

# CAMERA NEWS

OFFICIAL JOURNAL OF  
THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

CONGRESS NUMBER



NEWS FROM PHOTOGRAPHIC AND CINEMATO-  
GRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

1/6

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NOVEMBER, 1959



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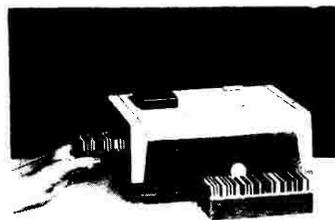
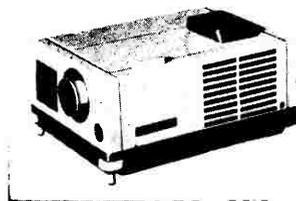
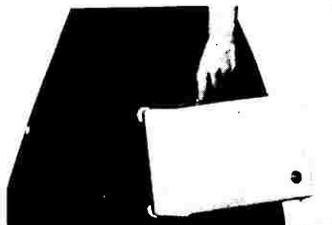
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# CAMERA NEWS

Official Journal of the Photographic Society  
of Southern Africa.

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November, 1959

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**From Left : Remington,  
Rhino, Rolleiflex**

**By Niels Lindhard**

## Among Ourselves

RECENTLY we had the opportunity of seeing a selection of the colour transparencies accepted for the Pictorial Exhibition of the Royal Photographic Society. This is probably the premier exhibition in the world and the selection must be assumed to be the cream of the work submitted. Well, at the outset we should emphasise that we thought the collection very good indeed, despite the loss of quality unavoidable in making copies, but we could not escape the feeling that some of the slides did not really mean very much.

Almost without exception they were thoroughly competent pieces of photography; however, a week has passed and we find ourselves wondering how many have stuck in the memory of those who saw them. Perhaps this gives a clue to one of the dangers inherent in colour photography to-day. Cameras have been improved out of all recognition with automation taking over all but the creative aspects; lenses have been developed to an almost unbelievable degree; films have become faster and sharper. Briefly, everything is better except the photographer, who is still human and can hardly be blamed for being deceived by his superb equipment into thinking that photography is easy. Of course, it is as hard as ever to produce something worthwhile and, the beguilement of colour being what it is, far too many exposures are made with too little thought for correct lighting, good arrangement and the basic interest of the subject matter.

All this is particularly apparent when one has occasion to view slides by beginners or near-beginners, whose aim seems to be to build up as large a collection as possible without much regard for quality. If these are attractively grouped into a coherent "story" they may be most interesting (in much the same way as a good "movie" may make a modicum of technical flaws tolerable), but the individual pictures certainly cannot be seen in isolation with any pleasure.

We don't propose going into great detail about ways to improve this state of affairs, but it should be obvious that we advocate that photographers should be more selective in their approach; home processing, which takes a fair amount of time, might help in curbing the shutter finger, quite apart from the other advantages. Ruthless discarding of all but really good slides is the next step and finally, the survivors should be grouped to form some pattern, theme or story; the time spent on the latter operation may well exceed that spent on all the others, but it will be time well-spent, both for the photographer and for his audience.

It is difficult to be thoroughly dispassionate about one's own creations and, to develop a critical faculty, we can suggest nothing better than regular submission to Salons and, at a lower level, participation in Society competitions. But don't get too serious about it all; in the end, the pictures that please you are the best for you. If they please other people as well—so much the better.

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## THE PRESIDENT'S PAGE

**H**ATS off to the Vereeniging Photographic Society for their wonderful effort in staging the Sixth Photographic Congress of Southern Africa, with a special word of praise to their energetic and hard working Secretary, Alex Harber, who seemed to be here, there and everywhere.

But have we, as South Africans, yet got the Congress spirit? Somehow I think not, for if we had there would surely have been a bigger contingent from the Metropolis 35 miles away. I did hear it said "There's nothing on the programme to really bring people to Congress," but my own feelings are that it should not be the number or the quality of the talks, demonstrations, etc., but the social side of our hobby, the opportunity of meeting fellow photographers and renewing old acquaintances, and the opportunity of discussing with fellow enthusiasts the many problems that beset our hobby, that should count most. Those who have attended more than one of our gatherings will, I am sure, agree with me that they are worth all the effort, time and expense involved in being present. I have attended five of the six and would not have missed them for worlds.

With the Annual General Meeting behind us, we can now look ahead to, I hope, a year of even greater progress. Each and every member now has a direct interest in P.S.S.A. and its affairs, for it was unanimously decided that all members (ordinary as well as organisational) should have a vote in the election of the Society's officers and in its activities. A number of us have been battling for two or three years to achieve this in the belief that by giving members the opportunity of having a say in the election of the officers they would take a keener interest in the Society. It was also decided to institute an additional class of member, namely, "Joint Members" (husband and wife) who would pay a reduced subscription, but would only receive one copy of the Society's publication. I hope to be able to give more information regarding subscription, etc. in next month's *Camera News*.

A point that rather worried me at the Annual Meeting was the suggestion that too much money was spent on our monthly publication and not enough on other activities. Whilst I will agree that we are spending a lot, nevertheless I feel it is well worth while, for it is only by means of our *Camera News* that our members, spread

far and wide over Southern Africa and Overseas, can keep in touch with one another. That the Journal could be even more beneficial we will also agree, but the Editor and his hard working committee cannot be expected to provide everything—members MUST help by contributing articles. What about you gadgeteers sitting down and describing how you made some piece of apparatus which you have found extremely useful? There are probably others who would be delighted to know about it. In the Journal of the Photographic Society of America for September there appeared no less than six short articles, well illustrated, on how to make apparatus such as a Ring-light, a Design for a ground level camera stand, a method of cataloguing and arranging collections of colour slides, an Easily made Enlarger Easel, etc.

Then, too, might I ask what is wrong with our 118 societies that we only receive reports from less than a dozen? Surely some member can be induced to write a couple of dozen lines each month about the Society and its activities.

During the A.G.M. a proposal was made that *Camera News* should reprint articles from foreign photographic magazines that are not generally available in the Union. An excellent idea, and no doubt our Editor would gladly accept such articles. But who is to do the translation? The gentleman who put forth the suggestion was discreetly silent on the latter point. We certainly cannot ask or expect the Editor to be responsible for this.

It has been the custom since the inception of Congress, for the final gathering to be the Congress Dinner—this year it took the form of a Luncheon, and a right enjoyable one it was, with the highlight being the surprise announcement by the Chairman of the Honours and Awards Committee of the award of the Gevaert Medals for service to *Camera News* to the Editor, Eric Vertue, A.R.P.S., the Assistant Editor—Still, Denis Sprenger, and the Assistant Editor Cine, T. Stafford Smith, an announcement that rightly was greeted with thunderous applause. Well done Eric, Denis and Stafford—we are all sincerely grateful to you for all you have done in producing *Camera News* and in making it a camera magazine second to none in its field as the Journal of a National Society.

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A proposal was put to me at Vereeniging that P.S.S.A. should institute a Postal Portfolio for individual members. An excellent suggestion and one we shall be please to inaugurate if there is a sufficient demand and we can find someone to organise and supervise it—I believe I can find the right person—but before approaching him I must know whether there is any demand for such an activity. If you are interested, please drop me a line—P.O. Box 1594, Durban.

Finally, may I say how honoured I am that you have seen fit to ask me to continue in office for a second term. I have fully enjoyed the past year and with the continued help of my fellow Directors, and especially those forming the Standing Committee in Durban I will continue to do my best to see that P.S.S.A. continues to flourish.

Plan now to attend next year's Congress which is being held in Bloemfontein in May during the Golden Jubilee Celebrations of Union.

A. L. Bevis

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## CONGRESS—AFTERTHOUGHTS

By A. ROSEWITZ

A good photograph creates an impact when it portrays the characteristics of the particular subject. This is most essential in still-photography, and even more so in motion pictures, where continuity is a most important factor, or otherwise the onlooker loses interest in the film being shown. These are a few fundamental ideas in photography.

When it comes to a Contemporary Exhibition, such as the recent exposition which we had the pleasure of seeing in Johannesburg and Durban, the photographs do not depict the conventional rules of photography, but anything taken at random conveying very little, or anything at all to the onlooker. Perhaps we must get accustomed to this modern trend in photography, in which case we will have to change our outlook. But nevertheless, the success of your finished print and your movie film lies undoubtedly in the final presentation.

It is quite obvious that, in spite of having the latest types of automatic cameras and gadgets on hand, we must still form and create, just like the painter and sculptor by putting our own individual ideas into our hobby, not only to please ourselves, but sometimes also to please our judges.

Is photography going through various phases? Yes indeed it is! I only wish to mention that the late Van Oudtshoorn's photographic achievements from 1935-1948 consist only of pictorial photography (landscapes

and seascapes), and this was carried forward in his judging where he showed a marked preference for pictorial conventional photography, completely discarding the contemporary side of our hobby.

The development and interest in photography in the past two decades has been quite spectacular, considering that since 1938, when there were only a handful of camera clubs in South Africa, the increasing interest in our hobby has now brought us to the figure of 133 camera clubs in our territory. This is a ten-fold increase, and which to my mind just goes to show how popular photography has become in our country.

Will this ten-fold increase continue? Yes indeed, and there is no reason to doubt it as even our members and new subscriber-members are showing their confidence in the activities of our Society by making their personal recommendations to newcomers.

This is mainly due to the tremendous efforts of the back-room boys, and here I would like to mention two—Messrs. Assenbaum and Anderson—who work behind the scenes,—and of course, to the *Camera News*, our well-known monthly magazine.

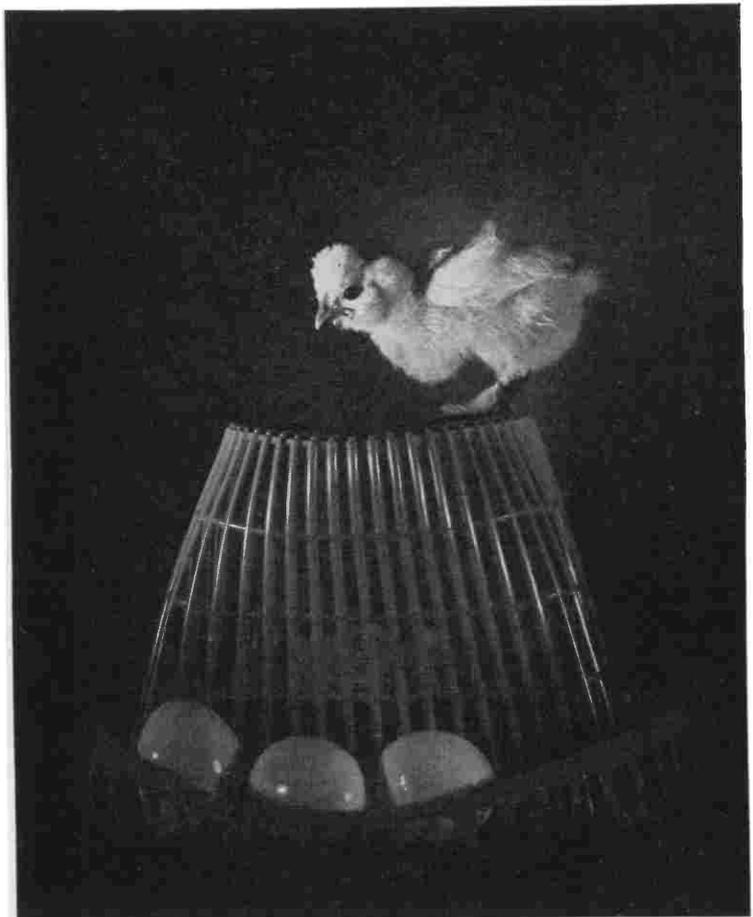
We have tried, and are still trying to make our Society one of national prestige and importance. This has been the cherished ideal of many photographers, and to this end we strive.

# PRINT CRITICISM

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

MY lounge has just been strewn with a collection of prints, propped up on chairs, tables, piano and divers other pieces of furniture. They were entries for a competition organised by a local society, and my task was to place them in various categories. Like all similar competitions, the results will produce much dissatisfaction, for everyone thinks his own entry is an excellent one, and some will refuse to be convinced with the commentary which will follow.

But there is one oft-repeated fault which I am sure all will recognise—



**A Singer is Born**

*Dr. Gregorio C. Tansiongkun.*

**Eye to Eye** *Bokkie Wilcocks.*

lack of technical quality. † So many of these prints appeared to be alright to their authors until they were placed side by side with one of real quality when it became obvious they were thoroughly muddy. Immediately marks are lost or prints are rejected. The negatives were probably excellent and the composition and control without fault.

So I would like to begin this month by stressing that print quality—**real** print quality—is absolutely essential. It is often said that every print must show somewhere the blackest black and the whitest white which the paper is capable of producing. Like all art “rules” there are exceptions, but it is surprising how few these exceptions are. Even high key work usually has some small touch of a real black; it is this which

helps to emphasise just how delicate the remainder is. May I beg you therefore to see that your prints cover the whole range of tones of which the paper is capable.

You are unable, of course, to inspect the original prints submitted for this feature, but I think that even the reproductions will enable you to appreciate that our first two prints this month left nothing to be desired in this matter of quality. **A Singer is Born** by Dr. Gregorio C. Tansiongkun, contains very little in the way of subject matter but shows good arrangement, good lighting and excellent technique. The texture of the chicken is in striking contrast with the glossy surface of the “cage” and the “eggs”. The lighting, of course, makes the chick the principal object, being helped by the radiating

lines, its position, and the fact that it is the only allegedly living object. Note how the chick and the eggs are placed on a diagonal line. I particularly like the suggestion of depth in the background given by the slight gradation of tone (I hope the printer will be able to reproduce this).

**Eye to Eye** by Mr. Bokkie Wilcocks is also made out of very little subject matter (my apologies to the model; I did not mean it quite like that!), but again it relies on contrasts and first class technique. We must make up our own story of the incident portrayed, and I would suggest that a film star—or perhaps more likely a beauty queen cum hopeful film star—is being taken over a film studio and shown how everything works. Here she is seeing things from the screen-camera-man’s angle and



### The Sketcher

*Dr. Gregorio C. Tansiongkun.*

so we have the contrast of beauty and the beast. The lighting is hard and suits the machine well, and yet the modelling on the girl has been very well done. In fact the skin tones and hair texture have been particularly well portrayed. I do not mind the hard shadow on the face and collar produced by the camera for this is all a part of the meeting of the two contrasting features, but I do object to the hard shadow under the chin and I feel this should have been reduced by an auxiliary light or reflector. A suggestion of relief in the black background would have been a help.

Our next print will probably evoke

much discussion, but it is one which interests me greatly. **The Sketcher** is also by Dr. Gregorio C. Tansiongkun but is quite different from his previous print. Here is control without any possibility of the hackneyed taunt of being unphotographic. The author saw this artist seated on his high perch and wrapped in the subject he was sketching. An exposure was made, but the subsequent print contained all sorts of extraneous matter which was not "seen" when the photograph was taken. In order to reproduce what was "seen" it is obvious that control of some sort is necessary, but how? Dodging, oil reinforcement or the so-called con-

trol processes are all possibilities, but Dr. Tansiongkun has used none of them. He appears to have taken a brush or pledget of cotton wool well soaked in a strong solution of Farmer's reducer or iodine-cyanide and merely wiped out all the unwanted items. I like the result very much indeed. Bereft of all disturbing features, the main figure stands out well in his isolation being supported by the strongly contrasted sides of the pyramid and kept from falling out of the picture space by the well placed grasses. It is not a method which must be repeated often, but here it has succeeded and, I think, succeeded admirably.

**By die Meesters** by Mr. G. Töttemeyer breaks the first rule of composition we were ever taught. Do you remember how you were told **never, never** to place the principal object in the centre? It must **always** be on a thirds intersection. Quite right, but remember that a rule of art means a general trend or a guiding principle, and not a statute which must never be broken. The author has used no half-measures in breaking it on this occasion, and I do not disagree with him. The very strong central vertical is opposed by the line of white prints and a number of other lesser horizontals. The hard black line I cannot understand. At first I thought it was a dado rail or a barrier rail, but I am puzzled at its increased thickness at each end. Whatever it may be, it is unfortunate that its lower edge coincides with the upper edge of the chair as it appears to cut the onlooker in two pieces. Another unfortunate item is the way in which the top of the head just touches the picture frame. A small space between them would have been better.

The lamp at the top is very worrying, but I cannot make up my mind whether it should be trimmed off altogether or merely toned down. At present it resembles too much the sword of Damocles. The narrow format of the print is unusual but helps to emphasise the vertical nature of the composition. I would not say this print is an unqualified success, but the author has certainly seen something; he has given it much thought and has been bold in his approach, and the result is a print from which we can learn much.



**By die Meesters**     *G. Töttemeyer*

# PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

## PRESIDENT'S REPORT

As President of the Society I have pleasure in submitting the following report on the activities of the Society during the year ended 30th June, 1959.

### Membership :

The life blood of any Society is its membership and as can be judged by the following comparative statement the Society is growing, albeit slowly.

	<i>Membership at 30.6.1959</i>	<i>Membership at 30.6.1958</i>
Ordinary Members ...	710	655
Subscriber Members ...	—	—
Organizational Members	120	103
Trade and Organiza- tional Members ...	6	6
	<hr/>	<hr/>
	836	764
	<hr/>	<hr/>

Thirty-two members who were in arrears with their subscription were suspended and do not appear in the above total for the year ended 30th June, 1959.

During the year 118 new members—ordinary and organizational were enrolled, but it is felt this number could easily be doubled for there are undoubtedly many keen photographers who are not members of any organization. As you have heard, we have 120 organizational members. Presuming each society has only 12 members this alone gives us a potential membership of 1,440, but the majority of Societies have a far bigger membership so there is no reason why our total should not be in the vicinity of 2,000. Let our motto this coming year be—"Every Member get a Member"—it can be done with a little persuasion.

In accordance with the Resolution adopted at the last Annual General Meeting, a new class of member was instituted, namely 'Subscriber Member,' who will pay an annual subscription of £1 1s. 0d. and will receive all privileges of membership except that they may not attend Congress or other functions of the Society, nor may they exercise a vote.

The Standing Committee decided to submit a resolution to the Fifth Annual General Meeting proposing an additional class of member, namely 'Joint Members' who shall consist of the spouses of members, other than of Subscriber Members. Joint Members will pay a reduced subscription and will enjoy all the privileges of Ordinary Members except that they will not receive any of the Society's publications.

I would particularly like to express the Society's grateful thanks to the Membership Committee—a Committee of one, Mr. A. Rosewitz—for the magnificent work he has done since the formation of the Society in enrolling new members. Just how many he has proposed and enrolled during the 12 months I do not know, but if he gives himself a tie for every four members enrolled he should be well fitted out for life with ties. In his capacity as Chairman of the Committee he has inaugurated several membership drives, and in addition has furnished countless numbers with information regarding the benefits to be derived from joining P.S.S.A.

### Obituary :

Photography in South Africa suffered an irreparable loss in the passing of Albert van Rheede van Oudtshoorn, Hon F.R.P.S., in May 1959. For over a quarter of a century his name was honoured in photographic circles the world over and more than one successful pictorial photographer in Southern Africa has "Van" to thank for his success. During his lifetime he received close on 300 awards for his pictures, and had over 450 acceptances at International Salons, and in 1937 he was, elected the first Honorary Fellow of the Royal Photographic Society in South Africa. He was a Foundation Member of P.S.S.A. and one of the signatories to its Memorandum of Association.

### Finance :

You will have observed from the Balance Sheet as at 30th June, 1959, which has already been circulated, that the deficit on the Accumulated Fund Account has been turned into a surplus. The Society's financial position, however, is not yet as strong as your Directors would like it to be and it will be necessary to continue to keep a fairly tight rein on expenditure. Unfortunately the facilities which the Society can offer are restricted to what it can afford and as you will see from the annual accounts a high proportion of our income is necessarily spent on administration and on the production of *Camera News*. As these expenses do not increase in direct proportion to the membership an increase in

members will make more funds available for other amenities, and I reiterate my appeal to you all to endeavour to obtain new members for your Society.

#### Journal Committee :

*Camera News* now in its 5th volume maintained the high standard set from the commencement and your Directors feel that no praise can be too lavish for the magnificent work done by the Editor, Mr. Eric Vertue, A.R.P.S. and the members of the Journal Committee.

To all who contributed articles, and especially to Mr. Fred C. Harris, F.R.P.S. for his wonderful effort in maintaining four pages of Print Criticisms monthly over the past four years we offer our sincere and grateful thanks. To those who can, but have not yet contributed to the magazine we say, do please get down to putting your knowledge on paper and send it to the Editor.

The relevant financial statement printed in the September issue of *Camera News* indicates that at last the journal is firmly established, but members and member clubs can assist to further entrench the journal by getting additional advertisements and by selling copies to non-members of P.S.S.A. at Club meetings. Every penny received will help towards producing an even better and bigger journal.

We would also like to congratulate our printers on the splendid job of work they have done, the blocks and printing being of the highest standard.

#### Colour Division :

This Division was established under the Chairmanship of Mr. H. Geldard of Durban with the object of fostering colour photography among our Members and was intended primarily as a service to the Ordinary Member, though Clubs were free to make use of its services.

Four competitions were held during the year, the first in July 1958 attracting 47 entries, the second in October, 123 entries, the third in January, 64 entries, and the fourth in April, 127 entries, and it is pleasing to record that many of the slides were of exceptionally high standard and bodes well for the future of colour photography in Southern Africa. Comments on the individual slides were sent to all members.

Several Clubs have submitted slides entered for their Club competitions. These were judged and a commentary on the slides recorded on tape.

I would remind members that slides may be submitted at any time for criticism, but it is essential that this be indicated on the wrapper otherwise the box will be put aside until the next competition closes.

#### Portfolio, Print Collections and Exhibits :

The activities of this Committee are now in full swing after the break occasioned by the regrettable resignation of Dr. Joseph Denfield some two years ago.

In May 1959 the first portfolio—a collection of 21 prints by Shirley M. Hall, F.P.S.A., F.R.P.S. was put

into circulation amongst the Transvaal clubs. Mr. Hall is an exhibitor of long standing and is a five-star exhibitor in the U.S.A. The portfolio contains an outstanding cross-section of his work and includes portraits, nudes, seascapes, snow and texture pictures.

A collection of 160 prints was received from Hong Kong and will be broken up into four one-man portfolios of 40 prints each. The photographers represented are Yu-Chiu Cheung, F.R.P.S., Hing Fook Kan, F.R.P.S., Fan Ho, F.R.P.S., and Dr. K. H. Wu, F.R.P.S. These prints will be put into circulation as soon as regional representatives can be found who will undertake to supervise the circulation of the portfolios in their area.

I hope the smaller clubs will take advantage of the opportunity afforded by these travelling portfolios of letting their members see outstanding work by the world's leading photographers. There is no objection to their being shown to the public and a small charge made to cover expenses so long as the schedule laid down by the Chairman of the Committee is adhered to.

The Directors and I are most grateful to Mr. Bob Klem of Pretoria for having so kindly undertaken the duties of Chairman of the Print and Portfolio Committee and we thank him sincerely

#### Overseas Visitors :

I am sorry to say no notable photographers visited the Union during the period being reviewed, but as this report was in course of preparation notification was received through Dr. A. D. Bensusan, that the President of the Photographic Society of America, Mr. Robert J. Goldman, A.P.S.A., and his wife will visit Southern Africa on a short tour early in March 1960, and that they have agreed to address photographic gatherings in Johannesburg, Durban and Cape Town. I understand they rank as the leading husband and wife exhibitors in colour in the States and Canada, Mr. Goldman being a four-star exhibitor, and his wife a three-star exhibitor in colour. My one regret is that, owing to their very tight schedule, they will not be able to visit and address gatherings in any other centre.

#### Honours and Awards Committee :

Under the able Chairmanship of Dr. A. D. Bensusan this very important Committee carried out its difficult task in a highly satisfactory manner and to Dr. Bensusan, the members of the Committee, Messrs. Maddox, Margetts, Paterson and Rosewitz, and to the adjudicators in various parts of the country who were called upon to decide the merits of the work submitted by applicants, I express, on your behalf our sincere and grateful thanks for a job well done.

At the P.S.S.A. Banquet held in Durban on 12th October, 1958, Associateships were conferred on Dr. B. Danzig of Pretoria, Dr. F. W. Hansford of Luanshya, N. Rhodesia, Mr. S. D. Kieser of Johannesburg, Mr.

Norman Partington of Durban, Mr. D. D. Reucassel of Johannesburg, Mr. L. M. Sher of Springs and Mr. Rhodes Tremeer of Alice.

This year the number of applications for the covered Associateship were fewer than in past years, and only three awards have been made. The names of the successful applicants will be announced and the Diplomas presented at the P.S.S.A. Luncheon on Sunday, 11th October.

The "Bensusan Bursary" was awarded for the first time to Mr. A. M. Shevitz who is proceeding Overseas to study medical photography.

Messrs. Gevaert Ltd. have offered Gold, Silver and Bronze medals each year for meritorious contributions to photography and it is proposed to award these for service to *Camera News*.

Consideration has also been given to establishing some form of Service Award for presentation to those who have rendered valuable service to the Society, and it is hoped to make an announcement before the Union Jubilee Festival in 1960.

#### Congress.

The Fifth Photographic Congress of Southern Africa was held in Durban on the 10th, 11th and 12th October, 1958, and was attended by 58 members and friends. A most enjoyable time was spent by all and thanks are expressed to the following for their most stimulating addresses—Dr. A. D. Bensusan, Mr. Gordon Maddox, Mr. Norman Partington, Mr. Eric Vertue and Mr. Lu Sher.

The Fourth P.S.S.A. International Salon of Photography was held in the City Art Gallery, Durban, from 10th to 19th October, and the Fifth P.S.S.A. International Film Festival was held from 10th to 15th. Both aroused considerable interest and were well attended.

To both the Durban Camera Club and the Durban Amateur Cine Club who at very short notice undertook to organize Congress, Salon and Film Festival and advanced the necessary funds to enable preliminary arrangements to be carried out, the sincere thanks of our Society are due. It is pleasing to record that the Congress and Salon showed a profit of close on £50, but unfortunately owing to cost of awards for the Film Festival a considerable portion of this was swallowed up.

In order to give Clubs sponsoring Congress a direct interest in making it a success, the Standing Committee have recommended that in future half the profit shall go to the Club organizing Congress, etc. but in the event of there being a loss the Club will have to bear 50% of such loss, P.S.S.A. meeting the other 50%. P.S.S.A. will also make a loan of £25 to meet preliminary expenses.

#### Life of Our Nation—Ons Volk, Ons Land :

During 1958 the Government decided to incorporate an impressive photographic exhibition depicting the

Peoples of South Africa, as part of the official celebrations for the Union Golden Jubilee in 1960, and Dr. A. D. Bensusan was requested to proceed with arrangements for such an exhibition, with Dr. and Mrs. Sergay being responsible for the Cine aspect. A Committee was established and the whole exhibition brought under the sponsorship of P.S.S.A. Certain funds were made available by the Union Government and private sponsors were sought to cover the display and the exhibition in other centres. An admission fee will be charged at all centres and the revenue accruing therefrom will be set aside for the establishment of a Photographic Foundation in South Africa. The premiere will be held in Bloemfontein during the second and third weeks of May 1960 and will coincide with the 7th Photographic Congress. *Personality*, the well-known South African fortnightly, has generously sponsored a nation-wide competition with handsome prizes, and all pictures submitted will be scrutinized by the exhibition committee and by this means it is hoped to compile an outstanding exhibition depicting the Life of our Nation under 14 different headings.

After the exhibition in Bloemfontein, the collection will go to Johannesburg, Durban, Port Elizabeth, East London, Cape Town, Kimberley and back to Johannesburg.

A 16 mm. cine film on the same theme is in course of preparation under the guidance of Dr. and Mrs. Sergay, and will, it is hoped, be shown in an auditorium adjacent to the print exhibition.

Thanks are due to Dr. Bensusan for his far-sighted initiative in securing Government approval of his suggestion for this exhibition and in suggesting that all revenue should go towards a Photographic Foundation in South Africa. If every member will do his or her best to submit suitable photographs and help with the display and control of the exhibition when it is shown in their town, P.S.S.A. should benefit greatly.

#### Auditor :

Owing to the appointment of Mr. A. R. Wilson as Hon. Treasurer it was necessary to elect a new auditor and Mr. H. S. Craven, A.C.I.S., A.I.B.S. was appointed. On behalf of the Directors I take this opportunity of expressing thanks to Mr. Craven for his services during the past year.

#### General :

In conclusion I would like to express my grateful thanks to the Directors and Members of the Standing Committee for all the help they have given me during the past year, and to all who have helped in any way in the work of the Society.

A. L. Bevis,  
*President.*

Durban,  
1st October, 1959.

## VIth Photographic Congress of South Africa

## WHAT LIES AHEAD IN PHOTOGRAPHY

A Symposium of Four Speakers

## THE SCIENTIFIC ASPECT—By Dr. A. D. Bensusan, F.R.P.S., F.P.S.A., A.P.S. (S.A.).

**Forum.** When I was approached for the subject of a Congress address, my thoughts turned towards future trends. I felt it would be far better for us to have several speakers on different subjects of what lies ahead in the various fields of Photography and it is therefore a privilege or me to be in the Chair today on what may be termed a Symposium or Forum of this subject. It looks like a "pot-pourri" with a difference, and let us hope it will be a worthy dish for our Congress fare.

As we enter the atomic Age of this mid-century, with Satellites encircling the Earth and a rocket on the Moon, it might well be expedient to pause for a moment and consider this new era in its relationship to Photography—both the benefits and disadvantages. One particular field which has been in the limelight of research in recent years is that of atomic radiation and its profound effect on our everyday lives, *but have we ever considered how it could affect the future of Photography?*

**Darkroom Clocks.** I shall not dwell on the biological aspects of radiation, for there is neither sufficient time nor is it the right occasion, but we might all be well advised to take an interest in these matters for our own good. Years ago, who would have thought of discarding the luminous clocks in our darkrooms? We would not have given it a second thought, but today with recent knowledge the whole picture has changed. Many a luminous watch dial in close contact with the skin would certainly not pass the rigid safety standards now laid down by National Physical Laboratories, the world over.

In 1,700 years time, these darkroom clocks—as museum pieces—will still be fully active, and so will the luminous "foot switches" and various "darkroom" guides—all emitting their same dangerous radiations into the atmosphere around us, and these radiations can profoundly affect our photographic emulsions.

**New Emulsions.** One bug-bear of the photographic industry is that of radio-activity which occurs in packaging material of photo-sensitive emulsions. An Ameri-



can firm found a source which was unusually free from such difficulties, until radio-active fall-out from test explosions on the forest from which their raw materials was obtained, caused considerable increase in activity of the wood pulp. Their headaches began all over again! \*(1)

Could the answer perhaps lie in reorientation of the whole photographic process as we know it, more on an electrostatic basis, or images by way of magnetic tape such as are used in colour television? The Motion Picture Industry may well be the first to make any such major changes, and I firmly believe that the next 25 years will bring about a definite change in the wet photographic process which has been in use for more than a century.

**Wet Plate Era.** Complacency that followed the introduction of the wet plate era is epitomised by the writings of an enthusiast in 1878, as follows: "On the appearance of collodion, the art of photography may be said to have been completed." Since that date there have been enormous strides in increasing spectral sensitivity of the silver halides mainly into the green (Panchromatic), and in the 1920-30 period beyond the red (Infra-red).(2)

The introduction of certain complex Gold salts as sensitizers led to one of the greatest advances in the manufacture of emulsions, some 15 years ago, with resultant finer grain and greater speeds.(3)

**Modern Advances.** Today revolutionary changes are taking place, and a recent innovation is an ultra-violet sensitive emulsion developed by the medium of heat.(4)

Some few years ago, Xerography was introduced by Rank-Xerox of London which is a dry electrostatic method of reproduction that requires no negative, photographic sensitive materials, chemicals nor darkroom. The image is produced by the effect of light on a positive charged coating, leaving the unexposed areas capable of attracting a special developing powder.

In the light of these developments and modern research, I find it surprising that we are still today using the principle of wet development of the latent image on a silver halide emulsion, and its fixation in "hypo", which was first enunciated by Sir John Herschel early in the last century.(5)

**Glow Sheets.** My interest in the subject of radio-activity in luminous clocks and darkroom fittings, has recently led me to Zinc Sulphite fluorescent material which emits a reasonably intense "after-glow", but is nevertheless non-radioactive.(6) In so doing my experiments in the darkroom opened up new vistas in the production of photographic images without the medium of a silver halide emulsion.

FIGURE 1.

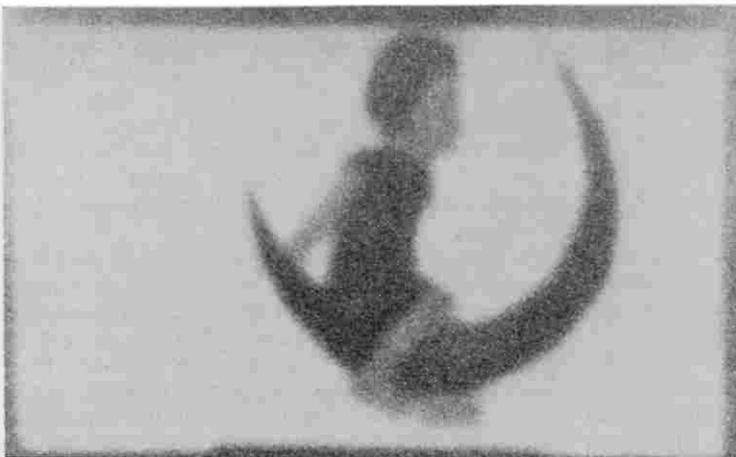


FIGURE 2.

**Experiments.** In order to illustrate this work, I have produced a half-tone photograph of an image on a glow-sheet, which I believe to be the first ever done in this way. The preliminary experiments were made with a present-day light switch cover, whereas the second efforts utilised a more refined glow-sheet manufactured by Levy West of Britain, but which material unfortunately is very much more expensive.(7) These strips containing Zinc Sulphide, resulted in research in X-ray fluorescent screens where no after-glow is necessary. The glow-screens include the very substances which must be omitted in X-ray screens and are thus capable of temporary storing and emitting non radio-active light rays.

These properties make them suitable for an exact rendering of an image through a camera lens. As the degree of after-glow is in direct proportion to exposure to light, it is possible to produce half-tone images.

**Illustrations.** The subject chosen was a colourful children's wall plaque of the "Man in the Moon". Pan line Film Figure 1.

An exposure was made by means of a plate camera and the glow-sheet acting as the sensitised emulsion. Figure 2.

Exposure of 10 minutes at f. 4.5, in artificial light, produced a clear-cut image in which four distinct tones are visible. A copy photograph was made of this image in the usual way, for demonstration at Congress. Figure 3.

The photograph of the children was produced from a negative on a more refined glow-sheet, with greater speed, better definition, and a longer range of tones. Figure 4.

**Shape of Things to Come.** It may seem a far cry from radio-active darkroom clocks to glow-strips and images

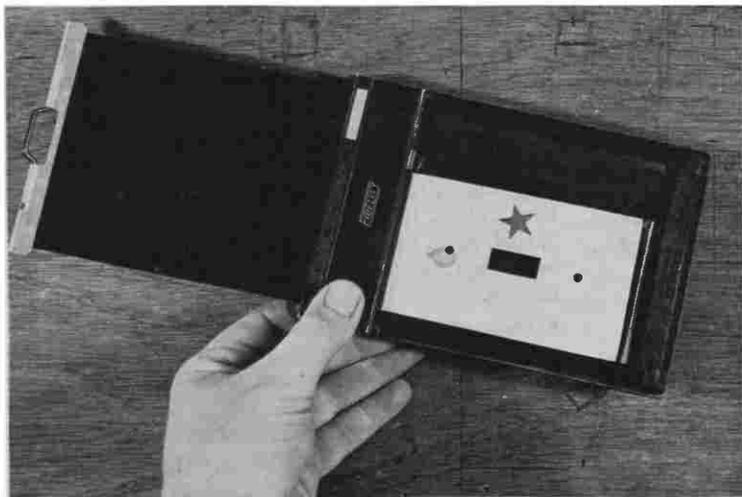


FIGURE 3.



FIGURE 4.

of the "Man in the Moon". A writer has suggested that darkroom illumination of the future may utilise the glow-strip principle.\*<sup>(8)</sup> Although this could certainly come about in the near future, I feel, however, that a stage further will be reached when we must reorientate ourselves to new principles of image production.

It may be difficult for us to appreciate fully the advances which are being made today in the Science of Photography, such as Electronic printing methods; and Polaroid cameras with Zoom lenses and magic eyes may not be far away. These advances open up new fields, enabling the production of photographs which we had previously never visualised. The 80 x 20 foot colour print mural recently completed in Cincinnati is an example of modern trends, and even in the normally static field of Salon photography, the advent of colour and Contemporary work and even Arrow-head compositions are bringing about many changes.

I believe that the greatest advance in photography which we may be privileged to witness in our times will be a fundamental change in the structure of emulsions. These changes may well be upon us by the time the children portrayed in the photograph (Figure 4) have reached adulthood. When they present their address to Congress in 20 years time, it is conceivable that they will be illustrating it with pictures produced along similar lines to that which I have suggested to you today.

#### QUESTIONS

In answer to questions, Dr. Bensusan explained:

- (a) The speed of the refined glow-sheet was approximately one half that of Bromide paper.
- (b) Patents had already been applied for, to cover utilisation of this material for production of photographic images.\*<sup>(9)</sup>
- (c) One of the practical uses of this system might be for Press work. The glow-sheet image,

which is a positive, could be sent over a land-line within seconds of having been taken, or a direct block could be made for newspaper or magazine reproduction without the intermediary of a print.

#### DEMONSTRATION

The Congress room was partially darkened, and an image from an enlarger was projected onto the 15" x 12" refined glow-sheet. After 10 seconds exposure, a positive image was formed on the glow-sheet, and this was passed round the audience for inspection.

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#### ACKNOWLEDGMENTS

Acknowledgments to the Photo. Unit, Department of Medicine, Witwatersrand University, where the experiments were carried out.

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## PROFESSIONAL PHOTOGRAPHY OF THE FUTURE

By J. J. WESSELO

(President of Transvaal Institute of Professional Photographers)

**M**R. WESSELO sketched the progress of the Professional photographer from the earliest days when the majority were engaged in photography on a Professional basis.

The picture had changed, with the advent of photography in the hands of the Public and Amateurs, and

much of the Portraiture of Adults and Children as well as Wedding groups were to-day in the hands of Amateur photographers. The result had been stiff competition and he envisaged that the future of the Professional Photographer lay in Commercial work and other spheres which are frequently beyond the Amateur by reason of the use of special equipment and skill.

## MODERN TECHNIQUES—IN LIQUIDS

By PETER LANG (Chief Cameraman "African Mirror")

Delivered at the VIth Photographic Congress, Vereeniging, in the Symposium on What lies ahead in photography.

WHEN asked to talk to this meeting on some modern aspect of the Motion Picture industry, I decided to outline a recently developed printing process that has helped to overcome one of the industry's oldest and most troublesome problems. From the earliest day producers have been plagued by the ease with which valuable and non-repeatable negatives become scratched. By the usual tricks of fate the more valuable the negative the more vulnerable and likely to become damaged in this way. In all the usual handling of negatives they are in contact with the various machines on the base or support side only, so it is with support scratches that we mainly have to deal. Recently a satisfactory solution to this problem has been evolved by printing of negatives whilst immersed in a liquid of a suitable type. The very idea of re-wetting a negative would have appalled earlier producers, but today the desire to bring high quality prints to the screen, together with high production costs involved, make this new process desirable.

Before going into the mechanical details of the new process, I would like to mention that wet printing used during the war by the Royal Air Force, where the 5" x 5" Ariel negatives were coated with glycerine and printed wet, gave a lead to the possibility that immersed printing would overcome the scratched negative problem. Ariel cameras using roll film over 5 inches wide and rapidly moving it over a glass focal plane could produce scratches better than any other cameras I know of. Frequently tramline scratches virtually disappeared on prints produced by the wet process, only to re-appear when the film had been dried and prints produced normally.

Returning to our problem—When scratched negative material is printed normally, the scratch causes the printer light rays to be scattered, bringing about various effects on the resultant print. In some areas of the print the refracted light adds to the direct light, bringing about darker areas. An area exists in the centre of the scratch where little printer penetrates, causing lighter than normal images in the processed print. Depending on the geometry of the scratch—its width—depth and angle of its walls to the film surface, images will be obtained with a wide variety of characteristics.

Base scratches of this nature can be eradicated by this immersion under liquid process.

The liquid must have an index of refraction the same as the base of the negative material. Approximately 1.48. Allowances of + or -.02 are permitted. The liquids used must of course have no undesirable effects on the negative material, and must be sufficiently volatile to allow for quick drying during the printing process.

The liquids most widely used are FREON 113 refractive index 1.40 built up with Tetrachloroethylene or Methylchloroform in Toluene. Where mixtures of liquids are used care has to be taken that one compound does not evaporate out faster than the other, thereby altering the refractive index of the liquid. Once the refractive index has been determined the liquid can be kept constant by using a simple hydrometer.

In the mechanical aspect of the new process optical or projection printing has to be used—here 4 steps must be considered.

1. Thorough wetting of the film in such a manner as to exclude bubbles or loose dirt.
2. Optical projections of the negative.
3. Mechanical advance of the film frame by frame, and
4. Removal and drying of the film after projection.

Each of these steps offers no serious difficulty.

For the wetting and projection process the object film enters a flared tube that tapers down to an opening just large enough to allow a lapped splice to pass through. At the beginning of the narrow passage a series of holes, placed across the film on both sides allow the immersion liquid to be pumped in at a rate considerably greater than that required to follow the advance motion of the film. The excess flow of liquid moving in the opposite direction of the film ensures a thorough wetting of the film, excludes bubbles and any loose dirt, at the same time exerting a centring action on the film as it enters the narrow passage. The viscosity of the liquid is sufficient to maintain the film in the centre of the passage and the film is carried on a cushion of liquid on both sides.

The projection aperture is covered by glass windows on each side set just close enough to allow a splice in the film to pass through without touching the windows. The thickness of these windows is great enough so that any dust particles that may settle on their outer surfaces will be sufficiently out of focus not to make their presence apparent.



Negative on **ILFORD HP3** film



# **ILFORD** FILMS

ILFORD LIMITED ILFORD · ESSEX ENGLAND

The step by step sprockets for moving the film are placed above the gate so as to keep the film in line with the projection aperture.

Immediately above the glass gate an Air Knife removes most of the liquid which flows to drain channels leading back through filters to a recirculation reservoir. In second stages air blast removes most of the remaining liquid and finally passing through a heated drying cabinet permits complete drying of the film. Operating at high speed the film is only wet for a small part of a second.

Using this method high quality motion picture prints are obtained from quite badly scratched negatives. Light emulsion scratches are also improved by this method—especially if they do not penetrate the gelatine covering above the halide.

This liquid immersion process can be applied to still printing if a suitable frame is constructed to carry negatives cushioned in liquid.

The method does not mean that negative material may be carelessly handled, etc.

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## Contemporary Photographic Trends in Picture Making

By J. E. GORDON MADDOX F.R.P.S., A.P.S. (SA)

MR. MADDOX discussed Contemporary trends in picture making with special reference to Modern Painters. In the same way as the Traditional school followed the compositions of the old masters, the Contemporary school was influenced by noted painters of the past half century, and much of their work was sincere in outlook and presentation.

He enlightened those critics and photographers who decry contemporary photography without having a sound knowledge of its meaning and background. He illustrated his address with 30 superb slides from the First International Salon of Contemporary Photography and the sceptics came away a great deal more enlightened when he pointed out the meanings behind these pictures and compared them to well known modern works of Art.

A lively discussion ensued, and it was apparent that the audience were far more appreciative and understanding, by the end of the meeting, of the meaning of



Contemporary photography. There were many requests from delegates to take back these slides to their Clubs so that their members may also enjoy them to the full.

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## OVERSEAS SALON SUCCESSES

*Seventh Luxembourg International Colour Slide Exhibition 1959.*

M. Loizakos ... "Indodakazi"  
"Madala"

M. Feldman ... Design For Living.  
D. Gregory ... Our Share.

# REPORT OF THE RECORDED LECTURES COMMITTEE

THE demand for Recorded Lectures during the year ended 30th June, 1959, emphasised the need for this service, and those responsible for providing this service have been kept fully occupied in packing and despatching parcels to all parts of Southern Africa, and as far afield as Tanganyika, almost daily.

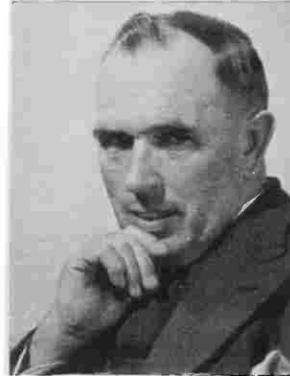
Since my last report nine lectures have been put into circulation bringing the total number available up to 20, although one has had to be temporarily withdrawn owing to a number of slides having been cracked during the four years it was in circulation.

The sincere thanks of P.S.S.A. are due to the Royal Photographic Society of Great Britain for their kindness in sending us copies of their first two recorded lectures—"Pictorial Arrangement" by John Bardsley, A.R.P.S., and "Quest for Beauty" by Stuart Black, F.I.B.P., F.R.P.S. These were put into circulation in March and have been in great demand.

We also express grateful thanks to Mrs. Lorena Medbery, A.P.S.A. past-chairman of the Nature Division of the Photographic Society of America, for a very handsome donation of over 100 colour transparencies by some of the leading nature photographers in the United States of America. These will be divided into two lectures as soon as we can find the time to prepare a script. They are going to be an eye-opener to those in South Africa who are interested in Nature photography, and will undoubtedly be an incentive to many to take up this fascinating branch of photography.

In addition to the Royal Photographic Society's lectures, the following new lectures were put into circulation: "Making Exhibition Pictures" by Dr. S. D. Jouhar, F.R.P.S., F.P.S.A.; "The Art of Pedro Otero" by Ray Meiss, F.P.S.A.; "Thatch Reflections" by Dr. A. D. Bensusan, F.R.P.S., A.P.S.(S.A); "Composition from the Cine Angle" by E. Thorp, "Reflected Light Exposure Meters" by members of the Durban Amateur Cine Club, and "Cinematic Punctuation" by T. Stafford Smith, the three latter being specially provided for Cine Clubs.

During the year 52 clubs availed themselves of the opportunity of utilizing recorded lectures in their club programmes—a few borrowing only one lecture, but the majority having had from three to eight lectures. The following list gives the titles of the lectures available, the number of times they have been borrowed during the year and (in brackets) since the inception of the service in 1955.



**Mr. A. L. Bevis**

1. "Pictorial Photography" by Bertram Sinkinson ... ..	4 (42)
2. "Elementary Faults in Colour Transparencies" by Dr. A. D. Bensusan ...	13 (47)
3. "Colourful California" by Fred Hankins	9 (33)
4. "Commentary on Pretoria Photographic Society's Prints" by Drs. Bensusan, Danzig and du Toit ... ..	5 (21)
5. "Photographing Old Cape Dutch Homesteads" by E. Vertue ... ..	9 (23)
6. "Pictorial photographs by an Official War Photographer in North Africa" by E. K. Jones ... ..	2 (5)
7. "Let's do a Travel Talk" by Nat Cowan	9 (21)
8. "Elementary Composition" ... ..	13 (36)
9. "Essentials to Proper Projection" ... ..	6 (15)
10. "How to give a Commentary" ... ..	7 (18)
11. "On Lenses and Supplementary Lenses"	3 (9)
12. "Titling" ... ..	9 (17)
13. "Composition from the Cine Angle" ... ..	2 (2)
14. "Reflected Light Exposure Meters" ... ..	1 (1)
15. "Cinematic Punctuation" ... ..	1 (1)
20. "Making Exhibition Prints" by Dr. S. D. Jouhar ... ..	15 (15)
21. "The Art of Pedro Otero" by Ray Meiss	11 (11)
22. "Pictorial Arrangement" by John Bardsley	6 (6)
23. "Quest for Beauty" by Stuart Black ... ..	6 (6)
24. "Thatch Reflections" by Dr. A. D. Bensusan ... ..	1 (1)

There can be little doubt that, next to *Camera News*, this is the most valuable service P.S.S.A. is providing Clubs, but if it is to grow, and there is no doubt it will grow, we must have additional lectures, particularly of the instructional type, such as: "Movies for the Beginner", "Landscape Photography", "Portraiture", "Child Photography", "Table Top" and "Paper Negatives" all of which have been asked for by different clubs during the past four years.

The Recorded Lectures Committee makes an earnest appeal to the many lecturers, particularly those belonging to our leading societies, to help their less fortunate brethren in the country districts by providing at least one recorded lecture during the coming year. The Committee will gladly meet the cost of the material (slides and tape) for such lectures, if necessary, though help from the larger Societies in this direction would be

appreciated. Lectures should be of 30 to 50 minutes duration and be illustrated by up to 50 slides. A standard speed of  $3\frac{1}{2}$  inches per second has been adopted.

In conclusion I wish to thank the Secretaries of all societies that have borrowed lectures, for their splendid co-operation in promptly returning the lectures after use, and for their care of the slides and tapes. With the exception of some of the slides in Lecture No. 1, the number of cracked cover glasses has been negligible when one considers the thousands of miles some of the lectures have travelled and the times they have been projected.

L. Bevis,

Chairman, *Recorded Lectures Committee*.

C/o P.O. Box 1594,

Durban.

30th September, 1959.

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## Congress of P.S.S.A. International Salon

THIS was organised by the Conveners, the Vereeniging Photographic Society, and willing helpers found lots of work. Indeed, more than they had bargained for. However, the ambitious programme of formal and informal functions went smoothly. About 50 attended the Annual General Meeting, when Mr. L. Bevis was again elected President.

The Film Festival although advertised for three nights, could only be held on one night, a bitter pill to swallow. It is estimated that 650 people saw the International Salon of Prints, beautifully displayed in Williams Hunt show-rooms. About 300 saw the Film Festival and some 200 the International Salon of Colour Slides in Stewarts & Lloyds Recreation Club.

The two-hour trip on the lovely Vaal, in perfect weather, was really enjoyable. This was followed by a Banquet in the Riviera Hotel, there being 48 guests.

A resumé of opinions by members of this Society, prompted by the Chairman, Mr. W. H. J. Andrew, who considered the events on the whole quite successful, were,

1. Few good prints, but better than last year's in Durban.
2. Colour slides disappointing.
3. M.P.D. Co-operation not too good. The large audience appreciated the excellent films.
4. Symposium. Quiet, but for the vigorous defence of Contemporary Photography put up by Mr. G. Maddox.

My own comments, as overall Secretary, are on the difficulties experienced in contacting representatives of P.S.S.A. and M.P.D., in Johannesburg and elsewhere,

by letter or telephone, and in getting responses. It appears that these gentlemen are very busy executives, besides belonging to many organisations. They therefore have to give a limited time to each one. But they keep on adding to their lists, thus having to give to each one less and less, finally giving nothing to lots!

Well it's over now, barring cleaning up, and we are proud of having been the venue of this year's Congress and Salons. The coming-together of people from various parts of the country is always a pleasure.

With regard to the proof of the Group Photograph, herewith, the picture, mounted, printed, packed and posted, is to be had for 16s., cash in advance.

To you, and friends of old and new, best wishes.

Alex Harber, *H. Secretary*.

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## Congratulations

TO Past President Kin Bensusan on winning a Diploma and Silver Medal at the Cannes International Film Festival for his film "Thatch Reflection Phenomenon."

This is exciting news for not only is the Cannes Film Festival regarded as one of the foremost Festivals but Kin has already collected just about every honour available for his "still" photography!

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## REPORT OF THE CHAIRMAN

**T**HE present Committee took office after the National Congress in Durban in October, 1958, and has continued to promote the interest of cine work in the Union and to foster our association with National Federations in other countries.

The Committee was formed of members of P.S.S.A. from as many local clubs as possible and the committee members have put in a considerable amount of work to assist organisational members. The strength of M.P.D. has grown, particularly with the increase in the number of cine clubs in the Union.

Unfortunately it has not been possible to assist clubs remote from Johannesburg by personal visits, but lectures, arrangement of programmes, judging competitions and assistance in forming clubs along the Reef have been undertaken readily.

### Services :

*Tape Library.* This has continued to provide a popular service to clubs and there has been a most encouraging call for tapes, indicating that clubs are finding recorded lectures a useful addition to programmes. All the tapes in the Library have been provided by Durban clubs and new lectures are required urgently in order to increase the Library.

*Film Library.* A report from Mr. Graham Cousins shows that the films have been borrowed at a higher rate than last year. The charge for the loan of films has therefore been reduced and accordingly clubs are able to have excellent programmes of films at a most reasonable cost.

### Camera News :

The national magazine is a wonderful means of keeping up to date with the activities of member clubs and it is pleasing to note that more "Club Notes" are being inserted. Local cine workers do not send in articles for publication—perhaps they are more self-conscious about sending articles to a national magazine, than they are about articles in club magazines! Consequently,

our Cine Editor, Mr. Stafford Smith, has experienced great difficulty in getting articles. In spite of this he has kept up the M.P.D. section and we are most grateful to him for his effort.

### Customs and Censorship :

We are still trying to overcome the restrictions due to State regulations on these two items. Relaxation of customs duty has been granted in respect of amateur films brought in for Festivals and the Customs Department and Import/Export have been very co-operative. It is necessary to lodge deposits in lieu of duty and the screening of films for International Festivals is limited to judging and one public performance.

### Honours and Awards :

This Sub-Committee continues to work in with the main committee of P.S.S.A. to provide screening and judging arrangements for applications for Associateship. The Associateship of P.S.S.A. is a most coveted Award and should be the aim of all cine workers in the Union.

### Film Festival :

As there will be a professional and amateur International Film Festival on an unusually large scale in Bloemfontein in May, 1960, in conjunction with the Union Festival, the M.P.D. Committee recommended to Standing Committee that no Festival be held in 1959. In order to have cine fully represented at 1959 Congress at Vereeniging, there will be a one night programme of specially selected films.

The organisation of an International Film Festival means a vast amount of detailed work and we are indeed most grateful to the Bloemfontein Cine Club for all that they are doing to ensure the success of the 1960 Congress.

We appreciate greatly the considerable assistance we receive from Clubs in the running of these Festivals

each year as without this we would not be able to hold these functions.

I feel that it should be noted that P.S.S.A. and its M.P.D. is not a separate body of people armed with equipment and able to move into any town and city of the country and put on a Film Festival. Cine equipment is expensive and easily damaged and therefore must be operated by experienced technical crews. The Film Festival Sub-Committee can give guidance and assistance in organisation and can arrange programmes and entries but, for the present anyway, we must rely upon Clubs for the final organisation and presentation.

#### Overseas Contact :

This has been maintained at a high level and South Africa is well connected with overseas organisations. Difficulty of transportation, the length of time it is necessary to retain films overseas and international customs regulations, hamper the free exchange of films between countries. Nevertheless, South African film makers have created a proud record in several countries.

We are also trying to compile a Contact Directory of overseas clubs, to enable South African filmers on travel

a means of locating and visiting clubs in other countries. A list of local workers who wish to enter overseas competitions is kept and this assists in distributing information on other competitive Festivals.

#### Local Contact Directory :

A list of South African Clubs is kept and is available to members of P.S.S.A. who are travelling in the Union.

#### Regional Representatives :

These were re-appointed after our last Annual General Meeting and have continued to serve the interests of M.P.D. in each area.

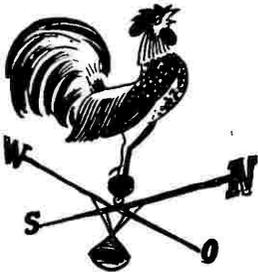
#### Inter-Club Trophy:

We have a valuable trophy for inter-club competition and this should encourage clubs to enter films in the annual competition. The next inter-club competition will be held in May, 1960.

To the Standing Committee, the M.P.D. Committee and all others who have worked for M.P.D. during this year, I convey my very sincere thanks.

Charles Knowles,

Chairman, *Motion Picture Division of P.S.S.A.*




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## NEWS FROM THE NORTH

By E. C. PULLON

Festival, also in Salisbury, and in addition had one film selected for screening with the prizewinners.

A public showing of these films is being held in the Repts Theatre, Belvedere, Salisbury on the 16th and 17th October.

The Awards made were as follows :—

#### Best Story Film :

"Ferrania" Floating Trophy, Miniature and voucher for £3 3s. 0d—"A Crayfish Tale"—Broken Hill Cine Club.

#### Best Other Film :

Mashonaland Photographic Society, Miniature Plaque and voucher for £3 3s. 0d—"Emergency Call"—Dr. C. M. Phillips, Lusaka.

#### Best Film in Competition.

"Fitzwilliam" Floating Trophy, Miniature and voucher for £4 4s. 0d.—"Emergency Call"—Dr. C. M. Phillips, Lusaka.

#### Best 16 mm. Film :

"Art Film" Floating Trophy and 500 feet 16 mm. colour film—"Amongst Rhodesia's Blind"—Dr. C. M. Phillips, Lusaka.

THE next big event in the N. Rhodesia Photographic calendar is the Second Annual Colour Exhibition which will have its premiere at the Little Theatre, Luanshya, on Sunday November 1st, after which the Exhibition will be visiting eight other major centres in N. Rhodesia.

The Colour Division are repeating the method of presentation which was so successful last year—that of screening the slides in a prearranged order accompanied by a tape recorded commentary with background music. Judges this year are Roland Whiting, Garnet Richards and Andrew Hayward and the number and quality of entries received should not only provide them with a difficult judging session, but also provide the public with a selection of slides well worth seeing.

N. Rhodesians have recently been invading photographic fields outside their borders. The Roan Antelope Camera Club of Luanshya carried off the Pharmaceutical Cup (for inter-club competition) from the recent Mashonaland Photographic Exhibition held in Salisbury. Not content with this, N. Rhodesians gained six out of the ten awards given this year at the Mashonaland Film

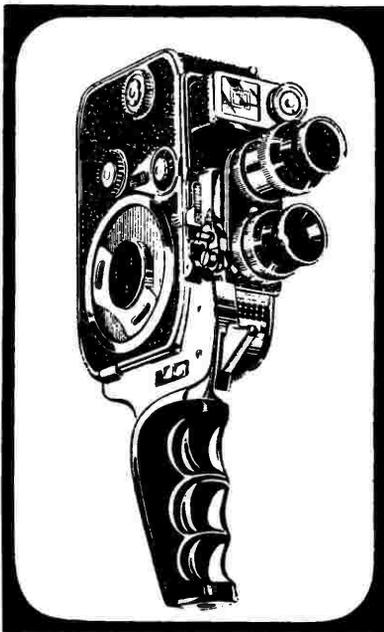
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*Best Beginner's Film :*

"Bell & Howell" Floating Trophy. Miniature and voucher for £3 3s. 0d—"We Mean to Stay"—Chameleon Camera Club, Mabelreign.

*Best Child Film :* "Burman" Floating Trophy and miniature—"Where will the Dimple be"—N. O. R. Henderson, Pietermaritzburg.

*Best Sound Track :*

"Dragon Films" Floating Trophy and miniature—"A Show is Born"—R. Eaglen and R. Maurer.

*Certificates of Merit :*

N. B. Haigh, Salisbury—"Eastern Highlands".

E. C. Pullon, Broken Hill—"The Kolor Bar".

E. C. Pullon, Broken Hill—"The Stream of Destiny".

*Additional Film Selected for Public Showing :*

"High and Dry"—Broken Hill Cine Club.

It is interesting to note that the Film "Emergency Call"

by the N. Rhodesia Motion Picture Division Chairman, C. M. Phillips, F.R.C.S., of Lusaka, has within the space of two months captured the Premier Awards in both Northern and Southern Rhodesia.

Statistics of Entries also make interesting reading and the following summary (subject to confirmation,) indicates where the films came from for the S. Rhodesian Festival :—

Broken Hill, N. Rhodesia	13
Lusaka, N. Rhodesia	2
Pietermaritzburg, S. Africa	1
S. Rhodesia combined	7
	—
Total entry	23 films

The A.C.W. 1957 "Ten Best" are at present ending a tour of N. Rhodesia with two final showings during October at Broken Hill and Lusaka.

## DEPARTMENT OF EDUCATION, ARTS AND SCIENCE

### ART FILM COMPETITION

THE Department of Education, Arts and Science (National Advisory Council for Adult Education) invites entries for the above-mentioned competition which is being held with the object of encouraging the production of art films and thus promoting cinematographic art in South Africa.

The Department offers the sum of £1,000 (one thousand pounds) in prize money for this competition subject to the conditions set out hereunder. The closing date for entries is the 31st December, 1960.

*Conditions*

- The art film competition will be held in two separate conditions :
  - Narrative films.
  - Documentary films.
- The cinematographer may choose his own medium : 16 or 35 mm.; B/W or colour; sound or silent at 24 f.p.s.
- One prize of £500 will be awarded in each section for the art film considered the best in that section. It will, however, be a condition of entry that the Department reserves the right to withhold the awards in either section or both sections if in the opinion of the judges a sufficiently high standard has not been attained.
- Only art films with a South African background as regards theme and action will be eligible. Competitors should be South African citizens or have been resident in South Africa for at least one year.
- Art films which have been shown in public before may not be entered.

- Only art films produced during the past two years will be eligible.
- All rights will be retained by the cinematographer provided that :
  - The Department shall be entitled, if it so decides, to make or to have copies made of the prize-winning films in each section for use by the film Libraries of Film Services for distribution amongst its members in the country.
  - No film or television rights shall be granted without the consent of the Department.
  - If the prize-winning film is entered for competition in an international or overseas film festival, the following sub-title must be inserted :  
"Prize-winning Film : Art Film Competition by the Department of Education, Arts and Science (National Advisory Council for Adult Education)".
- There is no entry fee for the competition.
- Art films will be entered at the cinematographer's own risk.
- The decision of the judges will be final and binding as far as the competitors are concerned and no correspondence will be entered into regarding the awarding of prizes.
- All entries must reach the Secretary for Education, Arts and Science, Van der Stel Buildings, Pretorius Street, Pretoria, not later than the 31st December, 1960.

## ROUND THE CLUBS

### ALBANY PHOTOGRAPHIC SOCIETY

THE Society held its most important meeting of the year on Tuesday October 6th when the hon. president presided over the A.G.M.

The meeting heard reports by the retiring chairman and secretary. Following the adoption of this report the society modified its constitution after which the officers for 1959/60 were elected. Results of the election were as follows:

*Hon. President:* R. W. H. Griffith.

*Chairman:* R. L. Sykes.

*Secretary:* E. A. Maihs.

*Treasurer:* H. C. A. Weighell.

*Ordinary member:* J. Hewson.

*Beginners representative:* Mr. Harrison.

At the conclusion of the society's A.G.M. the society's monthly meeting took place. Entries for the "best print of the year" competition were exhibited and Mr. E. A. Maihs gave a brief commentary on the current monthly subject which was "humour".

The last item on the agenda was the projection of colour slides for the Rex Butler trophy. The Winner of this trophy for 1959 was Mrs. A. Jacot-Guillarmod.

Members of the Society and the Grahamstown population are again reminded of the Albany Photographic Salon on October 25th/26th, 1959, at the Projection room of the Public Library Grahamstown.

*E. A. Maihs.*

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### AMATEUR CINE CLUB

PRESIDENT ARLAND USSHER is being congratulated on the high honour bestowed on him—that of Associate of the Photographic Society of Southern Africa. It is an honour well deserved. Photographically he is now Arland Ussher, A.P.S. (S.A.).

A fine entry has been received for the Films of the Year Competitions. There will certainly be keen competition in the A.C.C.'s four major competitions. It is expected that the judging will be completed by the third week in November. The judges will, this year, have a difficult task in selecting the best from the entries which

appear to be of a very high standard—with all the "big names" in close competition.

The A.C.C. 8 mm. Section breezes along enthusiastically. Like the Beginners Meeting, it grows and grows every month. The normal attendance at a monthly meeting is round about 50. Members of the Club who have not been in the game very long, are encouraged to show their films and have them discussed in an informal way. This informality has proved so successful that Christian names are used almost exclusively between members. The leader—Jimmy Walker seems to have found the "touch-stone" to break down beginners' apathy at showing their efforts to a general audience.

Noel Dick continues to lead—very successfully—the A.C.C. Beginners Meetings. He too has the happy knack of breaking down the reticence of the beginner. The biggest difficulty with the beginners meetings is that they will not be disbanded after they have ceased to be beginners!

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### BENONI CAMERA CLUB

THE monthly meeting of the Club was held on October 1st, and a fairly good attendance was entertained by the P.S.S.A. tape-recorded lecture—"Colourful California". This was the second time that the Club has had this lecture, and it was thoroughly enjoyed both by the new members, and by those who had seen it on the previous occasion.

The subject for the monthly competition was "ACTION", and was evidently considered rather difficult by most members, since the number of entries was much fewer than was expected.

In the absence of a qualified judge the entries were judged by a panel of members, but at the time of writing the list of awards is not to hand.

In view of the somewhat poor response to the competitions during the last few months, our committee has been wondering whether a regular monthly competition is really necessary, especially during the spring and summer months. With the longer, warmer evenings and the necessity of attending to gardening at the week-ends, it would seem that members have less opportunity or incentive to shut themselves up in a dark-room. On the

other hand, members find it difficult to concentrate on special subjects each month, and it is not always possible or desirable to use up a complete roll of film on one subject, particularly when loaded with colour.

It would be interesting to hear the views of other clubs on this subject, expressed through the columns of "Camera News".

In November the Club will be hosts to the Association of Camera Clubs of the East Rand, on the occasion of the Annual Photographic Exhibition, to be held this year in the Benoni Town Hall.

This annual event is organized by the Association with the object of allowing the member clubs to meet and fraternise, and also to allow the public to see the work—in the form of prints, slides and ciné films—which is being done by local amateurs.

*E. E. Powell.*

## THE CAPE TOWN PHOTOGRAPHIC SOCIETY

### *Ciné Section*

**Y**OUR scribe has wined and dined exceedingly well tonight and so, just by way of a change, I propose to begin at the end and end at the beginning. Here goes:—

Yesterday, Sunday, 18th October, some eighty members, representing both Sections of our Society, visited Stellenbosch and the Jonkershoek Valley, where the rose gardens at "Old Nectar" presented a magnificent spectacle. At lunch time we "braaid" our chops on the banks of the Eerste River in true C.T.P.S. style. Leader of the outing was our newly appointed Public Relations Officer, Niels Lindhard.

An element of sadness crept into our meeting on Wednesday, 14th October, when we learned of the passing of our good friend, Stan Gibbs, whose company and contributions to our programmes we always enjoyed so much.

The first talk of the evening was "The Little I Know" by Roy Johannesson, an understatement if ever there was one!

Next on the programme came W. H. Werth's 16 mm. film, "Life in Wonderland", followed by a talk by T. Stafford Smith on the subject, "Silent or Sound, Monochrome or Colour". This lecture was supported, after tea, by two films, "You Never Know" by courtesy of Mr. Compur-Gray and "Fountain of Life" by Mr. Stafford Smith himself. The former was an excellent silent, monochrome film made over 20 years ago and the latter, a fine modern sound production, in colour.

The Ciné Section's contribution to the Combined Meeting of both Sections of the Society on Wednesday, 30th September, was the screening of "Remnants of a Strange People" by kind permission of the Curator of the Public Museum. This was a film of general interest, featuring the Kalahari Bushmen.

Our programme on Wednesday, 23rd September, started with a discussion by T. Stafford Smith and Ken Halliday entitled, "How We Did It", "It" being that splendid film, "In Days Of Old" which we all enjoyed seeing once again.

After tea, K. Howes Howell entertained us to three of his films, "Cabbages and Kings No. 7", "No Glory In Gluttony" and "South West Safari". A varied selection which we thoroughly enjoyed.

I promise, Mr. Editor, not to go back to August in my next contribution.

*R. Page.*

### *Still Section*

**T**HIRTY-EIGHT members and friends got together at the Still meeting on the 7th October, 1959, when a Print Competition was held. A fair number of prints was entered, the commentary was given by Otto Dose and the judges awards were as follows:

**Gold Stars** : 1 to G. Komnick, 1 to A. W. Johnson, 2 to L. Liebenberg and 1 to O. Dose.

**Silver Stars** : 1 to G. Komnick, 1 to Mrs. Caradoc-Davies, 1 to N. Breakey, and 1 to D. Paterson.

Mr. L. Liebenberg put on the One-Man Show of prints this month, hanging 12 excellent Portraits.

After the tea interval, the Secretary, Mr. S. Wellman, gave a very well-prepared lecture on the Techniques of Making Christmas Cards. He began by giving advice on the all-important subject of lettering. Various tricky points in the whole process of producing Christmas Cards were ably explained and illustrated by examples. Members listened with rapt attention and it is hoped that many individual cards will go into the post this year.

At the Still meeting held on the 21st of October, 1959, the monthly Slide Competition took place. Mr. Ryan gave the commentary and the judges made the following awards :

**Gold Stars** : 1 to Mr. S. Wellman, 1 to Mr. Burman.

**Silver Stars** : 1 to Mrs. Schindler, 2 to Mr. S. Wellman.

Members were given a unique opportunity of seeing slides which had been accepted at The Royal Photographic Society Exhibition last year. These slides, copies of the originals, were brought to the meeting by Mrs. Poole, a member of the Royal, and Mrs. F. Harris gave a short commentary on each one. Mrs. Poole also projected a few of her own slides and some very fine slides were seen during the evening. It was stimulating to see slides of workers of such calibre.

Results of the slide competition were :

**Gold Star** : E. R. Johannesson.

**Silver Stars** : 1 to S. W. Chater, 1 to R. McMorrnan, 2 to F. C. Cullis, 1 to E. Vertue, 1 to E. R. Johannesson.

During the second half of the meeting, rejects from the forthcoming Hope International Salon, were placed on the easel in quick succession. There was no time for comments, but it was interesting to see the photographic trends of overseas workers.

## JOHANNESBURG PHOTOGRAPHIC SOCIETY

### *Cine Section*

**T**HIS very active society meets twice monthly in the Library buildings—on the first Friday of every month for the beginners, and on the third Tuesday of every month, when the formal meeting is held. It is a rare evening when the attendance falls below 80 at the formal meetings, when we are firstly instructed by some speaker on one or other aspect of cinematography, and then entertained by the many fine productions of the members.

The meeting before last was the closing date for the set-subject competition—the committee selected a subject, and the members were invited to film their version over the space of 9—12 months. This year we had a wonderfully easy subject: Johannesburg. This is a fascinating place, which many of us thought we knew well, but the aspects brought to light by Basil Smith (the winner) were indeed a revelation. Five films were submitted, and it says much for the ingenuity of the members and the different faces of Johannesburg that in all the five films only one shot was repeated . . .

The film which the beginners have been shooting over the past four or five meetings is now ready for its debut, complete with (I think) 14 changes of music in the space of its four minutes. I haven't seen "From Dishes to Riches", but I hear that it is terrific.

During the November meeting the beginners have to listen to me talking about titling—watch them stay away in their thousands.

The Salon committee tells me that the response for entry forms for the 1960 South Africa salon has been overwhelming, so next year we should see some really good films. The closing date is the end of June, so you've still got time to prepare a film on 8 mm. or 16 mm., but in the meantime entry forms can be obtained from Eric Thorburn, P.O. Box 29, Johannesburg.

Steve Bishop

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## RANDFONTEIN CAMERA CLUB

**D**UE to an improvement in the weather, there was an excellent turn-out for our monthly meeting. The main topic of the evening was a film entitled "Research and Life" and we have Messrs. Wassertal and De Wit of "Agfa" to thank for coming out to Randfontein to show us this fine piece of craftsmanship.

The result of the National Photographic Exhibition, in Roodepoort, under the auspices of the P.S.S.A. were announced as follows:—

Prints—200 entries received, 84 accepted of which a total of 15 were contributed by our members.

All our prints as well as slides, that were entered by us were accepted. Therefore, once again our club is very proud of themselves. Well done, members!

After tea, a White Elephant Sale of all photographic equipment, was held. Thanks to Mr. R. Harrison, who acted Auctioneer, the sale went off very well and most of us found ourselves landed with very useful articles.

*M. Arenson.*

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## PRETORIA CINEMATOGRAPHY CLUB

**O**UR August and September meetings were well attended as usual. The August meeting was highlighted by slides and films on the firing of rocket powered missiles which were introduced and described by Lt.-Col. Gaylor of the United States Embassy. What wouldn't we amateurs give to be able to use some of the fantastic photographic equipment used to get the pictures that we saw!

The Highlight of the September meeting was "Beyond the Karroo Pt. 1" by Leon Breytenbach. A most delightful picture and we are looking forward to seeing Pt. 2. Mr. V. Palmeirim screened a film on Paradise Island but although he had plenty of shots up to his usual standard, the lack of editing completely spoilt what should have been an excellent film.

In September we visited the East Rand Ciné Club at Boksburg and took over a complete programme including a "Ciné Thought", "8 mm. Camera News" and "Ciné Quiz". Our efforts were highly appreciated and before we left for home we were right royally entertained at the Beadles' home. In fact I am sure that they nearly had most of us for the rest of the night!

All the groups are busy putting the finishing touches to their entries for our 8 mm. short film competition which is screened at our November Meeting.

*J.F.O.*

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## UITENHAGE CAMERA CLUB

**G**OOD attendances continue to make our meetings successful and the enthusiasm shown by our newer members is most encouraging. Beginners prints are always very prominent on our Club walls at monthly meetings, and some of the work exhibited has been of a very high standard indeed.

Mr. L. L. Oosthuizen, of Port Elizabeth, who has a great deal of experience in the field of Colour, was our guest speaker at our monthly meeting when members screened transparencies. Mr. Oosthuizen, recently returned from a Course of Study in Photography in the United States of America, also criticised members' slides and a great deal of useful information was gathered.

Although no awards were made, slides by Harold Skillicorn and Jack Robinson gained favourable comment.

At an earlier meeting, Bruce Mann addressed our members on "Pictorial Photography" to a capacity audience, all of whom thoroughly enjoyed a most interesting talk. Bruce demonstrated his lecture with Colour Slides and the feeling after the evening's entertainment was a greater determination to produce still better pictures than we have been doing. Thank you, Bruce.

As a departure from the usual run of Photographic lectures each month we invited Jack Arnold for our September meeting. He is always a willing visitor to our Club and talked to us of his experiences as a photographer in the Air Force during the last war. Jack gave us a talk full of interest which he demonstrated with a magnificent collection of wartime pictures. For those ex-servicemen present, and we have quite a few, the evening was one full of nostalgia. We look forward to listening to another evening by Jack Arnold.

Together with our friends from Port Elizabeth our Salon Committee report that all is under way for our 5th Eastern Cape International Salon. All entry forms have already been sent out and we are daily receiving inquiries from the four corners of the Earth. We are hoping for a record entry.

Eric Inggs is away on vacation at Port St. Johns with camera and fishing rods. We wish you luck with both your hobbies Eric! . . . Mark Kaplan did a quick trip to Cape Town to attend the Course in Colour Printing conducted by Kodaks. Mark is most enthusiastic about this process and hopes to talk to Club members about it in the near future.

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#### VEREENIGING PHOTOGRAPHIC SOCIETY

**A**T the time of writing, 2 days before Congress, we are up to our eyebrows in work. The post-mortems will show up our deficiencies, of course, but we hope to see lots of visitors making Congress and the Salons a success.

The Outing at Van Reenen at the holiday week-end 5th September was indeed a happy affair. The 18 members and friends who had assembled had a jolly good time, getting rid of their inhibitions or, as expressed by Eric McPherson, giving vent to their individualisms. Some fine photographs were taken, the slides by John Main being particularly good. The management of the Hotel had arranged a dance and the fresh mountain air stirred certain persons to exuberance, no names no pack drill.

The meeting of 6th October was addressed by Mr. A. Davis, H. Member Germiston Camera Club. With him was Mr. C. R. Daly. The subject was "Making & Finish-

ing of Prints". We certainly learnt a thing or two. We had the answer to dust and fluff on negatives, the problem of static. Have your dark-room air-conditioned!

The competitions were judged by Mr. Davis, and after comments the following awards were granted :

#### Prints :

Beginners : J. J. J. Wolmarans, Mark 2.  
Intermediate and Advanced : nil.

#### Slides :

Mark 1, J. S. Main.  
Mark 2, H. J. Moolman, H. Leus, J. S. Main.  
Mark 3, J. B. B. Wolmarans (2), F. C. Holland (2),  
J. S. Main, E. H. Campbell, H. Leus, C. J. Fanner,  
H. J. Moolman.

The Ciné section is going strong under Dr. Swanepoel with a documentary for Rotary Vereeniging, which will, understandably, take a time.

Wishing your Jewish members a happy new year, and with kind regards to Mrs. Vertue, (long suffering woman, as all photographers wives).

*Alec Harber.*

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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.

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### MEMBERSHIP APPLICATION FORM

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

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Date .....

Name of Member proposing.....

## To Secretaries of Societies and Clubs

**T**HE 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!

**I**T is interesting but there has not been a single response to the above. Perhaps secretaries are submitting the thought to their Committees.

Can you persuade an energetic member to canvass any advertisements? If any interested member will write to *Camera News* we will explain that there could be pocket money to be had!

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