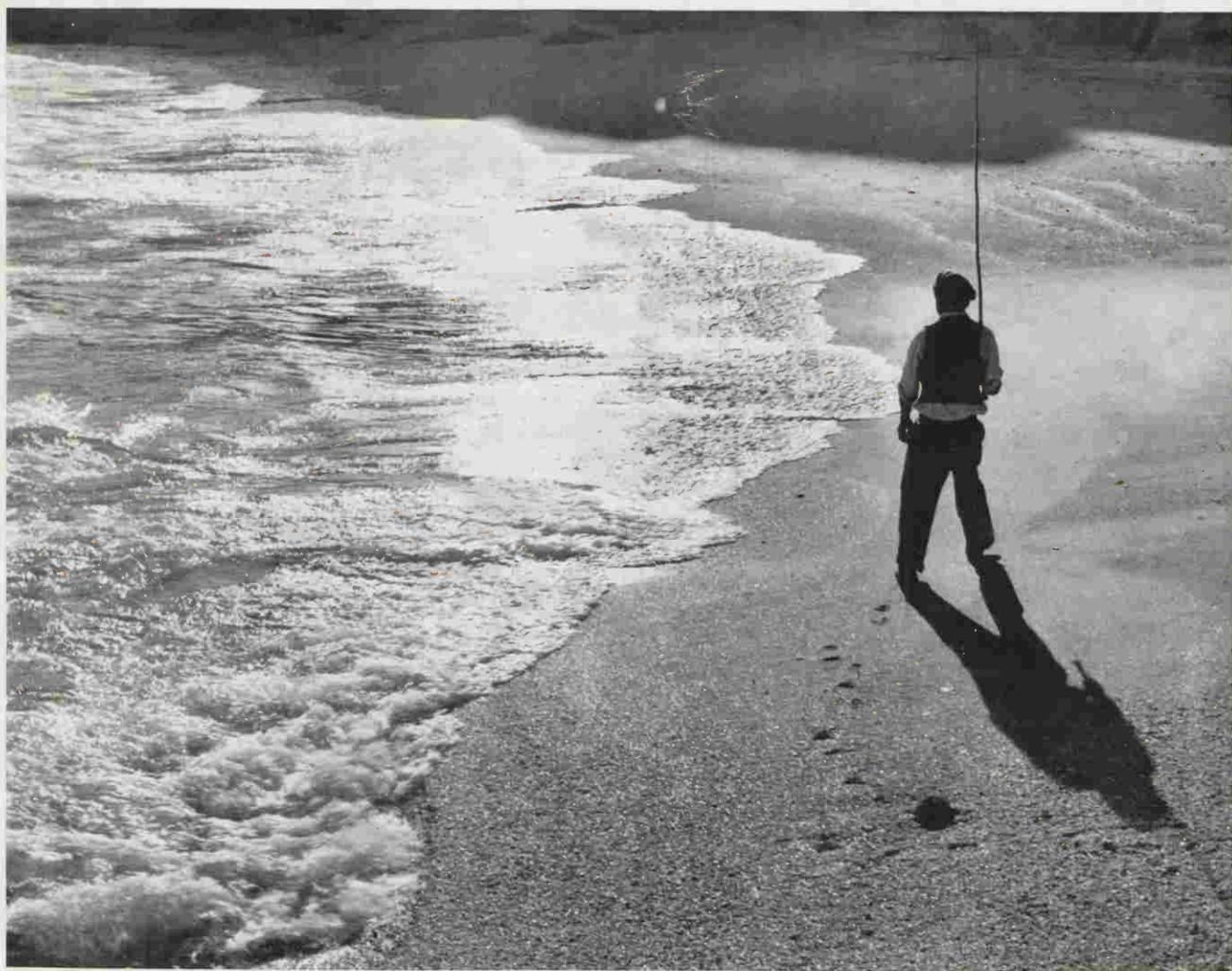


CAMERA NEWS

OFFICIAL JOURNAL OF
THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

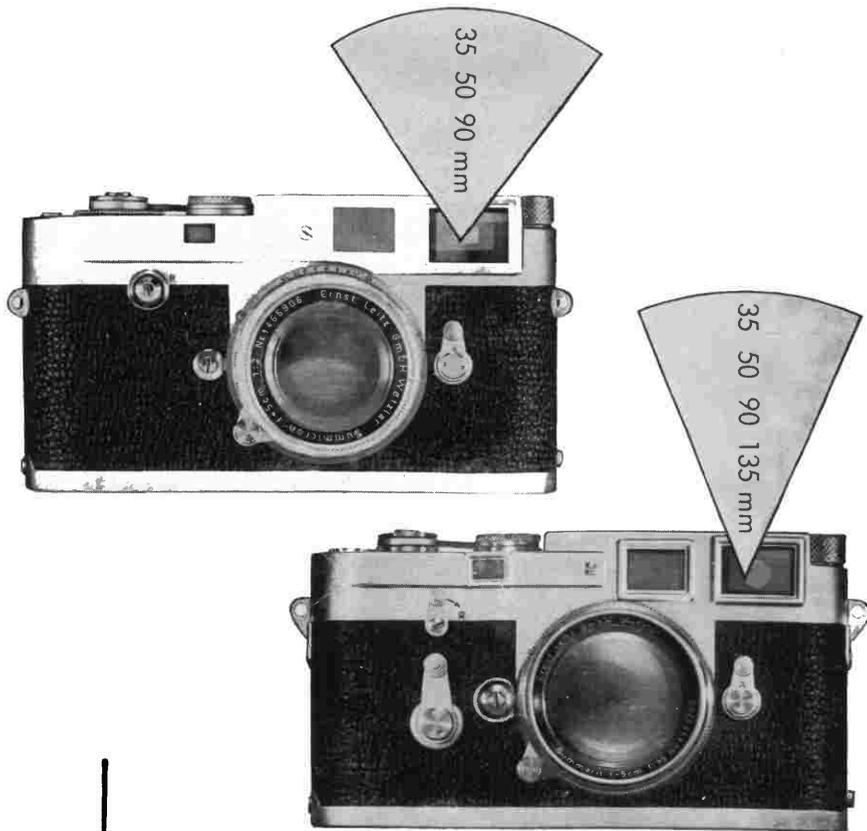


NEWS FROM PHOTOGRAPHIC AND CINEMATO-
GRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

1/6

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OCTOBER, 1959



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CAMERA NEWS

Official Journal of the Photographic Society
of Southern Africa.

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Vol. 5. No. 7. October, 1959

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Cover Picture :

Going Home

By Christo S. Botha

Among Ourselves

BY the time these lines are read a great number of you will have attended Congress at Vereeniging and will have gone back to your homes the richer for the friendships that have been made and the anecdotes that are recalled.

In the nearby City of Johannesburg a week previously another Congress of a different nature will have been completed where many delegates have travelled from halfway around the world—not to learn from the papers to be read—but from the meeting of one another. And so it is with us; the lectures are of considerable interest, the Salon is stimulating, the films at the Festival refreshing but it is the delegates who make the Congress. There are those chats at tea periods, the quiet walk to the hotel with others, the little knots of delegates which gather from time to time—those are the things that matter and nothing of any kind whatsoever should be introduced which will mar that happy association.

We cannot all think alike, it would be a most drab world if we did but let our disagreements be pleasant. Let us disagree by agreement. I always feel, and a fairly long period of committee work has proved this, that we can state our point—no matter how strongly—in such a way as to cause no bad feeling if, and this is the *it*, if only we give it some thought. The same words can be used but they must be rearranged; the next time you get hot under the collar count ten and during that time rearrange your sentences and see if it works out.

Not all members can attend Congress but to these members this happy association need not be completely denied for even small centres can get together over a long weekend. Seven years ago members of a Society in Cape Town felt that the normal meetings were not enough for all they had to talk about and so Social Week-ends came about. Every Easter and Settlers Day they congregate at some interesting hotel in the country and the 35-40 members spend a happy few days with others who have the common interest of photography. Not all find the photographic air to their liking but does it matter?

It is most interesting to find that the Albany Photographic Society have found the pleasure of this association and it is suggested that other clubs give the idea a trial. You need only try it once!

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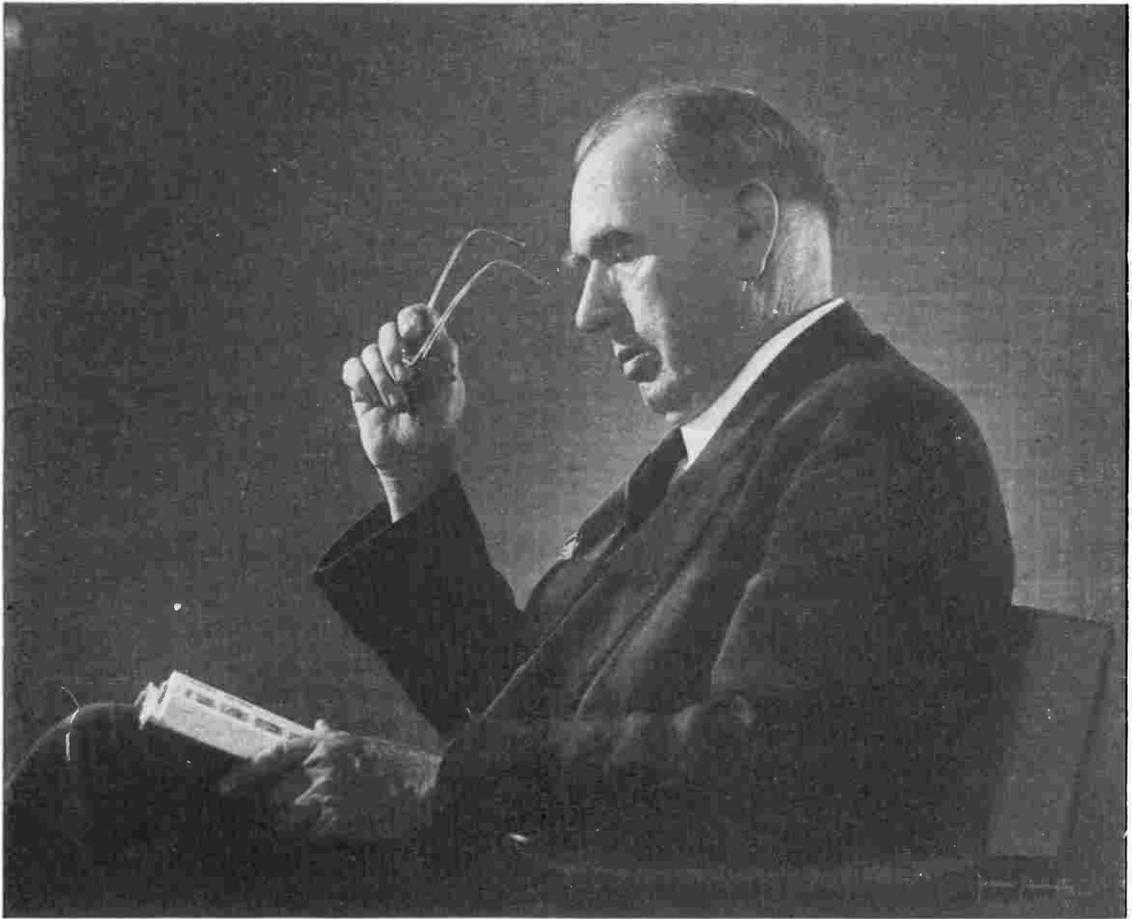


Photo : *Norman Partington*

THE PRESIDENT'S PAGE

THERE was recently held in Johannesburg, and by kind permission of the organisers, in Durban also, an exhibition of Contemporary Photography, the purpose of which, according to the entry form was "to display to the public a comprehensive exhibit of modern photography in a style which is not usually acceptable in the Conventional Salons." Over 1,100 prints were received from 35 countries throughout the world. Those who saw the exhibition, and I believe thousands visited it whilst it was on display in Johannesburg, as well as a large number in Durban, are certainly most grateful to

the Camera Pictorialists of Johannesburg for their courage in staging such an exhibition, even if 75% of the accepted pictures would have been acceptable in a conventional Salon—in fact many of them have been seen in Salons in South Africa previously. But, one wonders, why do we pander to the degeneracy of modern artistic outlook? What artistic satisfaction could anyone have derived from No. 55 in the catalogue entitled "Abstract No. 10" by E. Issa of Brazil, to select only one of some of the bizarre efforts exhibited? This consisted of four pieces of grass (or twigs) one bent in the

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form of a triangle, the next with a slight kink, the third shorter, also with a very slight bend in the opposite direction, and the fourth bent like the claws of a crab—all jet black on an otherwise perfectly white sheet of paper. What a waste of good material and effort! (My wife's rough sketch, if the Editor will deign to reproduce it, will give you some idea of this masterpiece (?) of photography!) On the other hand, some of the unusual prints were most intriguing and showed considerable artistic appreciation and refreshing ingenuity.

The feelings of many who saw the exhibition in Durban can well be summed up in the words of the Editor of the P.S.A. Journal in the July issue—"To me a contemporary picture is one made by a present day camera artist who knows how to use his tools to express an idea, maybe even an original idea. It may smack of the dim past in treatment, it may be daringly experimental, but unless it is well done, to hell with it."

I know I am "sticking my neck out" but I still feel the old advice to beginners "Put your print on the mantle-piece, and if you can live with it, it's a good picture" still holds good. I'm sure some of the works in the Salon would have driven me crazy if I had to look at them all day. However, these are just my own views, not the official views of P.S.S.A.

By the time this copy reaches members, Congress will be over and I am sure everyone who attended it will have had a very happy time for our friends in Vereeniging have gone all out to make this Congress the Congress of Congresses.

During the coming year an attempt will be made to hold Regional Rallies in various parts of the Country, and the northern Natal Clubs hope to start the ball rolling by holding such a rally in Ladysmith early in the New Year.

In the Eastern Cape we have no less than a dozen Clubs—is there no moving spirit who will organize an Eastern Cape Regional Rally to be held one week-end

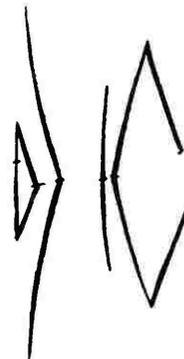
in conjunction with the Border Salon in March or April? Then too, we have the Reef with its many Clubs and Societies—surely one of the Clubs can find an enthusiast who will undertake to start the ball rolling by calling a meeting of representatives from the various clubs and organize a Rally for one of the holiday week-ends next year. Such gatherings can do a tremendous amount of good in fostering the brotherhood of photography and eliminating some of the petty jealousies that unfortunately exist in our hobby at the present time.

Camera News is your magazine. Do you support it to the full? Have you ever thought of writing a short note on some aspect of the hobby, or of introducing it to some of your photographic friends? Recently my brother visited Durban from the Eastern Cape and one of his first remarks was "What's happened to Camera News: I never see it at the Club these days, nor can I buy it at the booksellers." Of course I suggested he should join P.S.S.A., and so be sure of a copy each month, but unfortunately he's not as keen as all that. This however, brings me to a point whereby you can help P.S.S.A. Does your Club ever have copies of Camera News for sale at its meetings? If not, do please suggest to the Committee that they arrange to get half a dozen copies each month. The Club gets them at a discount and can make something for Club funds by selling them at the published price of 1/6 per copy.

Elsewhere in this issue will be found good news for photographers in general, and particularly to those in Johannesburg, Durban and Cape Town, for I am sure we all look forward to meeting and welcoming Mr. and Mrs. Robert J. Goldman, A.P.S.A., in March next year. Mr. Goldman is President of The Photographic Society of America, and he and his wife are on a world tour and have generously accepted the invitation of our Overseas Visitors Committee to break their trip at the three towns aforementioned to show us some of their outstanding colour transparencies. My one regret is that their schedule prevents them staying with us longer and seeing more of the beauties of our country.

"Abstract No. 10"

by E. Issa of Brazil.



PRINT CRITICISM

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

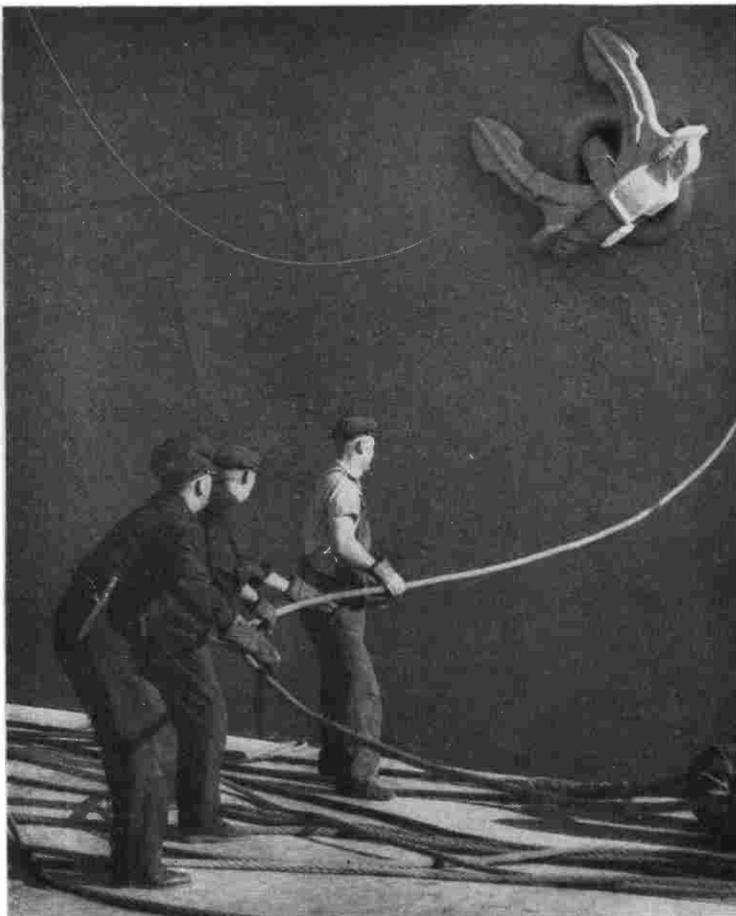
READERS will know that I use the word "composition" as seldom as I can; not because I do not believe in it—far be any such suggestion. My reason is that it is a word which is over-done in photographic circles, so much so

that the budding pictorial photographer soon thinks it is the be-all and end-all of picture making. But composition is most definitely necessary even if it means nothing more than arrangement. I usually refer to it as a massing of tones, but I do

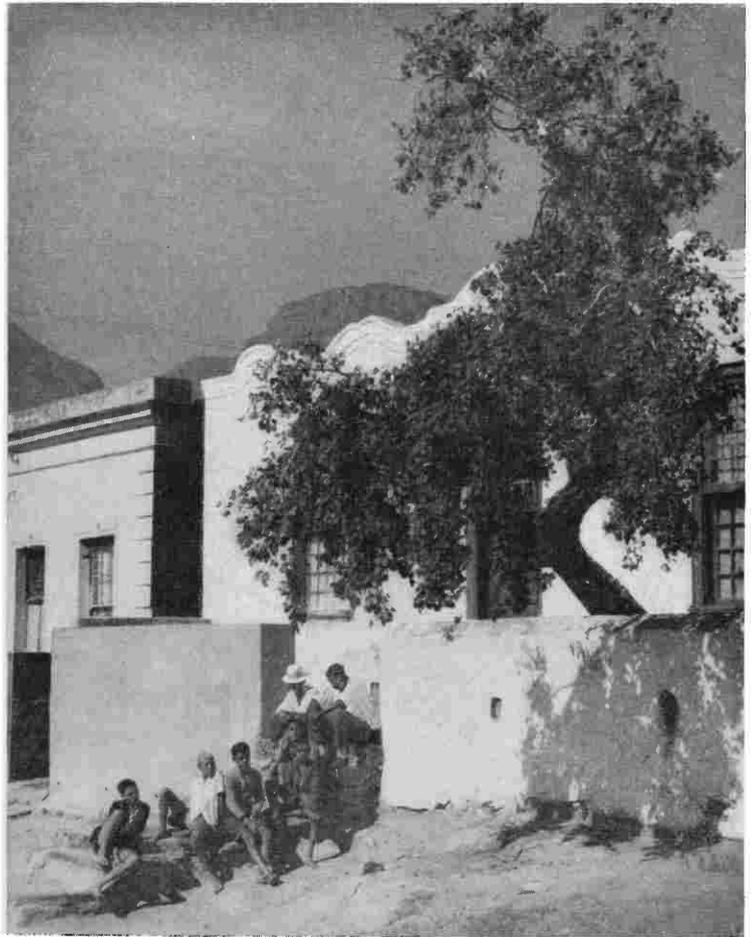
hope I have not repeated that expression so often that some of you have begun to think it is the only thing to be considered, for it is not. I emphasise it so much because I feel it is so often missed by photographers and yet it is an essential to all good picture making. Success cannot possibly be achieved if tones are scattered all over the place; they *must* be grouped in an orderly manner.

Almost as important, however, is what is known as "line". But do not misunderstand this word. Line in picture making is not confined to the usual sense of a dark or light mark having length but no breadth (as we were taught at school)—a line such as is made with a pen or pencil or piece of chalk. This is certainly a line, but in a picture it also means the meeting of different tone values, or any other arrangement of tone values which tends to indicate direction.

The recent dearth of prints for this feature has been relieved through my being allowed to borrow a number of acceptances from the International Youth Salon, and I am very grateful to the organisers for allowing me to do so. From these I have this month chosen four prints, each of which shows line in



Guiding Hands *Malcolm Pearce.*

Sunning Themselves*Malcolm Pearce.*

one way or another. In **GUIDING HANDS** by Mr. Malcolm Pearce some of the lines are very obvious for they conform to the old school definition. The principal rope forms an attractive S bend, and there is excellent repetition in the other rope coming from the top left-hand corner. I describe this as good repetition as it is not a slavish copy. It is of different thickness; it repeats only one direction of the bend of the main rope, and it is not kept equidistant from it. But a much more subtle line is that which goes up the back of the left-hand man, continues through the caps of the other men and is eventually picked up by the sunlit part of the anchor. Not only is it picked up by the anchor, but it is continued in an upward direction.

These are all useful adjuncts in the art of picture making, but line itself is insufficient. The centre of interest in this picture is undoubtedly the group of men, and how well they are arranged. Obviously a group of three can be split only into two and one, but see how well this has been done. The two men both have dark clothing whilst the single one is in his

shirt sleeves. Also note the progressive change from the bent posture of the left-hand man to the much straighter stance of the right hand one, and yet all are intent on the job in hand. How well they all stand out against the grey of the ship's side; a grey which is exceedingly even and yet has ample gradation in it. Perhaps the one real weakness of the print is the fact that the point on which the men's interest is focussed is off the edge of the print. The author probably had a very good reason for excluding this and we must accept that reason. Perhaps it included other extraneous matter. Whatever it was however, we feel the loss of this focal point.

SUNNING THEMSELVES is

also by Mr. Malcolm Pearce, and again we have an excellent sense of line. The overall impression is a very strong diagonal from the lower left-hand corner; a diagonal which is very well countered by the horizontal lines of the wall and the buildings, and even by the very delicate bit of cloud. On closer examination this diagonal is found to consist of two portions, each a gentle but most attractive curve. Firstly the children (and how on earth the author found a group of these youngsters in this position and made his exposure without disturbing them is quite beyond me), and then the repetition of this curve in the tree—a dreadfully misshapen tree, and yet one which fits into this particular picture

remarkably well. This print is an excellent example of my old theme of the massing of tones. There are three main tones here, black, white and grey, but each has many gradations, and note how well they are massed. There must obviously be small accents scattered here and there, but for the most part the main tones are grouped into definite areas. Hold the reproduction at arm's length and half close your eyes.

MODERN TROUBADOUR by Mr. Christian Ringler has a number of faults, but it also contains many good points. The original is not good technically. It is out of focus and appears to be under-exposed, but as it was undoubtedly snapped quickly we will forgive those shortcomings for present purposes. The first and over-riding impression is one of spontaneous mirth. Here are no posed figures; no forced and frozen expressions. The player is obviously

serenading the lady in black, and his advances are being received with mixed feelings but are not being spurned. They are compositionally well connected by the line running down the instrument, across the player's fingers and along the woman's arm. The full circle is completed by the fact that there is a "line" joining the two faces—not a line in any sense we have so far discussed, but rather an abstract line produced by the fact that the two figures are looking at each other so earnestly and intently.

The author has tilted the picture in printing, and the idea is good for it gives the impression of the trouba-

dour leaning over to press his advances and of the woman receding in her embarrassment. But the tilt has been made unreal by the verticals of the door and the lamp, and these spoil the whole effect. The figure in the background is certainly joining in the spirit of the occasion, but is a distraction and the picture would have been far better had this figure not been there. The position of the lamp on the wall is bad for it sits on the woman's head like a paper hat. The irregular shaped light patch under the woman's arm attracts the eye too much and should have been toned down. Unfortunately this print has altogether too many faults



Modern Troubadour

Christian Ringler.

Industry Scenery*Christian Ringler.*

for it to be called a good print, but the placing and the spontaneity of the two principal figures is so excellent that we can learn much from them.

As the main feature of this month's article is a discussion on lines, it will be agreed that **INDUSTRY SCENERY** which is also by Mr. Christian Ringler certainly contains lines in abundance. One's eye is first caught by the very strong curve in the foreground and then by the two figures. These figures prevent the eye being taken round the rails and out of the picture again, as they form a link with the opposing curves in the distance and then on into the remainder of the picture space. The straight lines of the pylons form an excellent contrast to the curves and are in themselves full of interest for there are no two the same. They

vary in tone, size and spacing. The wires are all very higgledy-piggledy but they are not a distraction for there are so many of them that they almost form the equivalent of a tone value.

The atmospheric recession is excellent and creates a wonderful air of mystery. There is also a very good contrast between the peace and quietness of the foreground and the obvious industry inside the buildings shown by the smoke and the steam. But there is one thing which to me sticks out as prominently and unpleasantly as the proverbial sore thumb. I cannot for the life of me

understand why the author left in that brilliant straight rail at the base. I would have no hesitation whatever in trimming it off for I feel it serves no purpose whatever. It disturbs the quietness of the foreground and leads the eye nowhere. This trim makes the resulting format rather too square, but this can be remedied by taking half-an-inch from the left-hand side. The loss of the train is unimportant and this further trim has the effect of de-centralising the two figures. This is an excellent print, and with the two trims I can find very little room for improvement.

VISIT OF PRESIDENT OF PHOTOGRAPHIC SOCIETY OF AMERICA

By **Dr. A. D. BENSUSAN**

(Fellow Photographic Society America)

THE Overseas Visitors Committee of the Photographic Society of Southern Africa take very great pleasure in announcing that the President of the Photographic Society of America, Robert J. Goldman, A.P.S.A., and his wife will visit Southern Africa on a short tour early in March, 1960. They have agreed to address Photographic gatherings in Johannesburg, Durban and Cape Town.

Robert J. Goldman assumed office as President of the Photographic Society of America during this week at the Louisville Kentucky Convention of P.S.A., on the retirement from office of Mel Phegley. Both he and his wife, Edna, are on a world tour early next year and have



Mr. Robert Goldman A.P.S.A.



Mrs. Edna Goldman

kindly consented to pay us a visit and talk to photographic clubs and meet photographic enthusiasts in the main centres of the Union. Although this is a very short visit it is hoped that he will have an opportunity of meeting a great number of our photographers and learning more of our country and its photographic possibilities.

Robert and Edna Goldman come from Long Island, New York. He retired from business in 1955 as an investment broker, whilst Edna was born in the City of Johannesburg. They have both filled Executive positions in many of the Committees of the Photographic Society of America, and have organised the Great Nek Colour Camera Club. Bob is also President of the New York

Colour Slide Club and was Chairman of the 5th New York International Colour Slide Exhibition in 1954.

Besides being keen competitors in Club and international competition, both of them have served as judges in the New York metropolitan area and as such have been in great demand not only for their judging abilities but as speakers and lecturers. Bob has a four-star rating in colour and Edna is a three-star exhibitor. *Together they rank as the leading husband and wife exhibitors in colour in the United States and Canada.* Bob has also served on the panels of many international colour slide juries and they have both won many medals and honours in exhibiting.

Together they will present a programme of colour slides with an accompanying sound track entitled "Holiday in Japan", for they spent three months in the Far East making this programme. The show is misnomered. It is no mere vacation report, no mere travelogue; it is far more. It offers a re-orientation to the Orient, and an interpretation of life to-day in the Cherry blossom islands, a symbolism of the religious customs of old and a visual interpretation of the merging of the East of old with the modern West. All this programme compiled by two of the greatest experts of colour photography in

the United States to-day. We can indeed be proud to have them with us even though it is for such a short period, and to learn much of their experience and vast knowledge in many branches of photography.

Anybody really interested in photography should take the opportunity of meeting the Goldmans and hearing their magnificent address at either of the three centres, for this will be their only opportunity, as they have a very tight schedule which has already been arranged. Unfortunately they will be unable to meet private groups outside their official schedule owing to the shortage of time.

The dates of their addresses are as follows:—

Tuesday, 15th March, 1960—Talk in Johannesburg.

Wednesday, 16th March, 1960—Official Banquet in Durban.

Thursday, 17th March, 1960—Talk in Durban.

Friday, 18th March, 1960—Talk in Cape Town.

(Photographers in East London and Port Elizabeth will have an opportunity of meeting him at the Airport during the morning of Friday, 18th March, 1960 en route from Durban to Cape Town.)

Further details will appear in due course giving the times and venues of their meetings.

LETTERS TO THE EDITOR

AGFACOLOR CT 18 FILM FOR COLOUR TRANSPARENCIES

IT will be of great interest to all colour workers to hear that the fast (50 ASA) Agfacolor CT 18 film can now be processed in Johannesburg. This service, which commenced on August 1st, 1959 is prompt and reliable; it covers the processing of all Agfacolor CT 18 films where the charges are included in the original purchase price of the film. As many users prefer to mount their transparencies in glass, plastic or metal mounts, the films after processing, will be returned in cut strips and in special translucent folded wallets.

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For processing films should be addressed to:

AGFA PHOTO (PTY.) LTD., P. O. Box 2953, Johannesburg.

Dear Sir, Dear Mr. Editor, Dear Eric (whichever be the greater),

HOW long does one, or should one, keep old prints and what is their ultimate fate? You know the procedure, one takes a shot, the negative looks promising and one produces a 15 x 12 print, mounted nicely, spotted carefully and taken with pride to the monthly print Competition where it is torn to shreds by a critic,

who doesn't appreciate a good print anyhow; or, maybe it is a good print and gets as far as being accepted at one or more of the big Salons. You don't forget to tell all your friends that one of your prints was hung at the Donmunsterburg Salon or wherever it was hung. But eventually it comes home and is placed along with all the others, good and bad, at the bottom of the cupboard or on the shelf, only to be disturbed when one wants



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print to have framed as a wedding present—one way of disposing of them, but there are other ways and I will tell you how one of my old prints has brought a great deal of pleasure to some members of a well-known old Cape family.

At the office where I spend part of my waking hours there is a gentleman, who with his wife has recently come to live in the Western Province, and being great lovers of nature's grandeur their holidays and odd weekends are spent touring these parts, exploring the lush valleys and climbing the mountain passes. As I have done a good deal of travelling around during the last 25 years, these outings are often discussed and suggestions made.

On one occasion Mr. NEVE asked if I knew the farm DOOLHOF in the Wellington district, as he was informed that it is very beautiful. Oh yes, it lies in the valley between the Bains Kloof road and the Groenberg just beyond Wellington. In fact, I have a picture, somewhere, which I took many years ago (about 18 or 20). Some time later I was going through my "heap" and came across the picture I had mentioned "WINTER

SILHOUETTE". Now, in our office there is a Mr. Lategan who is always interested in my pictures. So when I took this one in one morning he was the first to see it; but this time, instead of his usual "what a lovely picture, where was that taken?" he just stared and stared. So after a minute or so I said "That was taken at a farm called DOOLHOF." I'm sorry you named it, said he, for I was just going to—That was my great-grandfather's farm which I often visited as a boy and that building on the right is the original homestead; the one on the left was a store for produce, tools and so on. I had no idea that such a picture existed, when was it taken and so on. I do wish I could show it to other members of my family, they would be most interested."

Said I, "You will be able to show it around, Mr. Lategan, for it has so many associations with your family, the picture is now your property"; and what pleasure I got out of that simple incident.

That disposes of one of my old pictures: I'd like to find someone with an equal claim to some of the others, otherwise what does one do with old prints?—*J.R.H.*



Winter Silhouette

J. R. Hagens.

THE DANGEROUS GAME

By **NIELS LINDHARD**

IS photography really dangerous? It appears to be such an innocent hobby that it could safely be recommended to women and children.

That is of course with the exception of the normal violent reaction of the subjects of some of our photographic efforts.

However I am beginning to change my mind on the question of how safe and secure you really are when indulging in the hobby of the silver grains.

Last summer I was walking on top of a neighbour's dam in the Karroo with my chrome Schiansky Tripod resting fully expanded over my shoulder, when Buizzzzzzzzzz, a .303 bullet whizzed over my head. I looked somewhat amazed towards the farm from which the old farmer's superchrome Mercury now appeared on two wheels trailing a cyclone of dust. Explanations were short and sharp, apologies long and profuse. Farmer John with whom I play tennis every weekend had taken me for a poacher!

This incident of course was a completely isolated one and should not be taken as a general warning by all photographers. However my next experience has left me somewhat more thoughtful on the subject as to whether I should not sell the Edixa and resign from the Cape Town Photographic Society and take up Bowls or Ludo.

Now there I was, quite innocently taking a picture of the oddest Bushman Doodle on a rockface in the middle

of the Kalahari. The Edixa was on top of the Schiansky. In front of the Edixa was a close-up ring No. 3. In front of the close-up ring No. 3 was the Steinheil Culminar. In front of the Tele a red filter. In front of the red filter a sunshade. All very simple.

I was busy with the age old calculation. At filmspeed 32 the exposure was 4.5 and one hundredth. Add to this a filter factor for the red filter of 2.4 and an extended exposure time of 1.7 for the closeup ring. Simple mathematics for Dr. Einstein. For me it is really hard work.

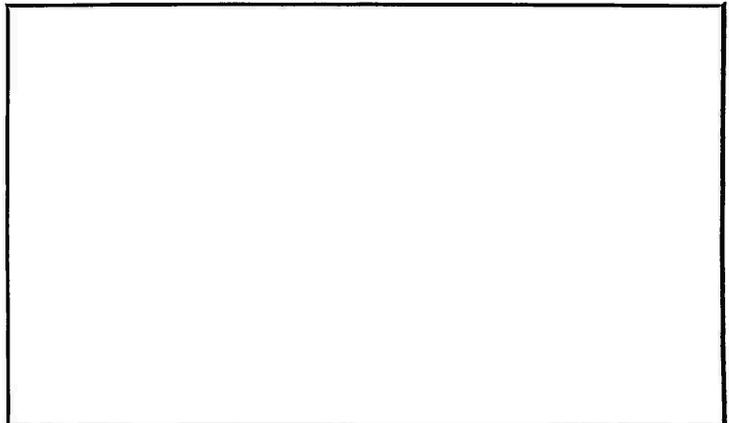
I had just settled on f8 and one second, set the speed ring, reached for the release cable when suddenly I realized that photography could be a very dangerous game. Without looking round I knew that danger, deadly danger was near. My hair was standing on end and cold flashes zipped from shoulder blade to shoulder blade.

With my hand on my Hunting Knife, my only weapon, I turned round, quietly, gently on my rubber soles. I crouched down with my back to the rock and faced the danger. WHERE WAS IT?

(This story will be continued in our next thrilling instalment. Will our friend come out of this alive. Do we or do we not look for a new Secretary? Ed.)

I looked round. There was nothing to be seen. Thick thorn bushes surrounded the rock on all sides of the

This is the block from a photograph of the leopard supplied by the author. Not even the sky enabled the blockmaker to get a "screen".



Haunted Hills of Tsodillo in which our expedition after crossing the Kalahari had found so many exciting new Bushman Paintings. Above me was an overhanging rock. I was standing on a small open ledge.

Where was the unseen danger that made my hair stand on end and that tickled my spine with icicles? Ah, now I knew! From behind that big boulder on the left, 30 feet away. A breath of wind and THE AWFUL SMELL.

Yes, you have guessed it. It was a Leopard. Sitting there waiting behind her rock to pounce on and chew up a most promising young Cape Town business executive. You know it is always safe to say they were promising once they are dead. And it looks so nice in the obituaries.

For some time there was no dynamic change in this situation. There was the Leopard sitting smelling behind her rock and there was I crouching, sweating on my ledge. The Edixa was now gently lowered on to the ground. The Schiansky's two inch steel spikes pointing threateningly towards the smelly boulder. I was determined not to become big game statistics and if possible to scratch that leopard before she scratched me.

These static situations usually come to an end. Just like in business if you leave a troubled case long enough it solves itself. And so it was with Smelly and me.

I had just decided that the best thing you can give a charging leopard when you only have a camera, a knife and a tripod at your disposal is f4 and 1/250 when suddenly the situation became dynamic again!

From above came the sound of hobnailed boots and Heinz, the jolly Bavarian, called out, "Niels, wo bist du"? I gave three blasts—for danger—on my whistle and there was big laughing, jolly, lovely Heinz with a clatter from above at my side on the ledge. "Was ist das nun fur ein Zirkus?" were his first words.

And the leopard? She must completely have misunderstood the situation and thought I whistled for offside. She left the field with an apologetic cough.

Well, Mr. Editor, I would like to have your advice fairly soon. Do I, or don't I join a Ludo Fans Association or should I stick to photography and dangerous game.

I am busy planning a picture called "Let sleeping Lions lie."

P.S.S.A. SERVICE DIRECTORY

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

The President	-	-	-	Mr. L. Bevis	-	P.O. Box 1594, Durban.
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Report of Honours and Awards Committee 1959

THIS year there were a lesser number of applications for the coveted Associateship of the Society, according to our expectations. The adjudicators in various parts of the country and the Committee ensured that the high standards previously set were maintained.

We must draw particular attention to applications in the section dealing with colour transparencies. The general standard of slides submitted in these sections has shown lack of what is required for a high honour of this nature. With modern trade processing facilities for 35 mm. colour transparencies it is only natural that a very high standard indeed of pictorialism and technical quality is required and any slipshod work such as colour cast, poor focus, poor definition, camera shake or any other elementary fault will immediately ruin an applicant's chances. The Committee is encouraged by the fact that the judges set a high standard in this particular field and they are determined that Associateship of the P.S.S.A. in colour transparencies will not be handed out lightly, for a mere series of colour snapshots. It might be of assistance to intending applicants in this field to learn that the Committee require that most of the slides be of a standard acceptable to International exhibitions.

In the presentation of any collection for Honours it is inevitable that a well prepared collection of prints or slides stands a much better chance than a haphazard series. Some of the successful contributors have employed a theme in their sets, whilst others present a versatile collection of uniform technique. The overall impression must be one of good sound presentation, quite apart from a high standard of photographic merit.

There is no need for an applicant to feel that if he has been rejected on one occasion, his work will not again be acceptable. It has in fact happened that an applicant has succeeded on his second occasion. On the other hand, one applicant who had failed on two successive occasions, was sent a short resumé of some of the judges' remarks in order to guide him for any future consideration. The important point is that the Committee is here to assist applicants in submitting their work to the very best advantage, but unfortunately is unable to enter into any correspondence in this respect. Unfortunately a resumé of judges' remarks cannot be sent to applicants who fail on any one particular occasion.

However, intending applicants will be well advised to scrutinize these annual reports each year as well as examples of successful applicants' work which are on display at every annual Congress, in order to get an idea of exactly what is required for Associateship.

The "Bensusan Bursary" was awarded for the first time this year since it was introduced in 1956. It is intended for those who are proceeding overseas with an object of studying one or other aspect of photography or cinematography and who will be returning to South Africa for a minimum period of 2 years thereafter. This is to encourage those recipients to bring back new and badly needed ideas for the furtherance of photography and cinematography.

This year's recipient has been engaged in medical photography in Johannesburg for some 10 years and he is shortly proceeding to Britain and Europe where he will study the latest developments in a dozen photographic units and hospital departments and will be a guest of several of the photographic manufacturers on the Continent.



Andrew Hayward on extreme right.

Andrew Hayward (Luanshya)—for a balanced collection of portrait studies, men, women and children—fashion and character.



Wendy

Andrew Hayward (Luanshya)



David Houliston (Cape Town)—for a versatile collection of landscape, portraiture and indoor pictorial prints of consistent quality.

A. M. Shevitz (Krugersdorp)—awarded the “Bensusan Bursary” for proceeding to Britain and Europe on photographic studies.



Arland Ussher (Johannesburg)—for 3 16 mm. films—documentary/travelogue combined, and travelogue demonstrating post-recorded synchronisation and a documentary film on sugar production.

No recommendation was made for a P.S.S.A. Oscar, this is only granted for meritorious service to the advancement of the Society. However, the Committee are considering a form of Service Award of a lesser merit which may be more freely distributed to those whose services are valuable in this Society itself. It is hoped that some form of announcement will be made in time for next year's Union Festival in this connection. The Society also have under consideration the presentation of gold, silver and bronze medals donated by Messrs. Gevaert and an announcement will follow at a later date.

The following is the full list of awards for 1959 :—

3 *Associateships awarded as follows :*

1. **Andrew Hayward**
2. **David Houliston**
3. **Arland Ussher.**

IN VIEW OF NEXT YEAR'S CONGRESS BEING HELD IN MAY, 1960, THE CLOSING DATE FOR A.P.S.(S.A.) APPLICATIONS IS THE 31ST JANUARY, 1960. FULL DETAILS ARE AVAILABLE FROM HON. SECRETARY, P.O. BOX 2007, JOHANNESBURG.

Specimens of Prints submitted by Andrew Hayward and David Houliston appear on Pages 209 and 211.



GRAND OLD MAN

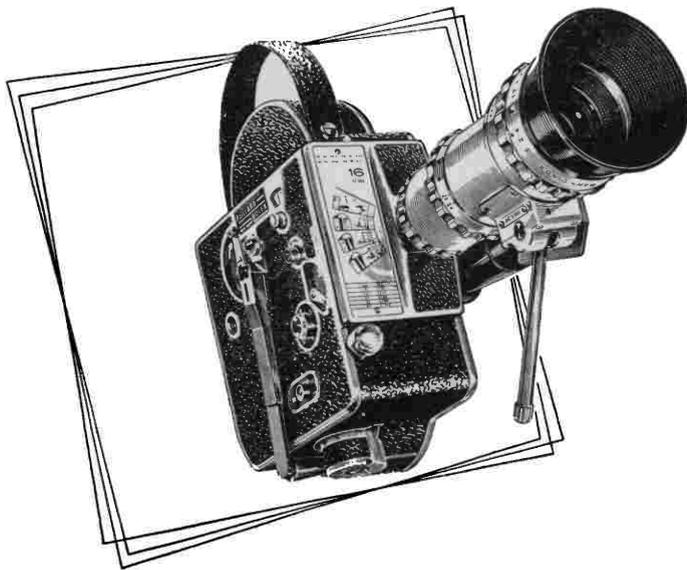
*D. Houlston
(Cape Town)*

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

Northern Rhodesia Photographic Association

Fifth Annual Film Festival

by E. C. Pullon

THE 5th Annual Film Festival organised by the Motion Picture Division of the N. Rhodesia Photographic Association was held at the Venus Theatre in Broken Hill on Sunday 6th September.

The President of the N.R.P.A., Dr. Frank Hanford, A.P.S.(SA) officiated at the Premiere and was introduced by Mr. Malcolm Phillips, Chairman of M.P.D. The Festival was opened by Mr. John Roberts, leader of the N. Rhodesia Legislative Council and the awards presented by Mrs. Roberts, after which the prizewinning films were screened in a professional manner to a capacity house by the Broken Hill Ciné Club who made full use of their projection box and equipment attached to the Theatre.

A panel of three judges, Mr. J. Blake Dalrymple, F.R.S.A., A.R.P.S., M.B.K.S., Mr. G. Mangin, M.B.K.S. A.R.P.S. and Mr. J. Wagemans selected the winning films after viewing the entries in the Information Department's miniature cinema at Lusaka where optimum

presentation was organised by Messrs. Pullon and McLaren of Broken Hill and Messrs. Edwards and Lucas of Lusaka under the direction of the M.P.D. Chairman.

The judges compared the entries against professional films since the prizewinners would of necessity be used for public performances and, as a result, the majority of the films entered came in for severe criticism. However those prizewinning films which withstood such strictness of judging, in some cases being classified as "excellent", proved high in public appeal at the public performances.

The tabulation given below not only indicates the number and type of entries received, but also the general trend in N. Rhodesia in regard to sound etc. Of the films submitted this year the longest ran for 17 minutes while the shortest had a duration of only 1 minute 25 seconds. Nine films were selected for showing in order that a balanced programme with a running time of 95 minutes could be presented.

Award-winning films and those selected for showing, which were "runners-up" in their classes, were as follows :

Premier Award for the Best Film of the Year and Award for the Best 16 mm. Film : "Emergency Call" by C. M. Phillips of Lusaka. (Unfortunately this film could not be publicly presented since it was a documentary of a caesarian operation.)

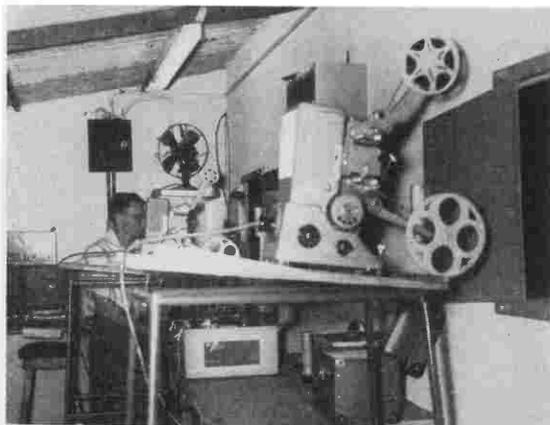
Films selected for the Festival Programme :

1. "Pintsize Picnic" by Mrs. J. E. Auret, Broken Hill.
The Best Novices Film (8 mm.).
2. "A. Penny, Esq." by E. C. Pullon, Broken Hill.
The Best Family Film (8 mm.).
3. "The Stream of Destiny" by E. C. Pullon, Broken Hill.
The Best 8 mm. Film.
4. "Not His Day" by Broken Hill Ciné Club.
The Best Club Film (8 mm.).
5. "The Kolor Bar" by E. C. Pullon, Broken Hill.
Certificate of Merit (8 mm.).
6. "Venture into the Interior" by L. M. Edwards, Lusaka.



John Roberts J.P., M.L.C. Leader of N. Rhodesia Legislative Council opening 5th N.R. Film Festival. Trophies to be presented in foreground.

Broken Hill Ciné Club Projection Box



Certificate of Merit (8 mm.).

7. "Those Dangerous Years" by Mr. and Mrs. A. E. Hall, Lusaka. (8 mm.).
8. "Mother in Law" by L. M. Edwards, Lusaka. (8 mm.).
9. "Wheels of Chance" by E. C. Pullon, Broken Hill. (16 mm.).

The Festival ended with an N.R.P.A. dinner, organised by Broken Hill Ciné Club, at the new Elephants Head Hotel and was attended by 39 photographic enthusiasts, many from other parts of the country.

The "line-up" of equipment installed in the Broken Hill Ciné Club's projection box at the Venus Theatre is as follows :

1. One 8 mm. Specto Projector.
2. Two 8/16 mm. Dual Specto Projectors.

3. One 16 mm. Ampro sound Projector.
4. Two Tape recorders (3 $\frac{3}{4}$ " and 7 $\frac{1}{2}$ " i.p.s. each) Stroboscopes fitted.
5. Two 4 speed Turntables.
6. Mixing and Master Control Unit for items 3, 4, and 5.
7. 1", 1 $\frac{1}{2}$ ", 2" 2 $\frac{1}{2}$ ", 3" and 3 $\frac{1}{2}$ " lenses for all projectors.
8. 9 ft. x 7 ft. Glass Beaded Screen—throw 65 feet.

Sound is through 8 watt amplification in the projection box (with its own monitoring speaker) to the Theatre 20 watt R.C.A. Hi-fi amplifier feeding four backstage speakers.

Any two projectors can be operated at a time so that a continuous performance can be given if desired.

Summary of N. Rhodesia Film Festival Entries for the last three years

	1957	1958	1959
Number of Entries	20	25	18
Type of Sound :			
Silent	15	5	—
Background Music	2	2	5
Descriptive Music	—	14	2
Planned sound with effects and/or Commentary and Music	3	4	11
Method of Sound :			
Automatic Tape Synch.	—	—	7
Stroboscope Tape Synch.	4	17	8
Magnetic Stripe (16 mm.)	1	—	3
Optical sound on film (16 mm.)	—	1	—
Records	—	2	—
Type of Film :			
Story films	11	18	15
Documentaries	4	4	3
Travelogues	4	3	—
Abstract	1	—	—

L. to r. Miss. M. Russel, Dr. F. Hanford A.P.S. (S.A.) President N.R.P.A., Mrs. Hanford, R. H. McLaren, Chairman B.H. Ciné Club at Festival Dinner.



ROUND THE CLUBS

NEWS FROM THE A.C.C.

AFTER all the celebrations of their 200th meeting the A.C.C. are settling down again and are preparing for their annual competitions. The indications, so far, are that a goodly entry of films of a high standard can be expected.

Although it is not the usual practice for the A.C.C. to include professional films for showing at their monthly meetings they have, at the last two meetings, screened travel films produced by Air Lines. It is accepted that an amateur on tour finds it difficult to string together a film with interesting continuity and an even flow. It was felt, therefore, that members could learn something from the methods of the professionals. Oh, boy, in the first film did the professionals get pulled to pieces! The film did not come up to the standards expected of an average member of the Club. It was even suggested that perhaps the producers could be permitted to attend the beginners meeting for a course of instruction. The second film presented at the September meeting was a very fine, finished production, but the producers had the benefit of the experience of B. T. Smith in the cast!!

For the interest of members, and to keep them up to date with the advances made in tape recorders, the Club organised a demonstration of the latest models. Members have rarely seen such a collection of recorders gathered together at one time. The demonstration would have gone on all evening if a halt had not been called, especially as we had birds singing in every corner of the room, and trains rushing in and out of the hall. So much for "stereo".

DIE AFRIKAANSE FOTOGRAFIESE VERENIGING PRETORIA

HIERDIE Vereniging het weer in stilte gewerk—en gewen. Ons spog nou met die prestasie dat A.F.O. vir die derde keer die beker gewen het in die geaffilieerde klubs kompetisie van die Johannesburg Camera Club. Graag wil ons ook weer vir mnr. E. van Rooyen, 'n lid van ons vereniging, gelukwens met die Goue- en Silver-toekennings wat hy met hierdie kompetisie verower het.

Op die laaste vergadering het mnr. Ted Dickensen vir ons 'n interessante lesing oor Stereo-fotografie gegee. Die lede was so beïndruk met die stereo-foto's wat hy vertoon het dat hulle monde letterlik oopgehang het. Al sal sommige van ons nou nie juis vir ons toelê op hierdie tipe fotografie nie, het ons darem nou ten minste 'n begrip daarvan.

Ons was ook gelukkig om die Portefeulje van Sjinese fotograwe met hierdie vergadering ten toon te stel. Ook hier het die monde bly oophang.

Ons vereniging het reëlings getref om die kleurskryfies, wat ingeskryf is vir die 12de Witwatersrandse Salon te vertoon. Dit vind plaas op 9 Oktober, om 8 nm. in die nuwe Film Auditorium van die Pretoriase Tegniese Kollege. Die vertoning word ook oopgestel vir die publiek.

—I. van Zyl, Skakelbeampte.

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ALBANY PHOTOGRAPHIC SOCIETY

THE last meeting of the Society's year was held in the Public Library, Grahamstown, on Tuesday September 1st, presided over by Dr. R. L. Sykes.

Mr. Reg Griffiths, well-known local professional photographer, was the guest for the evening. Addressing a very good attendance of members he firstly criticised the last monthly print competition of the series "Contre-jour". Having judged the monthly prints for some considerable time he congratulated members on the high quality of the prints generally. He awarded "A" prints to A. Weighel, D. Wallace, E. Maihs (advanced) and A. von Bratt (2) (beginners). A. Weighel won the Achievement Trophy for the advanced section for the most number of "A" prints during the year and A. von Bratt won the Beginners' Section.

Continuing Mr. Griffiths gave a most interesting talk on "Vision and Imagination in Photography". He said that members had reached the stage where they should concentrate on new ideas, finding different viewpoints and producing a sense of feeling in their pictures. Photographers had been left a legacy of wonderful photographs but it was up to members to strive to evolve their own ideas rather than copy someone else's.

Finally Mr. Griffiths stressed the importance of the enlarger as a creative instrument and how important it was to trim unwanted space on the print on the easel.

Thanking Mr. Griffiths, Dr. Sykes also congratulated Mrs. Jacot-Guilamod for having had one of her transparencies accepted on the Durban International Colour Salon.

Introducing next month's competition Edwin Maihs showed some good examples of "Humour" of every-day life.

Entries for the Deborah Mary Ehman Trophy were displayed. These had been judged by Mr. Jack Arnold, his comments on each print were read and a print by Dal Wallace was judged the winner.

October meeting is the A.G.M.

Jack Moffitt.

BENONI CAMERA CLUB

THE Club meeting on Sept. 3rd was high-lighted by the visit of that grand old man of photography—Karel Jan Hora, F.R.P.S., who entertained a large audience with his pungent remarks on the prints and slides which had been entered for the monthly competition—SET STILL LIFE. His comments on composition, arrangement, and choice of the given objects, were fully appreciated, if somewhat ruefully in many cases, by the authors of the work being judged.

Without doubt, everyone present fully realised how difficult a subject STILL LIFE can be, especially when

the faults are pointed out by a master such as Mr. Hora, in his own inimitable style. The constructive suggestions which he made should result in much improved contributions to future competitions of this nature.

The total entry of slides and prints was rather smaller than was expected, probably due to the fact that STILL LIFE is a difficult subject to work on, and Mr. Hora was at a disadvantage in not being familiar with the standard of the Club when judging the entries. His final choice was :

Slides-Beginners — Mr. H. Richardson
Slides Intermediate — Mr. E. Hundermark
Prints-Beginners — Mr. G. Dolman
Prints Intermediate — Mr. E. Powell

After the tea interval Mr. Hora screened his classical tape-recorded slide show—"The Nude", by the late P. H. Oelman, U.S.A.

This interesting and highly instructive lecture was much appreciated by those present, and the slide re-productions of Oelman's charming models fully illustrated the points made in the tape-recording. The Club is happy to report the first successes in a Salon; two members, Mr. A. Lapinsky and Mr. E. Powell have had slides accepted by the Durban Colour Slide Salon. It is hoped that our members will have further acceptances in the future.

E. E. Powell.

THE CAPE TOWN PHOTOGRAPHIC SOCIETY

Still Section

ANNUAL General Meetings are not regarded as being very popular but that of our Society which was held on August 26th was attended by a large number of members, both sections of course being included. The heavy business of the evening went smoothly and swiftly and the whole affair was over before ten p.m. Last year fresh blood was introduced into both sections and mention was made of the keenness of all concerned and of the progress made.

The following is the constitution of our new control :

Council President : T. Stafford Smith.
Vice-Presidents : D. C. McKellar, R. C. H. Page.
Hon. Secretary : Mrs. M. Caradoc-Davies.
Hon. Treasurer : G. Whiteing.
Members' Representative : R. Rodriques.

Council is augmented by Sectional Secretaries and one representative from each.

Ciné Section :	Still Section :
<i>Chairman</i> ... R. C. H. Page	D. C. McKellar
<i>Hon. Secretary</i> B. K. Greener	S. H. Wellman
<i>Hon. Treasurer</i> W. G. Vye	Mrs. D. M.

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Ciné Section

A NEW face, that of G. D. Roelofse, appears at the Ciné Section Committee Table, following the A.G.M. which took place on Wednesday, 26th August. All the others on Committee are old hands, namely :— Robert Page, Chairman; Brian Greener, Hon. Secretary; Bill Vye, Hon. Treasurer and Members; Maureen Bateman, Cecil Stephenson, Ken Halliday and A. D. Crafford (Projectionist).

Brian Greener, who, very quietly, has put an enormous amount of work into the Society, well deserves the Medal that has been awarded to him for meritorious service. The presentation of awards will take place at the Annual Dinner later this year.

The C.T.P.S. offers much to its members besides weekly meetings in the Cathedral Hall. This month we enjoyed both a Social Get-together at Citrusdal over the long week-end and a bus trip to Tulbagh.

First, the long week-end. Some thirty-six members, representing both Ciné and Still Sections, gathered at Citrusdal, where, amongst other things, we enjoyed a picnic luncheon on the Pakhuis Pass, a visit to the Fruit Packing Sheds and an evening at the Fun Fair, the six-piccaninny-powered merry-go-round proving most popular. All agreed that this was one of the nicest week-end get-togethers we have had, the credit being due to Eric Vertue, who was in charge of the party.

On Sunday, 13th September your Scribe led a whole bus-load of members to Tulbagh where we enjoyed our lunch under the trees on Mr. N. C. Krone's beautiful farm "Twee Jonge Gezellen". Stops were made in Paarl for tea and in Tulbagh itself, where our cameras were given a brief airing.

We got down to some more serious business at our meeting on the evening of Wednesday, 9th September, when Eric Vertue, in charge of our latest group film, (the subject of which is Von Hunks and the Devil) told us something of his plans for this project. A talk by R. Rodrigues on the subject of "The Choice of Records" followed and then Mr. Modes of the firm Rodas (Pty) Ltd. told us about some of the latest Siemens equipment.

Mr. Modes continued his talk after tea and concluded by projecting a special film to demonstrate various sound systems for 16 mm. Next, by permission of Mr. H. O. Hoheisen, we saw that excellent 16 mm. film, "Wild Life Sanctuary" and, finally, Mrs. F. Humphries took us to London to see "Trooping the Colour".

R. Page.

RANDFONTEIN CAMERA CLUB

THE Randfontein Camera Club is extremely proud to mention that in the last Durban Salon, we had 8 slides out of a total of 33, accepted. The contributors

were: J. Bailey—2, M. Arenson—also 2, and R. Vader—4, of which 2 were commended.

At our previous club meeting, the usual bi-monthly competition took place. The topics were Prints: Children and Slides: Trains, or part thereof. We were very fortunate to have Mr. Dennis Arden, in spite of suffering from influenza, come out accompanied by his wife, to judge our competition.

Afterwards, Mr. Arden lectured us on Solarization, which needless to say, proved to be very interesting indeed.

Our club not only helps its members, but assists others too. Three of our members, C. Creywagen and the two Rosema brothers held a film evening in aid of charity.

Although we have not quite recuperated from all the hard work that went into our Salon, we are, nevertheless, looking forward to our Annual Exhibition which takes place in November.

—*M. Arenson.*

VEREENIGING PHOTOGRAPHIC SOCIETY

BECAUSE accommodation could not be had in the Kruger National Park, the Annual Outing was held in Van Reenen, during the holiday week end of 5 September, when 18 members and friends assembled. It was wonderful to breathe the mountain air. It certainly had an exhilarating effect on everybody, described by Eric McPherson as a "release of individualism". The season, between Winter and Spring, does not make the country photogenic. Long walks to a mythical place known as "Jones' Pool" kept us going. Nobody found it, although all the local inhabitants pointed out, in different directions, the route. A dance on Saturday night and a social evening on Sunday night, made the stay delightful.

The meeting of 1st September, conducted by Graham Robson, had as its guest-speaker Mr. D. Pym, of Johannesburg, with a display of a lovely collection of colour slides. Entries for the competitions were commented on and then judged, with the following results :—

Prints :

Beginners and Intermediate, Nil.

Advanced, Marks 3 to Mr. C. Moller and Mr. G. A. Spence.

Slides :

Mark 2, Mr. F. C. Holland, Mr. W. H. J. Andrew, Mr. E. McPherson.

Mark 3, Mr. W. F. Spence.

The Ciné section held its meeting on 8 September. For a change, it was entirely an internal evening. Members brought their work, with a little pressure of course, and comments were from the floor, with Dr. P. D. Swanepoel directing and summing up. The following were shown:—

<i>Author</i>	<i>Title</i>
A. Nafte	Random Shots.
R. Zacks	Children at Play.
Dr. B. Cohen	Kaffir Dance.
Dr. B. Cohen	Mock Wedding.
Dr. G. J. Weilligh	At the Zoo.
H. S. Phillips	Home and Garden.
Mrs. V. Faulkner	Snow and Autumn Scenes, The Berg.
Capt. P. W. Kruger	Random Shots.

It was a good evening, and if some of the work was weak, comment amongst ourselves may perhaps stimulate photographers who would not ordinarily respond to an

outside expert's advice. We ourselves know our limitations.

Arrangements for Congress of PSSA and the Salons are going strong and entries are coming in daily. It is noted that prints are many more than slides. The Ciné Festival should be most attractive. The augmented Committee is working hard and we expect hundreds of visitors. The programme includes a River Trip and a display of Aquatic Sports and the ladies will be specially looked after whilst their menfolk are in earnest discussion.

The pictures of various male members, now adorning the walls of the Club Room, warrants the description of the last lesson, "Rogue's Gallery". Well, we are leaving them there for posterity.

—Alec Harber.

Bibliography Service

Medical Group, The Royal Photographic Society of Great Britain

ORIGINAL papers on photographic techniques and on photographic applications in the medical and biological sciences are published in a very large number of journals. It is, therefore, difficult to use the existing literature for the solution of both theoretical and practical problems.

A bibliography has now been established which consists of punch cards, each of which carries an abstract of an original article. Almost four hundred new cards are added annually to the existing total of well over two thousand such classified abstracts.

The cards are grouped under "Kinematography",

"Photography", "Administration" and "Microscopy", before they are subdivided further.

The Hon. Librarian is therefore able to quote the references of papers which have a bearing on any problem concerned with photography in medicine or biology.

The service is extended, free of charge, to all bona fide enquirers. Detailed requests for references to the literature should be addressed to:

J. A. Fairfax-Fozzard, M.A., F.R.P.S.

The School of Anatomy,

The University,

Cambridge,

Great Britain.

Artfilm Floating Trophy

GEOFFREY MANGIN, M.B.K.S., A.R.P.S., who was the Motion Picture Division's regional representative in Southern Rhodesia for a number of years and attended the Cape Town and Livingstone Congresses, has presented the Mashonaland Photographic Society with a floating trophy to be awarded each year for the best amateur 16 mm. film produced by a resident of Rhodesia and Nyasaland. To be called the Artfilm Trophy it is in the shape of a map of Africa with a screen behind and a "television" eye on the position of Central Africa. Mr. Mangin's idea is to encourage the production of good 16 mm. films and to reimburse the expense involved; he will also award up to 1000 feet of 16 mm. colour film each year.

Before he went to Rhodesia in 1946 to make films for the Rhodesian Government, Mr. Mangin used to live in

Johannesburg where he was an enthusiastic member of the J.P.S. and the A.C.C. One of his films, "Fairest Africa", was recently screened on the South African cinema circuit. Last year he photographed the story of Zimbabwe; "Buried Treasure—King Solomon's Mines" for BBC television.

He was unable to attend the Durban Congress last year as he spent 5 months overseas visiting film and television organisations in North America, Britain and Europe. He is one of the judges at this year's Northern Rhodesian Film Festival. In the field of still photography Mr. Mangin has also collected quite a few awards.

Mr. Mangin will be only too pleased to meet any P.S.S.A. members visiting Salisbury where his telephone number is 23974.

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.



Envy

Maurice.



**Miss South Africa, 1953
(Ingrid Mills)**

Pat Smith.

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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 !

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MEMBERSHIP APPLICATION FORM

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

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

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

Full Name.....

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Address

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Race

Membership of other Photographic organisations.....

Interested in Still/Cine/Colour/Technical.

Signature of Applicant.....

Date

Name of Member proposing.....

To Secretaries of Societies and Clubs

THE President's remarks about the sale of *Camera News* has stressed something I have wished to touch on for some months. For various reasons it was necessary to stop the arrangement for the sale of our Journal through an organisation and Clubs were asked to organise the sale at their meetings or a bookseller but gradually this side of our circulation has dropped.

One Society has a standing order of 30 copies and not infrequently requests a further half dozen. Looking through their annual report I find the commission earned amounted to £6 17s. during their last financial year.

The commission? The Journal Committee will send you each month the number you think can be sold. The price is 1/6 per copy but the club is allowed 33 $\frac{1}{3}$ % commission and any unsold copies can be returned at the end of a month. Appoint an energetic member to do the selling (if she is charming with a ready smile so much the better) and see how easy it is to get those extra subscriptions from members who do not grouse, drink no tea and take up no space!

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