excellent programme of talks and entertainments is being arranged, in addition to which there will be the International Salon of Photography embracing both prints and colour slides, and a Film Evening, which is being organized with the co-operation of M.P.D. The dates of Congress are October 9th, 10th and 11th—do try and be there.

On more than one occasion suggestions have been made that P.S.S.A. should arrange for Regional Rallies between Congresses to enable photographers in the various areas to meet each other and discuss their various problems. One or two have been held, but as yet no organized effort to hold such rallies has been made. We hope to remedy this during the coming year and as a beginning, Director D. R. Winchester has managed to arouse considerable enthusiasm for the idea in Ladysmith, Natal, and it is hoped to hold such a gathering in that centre during the holiday week-end in September. Ladysmith is within 4 hours travel from most of the Clubs in Natal, eastern Orange Free State and Southern Transvaal and we look for support from the Clubs and members living in these areas. Full details will be published in the August issue of *Camera News*.

If readers in other centres in Southern Africa are interested in such rallies, will they write to me or get in touch with the P.S.S.A. Director living in their area. With modern cars and good roads it should be possible to arrange Regional Rallies all over the country and thus afford members an opportunity of meeting one another even if only for a week-end.

For some time past I have been wondering whether Clubs would be interested in Annual Inter-Provincial Print and Colour Slide competitions. Briefly my idea is that each Club in a Province would select what they

consider the best 4 prints and/or colour slides from their members and forward them to a centre in each Province for judging. The winning entry would then be sent to P.S.S.A. Headquarters, or to a centre to be arranged, where the Provincial entries would be judged, and the winning entry would be announced and shown at the next P.S.S.A. Salon. If the idea meets with approval, an effort will be made to obtain a suitable Floating Trophy. I shall be interested to hear from Clubs what they think of the idea and if promise of reasonable support is received the matter will be discussed by the Directors.

It is most pleasing to see so many new Clubs taking advantage of the Recorded Lectures Programme, but there are still many Clubs who have not even sampled the wares. If your committee has been dilatory in this ask them to write to the Recorded Lectures Committee for a lecture for your Club's next meeting. A list of available lectures has been published in recent issues of our Journal. The demand is great—in June 19 lectures were sent to Clubs—so get in early and arrange for a lecture for your September meeting.

May I refer again to "Life of our Nation—Ons Volk, Ons Land" (L.O.O.N.) exhibition which is being organized in conjunction with the Union's Jubilee celebrations in Bloemfontein next year. Support is required from all Photographers and in this connection a nationwide selection of entries will be organized by the popular fortnightly magazine *Personality*, the closing date for which is 30th November, 1959. In the first instance, prints of 8 × 6 or 10 × 8 should be submitted, but larger pictures or even negatives of those selected will be required at a later stage. Any number of pictures may be submitted by amateur or professional photographers. They should be submitted to P.O. Box 2007, Johannesburg, and return postage should be included if they are to be returned later.

The Chairman of "L.O.O.N." tells me several valuable prizes have already been donated and that many others are expected.

As a closing thought, remember to book for Congress—come and renew old friendships and make new ones. Vereeniging, 9th, 10th, 11th October.

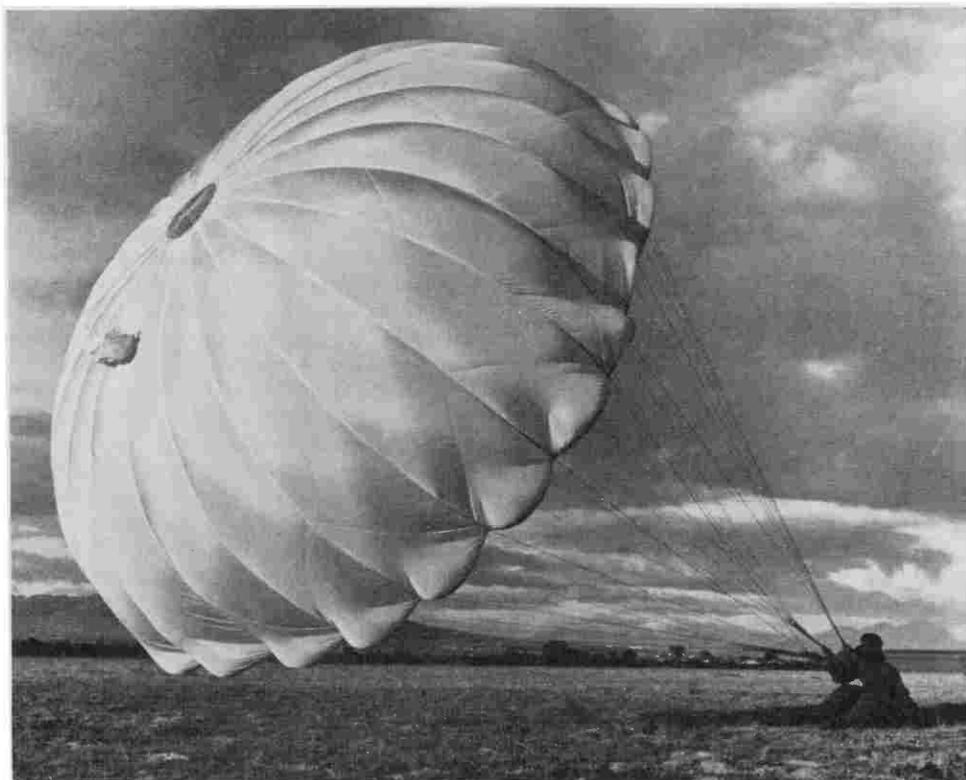
PRINT CRITICISM

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

I SUPPOSE there will always be discussion as to the difference between pictorial and record photography, and there will always be those who will use the word "record" in a somewhat derogatory manner, though just why I can never quite understand. I always get thoroughly

cross at the society or club criticism when the commentator says in a most patronising way, "Of course, this is merely a record shot." I agree entirely that if a member has entered an obvious record print in the pictorial section he must be told so in no uncertain manner, but why

be rude in doing it? I have read many definitions of the difference between pictorial and record, and I do believe that I myself have briefly commented on it more than once in these articles. But I cannot remember anything better than a paragraph from an article by Mr. H. A. Murch



The Landing

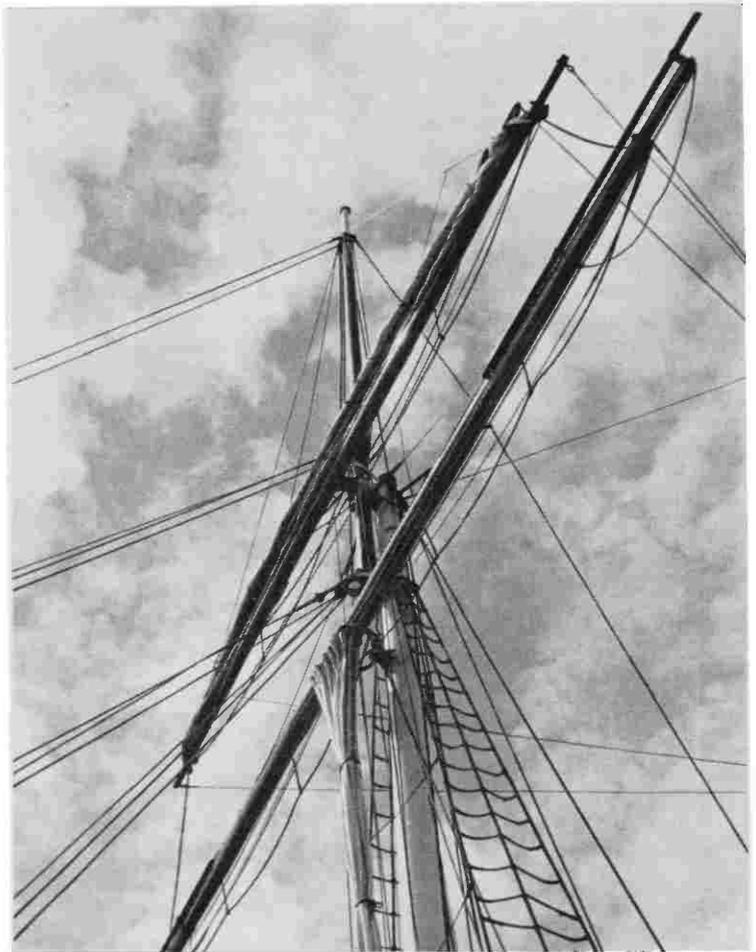
A. J. Musgrave-Newton

in the current issue of The Royal Photographic Society's Journal, as follows :

In record photography the emphasis is on fact. But there is that other relatively small branch of photography, for the most part unknown to the layman, in which the emphasis is upon rhythm, imagination, individuality, even impressionism. at its best upon the spirit rather than upon the substance. Its devotees . . . are supremely interested in the wonder and beauty of light, they try to convey ideas and to stimulate feeling . . . These two categories—the record and the pictorial—are often poles apart, but they may overlap. Record photography can be all the better for having something of the pictorial in it if that be possible, as it sometimes is, without sacrificing anything of the factual element.

I think that sums up the position very well indeed, and I am particularly delighted that Mr. Murch has stated that a knowledge of pictorialism can so often assist the record shot. This latter will have a much greater appeal if it is carefully put together. As regular readers will know, no preference is shown in this series as between pictorial and record. Each is criticised on its merits, though I can well believe that I have often commented on a print as a record shot when its author had launched it into the world in the pictorial class. I do hope I have been forgiven.

There can be no doubt about Mr. A. J. Musgrave-Newton's print, *THE LANDING*. Here is definitely a record study, and one which has been well caught. The original is not quite as contrasty as the reproduction for it shows plenty of detail in the figure of the man. But even the reproduction will give a good idea of the quality in the parachute itself (providing the printer can produce the excellence of the trial pull I have in front of me!) The texture and surface are very well rendered indeed, and the author was especially



Aloft

D. Seaton

fortunate in having the sun shining on his subject against a dark sky. I would have liked the upper corners to have been shaded down a little. The moment of exposure could not have been better judged, for the parachute is still fully extended but about to touch the ground. It is an excellent print.

ALOFT by Mr. D. Seaton is a print with a pictorial motive, being a study of straight lines of varying thicknesses, directions and tones. The main accent is, of course, the two cross-arms, repetitive as to direction but contrasting in length and thickness. The principal op-

posing line is the mast itself, which varies in tone and thickness. The junction of the mainmast and topmast is also the point of crossing with the two cross-arms. Some of the rope stays also concentrate on this position, though others cross at widely differing angles and are somewhat worrying. The clouded background is not good as it consists of too many small and unrelated broken areas. An attractively shaped cumulus or cirrus cloud could be much better and if well placed could concentrate even more attention on to the chief point of interest.

STRAW DREAMS, by Mr. Stanley Craven, is what is known as table top, and as such the primary motive is pictorial—or would it be better to say that the primary motive is humour, and the various items are put together in a pictorial manner? Perhaps it would. My first comment on this putting together is that the three items are rather separated. The large dog is placed in the exact centre of the print, and the small dog and glass are placed centrally in the space on either side. This is a bad start for any composition, and one of the supporting items should be moved nearer the centre so as to overlap slightly the central figure. A trim should then be made from the side on which the movement was made, and a slight trim from the bottom

to restore the proportion. Which object should be moved? It matters little from the point of view of the composition itself, but when the subject matter is considered I feel that the tumbler should be brought in. This will have the effect of increasing the link between drink and drinker, thus leaving "junior" even more isolated. The texture of the base and the gradation of the background are well in keeping with this type of subject.

I now come to one of the most delightful prints it has been my pleasure to comment upon in this series. **HOMESPUN** by Miss S. Pons is a genre study after the style of the Dutch painters who were such masters of interiors. How long it took to pose the figure and arrange the various supporting items I do

not know, but there is hardly any sign of conscious arrangement and the whole attitude of the spinner is exceedingly natural. The figure and her wheel are well placed in the picture space, and the square angle of the arms contrast well with the curve of the wheel. The placing of the figure against the window was very daring, but it has succeeded admirably. The picture over the fireplace is a very bold accent, but I do not find it to be too worrying. It is square and plain, and as such does not compete with the human interest of the figure.

The bowl of finished balls of wool helps to fill the left-hand corner but I would have liked it a little lower so as to avoid the rectangular piece of floor below it. A trim of a bare quarter of an inch from the bottom



Straw Dreams

Stanley Craven

would help. I also feel that these balls of wool are rather too contrasty for their position on the edge of the print, and I would suggest that the lighter ones are toned down somewhat. The technical quality is good, for the windows show some slight gradation whilst retaining their luminosity as a source of light. At the other end of the tonal scale, the fireplace also contains good gradation before finally losing itself in its natural blackness. This is a print which one can study with benefit, and look at with enjoyment.



Homespun

Miss S. Pons

LONDON SALON AND PHOTOGRAMS

THE London Salon of Photography celebrates its 50th Year with the Golden Jubilee exhibition in September. Since last year no less than five of their British Members have passed away: G. L. Hawkins, Marcus Adams, George Halford, W. E. Gundill and recently R. C. de Morgan (Hon. Sec.). Mr. de Morgan was a Director of Messrs. Iliffe and also Editor of "Photograms" and Honorary Secretary of the London Salon. He assumed these latter duties during the war when the late F. J. Mortimer was killed as a result of bomb action. Mr. de Morgan was a friendly personality who devoted considerable time to administration of the Salon and he will be deeply missed by Salon Members and photographic friends all over the world.

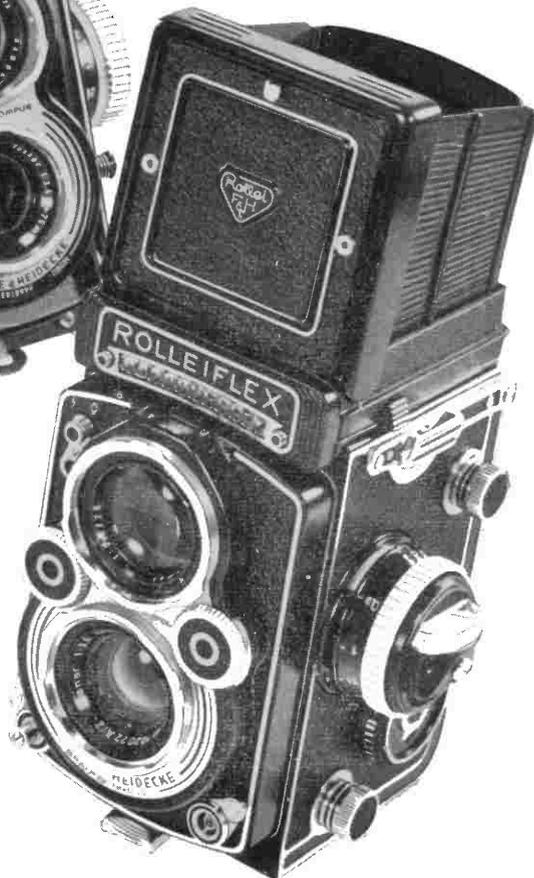
Dr. A. D. Bensusan.

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NEW BOOKS FOR THE CLUB

by

M. A. WILSON

IF someone says to you "I'm going to the library," do you think of something like the booksellers' display shelf, or of the book table at the junk shop down the road?

The ideal of an attractive looking library where you can find what you want, is not an impossibility and here are some suggestions on the subject for those interested in having one.

Firstly, what about the books? There are some books you want to own, so that you can refer to them at any time in the course of your work, but there are others which you read to pick up useful tips, or to find out about new developments, and as your knowledge grows the introductory books are laid aside for the more advanced ones. Few people would wish to buy all the books which they have looked at, but when a club library is formed, all the members should be given the opportunity of reading a variety of books on the subject which interests them.

If your club decides to have a library, provision should be made for keeping it up-to-date. Many people like to develop their interests by reading books, but some people do not realise that books have anything worth while to give them. In the case of reading matter, supply creates demand, not the other way round, and if a number of good new books are suddenly available, the news spreads and people come and see.

A library should therefore start with a grant of money to buy a number of up-to-date books, chosen with the interests of the club in mind. The buyer should know what kinds of film and what makes of camera are in general use among club members, because however good a book may be, if it deals with something in which no club member is interested, the money spent on it is wasted.

Many people who have enjoyed using the books provided, may be willing to subscribe towards the purchase of other, and perhaps more specialised books. A subscription could then be arranged if club funds are low; however, there is likely to be a happier atmosphere if the library is run on a society grant than if members are continually being asked for money in addition to their subscriptions.

The bookcase should have doors to keep the dust out, and perhaps a key as well. Many photographic books are taller than average, so, the shelves should be far enough apart to allow these books to stand upright. A library where you can never find what you are looking for, is most irritating, so some thought should be given to the arrangement. There seems to be an idea among some library users, that each book has its own inch of shelving on which it should stand, and that it is part of the librarian's job to direct anyone interested in the book to this spot. The arrangement by classification number used in some public and scholarly libraries may seem baffling, but in a small club library books should be arranged so that anyone can find them and put them back correctly.

With novels, the obvious choice is an author arrangement and for a small quantity of technical books, an author arrangement could also be used, but when you have three or four books on one aspect, such as colour processes, as well as some general books, a subject arrangement should be started. The backs of the books can be coded with letters such as C for ciné, K for colour and G for general books such as a dictionary of photography. Then books on the same subject can be kept together and as new ones are added the others can be moved along to make room. No useful purpose is served in arranging books in the order in which they were purchased.

It is a good thing to keep a register of the books bought and to give each book a different number. Mention of donor or price and date of acquisition can be made and by this system the size and value of your collection can be easily seen.

Some librarians may like to issue books by writing the name of the book in a note-book, next to the name of the borrower and crossing it off when it is returned. Where a register is kept there is no need to copy the title and author, but only the number, thus saving time, and if it should later be necessary to send a reminder about an overdue book, the author and title can be ascertained from the register.

Another method of organising the issue of books is that used in many public libraries. Each member has a pocket type of card with his name on it, and each book has a card bearing the author and title and number, held in a flap pasted inside the cover of the book. When a book is taken out, the book's card is put into the borrower's pocket-type card, and no writing is necessary. This method is quick and easy but the cards used must be prepared before the library begins to operate, and not all librarians will have the time to do this. When the book is returned the book-card is found and put into the book again and if no other book is taken the borrower's card is filed away. There is no need to ask who has returned a certain book if the cards for the books that are out are filed by the numbers corresponding to the numbers written inside the books.

It is usual for a book to be stamped with a date when it is taken out. If the stamp is turned to the date on which the book is due back, fines are easy to compute. Unless one has unlimited stock an arrangement to fine people who keep books too long, is necessary to give other people the chance of seeing the books. (Librarians I have known have found this to be an admirable source of library revenue!—D.S.).

To give good service when you have a growing collection of books, a card index is necessary. For each book that comes in, two cards are written out, one with the author first and the other with the title first. On a top

corner is put the symbol such as "C" for ciné, and the number from the register can be written at the bottom. These cards are then filed in alphabetical order so that whether you know the title or the author, you can find out quickly if the library has the book, and into which section it has been put. Within one section author order can be maintained, although the author is not always a plain John Smith, it could be the Cape Town Photographic Society in the case of a Salon catalogue. The librarian must decide what form the entry is to take.

A certain amount of routine work has to be done, for which stationery and office equipment such as date sheets, date stamp and ink pad and property mark should be provided. If periodicals are subscribed to, there should be stock cards and each number be ticked off and dated as it arrives. If you are getting a monthly magazine and more than a month has elapsed since the last number arrived, the librarian should contact the distributor and claim the missing number.

The best part of library work is giving service. There are people who come and say, as though asking the impossible, "Have you any technical books?" The average bookshop has very few photography books although it stocks plenty of history and biography. When the library can supply the questioner, not merely with a row of technical books, but with precisely the information he requires you can indeed feel that the library plays a valuable part in the work of your society.

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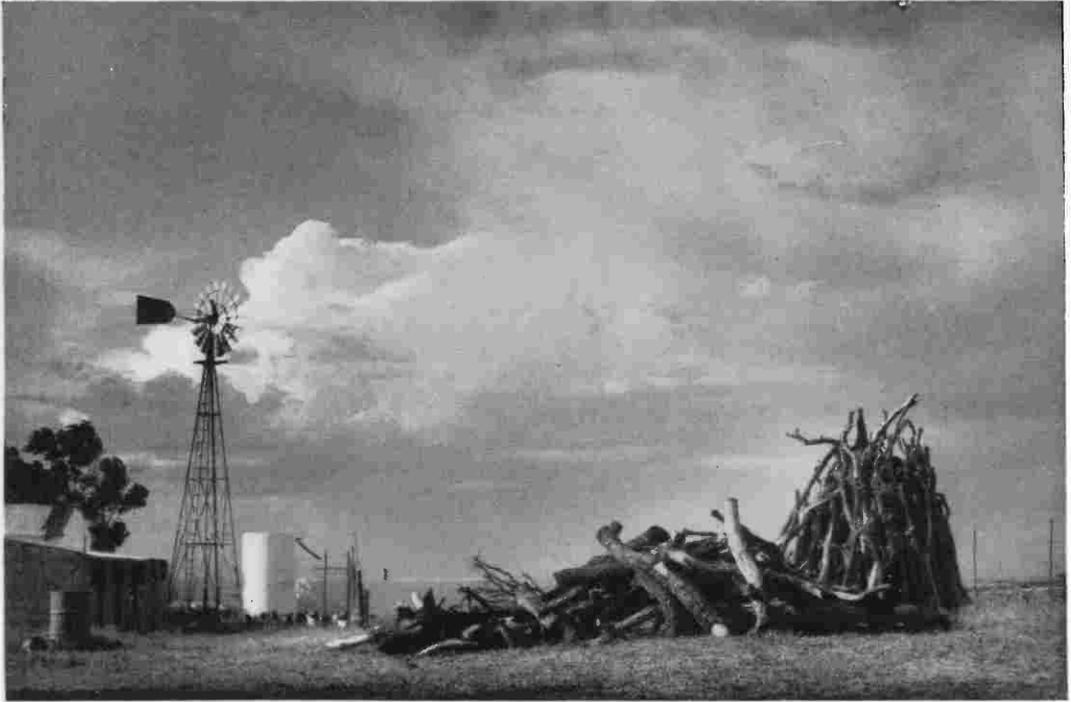
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Forthcoming Salons

Key to code letters :

P=Pictorial; **T**=Technical, Architectural, etc.; **M**=Monochrome Prints; **m**=Monochrome Lantern Slides; **C**=Colour Prints; **c**=Colour slides 2' square; **cm**=Colour Slides 6cm. x 6cm.; **cl**=3½' square Colour Slides; **N**=No Entry Fee (unless otherwise stated, the fee is 5/- or U.S. \$1); **Z**=Entry forms may be obtained from Denis Sprenger, "Wenlock Edge," Princess Avenue, Newlands, Cape Town. (If Salon Secretaries will make a small number of Entry Forms available their distribution to enquirers will be undertaken.)

1st International Salon of Contemporary Photography.

Entries close 19th July. Details from Mrs. B. Arden, P.O. Box 9412, Johannesburg.

2nd Coruna (M.N.Z.). Entries close 1st August. Details from Sociedad Fotográfica de la Coruna, de E.y.D. Apartado 179, La Coruna, Spain.

50th London (M.C.P.). Entries close 6th August. Details from The London Salon of Photography, 26-27 Conduit St., New Bond St., London, W.1.

R.P.S. Autumn Exhibition (P.M.C.m.c.cm.cl.). Entries close 7th August. Details from The Royal Photographic Society of Great Britain, 16 Princess Gate, London, S.W.7.

3rd Budapest (M.C.c.N.). Entries close 15th August. Details from Magyar Fotóművészek Szövetsége, Postafiók 166, Budapest 4, Hungary.

8th Rio de Janeiro (M.C.c.cm.N.). Entries close 15th August. Details from Sociedade Fiuminense de Fotografia, Caixa Postal 118, Niteroi, Estado do Rio, Brazil.

3rd International Salon of Mountain Photography (P.M.C.) Entries close 20th August. Details from Societa Alpinisti Tridentini, Trento, Casella Postale 205, Italy.

Oregon State Fair (M.C.\$2). Entries close 22nd August.

Details from A. L. Thompson, Director, Salon of Photography, Oregon State Fair, Salem, Oregon, U.S.A. **Zaragoza (M.).** Entries close 1st September. Details from Sociedad Fotografica de Zaragoza, Plaza de Sas 7, Bajos, Zaragoza, Spain.

P.S.A. (P.T.M.C.c.cm.cl. \$2). Entries close 5th September. Details from 1959 P.S.A. Exhibition, P.O. Box 1025, Louisville 1, Kentucky, U.S.A.

7th Luxembourg Color Slide Exhibition (c.Z.). Entries close 14th September. Details from René Jentgen, 50 rue Félix de Blochausen, Luxembourg, Grand Duchy.

23rd Argentina (P.M.C.). Entries close 15th September, Details from Foto Club Argentino, Paraná 631, Buenos Aires.

5th P.S.S.A. (M.C.c.cm.). Entries close 18th September. Details from The Salon Secretary, P.O. Box 311, Vereeniging, Tvl.

Cape of Good Hope International Salon (P.M.C.). Entries close 30th September. Details from The Salon Secretary, Cape Town Photographic Society, P.O. Box 2431, Cape Town.

8th Mexico (P.M.C.c. \$2 Monochrome \$ Color). Entries close 4th October. Details from Sr. Fernando López Alvarez, Club Fotográfico de México, San Juan de Letran No. 80, Apartado 1623, Mexico, D.F.

14th Hong Kong (P.M.C.). Entries close 11th October. Details from Mr. Manly Chin, A R.P.S., 217A Prince's Building, Hong Kong.

9th Barreiro (M.C.c.cm.). Entries close 1st November. Details from Salao de Arte Fotográfica do Grupo Desportivo da cuf, Barreiro, Portugal.

Cherbourg (M.). Entries close 30th November. Details from M. Henri Erbs, 10 rue du Commerce, Cherbourg (Manche), France.

2nd Warrnambool (M.C.c.Z.). Entries close 19th December. Details from City of Warrnambool Camera Club, 74 Liebig Street, Warrnambool, Victoria, Australia.

NEW MEMBERS

We welcome the following new members

Lewis Lewis , P.O. Box 36, Seapoint	<i>Proposed by</i> Eric Vertue
G. W. Hillary , 49 Natal Building Soc. Buildings, Smith Street Durban	Eric Vertue
L. Egly , P.O. Box 186, Vryheid	C. Moller
Johannesburg 8mm. Cine Club , 52 Houghton Ridge, Dunbar St., Johannesburg	L. A. N. Down
White River Camera Club , P.O. Box 43, White River	F. C. Furstenberg

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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OVERSEAS SALON SUCCESSES

**Mantes-la-Jolie International Salon, France.
February, 1959**

Au Chi-Bin (1 print)
Dessin de la nature

**VII International Salon of Photography, Alicante, Spain.
February, 1959**

Tony Yau (1 print)
The First Date

Yen Lai (2 prints)
Symbol of Spring
Black Swans

Au Chi-Bin (4 prints)
Nature's Pattern
Solitude
Study in Black and White
Pyramid and Lighthouse (Honour Prints)

10th Singapore International Salon. March, 1959

Rhodes Tremeer, F.R.P.S. (4 prints)
The Profile
The Offended
The Sorrowful
The Dispirited

Yen Lai (1 print)
Black Swan

Tony Yau (1 print)
Expectation

Ho Koo (1 print)
Farewell

Miss S. Buyskes (1 print)
Dr. M. C. Van Schoor

Mon Kom L. (1 print)
Ready for Planting

4th Nantes International Salon. March, 1959

Denis Sprenger (2 monochrome prints)
Lambeth Way
Throgmorton Avenue, E.C.2.

VIII Austria International Exhibition, April/May, 1959

S. Chai (2 monochrome prints)
Zulu Mother and Child
Faith

**VIII Salon International, Valparaiso, Chile.
February, 1959**

Au Chi-Bin (4 prints)
Pyramid and Lighthouse
House of Worship
Study in Black and White
Uncertain Weather

Tony Yau (2 prints)
Man in the Rectangles
The First Date

Sara Buyskes (2 prints)
Miss Mischief
Die Verfkwassie

Yen Lai (4 prints)
High Observation
The Artist
Contempora
Architecture

**1959 Bristol International Salon of Photography, Bristol,
England. May, 1959**

Yen Lai (3 prints)
Symbol of Spring
Calmness of Morn
News from Home

Au Chi-Bin (3 prints)
Nature's Pattern
Vineyard Harvest
Solitude

Tony Yau, (2 prints)
Observation
Mr. Doubtful



R. Davies as Henry VIII
(Coronation Pageant Production)

Jack Arnold, A.R.P.S.



The Foundation

By T. STAFFORD SMITH

ARE you building an ocean liner? A new car? A house? A space rocket? or a sputnik? If you are, you are no doubt surrounded by all sorts of blue prints, diagrams, calculations, and so on. All the different creations of our minds begin as mental ideas, pass through the paper stage and then on to more solid form.

In the same way, ideas for films start first as ideas. Sometimes the details are laid out on paper but often this stage is skipped and the ideas are mentally transferred direct to film via the Camera.

The vast majority of P.S.S.A. members do photography for fun, for relaxation and for pleasure, therefore paper work (which is far too much like work) is usually bridged and the planning is often simple and direct.

Oh yes, you have planned your film too, even if you think you have not. The very fact that you have to think of the "next shot" is planning of a sort.

Most of us before setting off on a holiday will think, "I will need so many films" and we can start with the packing and end when we get home.

The centre may be left blank as we are not sure what we will see on the trip.

This type of simple planning may be quite all right for one holiday or even two, but after that, films will have rather a sameness unless we can think of something new. Next time we may plan to concentrate on the car, using it for continuity or weave the film around some person, taking the holiday through their eyes as it were.

We may become interested in this more abstract idea and think how things would look through the eyes of a pet or child. If we decide to film the next holiday through the eyes of a dog we will no doubt start thinking of the different things that appeal to our pet and maybe we will plan to shoot everything from dog's eye height—

people looming high overhead and doors that shut in our face.

Already we are beginning to plan on a more ambitious scale and before long we will remember that yesterday we had a real sputnik of an idea but dash it all, what was it? An idea is no good if we can't keep it in orbit.

Well, after a few brilliant ideas have gone west we will begin to jot them down. Behold we have reached the paper stage.

For a long time we may not need anything more than this, for so much depends on the type of film we are taking. Elaborate planning is quite unnecessary for so many films but the more we go into the abstract the more we will use paper—not as an extra job—not as an additional task—but simply as a means of making our photography easier.

Perhaps we are beginning to think of our dog's day on the beach, not as just shots from his height, but also as he would think he fits into the family. Perhaps our pet thinks he is really important, perhaps he thinks he is a big dog. Perhaps we wish to get shots of what the dog's master looks like to the dog and what the dog thinks he looks like to his master, obviously we will have to film from different heights—the master from the dog's eyes will need a low camera position and the dog from the master's eyes, a very high one.

Behold a miracle, we are now in the field of elaborate planning, we are even plotting camera positions and angles in our mind and because we don't quite know how to take the shots we will probably jot this down on paper, too, idea by idea as they occur to us.

We may wish to film our pet with his friend on the beach and if we do we will have to think hard.

For human nature is a strange thing, we always like to see ourselves in everything else, we like to see human actions and thoughts in dogs and cats, caterpillars and butterflies. Therefore, when we film a "Story" of our

dog with friends we are likely to film those friends as we would see friends ourselves and as we are now dealing with the unreal, with ideas not with things, or places, we will find a growing tendency to use paper—to plan.

The more abstract the subject the more we will plan. The most advanced planning possible, is probably that needed for the animated Cartoon. Here is just nothing, a blank sheet of paper, to be brought alive in colours, actions and situations by the mind of the producer.

What would you like to film? There is no limit—none at all. Would you like your very own sputnik, whizzing around the world? You would! All you need to do is to create him and film him, you could use a tennis ball as sputnik but that would be rather uninteresting. Lets think for a few minutes about our very own sputnik or, perhaps to be different, he should have a different name too, so let's christen him a filmnick.

The count down is over and he is being blasted off into space, poor little fellow, he must be scared stiff with the great rocket belching flame right underneath. Scared, not a bit of it—bet he will put his tongue out at it as soon as he breaks free—he did too! He's having a grand time, around the world in ninety days is a bit out of date, our filmnick is doing it in seconds.

Burrr—it's cold with the Arctic down below. Better pull up the bedclothes, tuck them around your neck, poor little filmnick, look at all these icicles forming on nose and ears. Why, he is one big frozen blob. My, its getting hot over the Equator; just look at filmnick thawing. This is a chance for a good close up just as he shakes himself like a dog—just look at the water fly. Now let's cut down to the world below. So as to get

the water landing. Well, that's the end of another drought!

We can go on and on developing and thinking of situations and happenings. Where filmnick would get the bedclothes to tuck himself in may not be clear at first but the more one thinks the more incidents will occur.

We may not all have the inclination, the patience or ability to go in for the animated cartoon but planning for any type of film is basically much the same.

The more we think about it the more ideas we get; the more ideas, the more variety the finished film will have.

True, to film our dog on the beach is easier than creating filmnick but nevertheless a few extra thoughts will help.

A Story will need more planning than a travel film, nevertheless even a simple travel film will be improved by some form of continuity. We may work on a theme. Perhaps if the weather on our holiday is bad we might make a successful film on "Rain" or "Wind," or turn the holiday into a story, playing up the idea that it always rains on holiday and clears up when we go back to work.

The success of our efforts will depend largely on our mental processes. The more thorough our planning the better the chance of success, for our planning forms the foundation on which the entire film production will be built.

It is possible to film first and plan and edit afterwards; many successful films have been and will continue to be made by this method, but the films that have that little extra, the film that wins the annual competition, will probably be the film that has been produced by hard thinking—by planning.



Mr. Graham Cousins, Vice-President of P.S.S.A., presenting the Paillard Trophy and miniature to Mr. E. Bruce Fairbrass, past Chairman of the Cine Section of the Bloemfontein Camera Club.

This trophy was won at the International Film Festival by the Bloemfontein Camera Club last October, the members who entered films in the Club portfolio being Mrs. Merle Cockroft, The Donaldsons, Mr. Malcolm Cousins and Mr. Herbert Prince.

LETTERS TO THE EDITOR

Dear Sir,

I have received by airmail the full results of the A.C.W. "Ten Best" Competition for 1958 films and, since I believe that you may not have this yourself, I have extracted details of the "Star" awards made to those entrants from South Africa and the Federation (including Dr. and Mrs. Sergay's Oscar award which of course you have published), and am forwarding the attached list in case you may require to publish the information while it is still current news.

Yours faithfully,

E. C. PULLON.

(Thank you for this interesting information.—Ed.)

1958 A.C.W. TEN BEST

The 1958 entry was the largest ever and from the films entered 183 were selected for final judging, these were classified as follows :

	8mm.	9.5mm.	16mm.	Total
Oscars ...	2	—	8	10
Gold Star ...	5	—	10	15
4 Star ...	13	1	23	37
3 Star ...	22	2	24	48
2 Star ...	20	2	19	41
1 Star ...	18	1	13	32
Totals...	80	6	97	183

Awards made to entrants from South Africa and the Federation :

Oscars

Dr. and Mrs. Sergay, Johannesburg.

"A bench in the park," 16 mm., colour, sound on tape.

Gold Star

Dr. Vincent A. Wager, Durban.

"Quite Harmless," 8 mm., colour, sound on tape.

Percival Rubens, Johannesburg.

"The Boy and the Mountain," 16 mm., colour, sound on tape.

Four Star

Dr. and Mrs. Sergay, Johannesburg.

"Mist in my face," 16 mm., colour, sound on tape.

Three Star

Broken Hill Cine Club, N. Rhodesia.

"Bang You're Dead," 8 mm., colour, sound on tape.

Broken Hill Cine Club.

"High and Dry," 8 mm., colour, sound on tape.

E. C. Pullon, Broken Hill.

"Teddy Bear," 8 mm., colour, sound on tape.

One Star

E. C. Pullon, Broken Hill.

"Cowboy Coppers," 8 mm., colour, sound on tape.

E. C. Pullon, Broken Hill.

"Snakes Alive," 8 mm., colour, sound on tape.

FILM COMPETITION—

"LIFE OF OUR NATION — ONS VOLK, ONS LAND"

A FILM COMPETITION for both amateurs and professionals in 8 mm., 16 mm., and 35 mm., on the theme "Life of our Nation—Ons Volk, Ons Land," is being organised, on our behalf, by "Personality" magazine. Very valuable cash prizes, ciné equipment, and gold, silver and bronze commemorative medallions will be awarded to the prize-winning films.

The films entered in this competition will be entered in the M.P.D. Film Festival Competition, as well as the Johannesburg Photographic and Ciné Society's Salon of 1960, if the producer so desires. The closing date is the 31st of March, 1960, which is also the closing date of the M.P.D. Film Festival.

The prize-winning films will be screened at the Capitol Theatre, Bloemfontein, during the week beginning the 23rd May, 1960. A copy of the premier award-winning film in the 16 mm. class will accompany the "Life of our Nation—Ons Volk, Ons Land" Still exhibit, which will tour the Union during 1960.

The theme is a very broad one, and lends itself to almost any interpretation.

Entry forms will be sent out in the very near future, and, if any further particulars are required, please write to Dr. J. Sergay, A.R.P.S. (Cinematographic Representative on the "Life of our Nation—Ons Volk, Ons Land" Committee), 72 Houghton Drive, Johannesburg.



Suthele! (Full up)

Whysalls Studio

ROUND THE CLUBS

AFRIKAANSE FOTOGRAFIESE ORGANISASIE

BY geleentheid van die Meimaand-vergadering was die spreker dr. Willem Punt, bekende historikus en direkteur van die Stigting Simon van der Stel.

Hy het kortliks die doelstelling van die stigting verduidelik nl. die bewaring en restorasie van geboue met kultuur-historiese waarde, en het daarna die besondere belangrike rol wat fotografie in die verband speel, beklemtoon. Om by die restorasie van 'n gebou absoluut noukeurig te werk te gaan is dit natuurlik noodsaaklik dat daar noukeurige beskrywings van die gebou, soos dit oorspronklik daar uitgesien het, moet wees. Dit is natuurlik vanselfsprekend dat niks noukeuriger as 'n foto of nog beter 'n kleurfoto of skyfie kan wees nie.

Daar is ook 'n baie interessante film vertoon getitel "Beauty in Trust" wat handel oor die bewaring en restorasie van geboue in Engeland.

Op Maandag 1 Junie het 'n klompie entoesiastiese lede die koue getrotseer en alreeds om 7 uur vm. vergader. Hiervandaan het ons na die Rietvlei-dam vertrek om te gaan kyk wat ons alles op film kan verewig.

Reeds met die eerste stilhoulag op die dam-wal het die kameras tevoorskyn gekom en is links en regs geskiet

Die prosessie is toe verder en die volgende afsaalplekkie was 'n pragtige driffie waar eers tee gemaak is. Hier was Dries se vrou, wat 'n helderrooi baadjie aangehad het, sterk in aanvraag by die kleurfotograwe. Die kinders is elkeen 'n stok in die hand gestop en hulle moes maar aanhou visvang totdat al die omies fotos geneem het.

Groot troppe blesbokke is ook teëgekome maar slegs die eienaar van die rolkamera kon hier hond haaraf maak.

Na 'n toertjie deur die waterwerke het almal hulle eetgoed bymekaar gegooi en is daar eers onder die groot bome agter die wal ge-eet. So teen twee-uur se kant het almal begin koers kry huis toe na 'n baie genoeglike uitstappie.

ALBANY PHOTOGRAPHIC SOCIETY

ALBANY members met for the first time in their new meeting place when Dr. R. L. Sykes opened

a well-attended meeting at the Public Library, Grahams-town, on June 2nd.

The only "A" prints handed in for last month's competition "Speed," were two by Dr. Weighell in the advanced section.

Edwin Mains gave a very good criticism on the current competition, "Still Life/Table Top," which attracted a record entry. This was followed by a talk introducing next month's competition, "Architecture—Exterior", by Charles Tanner, who said that although this usually called for special equipment, rising fronts, swing backs, etc., it was possible to produce good results with available equipment.

Prints entered for the Roy Ehman Trophy were shown and entries for the colour transparency quarterly competition, "Children at Play," were projected.

Mr. Sieverdink then took over the meeting to give a most interesting talk on "Colour." First he showed some quarter-plate slides in Finlay Colour, one of the first processes which had to be projected by an epidiascope. Even after many years the colours kept their brilliance. This process consisted of a black and white transparency with a colour screen backing.

A further process, which called for a great deal of skill and patience, that of hand coloured transparencies, was demonstrated; the slides were really beautiful and had retained their colour brilliance over many years. Needless to say Mr. Sieverdink is an artist as well as a professional photographer. Finally a series of colour slides processed by him was shown.

Eastern Cape members of P.S.S.A. are reminded of the week-end convention of photographers at Grahamstown on July 11th, 12th and 13th; an interesting programme has been arranged (details in April issue).

CAMERA PICTORIALISTS OF JOHANNESBURG

SIXTEEN prints arrived in to-day's post, and yesterday there were forty-four. So it goes on day after day with six weeks to closing date, as entries pour in from



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far distant shores—Brazil, Mexico, Sarawak, Czechoslovakia, Denmark and Sweden, Germany, Far East, Australia, America, Canada, and so on. It is not so much the numbers of prints received for the First Contemporary Salon, for many of the 150 enquiries will be too late for this year, but there has been quite unprecedented interest in this new venture from all corners of the globe.

The Royal Photographic Society have devoted more than their usual space to the notice of this Salon; the President of the Photographic Society of America has made particular reference to it in his monthly notes; the Editor of the "Amateur Photographer" and Percy Harris of "Modern Camera Magazine" write in flowing terms of the impact of this new venture in the Salon field.

What was started as an experiment by the Pictorialists, by present indications, has mushroomed into enormous proportions. The effect of this "new-look" in International Salons will be of great import on the future trends of photography.

Entries close on 19th July, and judging takes place the same day. The exhibition will open at the Public Library, Johannesburg, on 27th July, for one week, and will be displayed at the Art Gallery in Durban from 13th — 19th August. P.S.S.A. Tape Recordings Committee will be making a batch of slides from the accepted prints for distribution to Clubs in Southern Africa.

H. Samson, Gold Star.
Niels Lindhard, Silver Star.
I. F. Cameron, Silver Star.

The much advertised Chairman's and Secretary's Slide Competition, for shots taken at any recent Society outing, turned out to be a very jolly affair, the Chairman attacking the slides with great gusto. Fortune, and evidently the Chairman and Secretary as well, smiled upon your scribe and so he received a very handsome prize that clinked and gurgled merrily in the back of the car all the way home.

The remainder of the programme was contributed by the Ciné Section and three 8 mm. films were shown; "Around the World" and "Upstream and Down," both by the writer, and "Do it Yourself" by Bill Vye.

The Ciné Section's meeting on Wednesday, 27th May, opened with a talk for advanced workers on "Sound Systems", the speaker being I. W. Richards. Using lantern slides to illustrate his subject, Mr. Richards gave us a very clear account of how sound tracks are made.

An unexpected item on the programme of films that followed was the Shell Co's. most excellent documentary, "The Rival World". Pat Guy, once again on the gallivant, brought along a film of Detroit, made by members of a Ciné Club in that City; and, finally, we enjoyed a travel film, "On to Alaska", by Mr. and Mrs. F. Humphries, with a live commentary by Mrs. Humphries.

CAPE TOWN PHOTOGRAPHIC SOCIETY

STILL SECTION

THERE was a good turn out of members and friends at our first June meeting. The main attraction was a fine R.P.S. tape recorded lecture by Mr. Stuart Black, F.R.P.S., titled "The Quest for Beauty," and one that appealed to us all. Mr. Black certainly knows his onions.

It was illustrated by a number of slides of the lecturer's pictures, most of which had received Salon recognition.

The print competition, "Open," was well supported. Judges were Messrs. Oakes, Ryan and Zive. Mr. Ray Ryan gave a very instructive criticism.

J.R.H.

Cine and Photographic Sections

MY partner in crime having gone off on holiday, lucky fellow, it is my pleasant duty to report on the Photographic Section's meeting of Wednesday, 17th June.

First item on the programme was the monthly Colour Slide Competition, the judges being Marjorie Schirach, Dick Richards and Otto Dose. An excellent commentary on the slides was given by Marjorie Schirach. Principal award winners were:—

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Two films were shown before tea on Wednesday, 10th June; "Pantomime", a clever production from France, by courtesy of the French Consulate, and "The Changing Forest" by courtesy of the Canadian Trade Commissioner.

After tea, we sat back and enjoyed "The Smoke that Thunders" by W. Burkimsher; "The Southern States of the U.S.A." by D. Cauvin, with a live commentary by our old friend Captain Frank Cauvin and, finally, "The Adriatic to the Ligurian Sea" by Mrs. L. Wilson. Unfortunately, the amplifier and turntables were faulty and Mrs. Wilson is to be complimented on the fine commentary she gave under difficult conditions.

Camera shutters clicked, ciné cameras purred and chops sizzled over the coals when, on Sunday, 14th June, some sixty members of both sections spent a happy day at Kromme Rhee as the guests of Mr. and Mrs. van Reenen. Kromme Rhee, incidentally, was once the home of Piet Retief. Eric Vertue led the party.

R. Page.

JOHANNESBURG PHOTOGRAPHIC SOCIETY

CINE SECTION

THE J.P.S. holds two cine meetings every month in the Johannesburg Public Library, the beginners on the first Friday of every month, and the formal meetings on the third Tuesdays. Usually the formal meetings have no less than 100 people attending, and the beginners round the fifty mark.

As an innovation—and to show how it is done—the beginners meeting has been taken up with the production of a four minute (or thereabouts) 16 mm. colour film, within the confines of the meeting place. We started from the basic theme, the title, the script, and the shooting—to be followed by the editing at a later meeting.

Behind the camera hides the figure of Capt. Basil Smith, well known in many parts of the world and our Chairman for this year. Many others assist in action, acting and so on, and a great deal of constructive assistance is given to the beginners. Reasons are given for angles, for lengths of shots, for exposures and questions are freely asked during the shooting.

Need I say that the 40 odd feet that have been shot have taken three hours? The tentative title of "From Dishes to Riches" might tell you a little, but I'll save the story for a while. In the meantime, if you happen to be in or about Johannesburg do come along—we would be pleased to see you, and even more pleased if you would bring along some samples of your work. We screen beginners' films at beginners meetings or formal meetings—at your request.

Next month I'll tell you about the society's plan for grading cine workers. Can't have all the berets in the still section!

Steve Bishop.

PRETORIA CINEMATOGRAPHY CLUB

AT THE meeting held on the 25th May, two "Ciné Thoughts" were provided by Mr. John Reid, who suggested that it was good practice not to start filming immediately beyond the leader strip but to run off about eight frames (half a second) and then start shooting. This avoided the possibility of the opening shot being spoilt by the identification markings which are stamped on the start of the film. This is particularly applicable if the shot is started with a fade in. The second tip concerned 8 mm. film which was not accurately split and often one 25ft. length was wider than the other, so much so that it jammed in certain projectors. Mr. Reid suggested that the film should be run through the projector very rapidly before normal screening. This seemed to have the effect of polishing the edges smooth and thereafter the film could be projected normally.

Two films were screened before interval, "Game Reserve" by Mr. E. H. Gomm and "Ponta-Do-Ouro" by Mr. V. Palmeirim. After interval Mr. H. K. van Heerden gave a short talk on the activities of the Port Elizabeth Ciné Club which he recently visited. Mr. J. da Silva then presented his film "Off to Cape Town on Holiday" and the last film of the evening was "Paradise Island" by Hunting Clan African Airways.

UITENHAGE CAMERA CLUB

ALTHOUGH activities of the above club have not been reported in these pages of late, we have not been inactive by any means. Following our A.G.M. our new Committee is working well and judging from the huge attendances at recent meetings, it seems that our members are showing as keen an interest as ever. The number of new members is most gratifying.

At recent meetings we have utilised the P.S.S.A. Tape recorded lectures. To date we have shown "Elementary Composition" and together with our Colour Transparency evening we saw "Elementary faults in Colour Photography". Our beginners showed a great deal of interest in these two lectures.

We saw some really excellent slides at our Colour evening, and as usual we gave genial Jack Robinson the

job of Commentary and Criticism. We all agreed that Jack's criticism was fair, and helpful to members. At this stage we would like to congratulate Jack for carrying off the Club's honours in our Colour section by winning the "Ferrania Cup" and also for the Certificate of Merit awarded by the Johannesburg Camera Club.

Some of the best transparencies shown at this meeting were by Schoolboys of the Muir College, who now attend our meetings as junior members. Our President, Mark Kaplan, recently inaugurated the first meeting of the Muir College Camera Club, by giving a lecture entitled "Let's go into Photography". There were approximately 40 schoolboys present, and judging by the number of questions asked this club will go from strength to strength. We have promised to give them all our assistance.

We are looking forward to our Annual Get together with other Eastern Cape Camera Clubs at Grahamstown next month, where we will spend the weekend taking pictures and attending lectures.

Our 5th Eastern Cape International Salon Committee has already set wheels rolling for our 1960 Salon.

The Committee, consisting of three members each of the Port Elizabeth and Uitenhage Camera Clubs, meet each month to iron out initial troubles and report progress. The Committee consists of:—Bob du Bois, Chair. Jack Robinson, Salon Secretary, Eric Inggs, Robert Binnell, Don Craig and Mark Kaplan. Should anyone want Entry forms kindly contact Jack, c/o P.O. Box 351, Uitenhage.

In our monthly Print contests Rodney Dare continues to show the most consistency and persistently collects the odd Silver and sometimes, Gold awards. Our beginners, S. J. M. Schalker, Don Calder, and L. Layton are fast becoming familiar names on our Club walls, and we congratulate them on their efforts.

Ever popular John Champion, travelled from Port Elizabeth to chat to us about Teen-age and Child portraiture for our June meeting. John illustrated his talk with a delightful collection of children's portraits, plus "gimmicks" such as squeaking dolls and an illuminated red bow tie, which had our members in fits of laughter. John's talks are a real treat to listen to and his wonderful store of photographic knowledge is our gain as well.

VEREENIGING PHOTOGRAPHIC SOCIETY

OUR stand at the Hobbies Fair held here 28-30 May under the auspices of Round Table was most successful. The Convener, Mr. R. D. Bowman, had worked very hard indeed. There was nothing static about our show. A dark-room had been fitted up and

every now and then demonstrations were given. A portion of the hall had been enclosed and, with seating accommodation, made a charming intimate little theatre for the display of ciné and slides. It was hardly ever otherwise than full.

The pictures on the walls were much admired. These, with the slides, were judged by Messrs. S. D. Kieser, A.R.P.S., A.P.S., K. R. W. Hergt and C. E. Dodd.

On 2 June our annual competitions were held, Mr. J. L. Moss, A.R.P.S., commenting and judging.

The awards to the best workers of the year were :

<i>Trophy</i>	<i>Class</i>	<i>Name</i>
Agfa	Junior	Mr. F. Mudde
Esmé Steyn	Intermediate	Mr. R. D. Bowman
Ernie Jacobs	Advanced	Mr. G. M. Robson
Certificate	Transparencies	Mr. E. McPherson

Arrangements for Congress and the Salons are well in hand. Conveners are: Colour Slides, Mr. W. H. J. Andrew, Salon, Mr. C. Moller; Ciné, Dr. P. D. Swanepoel. If enthusiasm means anything, then all should be well. Sub-Committees on accommodation, events, etc., are also active.

A. Harber.

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Story of Alex Harber

BORN within sound of Bow Bells, London, and although 45 years in S. Africa, still retains somewhat of his Cockney accent.

Was employed by three or four firms before deciding to join the Government service as a Telegraphist. This once important profession has, however, with the advance of automatic instruments and telephones, become almost obsolete and he therefore transferred to another branch of S.A.R. and H. service.

He came to Vereeniging from Durban in 1951 as Chief Clerk at the Station, a little thereafter he was persuaded to become Secretary-Treasurer of the Photographic Society. Then, meetings were held in a dealer's shop with half-a-dozen chairs being sufficient. But enthusiasm was there, and now the Vereeniging Photographic Society has about 70 members, its own Club Room completely equipped and is well known throughout the country for its varied activities.

Quite a well known personality in this town with his motto "Play Before Work," but most conscientious with whatever he does, all the same. He is well travelled and has a fund of experiences not the least being when he was arrested in Istanbul for taking photographs, it being thought he was a spy.

He was with Railways and Harbours Brigade during World War II, his abilities being usefully employed in a Docks Operating Company in Egypt and Italy, and was released with substantive rank of Staff-Sergeant.

Now that this Society has undertaken the organisation of the 1959 P.S.S.A. Congress with an International Salon he is kept occupied and out of mischief.



DOUBLE CENTURY FOR THE A.C.C.

DURING July the Amateur Cine Club, Johannesburg, celebrates its 200th Meeting.

It was early in 1942 that eleven Cine enthusiasts met in a small room of a local hotel to discuss whether there was a "future" in this hobby of Amateur Cinematography. They felt that it might be an idea if they formed themselves into some sort of a club to meet once a month to discuss Cine matters and swap ideas. If they found

that they had no ideas—well, it would be a jolly good evening out with the boys!)

Thus was laid the foundations of a Club which was to become, not only the largest Cine Club in Africa, but one which was to give a lead in the rapid growth and popularity of home movie making. Its opinions and ideas were, and still are, a force to be considered in the World of Amateur Cinematography. At home

in South Africa its influence guided the hobbyist and set the tone for the production of films which hold their own in any Company. Its members have consistently throughout the years achieved successes in the field of International Competitions.

The A.C.C. is a Club built, not with hands alone, but with courage, enthusiasm and vision. These then constitute the heritage which A.C.C. members cherish and honour.

To-day there are no less than fourteen meetings held each month under the guiding hand of A.C.C. Its various groups meet under duly appointed leaders in several suburbs of the City, while the 8 mm. workers are specially catered for, and the "beginners" enjoy their monthly "class." So popular is the beginners' class that they refuse to disband themselves at the end of the course. At all the meetings there is ever the evidence of that spirit of friendly co-operation, kindness and cheerfulness. It is a spirit that only the love of a hobby

common to all can give.

It is indeed pleasing to see so many of the "Old Brigade" still taking an active interest in Club Affairs. Charlie Hagley, Lance Edwards and Bill Carine are regular attenders at Club and Group meetings. Arland Ussher and Millar Morison are still in harness, the former as President and the latter as Organising Secretary. Even the passage of 17 years has not aged their interest in their hobby, nor dimmed their zeal for the Club for which they have done so much and contributed so fully to its status.

The 200th Meeting will be marked by a Cavalcade of Films produced by the Club and by members who have been winners in past "Films of the Year" Contests.

Happy Birthday A.C.C. May your years continue in success and in the joy of your hobby. May you ever maintain your place amongst the leaders in the hobby of Amateur Cinematography.

To which we add our congratulations!—Ed.

**Please ensure that copy for "Camera News" reaches
the Editor by the 20th of each month.**

The Modern Trend or Going Forward Backwards

The colour bug has got me, and got me on the run.
Just like my friends I went and bought a miniature for fun.
I just go out and buy a film, no thought of type or make—
As long as sun is shining, the rest's "a piece of cake".
Of course I look for composition and colour sequence too,
I press the button, the job is done, that's all you've got
to do.
The factory does the donkey work, or you process it
yourself.
They say it's automatic now, it's even improved my
health.
No smelly dark-room for me now, no smog nor acid
fume—
In fact, the wife is happy too, she now can use the room
I entertain my friends at night, and project upon a screen.
Their "Oh's" and "Ah's" of sheer delight, such colour
they've never seen.
There's the beauty of the mountain as seen from Blauw-
berg Strand,
Next, the bathing belles at Sea Point, now the baby on
the sands.

And so I show my colour slides in splendour and pro-
fusion,
"Oh, Steve, where is that extra hand to save me from
confusion"
I feel I'm now a genius, my friends they think I'm grand,
They say this fellow's really good with a camera, "quite
a hand".
But when I've shown a score or more of slides that are a
hit
I feel I've missed the bus somewhere, then! my ego had
a fit!
I found I'd lost the interest of striving to achieve
That feeling I had with Monochrome, an art I do believe.
I may take colour shots at times to entertain my friends,
But may I never lose this art which Black and White it
lends.
Those dark-room hours are long and hard, with frus-
trations, that's expected,
But what an inner thrill one gets to have "*your print*"
accepted.

The Doggerel.

FRENCH PHOTOGRAPHIC INDUSTRY PRESENTS BUSTS OF
NIEPCE AND DAGUERRE FOR PHOTOGRAPHIC HALL OF
FAME OF AMERICAN MUSEUM OF PHOTOGRAPHY



CAPTION: Dr. Louis Walton Sipley, Director of the American Museum of Photography, with Busts.

THE Syndicat General des Industries Photographiques et Cinematographiques has presented to the American Museum of Photography for inclusion in its Photographic Hall of Fame two busts, one of each of the two great French discoverers of the photographic principle and process, Nicephore Niepce and L. J. M. Daguerre. This presentation was arranged by M. le President A. Landucci of the Syndicat General following a visit last October by Dr. Louis Walton Sipley, Director of the Museum, to M. Landucci in Paris.

The American Museum of Photography, now located in Philadelphia, Pa., has been making plans for some time to move to larger quarters in another location, preferably New York, where it may better display its great collection of historic and modern photographic items and render greater service to the many fields of photography. The *Hall of Fame* has been planned as a special feature of the new headquarters. It will consist of a colourful ceramic foyer in which busts of Niepce, Daguerre and Fox Talbot shall occupy the positions of greatest honour. Surmounting the wall will be a frieze of large transparencies of other important international contributors to the development of photographic science. At the time Dr. Sipley invited the co-operation of M. Landucci and the Syndicat General, he also visited London in search of a bust of Talbot. This has not been found as yet but the search continues.

The bust of Niepce stands 21 inches high and is slightly over natural size, while that of Daguerre stands 18 inches high and is less than natural size. Both are a beautiful bronze green.

FOTOKUNS

by CHRISTO S. BOTHA

Copies of this highly recommended book may be obtained at 15/- per copy from "Camera News", Woodbine, Princess Avenue, Newlands, Cape.

NEWS FROM THE NORTH

THE spate of Annual General Meetings and harnessing of new committees in some cases was disrupted this year by the states of emergency and mobilisation of territorials in various parts of the Federation. However, everything has quickly returned to normal and the N. Rhodesia Photographic Association, as well as clubs throughout the territory, are planning a very active year. In two or three instances clubs which had disbanded have been reformed "under new management."

N.R.P.A. has had three executive meetings this year, both organised with the "new look" policy of making every function a full day's outing with an excellent luncheon provided as well. This is really developing a social atmosphere where delegates not only work in closer harmony but also get to know each other better. It is hoped that the continuation of this policy will result in a battle to become a delegate rather than the old custom of battling to get delegates.

N.P.R.A. officers elected for 1959 are :

President : Dr. F. W. Hanford, A.P.S.(S.A.), P.O. Box 98, Luanshya. *Pictorial Division Chairman* : W. R. Onions, P.O. Box 500, Kitwe. *Colour Division Chairman* : R. Whiting, 19 Geddes Crescent, Kalulushi. *Motion Picture Division Chairman* : C. M. Phillips, F.R.C.S., P.O. Box R.W.46, Ridgeway (Lusaka). *P.S.S.A. Representative* : E. C. Pullon, P.O. Box 220, Broken Hill. *Treasurer* : Mrs. C. M. Davies, P.O. Box 98, Luanshya. *Secretary* : S. D. Chadwick, 3, 15th Avenue, Nkana.

News from the divisions and the main events in the N. Rhodesian photographic calendar for 1959 are as follows :

Pictorial Division. The Seventh Annual Exhibition will open in Kitwe on Saturday, June 20th, after which it will tour the territory. An executive meeting of N.R.P.A. will be held on the same day and, an innovation, will be followed by an Association Dinner to which prominent speakers will be invited. The following day an organised "photographic" trip to places of interest and beauty is being organised.

The Association Dinner and Outing is the first of a bi-annual event N.R.P.A. is organising, and on this occasion advantage is being taken of the Pictorial Division's Exhibition to launch what is hoped will prove to be a most popular event.

Colour Division. The youngest division of N.R.P.A. has a most active committee which includes some well known names in N.R. colour photography. Their first exhibition which toured the territory with tape commentary and background music, was a public success. Popularity in regard to slide shows is such that arrangements are now in hand to send on tour a selection of slides, each club contributing up to twelve slides. This Division is at present negotiating to purchase a screen, at least 9 ft. x 9 ft., and a dual projector capable of using the type of lenses that are so long they require their own tripod!

The Second Annual Colour Exhibition will be held during the first week in November, possibly opening on the 1st, at Luanshya, and then touring the territory.

Motion Picture Division. The Fifth Annual Film Festival will be held on September 6th at either Kitwe or Kalulushi (they are only 9 miles apart) and the presentation will be a joint effort by both Clubs. The general organisation and judging, etc., will be by M.P.D. under its able Chairman and Committee in Lusaka. The festival date is slowly being brought forward to mid-year to allow cine enthusiasts to enter films in South African and S. Rhodesian festivals.

The A.C.W. Ten Best Films of 1957 are now being circulated and even though it is sometimes considered that some of the "Ten" are not good entertainment, at least enthusiasts can judge the quality and type of film produced overseas. In any case the shows nearly always prove "money-spinners," a fact which cannot be overlooked.

M.P.D. are attempting to obtain films from Clubs and their members for circulation in the Territory.

General. In order to increase funds N.R.P.A. are organising, with Roan Antelope Camera Club's assistance, a Grand Raffle the many prizes of which include an 8 mm. Bolex, a 35 mm. Camera and a Weston Exposure meter.

Most Clubs are actively engaged in preparing entries for the pictorial and colour exhibitions and film festival. It is interesting to note the number of Clubs who are now producing a regular roneoed magazine or newsletter and an excellent trend is the planning of programmes months in advance. Two examples of this are (1) Mufu-lira Camera Club (Pictorial)—Monthly Competitions :

May, Sport; June, Industry; July, Animals; while their club meetings are briefly as follows: April—The Camera. May—Developing. June—Printing. July—Enlarging. August—Mounting and Spotting. Sept.—Portraiture.

(2) Lusaka Cine Club, whose meetings are covering, each month, the scripting of a film, actual shooting, titling, editing and screening before and after, and finally the adding of sound by synchronised tape on 8 mm. and by magnetic stripe on 16 mm.—the two films being made at the same time. In addition this Cine Club has a

monthly educational film evening and also pleases the treasurer by showing members and friends 16 mm. professional films with famous names and charging admission. They also hire out four club productions and six professional "shorts."

These two instances of club activity and planning are indicative of the general trend and it is hoped that this, together with the social activities and reciprocal meetings between neighbouring clubs now being arranged, will produce outstanding results in the months to come.

N.R. Clubs, Secretaries or Contacts and Addresses.

Bancroft Cine Club ...	...	B. Barlin ...	...	20 Karila-Bomwe Drive, Bancroft.
Broken Hill Ciné Club ...	...	Mrs. J. Butler ...	...	P.O. Box 737, Broken Hill.
Broken Hill Camera Club ...	...	D. du Toit ...	...	P.O. Box 914, Broken Hill.
Kalalushi Photo. Society ...	...	A. J. Purnell ...	...	P.O. Box 139, Kalulushi.
Livingstone Camera Club ...	...	Mrs. M. W. Bayley ...	...	P.O. Box 198, Livingstone.
Lusaka Ciné Club ...	...	S. Lucas ...	...	P.O. Box 1729, Lusaka.
Lusaka Photo. Society ...	...	D. Napier ...	...	P.O. Box 424, Lusaka.
Mufulira Ciné Club ...	...	E. Farnmouth ...	...	L.93 Mufulira.
Mufulira Camera Club ...	...	Mrs. M. Robertson ...	...	20 Park Av., Mufulira.
Nchanga Photo. Society ...	...	O. H. Senogles ...	...	11 Oppenheimer Av., Chingola.
Ndola Photo. Society ...	...	F. Brown ...	...	P.O. Box 6, Ndola.
Nkana/Kitwe Photo. Society ...	...	A. Workman ...	...	P.O. Box 757, Kitwe.
Roan Antelope Camera Club ...	...	J. Esterbrook ...	...	P.O. Box 369, Luanshya.

COLOUR DIVISION

Quarterly Competition Results

25 Entries in Advanced Section.

102 Entries in Beginners' Section.

Advanced Section Awards:

Gold Sticker ...	Mr. R. D. McConaghy of Johannesburg, Title "Losht."
Silver Sticker ...	Mr. R. D. McConaghy of Johannesburg, Title "Marooned."
Silver Sticker ...	Mr. E. R. Johannesson, Cape Town, Title "Blue Pypie."

Beginners' Section Awards:

Silver Sticker ...	Mr. H. A. Price, Kitwe, "Runcon Transporter."
Silver Sticker ...	Penge Photo Club, Penge, "Thors Castle."
Silver Sticker ...	Williamson Photo Society, Mwadui, "Feeding Time."
Silver Sticker ...	Mr. A. J. de Klerk, Tiervlei, "Protea."
Silver Sticker ...	Mr. A. S. Smit, Barberton, "Birds of a Feather."
Silver Sticker ...	Mr. R. Brandt, Vryheid, "Operation Futile."
Bronze Sticker ...	Mr. R. Brandt, Vryheid, "Liquid Light."
Bronze Sticker ...	Mr. H. Egly, Vryheid, "Dangerpoint."
Bronze Sticker ...	Mr. J. v. Z. Lotz, Barberton, "The Challenge."
Bronze Sticker ...	Mr. J. Cloete, Barberton, "Boskraai."
Bronze Sticker ...	Williamson Photographic Society, Mwadui, "Flamingo."

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/-.
15. **"CINEMATIC PUNCTUATION"** by T. Stafford Smith. App. 20 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.

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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.....

C O N G R E S S

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

Please arrange your booking through the Secretary, Vereeniging Photographic Society, P.O. Box 514, as soon as possible.

The following is the tariff at :

RIVIERA HOTEL

Fully inclusive—per day. Single or Double ...	42/6 each
With Private Bath or Shower	50/-

NATIONAL HOTEL

Fully inclusive, per day	26/-
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Watch this page for further information and details from month to month. These will be published as they become available.

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