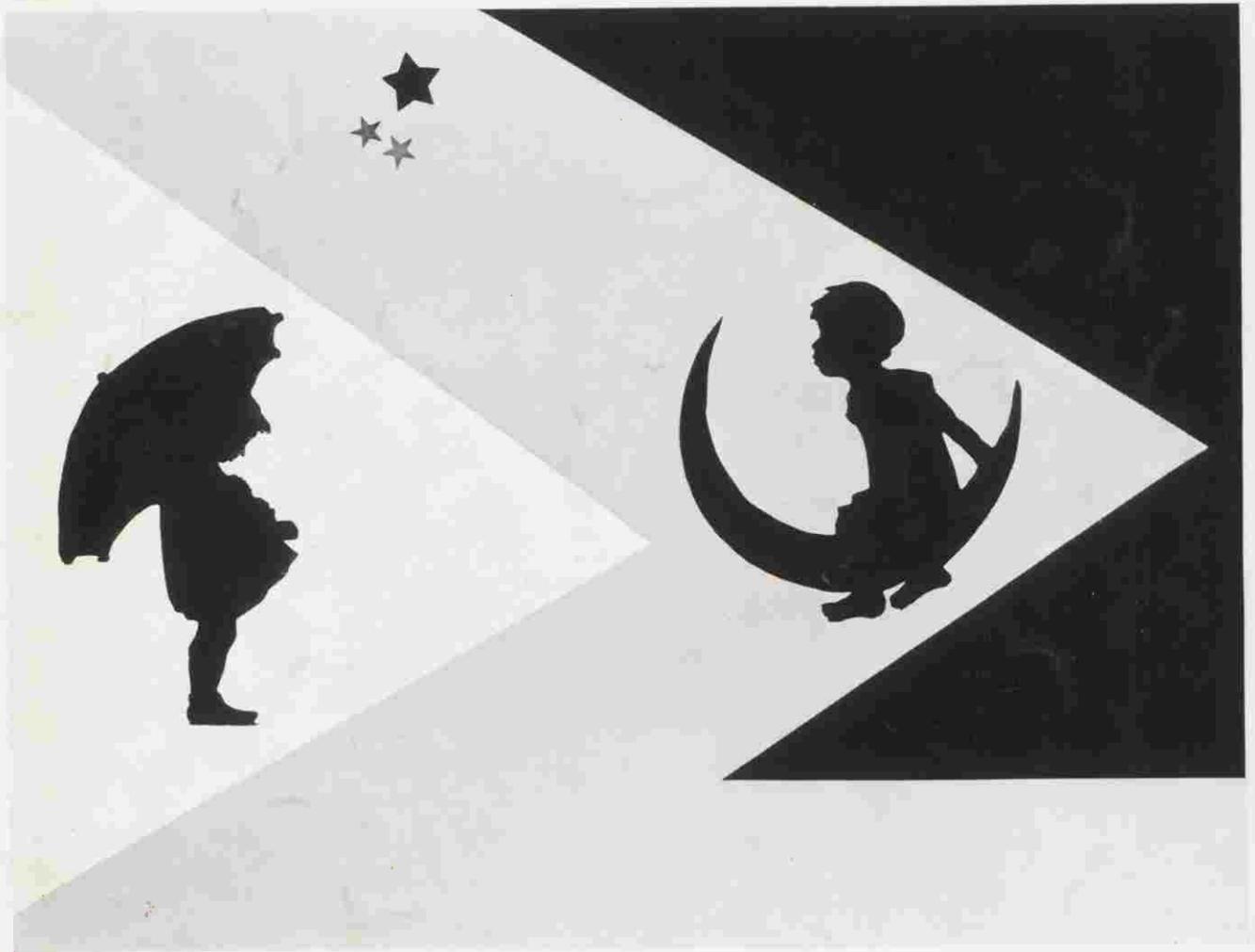


CAMERA NEWS

OFFICIAL JOURNAL OF
THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

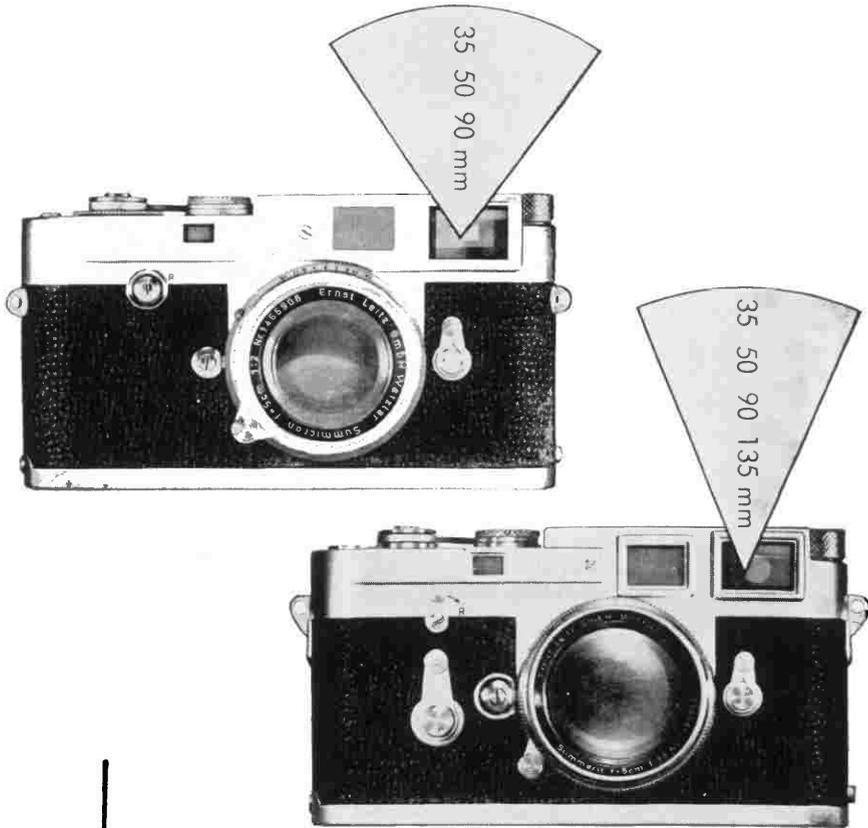


NEWS FROM PHOTOGRAPHIC AND CINEMATO-
GRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

1/6

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

SEPTEMBER, 1959



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CAMERA NEWS

Official Journal of the Photographic Society
of Southern Africa.

Journal Committee

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ROBT. BELL.
DENIS SPRENGER, (*Asst. Editor—Still*).
T. STAFFORD SMITH, (*Asst. Editor—Cine*).
PERCY A. SCOTT, *Hon. Treasurer.*

Vol. 5. No. 6. September, 1959

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Articles for publication and prints for criticism are invited.

Advertisement rates are:

Full Page £12 10s. 0d. per month

Half Page £7 10s. 0d. per month

Quarter Page £4 0s. 0d. per month

for contracts of three months or more.

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

Cover Picture :

Fairy Tales

*by Dr. A. D. Bensusan,
F.R.P.S. F.P.S.A., A.P.S.(S.A.)
(Judge's Exhibition at 1st Con-
temporary Salon, Johannesburg).*

Among Ourselves

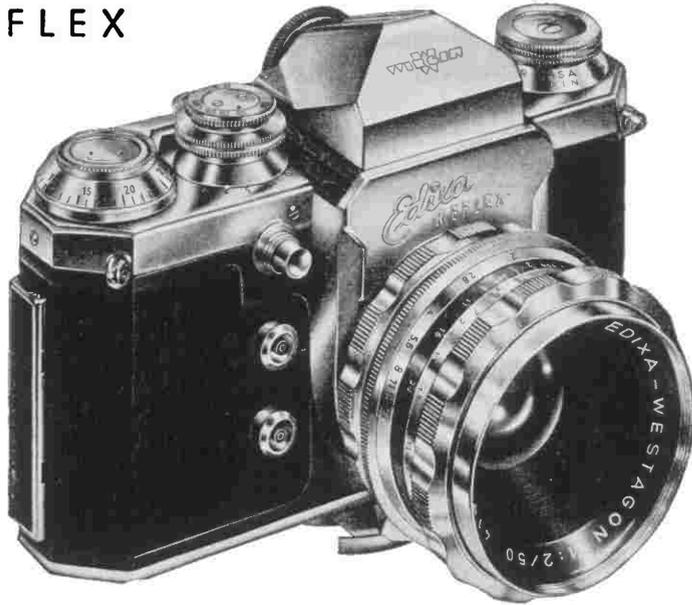
THIS issue includes reproductions of a selection of the prints displayed at the recent Contemporary Salon in Johannesburg. It is a truism to say that the "Contemporary" of to-day becomes the "old-fashioned" of to-morrow, but that does not make an exhibition of this nature any the less interesting. In fact, in a country like ours, which, despite all the progress in communications, is still far away from the mainstream of (for want of a better word) civilisation, such exhibitions are essential if we are not to find ourselves being "contemporary" several years too late.

We have no doubt that the visitors to the Salon were sharply divided on the merits of the prints. This is all to the good and is nothing new; any Egyptian artist in the deep B.C.'s who portrayed the human face in anything but profile would have heard the same arguments and those extreme "moderns", Phidias and Praxiteles, were the subject of much clicking of tongues and shaking of heads. Unfortunately, the severest critics may be those who wield the greatest influence over the young people who will be the artists of to-morrow. All too often, the reaction is the self-satisfied assertion that all this may be good enough for those poor folk in the great world outside, who cannot be expected to appreciate or emulate the high standards we set ourselves. This argument is so flattering to our collective ego that it takes a strong effort of will to be modest about the whole affair.

We should rather acknowledge that human receptivity is so wide and human tolerance so great that all efforts to improve man's horizons are worthwhile. No work of art is good because it is contemporary nor because it is traditional. It is good because it is good.

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THE PRESIDENT'S PAGE

THE 20th of the month—dead line for *Camera News*—came round all too quickly for my liking, and with it the knowledge that Congress was only 50 days away : very much less by the time you read these lines.

However, Congress is something to be looked forward to, and those of us who attend are going to have a very happy time. The gathering opens on Friday evening with a get-together at the Riviera Hotel at 5 o'clock, followed at 8 p.m. by the opening of the International Colour Slide Salon. Next morning we meet for the Annual General Meeting of the Society and in the afternoon there will be a Symposium on Prints, Slides and Cine. At 5 o'clock the 5th P.S.S.A. International Salon of Prints will be opened and at 8 o'clock there will be the opening of the Film Festival. Next morning, Sunday, our hosts are arranging for a Cruise on the Vaal River till lunchtime, when the P.S.S.A. Honours Luncheon will be held. This officially concludes Congress but the film Festival and Salon will continue the following week so that those who decide to make their visit to Vereeniging a real holiday will have plenty to keep them occupied for several days.

It is most essential, if you propose attending Congress, to arrange for accommodation at once, and here the genial Secretary of the Vereeniging Photographic Society will be only too happy to help by arranging your bookings, if you will just drop him a line at P.O. Box 514, Vereeniging. In this issue you will, I believe, find the Congress Registration Form—do not delay filling it in and posting it to Vereeniging. You won't regret the trip.

From Congress, turn for a few moments to our Journal. The opening paragraph of Fred's "Print Criticism" on page 132 of the August issue gave me a severe jolt. Here is a service free to every member who wishes to improve his photography, yet Fred has to scrounge prints from his friends to enable him to fill his allotted number of pages. Mind you, I'm not saying anything about the prints—they were delightful and for myself I am more than pleased he managed to get such fine pictures from our Editor—but the point is that we have over 130 clubs and societies as members of P.S.S.A. besides 700 odd Ordinary Members yet we cannot get enough prints to keep Fred busy and his four pages filled.

Most Clubs hold monthly print competitions, and arrange for the prints to be commented upon after judging. May I suggest that every Club which holds a print

competition should arrange to send two prints (not necessarily those placed first and second) to The Editor of *Camera News*, "Woodbine" Princess Avenue, Newlands, Cape, for submission to Fred Harris for inclusion in his pages of Print Criticism.

If your Committee does not put forward this suggestion at your next Club meeting, ask whether they have read *Camera News*, and what they are going to do about sending prints to Cape Town.

Although I have only appealed for support from the Clubs for this activity, every member of the Society is at liberty to submit prints for criticism, but please do not send more than one at a time. All prints submitted will be returned if postage is included with the covering letter.

Another activity of the Society which is now getting back into full swing is the circulation of portfolios of prints from Overseas workers. Recently I had a letter from Bob Klem, Chairman of the Portfolios and Exhibits Committee, telling me that he had just received a collection of prints from four of the leading workers in the Far East and that the collection would be assembled into four portfolios for circulation amongst the Clubs, but he wants volunteers in the various provinces to act as liaison officers and to arrange the circulation of the portfolios in their respective areas. The areas in which help is wanted are the Eastern Cape, Western Cape, including S.W.A., the Free State, Northern and the Southern Transvaal, and the Rhodesias. If anyone is willing to undertake this duty for Clubs in their area, please write to me at once so that the circulation of the portfolios can be commenced.

In conclusion, may I enquire whether you have all seen the rules governing the L.O.O.N. photographic competition which appear in *Personality*. I would appeal to every reader to support this competition—Life of our Nation is largely a P.S.S.A. effort and we want the best photographs possible which fit in with the theme of the exhibition. The chance of winning an £80 camera, besides many other valuable pieces of equipment as well as cash prizes does not occur every day, so look through your negatives and see what you can do. The closing date for the competition is November 30. Prints must be sent to "Life of our Nation—Ons Volk, Ons Land" P.O. Box 2007, Johannesburg. There is no entry fee.

Don't forget that Congress Registration Form! See you next month at Vereeniging.

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Join the John Everard Camera Tour of Europe

Personally led by John Everard, one of the world's foremost photographers, and operated throughout by AMERICAN EXPRESS.

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Other special features will include the *opening performance* of the great Passion Play at Oberammergau . . . visits to the Linhof Camera Factory at Munich, the Ilford Factory near London, film studios in London and Rome . . . a helicopter flight between Brussels and Paris, and countless other attractions.

FOR WIVES TOO!

Accompanying her husband as Joint Tour Leader will be Mrs. Jane Everard, well-known South African traveller and journalist, who will arrange visits to fashion centres in Rome and Paris, and other events of especial interest to the ladies.

6 countries—40 days—from £550 fully inclusive.

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JOHN EVERARD'S CAMERA TOUR OF EUROPE

NOBODY was more astonished than I when Sabena Belgian World Airlines telephoned me a few weeks ago and suggested that I should accompany a group of photographic enthusiasts through Europe in the spring of 1960.

"Oh No! I've never done anything like that before" I protested.

"But you've travelled all over the world and photographed everywhere. You know Europe well. You know what photographers want to see and what makes a good photograph. Please, Mr. Everard, think it over."

How the idea was born

I began to think about it. How often have we seen an enchanting picture of a child and a donkey against the skyline, a woman gathering flowers, a beggar's face turned to the sun... and at that moment our train rushed by or our ship turned away from the harbour? Yes, it's happened too many times to count.

What fun it would be, I dreamed idly, to visit my beloved spots in Europe with a few friends who saw them as I do—through the lens of my camera. How wonderful to share the excitement of achieving the "perfect picture"—to record a colourful Siesta against a crenellated square—to persuade a local couple in national costume to add life to the vista through the archway! Not every camera owner has the time and the money to wander round Europe in his own car, with his wife to hold the films and lenses and make notes for scripts and captions. *But supposing several of us with the same tastes could share the expenses.* But wasn't that just what Sabena had in mind? My hand reached out to the telephone...

"I think you've got something there... as long as there'll be a courier..." and that was how the idea was born.

Where we shall go and what we shall see.

There are still a few details to fill in. I'm finding out about local folk dances and other interesting events taking place near our main route. And of course we might make minor changes if there is a chance of improvement but here is the general route:—

We fly by Sabena to Athens. For four days we tour classical Greece, including Olympia, Delphi and Corinth. The plane takes us on to Rome where we are met by our private luxury bus and our own personal multi-lingual courier. After photographing the Holy City—its fountains, Forum, medieval Vatican guards (and some lovelies)—we travel southwards to the bay of Naples and the romantic Isle of Capri. This will be a feast of colour in itself.

Northwards to Florence, the home of learning and art, then via Padua to Venice, proudly admiring its own

reflections of palaces and bridges in the canals. From the plain of Venice we climb through the jagged, dramatic Dolomites, up and up over the Brenner Pass through the Austrian Tyrol, with its ginger-bread houses, to Innsbruck. The next two or three days we shall spend visiting the many beauty spots in the neighbourhood.

We shall attend the opening performance of the *Obbermergau* Passion Play just over the border in Germany. This will give us some Exhibition pictures of character studies. From the sublime to the beer, or should I say *bier* takes us to Munich. (I envy the Bavarians two things: their beer and their lovely leather shorts, but my wife says I've not the figure for either!) Anyway the excuse for going to Munich, if excuse is needed, is to accept a warm invitation from the Linhof people to visit their factory.

Our touring bus carries us on to Mainz-am-Rhine and leaves us to embark on that famous river. With views of the castles during our steamer journey, we take that waterway to Cologne.

At Cologne we take to the air again and fly to Brussels, where the rounded cobble stones have shown little change in centuries. Some say they are older than the soaring architecture in the Grand Place and they certainly out-date the cheeky little Mannequin Pis round the corner.

After two days in Brussels and environs, which offer plenty of work for our shutters, we change to a revolutionary type of transport that will give us quite a different view on life! Special helicopters will pick us up and encircle the town long enough for aerial pictures, before they straighten out on course and head for Paris.

There we'll make the cathedral roof gargoyles turn their heads upwards as we hover at eagle's height above the spires and turrets of the Gay City. Time is allowed us to record for ever our memories of palaces and posters, the swing of a minidette's skirt, the fat lady with the balloons, and lots of other things besides a final shot of our party taking *aperitifs* on the boulevards, with a pile of price-marked saucers beside the thirstiest photographer.

Finally we fly over the channel to London and end our holiday in a burst of glorious days there and thereabouts. London is my own town so I promise you tips galore on when and where and how.

In England and in Italy I am making arrangements for us to visit a film studio and, if we are lucky in our timing, a company "on location".

In London I shall bid you "au revoir". You can return to South Africa at once or later if your wish. Alternatively you can zig-zag your return journey by Sabena at no extra cost. Between London and Johannesburg you can stop over in any number of towns, including Brussels, Paris, Milan, Rome, Athens, Zurich, Vienna, Dusseldorf or Amsterdam. So if you've made a date on the way north you can keep it on the way south.

American Express Co. Inc. are smoothing our way throughout in regard to transport and accommodation. Hotels will be B. class, which means that, to my mind, they have more individuality and "local colour" than the bigger cosmopolitan palace-hotels. Most rooms will have bathrooms attached and most will be double rooms. American Express staff will be our friends throughout, and in each town you can use their offices as an address for mail and take advantage of their numerous other services too.

Wives and Sweethearts

By this time, if you have been reading aloud, your wife, like mine, will have decided to come too . . . or else. Jane was, I must admit, included in Sabena's original invitation. She has specially helpful qualifications. Before we married she was in the European diplomatic service and since then she's criss-crossed the old countries unearthing all kinds of interesting facts as a journalist.

She says she knows all about wives of camera-crazies, poor things. She plans alternative entertainment for any in the party who may now and then prefer to visit something like a fashion centre instead of a camera factory.

At "sundowner-time," irrespective of what hours the sun keeps in any particular latitude, Jane and I will leave you to your own devices. We want you to feel that this is a holiday where mutual help and advice is available when and if you need it, but that you are free to spend many hours enjoying yourself in your own way.

When we leave and when we return

We leave on 25th April and the tour ends in London on June 4th. The whole six weeks will cost about £550 only, which is of course hundreds of pounds less than it would cost any of us could we do the same things on our own.

I do hope lots of you will join us.

VEREENIGING PERSONALITIES

MR. WILLIAM HENRY JOHN ANDREW (Bill to his numerous friends) was born in Pietermaritzburg and educated in Utrecht, Natal. He joined the S.A. Railways as a machine apprentice, Pietermaritzburg workshops and was for years a member of the team competing for the Sir Thomas Price Shield, this being a trophy for the team gaining a maximum number of awards in technical examinations. Later he was transferred to the Pretoria Locomotive Drawing office of the chief mechanical Engineer, and in 1944 joined the stores Dept. as Inspector of Materials. He was appointed to Vereeniging in 1947 as chief Inspector of Materials. During the year 1952 he was sent to Germany as Inspector of Locomotives at the workshops of Henschel and Sohn.

He became a member of the Vereeniging Photographic Society on his return from Germany in 1954, and became chairman in 1957, ably presiding over its spectacular progress.

A most enthusiastic photographer with, needless to say, a most patient wife in Dorothy, and has no scruples in photographing his cat or dog or children at any time or place. Such is his popularity, and as an expression of our appreciation he was unanimously re-elected chairman in this Year of Congress in Vereeniging.



PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA LIMITED

DIRECTORS 1958—1959

Mr. A. L. Bevis, A.P.S.(S.A.), President; Mr. Robert Bell, A.P.S.(S.A.), Immediate Past President; Mr. Graham M. Cousins, Vice-President, (alt. R. Warren); Mr. Fred C. Harris, F.R.P.S., F.R.S.A., Vice-President, (alt. D. Seaton); Dr. J. K. du Toit; Mr. H. Geldard; Mr. C. M. Knowles, (alt. Mr. F. Parkinson); Mr. B. N. Penny, A.C.I.S. (Hon. Secretary); Mr. E. C. Pullen; Mr. W. A. Robb; Mr. A. Rosewitz, (alt. Mr. A. R. Wilson); Dr. J. Sergay, A.R.P.S., (alt. Mr. Ian Leask); Mr. T. Stafford Smith, (alt. Mr. L. Peyton); Mr. R. H. Tibbs; Mr. Dal H. Wallace; and Mr. D. R. Winchester.

Hon. Secretary : Mr. B. N. Penny, A.C.I.S.

Hon. Treasurer : Mr. A. R. Wilson, C.A.(S.A.).

Hon. Auditor : Mr. H. S. Craven, A.C.I.S., A.I.B.S.

Hon. Secretary (in Durban) : Mr. D. R. Winchester.

Registered Address : 4 Winton's Chambers, 376 West Street, Durban.

NOTICE IS HEREBY GIVEN that the FIFTH ANNUAL GENERAL MEETING of the Society will be held at the Riviera Hotel, Vereeniging, on Saturday, 10th October, 1959, at 10.30 a.m. for the following purposes :

1. To confirm the Minutes of the Fourth Annual General Meeting held in Durban on 12th October, 1958.
2. To receive and consider the Accounts and the Reports of the Directors and Auditor for the year ended 30th June, 1959.
4. To decide the venue for Headquarters of the Society for the ensuing year.
5. To declare the names of Members' Representatives elected in the postal ballot conducted in terms of Article 36.
6. To elect : (a) President,
(b) Two (2) Vice-Presidents.

The following nominations have been received :—

President : A. L. Bevis, A.P.S.(S.A).

Vice-Presidents : Graham M. Cousins,
Fred C. Harris, F.R.P.S., F.R.S.A.

As no other nominations have been received no ballot will be necessary.

7. To elect six (6) Directors, who, together with the President, Vice-President, six Directors who do not retire, and the Immediate Past President ("ex-officio") shall constitute the Board of Directors in terms of Article of Association 18.

The members of the Board of Directors as at present constituted are as stated at the head hereof.

Of these the following retire :—Dr. J. K. du Toit, Mr. H. Geldard, Mr. B. N. Penny, Mr. W. A. Robb, Mr. T. Stafford Smith and Mr. R. H. Tibbs.

The retiring Directors are eligible for re-election.

As no other nominations have been received no ballot will be necessary.

8. To consider and, if deemed fit, to pass, with or without modification, the following resolutions, viz :—

(1) THAT the Society's Articles of Association be amended as follows :—

Article 5. By deleting the word "nine" in line one of the Article and substituting the word "ten" therefor, and by adding the following paragraph immediately following paragraph (b) :

(b)(i) Joint Members who shall consist of spouses of members, other than Subscriber Members. Joint Members shall enjoy all the privileges of Ordinary Members, except that they shall not be entitled to receive any of the Society's publications.

(2) THAT the Society's Articles of Association be amended as follows :

2(1) to be deleted.

26. Last sentence delete "A members' Representative or".

33. delete, and insert new

33. No person who is a Subscriber Member shall have a vote at any General Meeting either on a show of hands, or at a poll.

34. delete "Member's Representative" and insert "other member, excepting Subscriber Members,". (Line three) delete "no Organisational Member or Member's Representative" and insert "no member".

35. delete "each Member's Representative shall have one vote and" and after "three votes per organisational Member (line 5) insert "and each other member, excepting Subscriber Members, shall have one vote."

36. Delete.

47. Insert after Society (line 1) "except Subscriber Members unless by special invitation". Delete "or Member's Representatives" (line 3)

9. Any other competent business.

DIRECTORS' REPORT TO BE SUBMITTED TO THE FIFTH ANNUAL GENERAL MEETING OF THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA, LIMITED.

Your Directors have pleasure in submitting herewith the Balance Sheet of the Society as at 30th June, 1959,

together with the Revenue and Expenditure Accounts for the year ended on that date.

State of Affairs of the Society.

The attached Balance Sheet and Accounts show clearly the state of affairs of your Society. Your Directors are pleased to report that the Deficit on the Accumulated Fund Account has been converted to a surplus of £98-11-9 as at the date of the Balance Sheet. This has, however, only been achieved by keeping expenditure to a minimum and it must be stressed that the services which the Society can provide are to a great extent limited by the income received by way of member's subscription.

Directors :

The following alternate directors have been appointed during the year under review :

R. Warren	alternate to	G. M. Cousins
D. Seaton	do.	Fred C. Harris
F. Parkinson	do.	C. M. Knowles
A. R. Wilson	do.	A. Rosewitz
Ian Leask	do.	Dr. Julius Sergay
L. Peyton	do.	T. Stafford Smith

General :

The President's report will be presented at the Annual General Meeting and published in a subsequent issue of *Camera News*.

(Signed) A. L. Bevis, *President* H. Geldard, *Director*.

POSTAL BALLOT FOR ELECTION OF MEMBERS' REPRESENTATIVES

Members, other than Organisational Members, Honorary Members, and Subscriber Members, are reminded that it is necessary for them to elect *three* Members' Representatives to represent them at General Meetings of the Society.

All Members entitled to vote are requested to indicate their vote on the attached Ballot Paper and to return it to The Hon. Secretary, Photographic Society of Southern Africa, Ltd., P.O. Box 1594, Durban, to arrive not later than TUESDAY, 6th OCTOBER, 1959. Envelopes to be marked in top left corner "BALLOT PAPER". There should be no other enclosure in the envelope.

**P. S. S. A.
MEMBERS' REPRESENTATIVES
BALLOT PAPER**

COUSINS, Graham M.	...	...	.....
HARRIS, Fred C.	...	...	.....
ROSEWITZ, A.	...	...	.....
SEATON, Donald	...	...	.....
SERGAY, Mrs. B.	...	...	.....
VERTUE, Eric	...	...	.....

(Place an X against not more than three names.)

(Signature).....

PROXIES

Articles 37 and 38 provide for voting at the Annual General Meeting by proxy, and lay down the style the Proxy Form shall take, viz :—

**THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA, LIMITED
(Registered in the Union of South Africa)**

I, of
being a member of the above Society and entitled to vote/s do hereby appoint.....
of.....or, failing him.....as my proxy to vote for me and
on my behalf for, or against the resolution/s to be submitted at the Annual (or Extraordinary, as the case may be)
General Meeting of the Society to be held on the.....day of.....19.....
Signed by me this.....day of.....19.....



No proxy will be accepted which is not properly signed and stamped. Article 37 requires that proxy forms shall be deposited with the Secretary of the Society not less than 24 (twenty-four) hours before the time for holding the Meeting. No proxy is valid after expiration of twelve months from date of execution.

Each Organisational Member is entitled to 1 (one) vote for every unit (£1 1. 0.) of subscription paid. Proxy forms should be posted to the Hon. Secretary, P.S.S.A., c/o The Vereeniging Photographic Society, P.O. Box 514, Vereeniging. Tvl., or may be handed in the day prior to the meeting.

(i) JOURNAL SUB-COMMITTEE

	1958	£ s. d.	1958	£ s. d.	£ s. d.
1463 Printing	1354 4 6	1219 Advertisements ...	...	1177 15 0
272 Blocks	213 16 4	128 Sales ... ..	...	88 17 9
373 Balance carried down	301 8 5	761 Allocation of Proportion of Subscriptions	339 12 6	
			Additional Grants	263 4 0	
					602 16 6
			2108		£1869 9 3
52 Commission on Advertising	56 4 8	373 Balance brought down	...	301 8 5
6 Honorarium	—	2 Interest Received ... ..	...	2 10 6
57 Stationery	50 8 3			
39 Postages and Telephones	35 12 7			
4 Sundries	7 19 0			
217 Surplus transferred to General Account	...	153 14 5			
			£375		£303 18 11

(ii) TAPE RECORDING SUB-COMMITTEE

9 Tapes and Slides ... ..	...	15 18 4	34 Booking Fees ... ..	...	45 0 6
17 Postage and Sundries ... ..	...	27 18 5	— Sundry Receipts ... ..	...	5 0
1 Stationery ... ..	...	8 7			
7 Surplus transferred to General Account	...	1 0 2			
			£34		£45 5 6

(iii) MOTION PICTURE DIVISION

21 Shipping Expenses ... ..	...	—	15 Surplus from Film Festival Account	...	—
6 Stationery, Printing, Postage and Telephones	...	7 8 3	41 Deficit transferred to General Account	...	12 2 0
29 Sundries ... ..	...	4 13 9			
			£56		£12 2 0

(iv) HONOURS AND AWARDS SUB-COMMITTEE

	1958	£ s. d.	£ s. d.
11 Sundry Expenses	11	5 11 10	6 6 0
— Surplus to General Account	—	5 14 2	5 0 0
£11	£11	£11 6 0	£11 6 0

(v) GENERAL

		£ s. d.	£ s. d.
41 (iii) M.P.D.	...	12 2 0	
Special Grants to Sub-Committees—			
— Colour Division	...	3 0 0	153 14 5
— Journal	...	263 4 0	1 0 2
— Honours and Awards	...	5 0 0	5 14 2
8 Bank Charges	...	271 4 0	160 8 9
10 General Expenses	...	6 18 11	893 15 3
10 Insurance	...	7 12 3	339 12 6
6 Interest	...	10 0 6	554 2 9
3 Membership Committee Expenses	...	6 5 2	2 15 0
40 Postages, Telephones and Telegrams	...	—	7 6
38 Printing and Stationery	...	23 5 4	
— Rent	...	49 10 7	
180 Honorarium (six months)	...	6 0 0	25 0 0
5 Subscriptions	...	90 0 0	21 2 6
5 Sundries	...	30 0 0	3 17 6
197 Excess of Revenue over Expenditure for year transferred to Accumulated Fund Account	...	208 12 9	
£543	£543	£721 11 6	£721 11 6

Note: The Film Congress Accounts have not yet been finished but no material alteration is anticipated.

(vi) ACCUMULATED FUND ACCOUNT

337 Deficit as at 30th June, 1958	...	110 1 0	
110 Balance as at 30th June, 1959	...	98 11 9	208 12 9
197 Excess of Revenue over Expenditure for year transferred	...	...	...
30 Sundry adjustments relating to previous year	...	...	...
£227	£227	£208 12 9	£208 12 9

FIRST INTERNATIONAL CONTEMPORARY SALON

by Dr. A. D. BENSUSAN, F.R.P.S., F.P.S.A., A.P.S.(S.A.)

HUGE crowds flocked day after day to Johannesburg's public library to view the First International Salon of Contemporary Photography organised by the Camera Pictorialists; in fact all previous attendance records were broken for any type of exhibition in the library, according to the authorities.

Public and photographers had their first opportunity of seeing examples of much of the contemporary work at present being produced especially in Europe and South America. Including late entries some 1,250 prints were received from 36 countries, as well as the first post-war batch from Soviet Russia comprising 37 prints.

The Salon organisation left nothing to be desired, and a handsome catalogue with 18 reproductions was produced within five days of closing date. A "star-studded" panel of judges from the ranks of the pictorialists were able to select all types of contemporary and modern work from the large entry and the Salon opened one week after the judging with a blaze of Press, Radio and African Mirror publicity.

Groups of photographers from Reef Clubs came specially to see the exhibition and they were rewarded with a feast of new material never previously seen in this country. The Salon was also shown in Durban and every picture was copied on a 35 mm. slide for P.S.S.A. distribution to the Clubs.

Remarks in the visitors book were frank and encouraging, for approximately 90% highly praised the effort and look forward to more next year; two International visitors who had seen Salons in every continent expressed the opinion that this Contemporary Salon could hold its own with any in the world. The remaining 10% of the visitors book remarks were either ill-founded, or suggestions that such work should be left to Picasso.

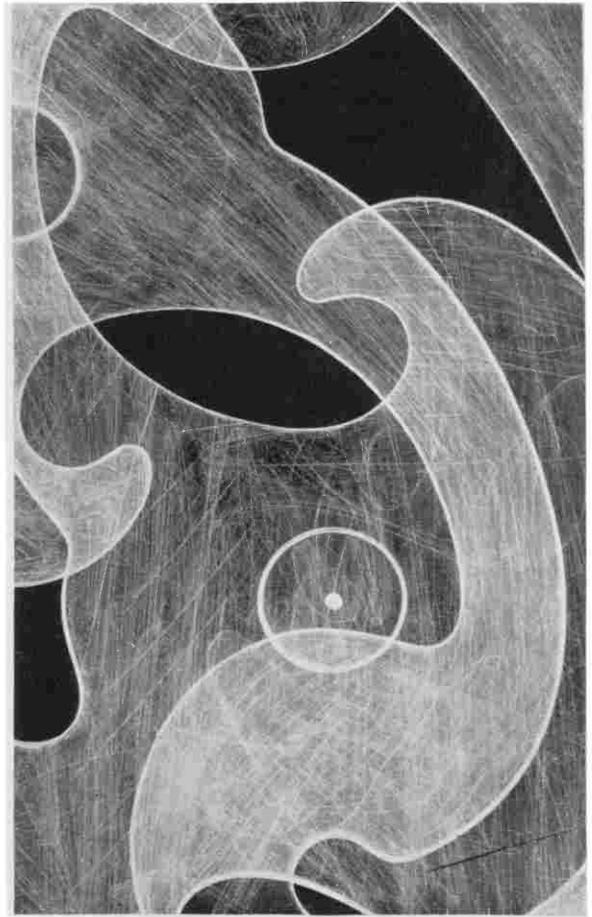
Many of the great names in Overseas Salons were exhibitors:—Carl Mansfield and Otto Litzel of U.S.A.; Pedro Otero of Argentine; Leopold Fischer of Austria; Dr. S. D. Jouhar and Allen Cash of England; and a host from the Continent of Europe. Whilst from South Africa there were nine prints displayed, all of a high order. Now the standards have been set, it is evident that increased numbers of our S.A. photographers will turn to "Contemporary work" for new expression and enthusiasm.

There was no doubt in any mind that this exhibition has had a profound effect on public and photographers alike and may easily have far reaching effects of

the future trends of our photography in South Africa.

The enthusiastic response, at such short notice to our "First Contemporary Salon" was, to say the least, extremely gratifying. Prints were received from more than thirty different countries and has clearly illustrated how great the need is for more Salons either specialising, or at least recognising, contemporary work.

Besides selecting those photographs which possess excellent technique, we have attempted to display as



Juliette de Bondt

Around the Point

Belgium

representative a selection as possible of all modern approaches, interpretations and styles no matter how unorthodox they may be.

We were so pleasantly surprised to find photographs of such high standard in this new venture that we feel justified in appealing to Salon judges throughout the world to lay aside their prejudices and conservatism in order to encourage the further development of "Contemporary Photography."

The following is the Introduction to the Salon Catalogue.

We also have pleasure in reproducing the blocks from the Catalogue on these and the following pages

MEMBERS of the "Camera Pictorialists of Johannesburg" have, for some time, felt that many International Salons throughout the world are far too conservative in their selection and do not recognize new trends and ideas.

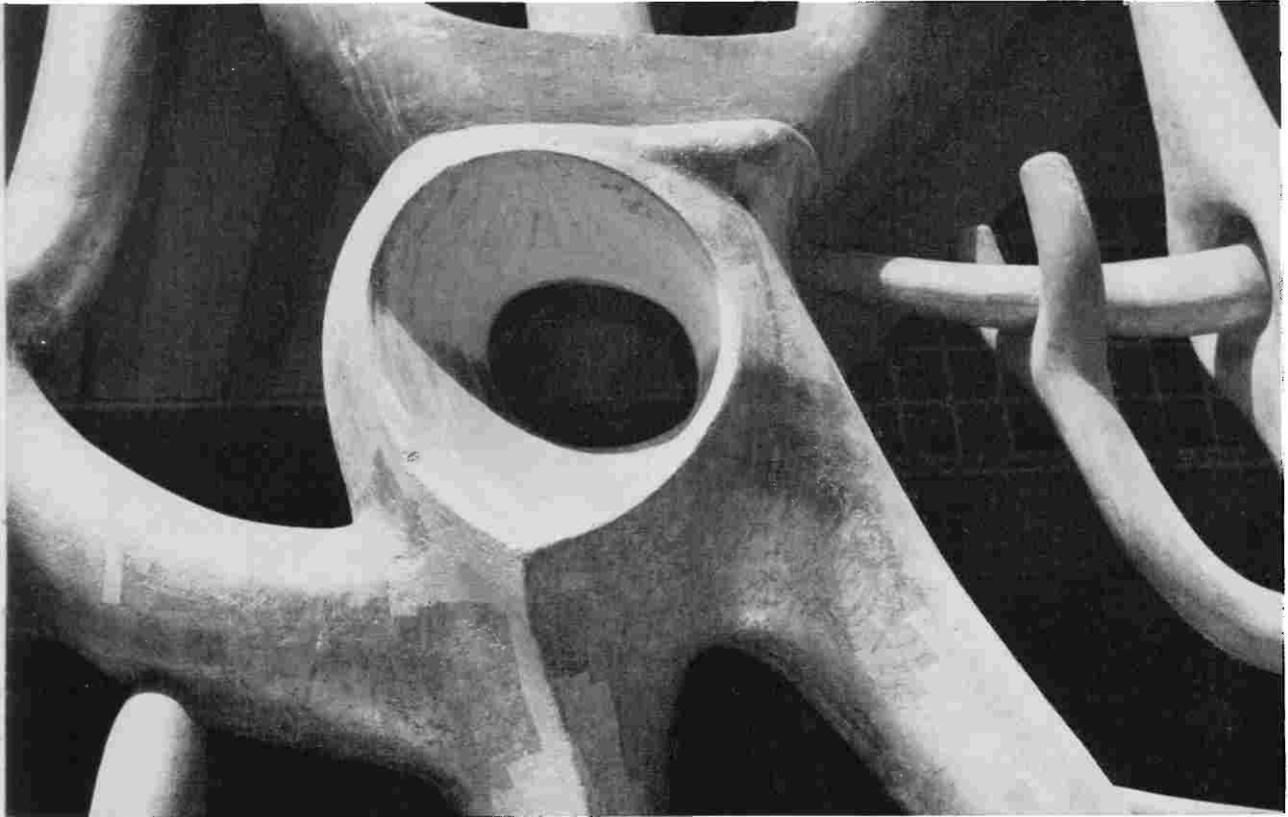
Prejudice and conservatism on the part of Salon judges has in the past greatly precluded the acceptance of work from those sincere workers who wish to express themselves with unorthodox techniques and ideas.

Whilst many people may still not fully understand and

appreciate contemporary photography, it is a fact that this style of work is becoming increasingly popular. One powerful trend is towards abstract styles where the elements have been simplified to the barest essentials, even to the point where the subject can no longer be recognised. Another trend is towards unorthodox treatments of what may be considered commonplace subjects e.g. solarization, gross reticulation, exaggerated grain, etc. These are all aids in the creating of pictures where the extreme realism of straight photography is considered undesirable.

Whilst it has been said many times that "photography is not art," it cannot be denied that a photographer, using the photographic process as his medium, can be as much an artist as one who uses other recognised art mediums. The end result is more important than the medium and this especially applies to work in the contemporary field as often no attempt at realism is intended.

It is regrettable that the contemporary photographer alone has so far been denied the opportunity of exhibiting his work in which he has freely expressed himself by portraying the living world around him in a contemporary manner. The purpose of our Salon, of course, is to provide this long awaited outlet.



Raoul Baccelli

Contemporary

Italy



Kretschmar, D.

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Stockings

CAMERA NEWS

Germany

September, 1959

PRINT CRITICISM

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



THIS month we are treading on awfully dangerous ground, and it is ground which is strewn with many favourite and very tender corns. So I must tread warily. My task is to comment on some of the accepted prints from the First International Salon of Contem-

porary Photography recently held in Johannesburg. Perhaps we ought to start by asking what is meant by "contemporary" photography. The dictionary does not assist us greatly for it merely says that "contemporary" means something existing at the same time. A beautiful landscape or an excellent portrait exposed and printed during the last month would surely fit this definition, but would stand little chance of acceptance in this salon.

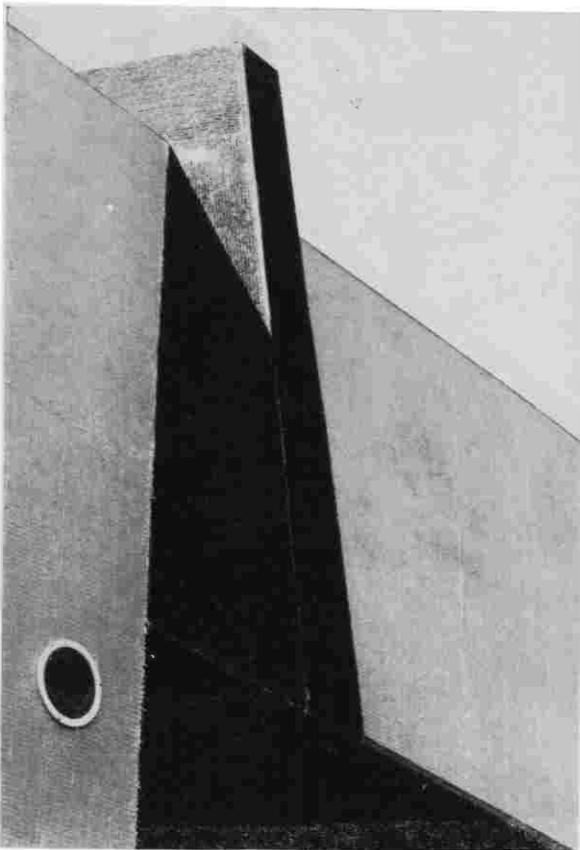
A more exact title might have been to call it a salon of photography in the contemporary outlook, but even this is not correct for it presupposes the only outlook in existence today is the one shown here. Before I comment on that suggestion let us look at the prints.

STOCKINGS by D. Kretschmar of Germany certainly fulfils my oft vaunted massing of tones for we have nothing but a black and a white; each with gradations, and each marshalled into definite areas. The larger mass is placed in a very strong position, and is repeated (with variations) by the smaller mass. There is, however, far too much competition between them. The smaller mass should hold a secondary position, but is of such an intense black against a strong white that it shouts its protest against any relegation to second place.

ARCHITECTURE by Berel Bin of Brazil, and **AROUND THE POINT** by Juliette de Bondt of Belgium can be taken together for the purpose of comment for each is nothing more than an exercise in tone values. Broadly speaking there are four tones in each; one print consisting of straight lines, and the other of curves. I feel that more thought has been given to the former as the tonal areas possess a definite arrangement and the inclusion of the bullseye window provides a contrasting accent amongst the straight lines. The other print rather misses the point for it seems to contain little real arrangement.

I have not commented on **FORMAL** as the block is not available at the time of writing these notes.

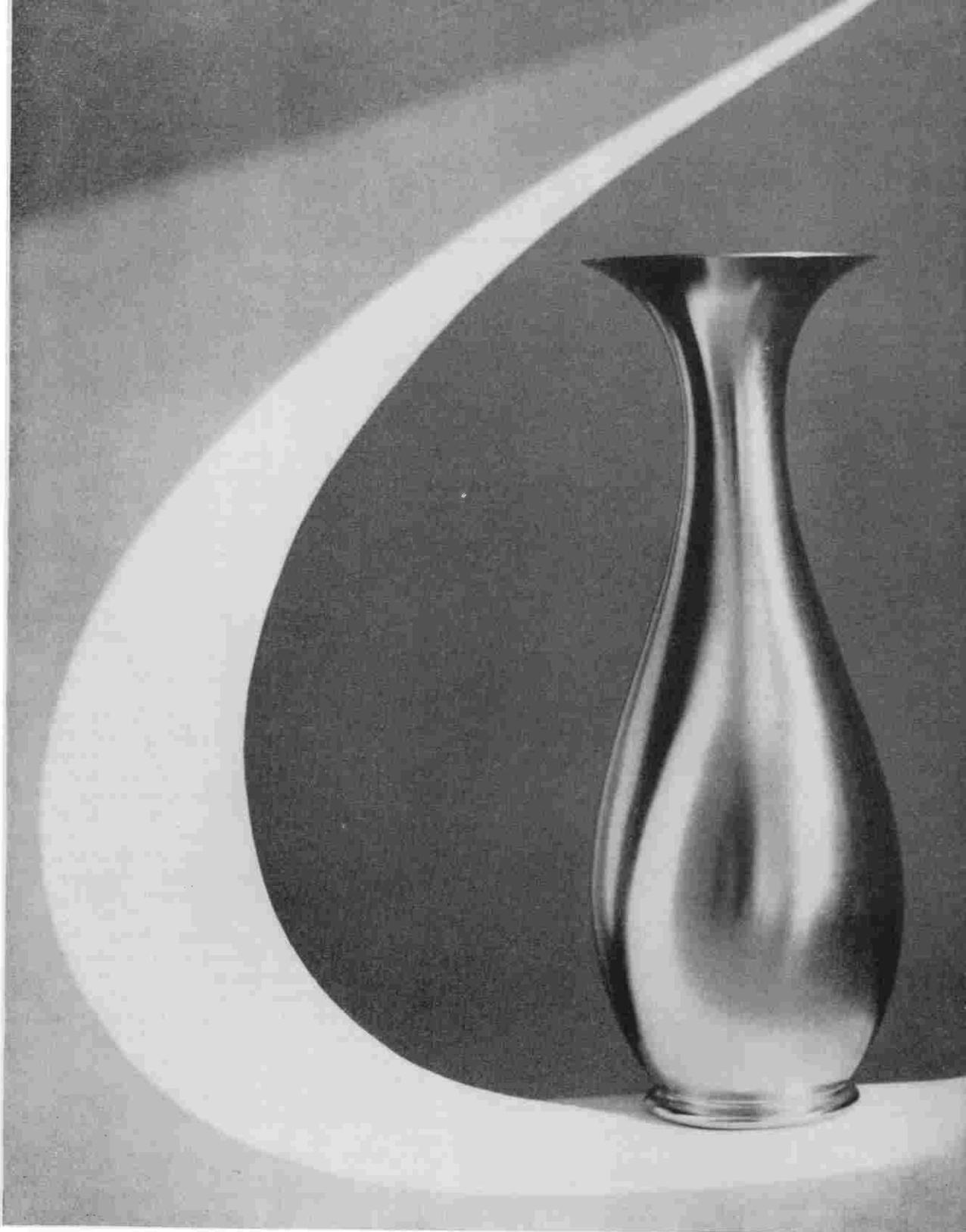
MUSICIAN WITH WIND by E. Haltdberg of Sweden appears to me to be little more than an over-enlarged part of a miniature negative—definitely not a case of



Berel Bin

Architecture

Brazil



Remigius Kogler

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Formal

CAMERA NEWS

Austria

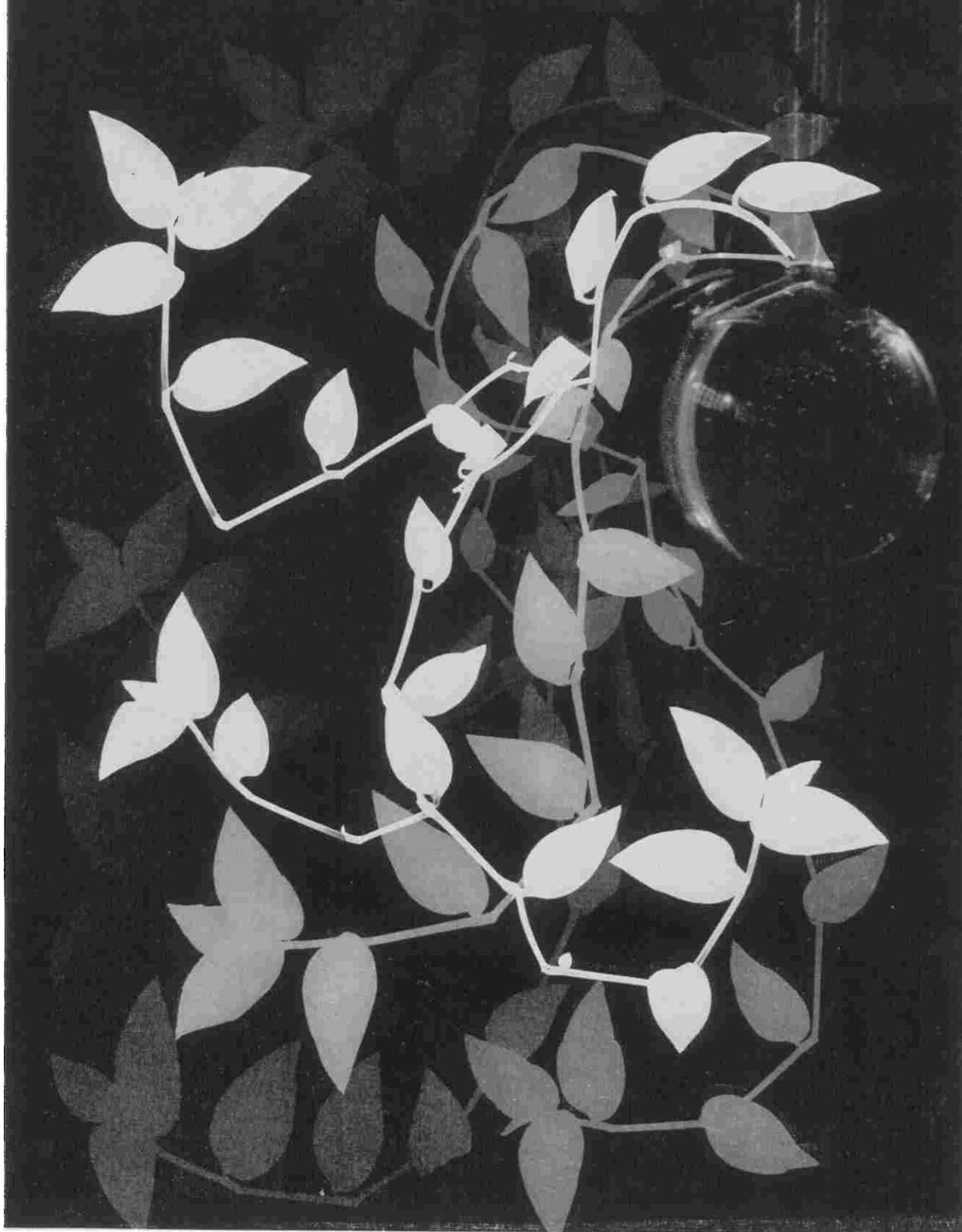
September, 1959



Haltberg, E.
September, 1959

Musician with Wind
CAMERA NEWS

Sweden
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Heinrich Stanek

178

Ornament

CAMERA NEWS

Austria

September, 1959



Alberto Juan Martinez **Fantasia** *Brazi-*

fine grain developer. The gradations of tone are good but whether the gentleman portrayed has just played a wrong note or really does want a dose of bi-carb. as the title suggests, I do not know.

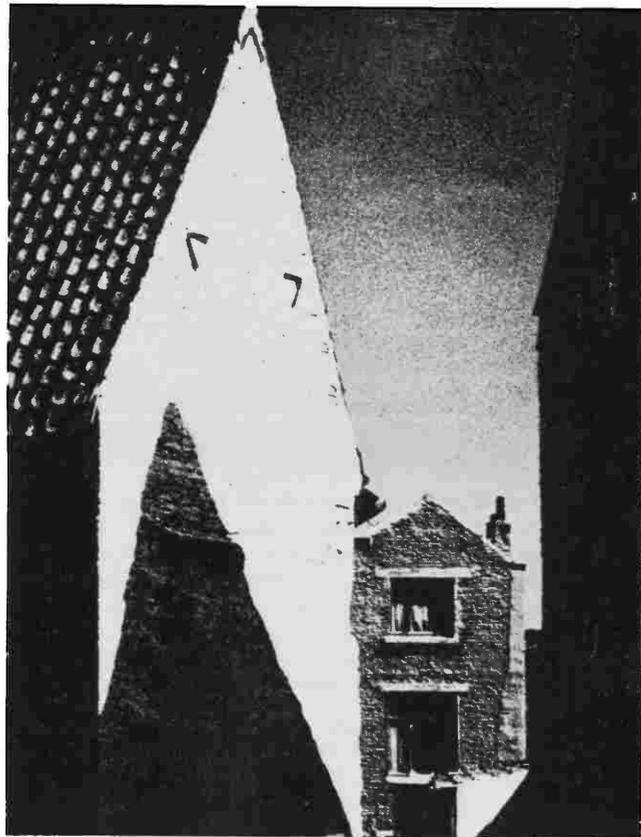
ORNAMENT by Heinrich Stanek of Austria is a serious attempt at a pleasing arrangement of tones. The author's intention was probably to form a contrast between the angular silhouettes of the sprays and the curves and gradations of the bowl, but I feel the sprays are far too restless. Perhaps this is the feeling which the author intended, and therefore it may be said he has succeeded. If you like something restless you'll probably like this, so I must leave it to your individual taste.

CONTEMPORARY by Raoul Baccelli of Italy seems to me to consist almost entirely of a technical essay, for it appears to be nothing more than a portion of some contemporary sculpture set against a black background. I feel unable to say very much for or against it as I can find very little in the way of arrangement.

WEST BANK by Ken Willey of U.S.A. is much more interesting, and the effect of black and white is quite attractive. Much more, however, could have been made of this had the sky line been shown to a larger scale so as to give more emphasis on certain of the buildings. A line of cloud might also have helped to lead the eye to some centre of interest. The gradation which has been obtained in the river is particularly good.

I refuse to make any comment at all on **AUTUMN FANTASY** by Chang Chau-Lin of Hong Kong. I am not a prude in the matter of nude photography; in fact I will applaud such work which is well posed and in which beauty of line and modelling are well done. This work contains neither and I do not approve of the use of parts of the human body in stunt photography.

FANTASIA by Alberto Juan Martinez of Brazil is an arrangement whereby the leaves of the plant are set in contrast with rectangular or cubist shapes. The idea is quite good but I cannot agree that this example is a success. The leaves themselves contain very little beauty



Camille Petry **Old Roof Tops** *Belgium*



Ken Willey

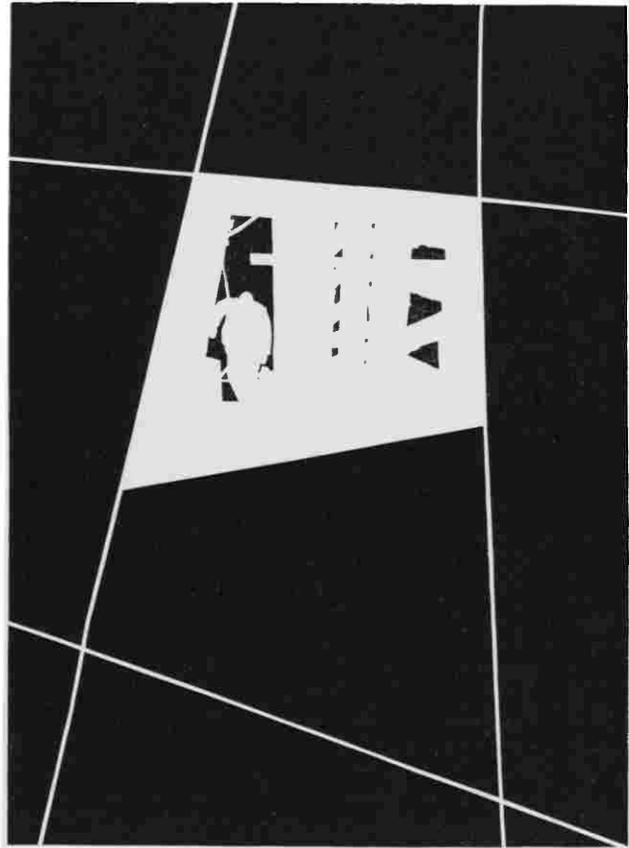
West Bank

U.S.A.

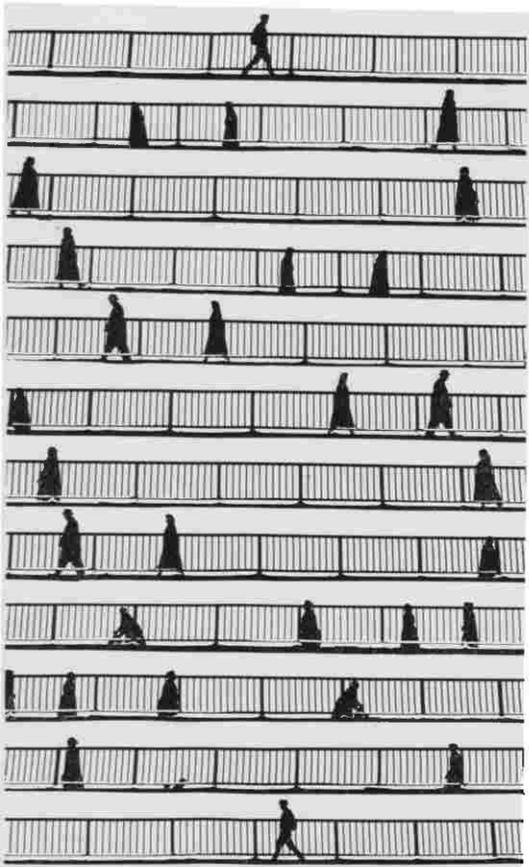
of line, and I feel it is unfortunate that the "verticals" are all leaning in one direction.

VIEUX PIGNONS by Camille Petry, of Belgium has considerable thought behind it, both in exposing and in the production of the print. There is a very striking contrast between the tones of the various areas and also in their textures, the tiled roof and stone wall being particularly attractive in this latter respect. The triangular repetition is very commendable and the introduction of the heavily graded sky is good. This is one of the more successful prints.

PUBLIC PATTERN by Bert Carpelan of Finland is amusing but I am afraid I can see little attempt at arrangement. The figures could surely have been placed in some better juxtaposition so as to introduce a pattern and thus show more purpose in its making. **IN THE COAL MINE** by Tomasz Olszewski of Poland is very difficult to comment upon. It is thoroughly modern in its irregular arrangement of shapes and lines and I am afraid it would want someone more contemporary than



Tomasz Olszewski **In the Coal Mine** *Poland*



Bert Carpelan **Public Pattern** *Finland*

myself to be able to say whether or not it has succeeded.

AMUSEMENT by Chan Chau-U of Hong Kong is a very pleasant arrangement indeed. The two children form a triangular pattern which is emphasised by their shadows and is then repeated by the sunlit shape on the wall. The attitudes of the children appear to be quite natural and unposed. The textures and tones of the various floor and wall surfaces are very interesting and well handled. My comment is made from the reproduction and I am therefore unable to say whether the original was of the same contrast, but if so I do feel that the upper part is much too heavy and a somewhat lighter tone would have been an improvement.

TANGO by Pedro Otero, of Argentina is a very attractive piece of montage and I like this print very much. The repetition of the main couple is well done and I am sure everyone will be attracted by the carefree abandon of the whole thing. The dark tone of the base gives a good foundation, and the various diagonals have been carefully thought out.



Chan Shau-U Amusement Hong Kong

AFRICAN MUSICIAN by Jack Levin of South Africa is an interesting print and is technically very good. It is a pity that one can see only the musician's face above his instrument. Had it been possible to show the shoulders as well it would have been a great improvement for such an arrangement would have created a very strong vertical accent which would have countered the rather strong diagonal and formed a much stronger centre of interest.

SOLARISATION by P. E. Goosens of Belgium is a very excellent work indeed, and in my opinion stands well above the other prints which are reproduced. The delicate lines of the plant are particularly attractive; they form a good arrangement and are well placed in the picture space. The pattern in the lower right-hand corner fills this space very well and repeats the lines of the principal item. The background is very attractive and forms an admirable foil, for its curves and gradations contrast well with the silhouetted lines of the plant.

WINTER IN THE CITY by Leopold Fischer of Austria is another excellent work. It conveys a real feeling both of winter and of the city. Chief interest centres on the father and son, and their grouping and attitudes are well arranged. The group on the left hand side forms a pleasing balance, and although larger in area attracts considerably less attention by reason of its being less detailed, viewed from the back, and adjoining the edge of the print. The traffic cop in the middle distance is an excellent contrasting item being a complete reversal of the tones of the other figures.

I have tried to comment fairly on these prints without fear or favour and I wonder how you feel about it. You have probably been interested but I doubt whether it could be said that you have derived any real pleasure from looking at a great many of these prints or, reading this commentary. I certainly have not. I do my best to approach anything which is submitted to me with an open mind and to see things from each author's point



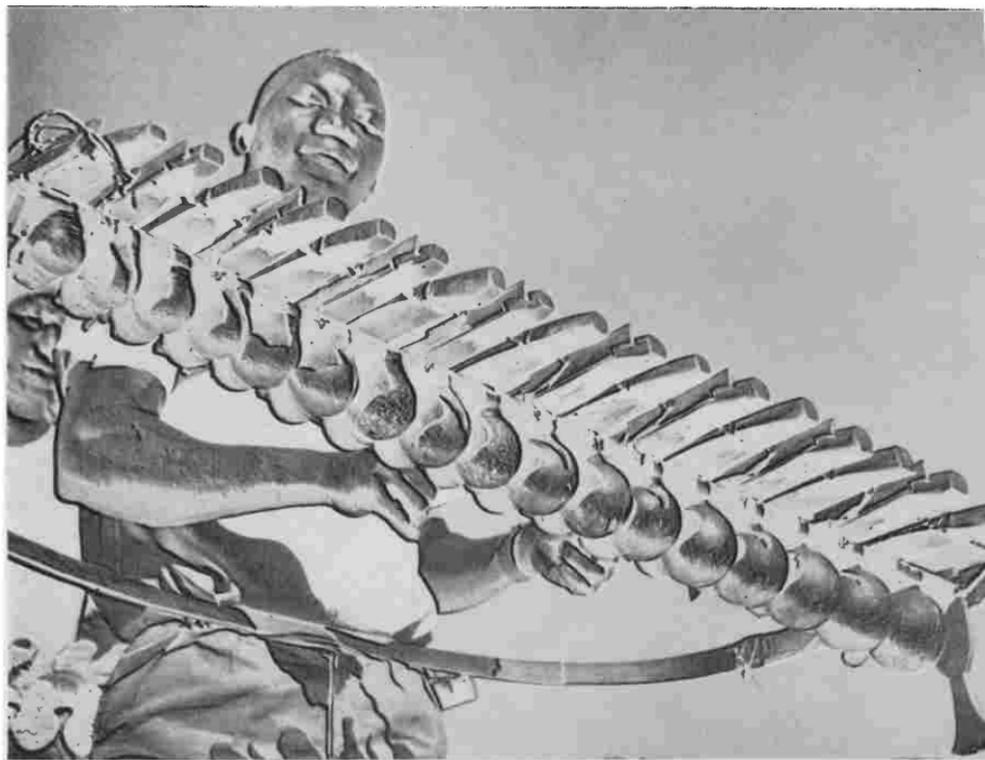
Pedro Otero Tango Argentine

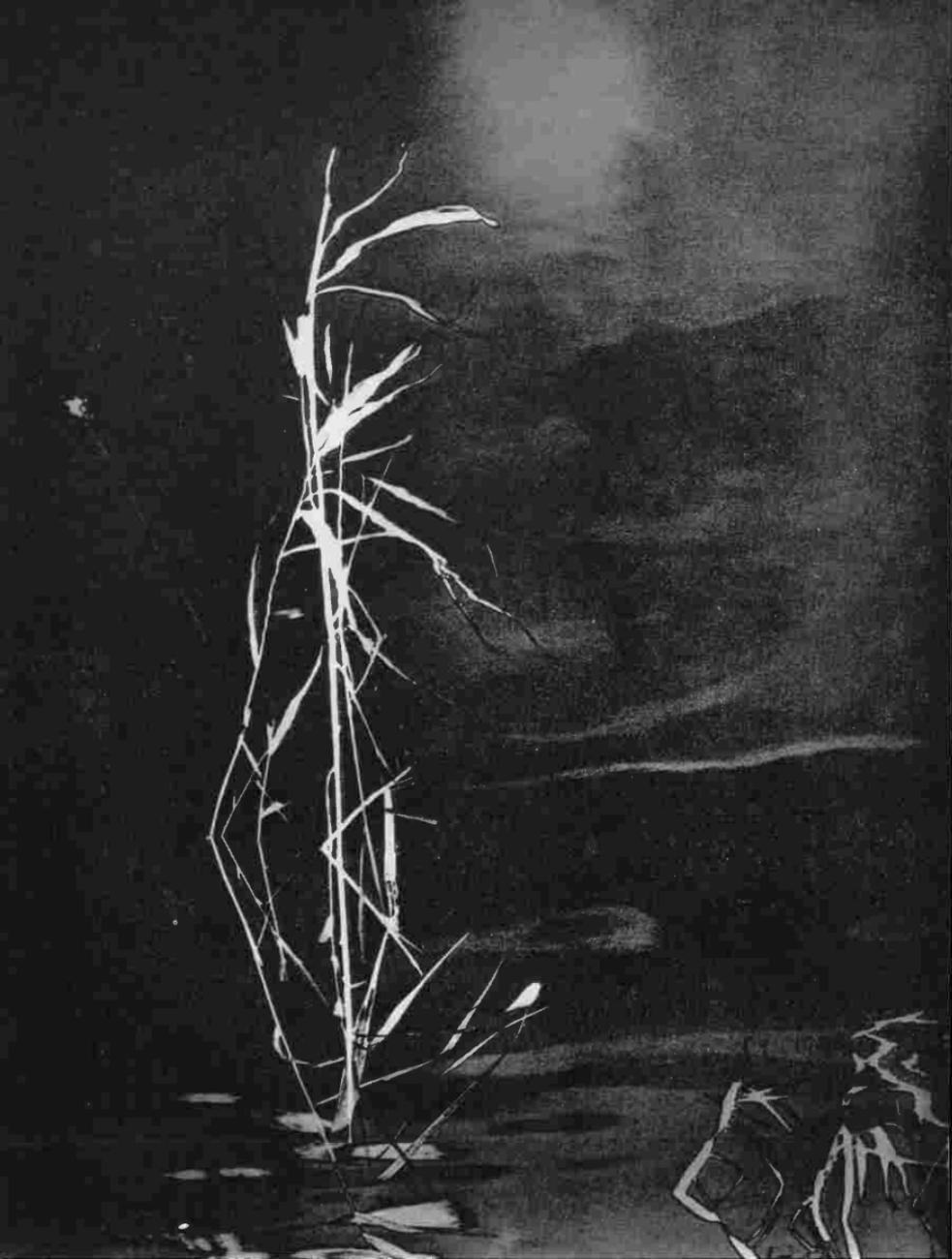


Chau-Lin, Chang
September, 1959

Autumn Fantasy
CAMERA NEWS

Hong Kong
183

*Jack Levin***African Musician***South Africa*



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JOHANNESBURG.

of view, but I feel it is a necessary prerequisite that the author shall have been sincere. Prints such as STOCKINGS, CONTEMPORARY and AUTUMN FANTASY are pure stunts without in my opinion any vestige of such sincerity on the part of their authors. They are not worth the time and material spent on them, and certainly do not merit public exhibition. I shall probably be told that this salon drew greater crowds than any salon of more traditional work has ever done, but what does this fact prove? A two-headed cow in a circus would draw greater crowds than a lion and his mate in the zoo, but which personifies beauty and which could be looked at again and again with ever-increasing satisfaction and sense of uplift.

We return to the query posed in my second paragraph—does this salon represent the only outlook in existence today? Heaven forbid that it should. The world today is full of all sorts of new ideas, and I think it would be a pity to exclude from our salons such work as TANGO, SOLARISATION and WINTER IN THE CITY. These works have had sincerity and thought and care put into their making and the results are pleasing. But to think that some of the others should have been placed on public exhibition by the Camera Pictorialists of Johannesburg is wrong. Pictorialism surely aims at the production of things of beauty; not at things which must have produced more grins and sniggers than Johannesburg has known for many a long time.



Leopold Fischer

Winter in the City

Austria



Negative on ILFORD HP3 film

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ROUND THE CLUBS

THE A.C.C. NEEDS A PROGRAMME

THE above must not be misinterpreted to infer that the Council and Members of the A.C.C. of Johannesburg have no films to feed into the ever hungry projectors. On the contrary, the Hon. Organizing Secretary has been finding of late that projection time at the main monthly meetings is being booked up well in advance, whilst those members who attend the A.C.C. Eights and Beginners meetings find that the programmes so over-run the allotted time that they arrive home early on Tuesday mornings instead of before midnight on Mondays.

But whilst the above headline somewhat belies this information it is nevertheless stating a true fact. The A.C.C. has booked the Great Hall of the Witwatersrand University for Wednesday 10th and Friday 12th February, 1960, and up to now they haven't got a single film to show... yet! There will, however, be programmes and good ones, too, for the Club will again stage its Annual Films of the Year Show on these dates and the films screened will be those which the judges select from the entries to the major competitions, all of which close on October 12th this year.

It must be appreciated that most of the competitions are confined to A.C.C. Members but there is one, held under the auspices of the club, which is open and is for the Bob Pollack Trophy. This is awarded to the producer of the best film dealing with South African Flora and Fauna, wild or domesticated.

The General Secretary, Amateur Ciné Club, P.O. Box 11180, Johannesburg, will gladly post an entry form to any applicant.

ALBANY PHOTOGRAPHIC SOCIETY

SINCE the last meeting of the Society the new meeting place has been the scene of much activity—but not photographic. Workmen have now completed a permanent screen complete with projection stand and built-in lockers. According to the chief librarian it is hoped to improve seating accommodation soon.

At the well-attended meeting held on Tuesday, August 4th, Dr. R. L. Sykes presided and announced the "A"

prints for last month's competition "Architecture—Exterior" as follows—Advanced: D. Wallace, J. Hewson; Beginners: H. Tooley. He then commented on the current competition entries of "Toned prints—any subject" for which there was a good entry of prints in various shades of greens, blues and sepia.

Dal Wallace gave an interesting talk on "Contra Joure" which is next month's subject for monthly prints with some of his own work as illustrations. This was followed by a demonstration of dry mounting by J. Moffitt.

Entries for the Deborah Mary Ehman Trophy were placed on the easel without comment and are to be sent to Port Elizabeth for judging by Mr. Jack Arnold.

A tape recorded lecture from P.S.S.A., "Elementary Composition" was greatly enjoyed and concluded, a most interesting evening.

The Society hope to organise an exhibition of members' work at the end of October in the Public Library to be open to the public.

Jack Moffitt.

THE BENONI CAMERA CLUB

AN entertaining evening was enjoyed by the club on Thursday, August 6th, when a large number of members were present to welcome our guest, Mr. S. D. Kieser, A.R.P.S., who was accompanied by two colleagues, Mr. W. Dodds and Mr. K. Hergt.

Mr. Kieser brought along a number of his prints, including those which were successful in gaining for him the coveted award of an A.R.P.S., and a suitable commentary on the prints was given by Mr. Hergt, who enlivened the evening with humorous remarks, particularly when referring to a portrait of himself by Mr. Kieser. These superb prints occasioned much interest among the members during the break for tea and Mr. Kieser was kept busy answering the numerous questions put to him by the members.

The visitors were invited to judge the entries for the "Portrait Competition" and were unanimous in awarding the first place to a splendid portrait by Mr. H. Weizel;

second and third awards went to Mr. Z. Zampetakis and Mr. A. Whipps. The colour-slide section was won by Mr. E. Hundermark with an excellent slide, Mr. A. Lapinsky and Mr. v. Beek being placed second and third. Twenty-eight slides were submitted for judging and there is ample evidence that the members are enthusiastically working at their hobby.

An enjoyable and instructive evening closed with a vote of thanks to our visitors proposed by Mr. E. Hundermark.

E. E. Powell.

THE CAPE TOWN PHOTOGRAPHIC SOCIETY

Ciné Section

"WHAT do I Really Need?" was the title of a talk to the beginners of our Section by K. Howes-Howell on the evening of Wednesday, 22nd July. We also enjoyed Mr. Howes-Howell's 8 mm. film.

Our Projectionist, A. D. Crafford, projected his early film, "Die Gemaskeerde Man", Mrs. Wilson entertained us with "Rome" and Bill Vye contributed "To the Land of the Primitive". The two latter films both earned certificates for their producers, to whom we offer our congratulations.

August 12th was a great night for this meeting was given to the LADIES and how they showed up their opposite sex! Excellent organisation enabled the Lady-of-the-Chair to rap the well-attended meeting to attention exactly at 8 p.m. (an unheard of occurrence!).

Opening with a ciné quiz from the projector it soon became evident that the meeting was being run to a tight timetable which operated excellently throughout. Tea, at 6d. per cup, was enjoyed with a difference as excellent "eats" nearly caused the table to collapse. We were just enjoying a chin-wag when the gavel fell once more even before the five dainty waitresses (Bill Vye, Eric Vertue, Dick Rawkins, Brian Greener and Dick Richards) had had time to admire their jaunty uniforms.

The ladies projected excellent films and Maureen Bateman is to be congratulated on a most excellent and enjoyable evening.

Still Section

PICTURE a typical Cape Town winter evening, cold, windy and more than a hint of rain in the antarctic air, yet despite these inclemencies there was a good turnout for our first meeting in August. The print competition on this occasion was supported mainly by beginners, and the standard encouragingly high; so much so that the judges, Messrs. Lawley and Zive, were able to award two gold and five silver stars as follows—Gold—C. Rath and L. Liebenberg. Silver—Mrs. Caradoc Davies, C. Rath,

Douglas Paterson, A. W. Johnson and L. Liebenberg. There were also a number of red awards. An excellent commentary was given by H. R. Lawley.

The second part of the evening was given over to a photographic quiz, with the audience, divided into two portions, shooting questions at each other. Some very interesting questions were answered and thus good photographic knowledge shared with others.

The usual monthly one man print display was by J. R. Hagens who displayed some of his well known yachting shots.

As our annual general meeting is set down for August 26th the opportunity was taken at our second meeting of the month to air grievances and discuss problems; this saves time at the A.G.M. The large turnout of members at this meeting was an indication of their interest.

The slide competition was well supported and the following were the principal results: Beginners Gold Stars: I. W. Richards, Miss J. Watcham, H. Samson. Silver Stars: R. R. Rawkins (2), E. R. Johannesson (2). Intermediate Class Silver Award: Mrs. E. Schindler. There were no awards in the advanced class—surprising!!

An excellent commentary was given by Mr. E. Vertue, A.R.P.S., who, along with Messrs. Denis Sprenger, and J. Burman, formed the panel of judges.

J.R.H.

JOHANNESBURG PHOTOGRAPHIC SOCIETY

Ciné Section

DURING the last three months the Beginner's Meeting (every first Friday of the month, Library) have been occupied producing a short film on 16 mm. within the confines of the meeting room, which has been converted to represent (a) a kitchen (b) the hall (c) the lounge and (d) the gambling room. I haven't seen the "rushes" yet, but I'm told that Basil Smith's camera work is to be, as usual, commended. Beginners are now bulging with ideas . . .

Some indication of the club's activity can be gleaned from the entries for the various competitions. The August meeting produced no less than 5 films for the set subject "Johannesburg". Basil Smith won this one hands down, with his 16 mm. production which told us some things about Johannesburg we never dreamed possible. The runner-up was Leo Lewy with his 8 mm. "Jo'burg Samba" which was every bit as enjoyable, but not quite up to Basil's technical standard.

Plans for the 1960 Salon are well advanced, and next year's effort promises to be the best ever. You've heard that before, but this one we mean. Eric Thorburn at Box 29, Johannesburg, will send you entry form(s) if you drop him a post card—the closing date is March 31st, 1960.

Steve Bishop.

PRETORIA CINEMATOGRAPHY CLUB

THE following are the office bearers for 1959/1960.

Chairman: Mr. H. Besaans.
 Vice-chairman: Mr. J. E. Rowse.
 Hon.-secretary: Mr. L. D. Breytenbach.
 Hon.-treasurer: Mr. A. B. Lorio.
 Committee Members: Messrs. Poole, Patrick,
 Brown, Oldfield and Dr. Broughton.
 Past President: Mr. John Wilson.

Our July meeting was well attended and the fare was of good standard and varied.

The bulk of the programme was provided by the new Iscor Ciné Club and I can say without fear of contradiction that if the films shown are their usual standard, then we will have to watch out in the future.

As is the usual practice, the Amateur Ciné Club from Johannesburg provided the programme for our annual general meeting in June and it was up to their expected high standard.

Members are now busy with their entries for our annual short film competition—the local photographic dealers should be doing a good out of season trade as a result!

J.F.O.

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VEREENIGING PHOTOGRAPHIC SOCIETY

THE meeting of 4 August was very well attended. Following on our last "Glamour" night, a class for the photography of Men was conducted by John Main, described by him as "Rogues Gallery". The technique was explained, particularly the differences in photographing men and women. Various members posed in the floodlights, Cliff Möller enduring what he has made many others endure.

The competitions were judged by Messrs. Andrew and Keeling.

Slides.—Mark 1 and Shield for an outstanding child study by Mr. H. Leus.

Mark 1, Mr. G. A. Spence.

Mark 2, Mr. Leus, Mr. F. C. Holland, Mr. C. Smyth.

Mark 3, Mr. E. McPherson, Mr. E. Campbell.

The Ciné section held its meeting on 14th July with a practical lesson on editing and titling. Everybody was so keen that the meeting did not break up until 11.15, despite the cold. Under the chairmanship of Dr. P. D. Swanepoel members are being inspired. A documentary 16 mm. film for "Round Table" Vereeniging, with sound, will be commenced early in Spring.

Plans for the 1959 Congress P.S.S.A. and the International Salons are advancing towards their climax, many details now filling in the skeleton programmes. Entries are coming in satisfactorily and dignitaries will open proceedings. The social side is not being forgotten either. Functions commence with Registration and Get-Together at Riviera Hotel on Friday, 9th October, at 5 p.m.; the Committee repeats, hotel reservations should be made now, as many visitors are expected from all over the country.

Alec Harber.

WORCESTER PHOTOGRAPHIC SOCIETY

THE Ciné and Still meeting of the Worcester Photographic Society which was held on the 22nd of July was attended by about 40 members and friends.

Mr. D. Hugo gave a very instructive talk on the use of the exposure meter. After a brief explanation of how and why it works, he demonstrated how to use the meter correctly and also discussed the various readings which could be taken.

After the tea interval an 8 mm. colour film on the Victoria Falls was screened. This film was made by Mr. Bennie le Roux and everyone afterwards agreed that this was an excellent piece of work.

Then a 16 mm. colour film by Miss Susan Hugo was shown. It was about Kenya and East Africa and it was interesting to see what this part of Africa looks like.

J. Ellis.

LETTERS TO THE EDITOR

The Journal Committee,
Camera News.

Gentlemen,

An article in last month's CAMERA NEWS which reviewed this journal from its beginnings to the present day concluded by asking whether it was not time that the committee was changed. I do not propose to answer that question, but rather to pose another one and suggest it is also time that Print Criticism changed hands. I have commented on more than 200 prints, and that is more than enough for most readers to get tired of me.

From my own point of view, each article takes three or four evenings of preparation and writing. Over the last

four and half years this is a sum total of some 189 evenings—or every spare week-day evening for 8 months. I think that is a fairly good contribution, and as March next will represent the end of five years' work I suggest I might be replaced as from April. I leave it in your hands to look round for a successor.

My greetings and regards to you,

Yours sincerely,

Fred C. Harris.

P.S. How many prints I could have made in those 8 months!

*Just a minute —
don't turn the
light on yet.
That film can't
be properly
fixed.*

*Don't panic.
'Amfix'
does the trick
in a couple
of minutes.*

PA 1085

A couple of minutes? How about prints?
*Oh, 30 seconds or less. No waiting with
'Amfix', you see.*

I bet there's a lot of complicated mixing to do
beforehand.

*Not a bit of it. You get 'Amfix' in bottles or
liquid concentrate. Just add water.*

Easy to make, faster than hypo . . . Anything else?
*Yes, very long life. You'd better get some 'Amfix'.
You're behind the times.*

•• M&B brand Photographic Products

'AMFIX'
TRADE MARK BRAND
ULTRA-RAPID FIXER

Composite Pack (containing 10 fl. oz. fixer concen-
trate and 1 fl. oz. special hardener). Fixer and
hardener also separately and in larger sizes

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Congress

P.S.S.A. 1959 CONGRESS & FIFTH INTERNATIONAL SALON

Conveners the

VEREENIGING PHOTOGRAPHIC SOCIETY

Friday 9th October

- 5 p.m. Riviera Hotel. Registration and Get-together.
8 p.m. Stewarts & Lloyds Recreation Hall. Fifth International Salon of Colour Slides.

Saturday 10th October

- 9 a.m. Stewarts & Lloyds Lounge. Welcome by Chairman V.P.S. Messages and Recordings.
10 a.m. Official Photograph.
10.30 a.m. A.G.M. of P.S.S.A.
2 p.m. Symposium, "Modern Trends of Photography".
5 p.m. Williams Hunt Ltd. Show Rooms. Fifth International Salon of Prints.
8 p.m. Stewarts & Lloyds Recreation Hall. Film Festival.

Sunday 11th October

- 9 a.m. Riviera Hotel. Cruise on River. Aquatic Sports.
11 a.m. Tea.
12.30 p.m. Assemble.
1 p.m. Banquet.

Film Festival also on Mon. and Wed., 12th and 14th October.

Slides also on Tues. 13th October.

Prints also on Sun., Mon., Tues. and Wed., 11th, 12th, 13th and 14th October, then to Vaal High School Hall, Van der Bijl Park, Thurs., Fri. and Sat., 15th, 16th and 17th October.

Charges :

- Banquet at 17/6.
Film Festival, Members 3/-, non-Members 5/-. Children at 1/6.
Slides Salon, Members free, non-Members 2/6.
River Outing, Members 5/-, non-Members 7/6. Children at 3/-.
Registration Fee members P.S.S.A. 10/-, wives 5/-.

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