

# CAMERA NEWS

OFFICIAL JOURNAL OF  
THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

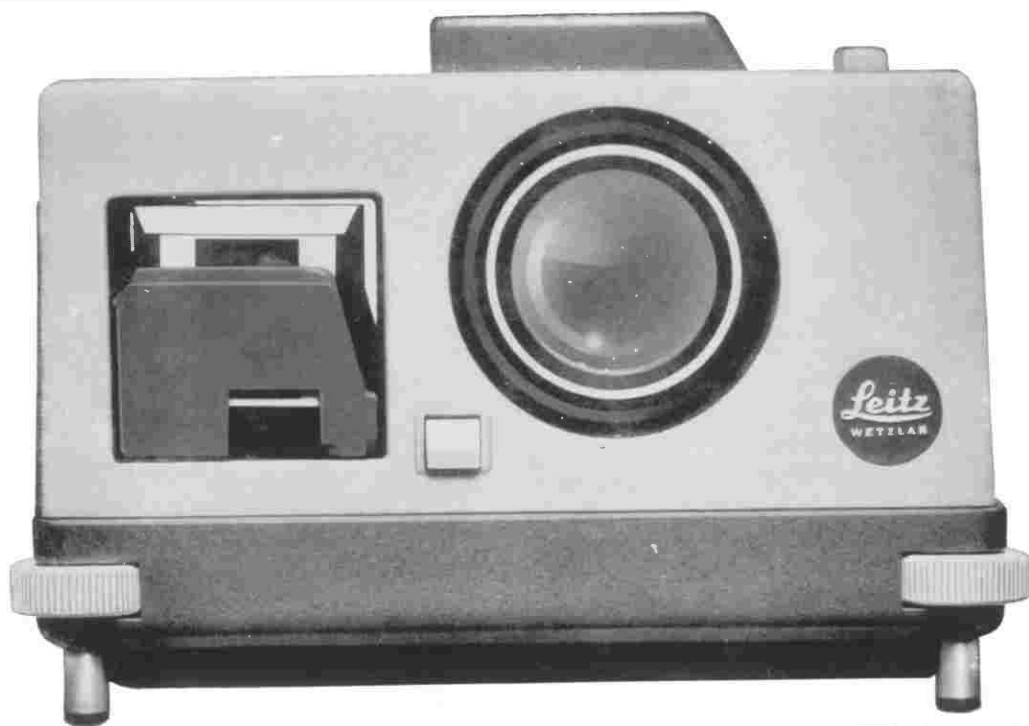


NEWS FROM PHOTOGRAPHIC AND CINEMATO-  
GRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

1/6

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

DECEMBER, 1959



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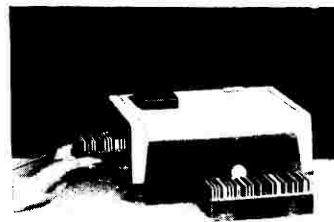
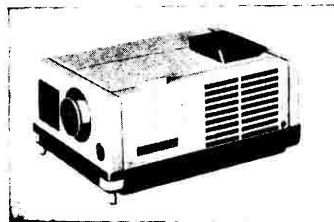
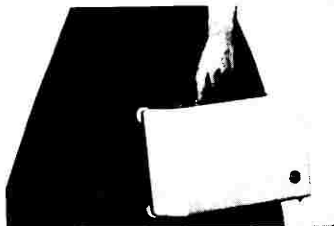
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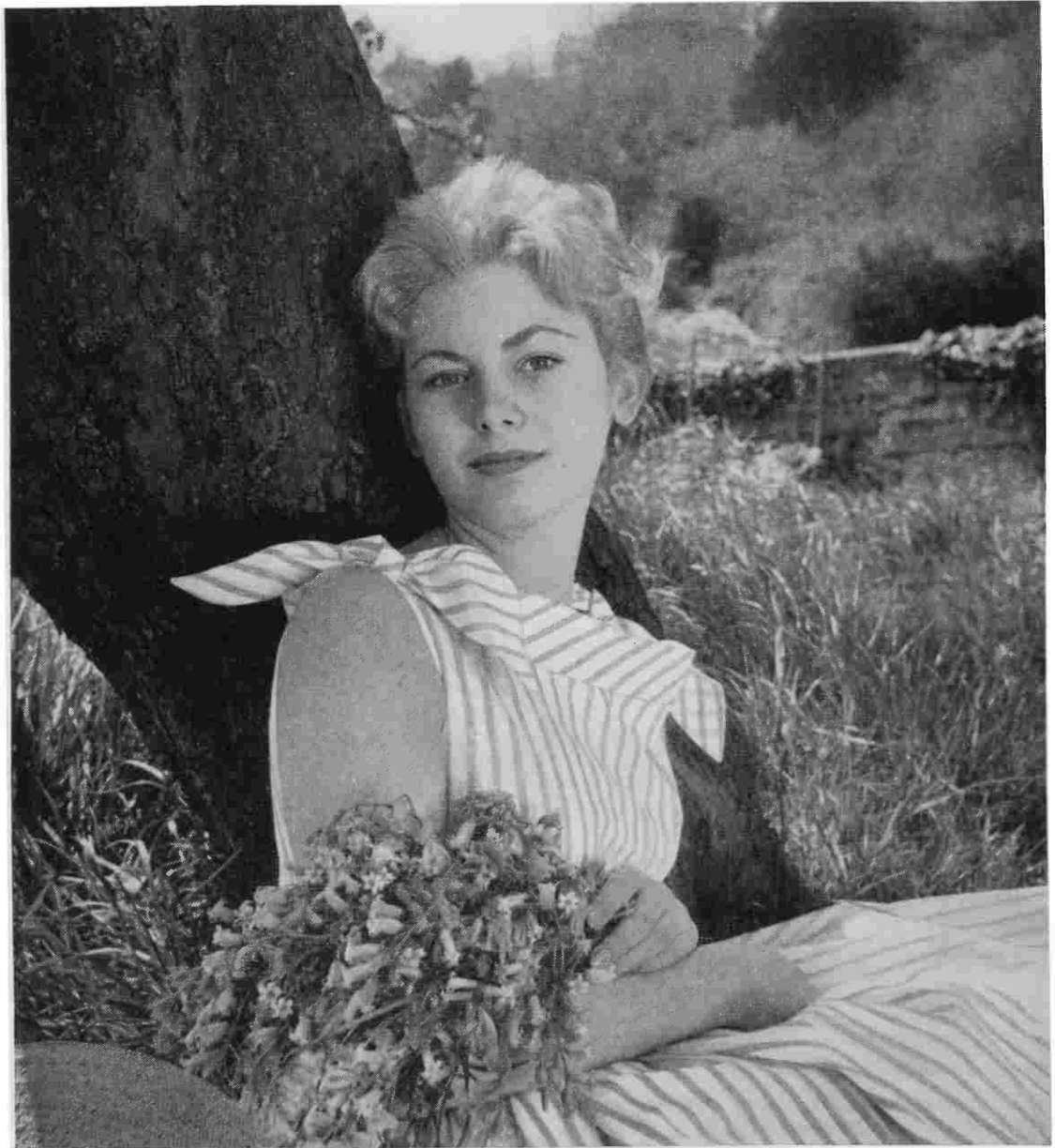
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## THE PRESIDENT'S PAGE

HAVING recovered from a very happy though hectic time at Vereeniging we can now look forward to the next Congress which is being held at Bloemfontein in May 1960, during the Union Festival Celebrations, under the auspices of the Bloemfontein Camera Club.

The Committee of the host Club is already hard at work organising things and an excellent programme is promised. I hope there will be a record attendance of members for, in addition to an International Salon and Film Festival, there will be the premiere of "Life of our Nation—Ons Land, Ons Volk" exhibition to attend, as well as outstanding musical and other events sponsored by the Union Festival Committee. It may be thought by some that it is unwise to have two Congresses within such a short period, but as the Bloemfontein Club had been promised financial support by the Union Festival Committee for an International Salon and Film Festival the Directors acceded to their request for the Seventh Congress to be held in Bloemfontein when there would be so much to see and do.

At the recent Annual General Meeting in Vereeniging, a proposal was submitted asking that P.S.S.A. should formulate a set of rules for judging Club print and colour slide competitions, but during the discussion several speakers pointed out that it was most difficult to lay down hard and fast rules in relation to art and no decision was reached. Many Club judges work on the basis of a total of 100 points, sometimes allocating so many points for technique and so many for composition, etc. They then proceed to examine the entry and award marks according to their evaluation of the print or slide. But I often wonder how many of the judges could say why they gave the marks they did. Other Clubs adopt the system of placing the entries in three classes and giving Mark 1, 2 or 3 according to their evaluation of the

standard of the entry. Both systems work well, no doubt, but if the slides or prints were judged by a different set of judges or under different lighting conditions how many of the judges would place the entry in the same category or give the same marks?

In the November issue of *Flash*, the monthly bulletin of the Pretoria Photographic Society, I noticed there had been a difference of opinion as to whether certain slides submitted for their monthly competition were over-exposed or not—the judges said they were and gave no marks, the exhibitor maintained they were not and that it was an inherent property of the particular film to give paler pastel shades. (Pity the poor judges if they have to know all the inherent properties of every make of colour film, and then perhaps, have to guess which make of film had been used because it was not indicated on the slide.) It was also pointed out that the same slide shown on two projectors, one fitted with a 500 watt lamp and the other having a lower wattage lamp might appear over-exposed on the former and under-exposed on the latter at the same projection distance. How is one to arrive at a satisfactory basis for judging? Every photographer makes the pictures for his own enjoyment and if he has a projector with say a 150 or 300 watt lamp naturally he will adjust his exposures so as to give the best results on the projector he is using. Must he abstain from entering Club competitions because the Club's projector has a 500 watt lamp and his slides will appear over-exposed? It is a very ticklish question, but it is one that must be tackled if Club competitions are not to suffer. Have you any ideas on the subject? If so, please put them on paper and send them to The Editor.

In conclusion, my wife and I wish you all a very Happy Christmas and a Prosperous New Year, and lots of photographic fun and success.

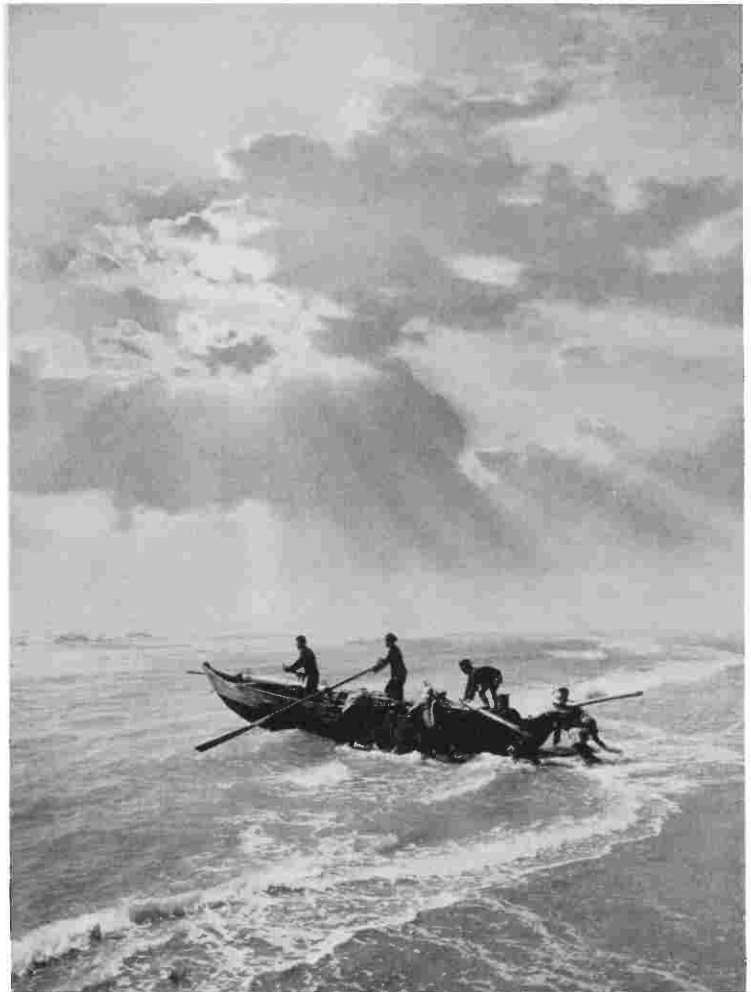
A. L. Bevis,

# PRINT CRITICISM

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

**I**n a recent issue I said some hard words because of a lack of prints for this feature. Since then I feel sure that some of my readers have been saying some hard things about me. I have received two or three parcels of prints and have so far made no use of the contents, but please be assured that this does not indicate any lack

of appreciation. I have been extremely fortunate recently in receiving prints from the Youth Salon and the Contemporary Salon and I made use of these whilst they were still fresh. A few days ago I chose four prints from the current Cape of Good Hope International Salon, and these I am using this month. I am most grateful to



**Depart**

*Nham, Ha-Phi*

**Highlanders***Erich Körner*

readers for the prints which have been sent, and I shall be dipping into them next month. Meanwhile please accept this as my explanation, and do pray forgive me for not having acknowledged them.

I make no apology for commencing this commentary with my old theme—massing of tones. I know that many of you must be getting rather tired of this oft repeated homily, but I do consider it to be an extremely important thing. I do not suggest for a moment that a good picture cannot be made without it; in fact it might not even be the most important item in picture making, but I do feel it is the place where the beginner (and not only the beginner—far from it) falls down the most frequently. Look at the club screens or at any collection of “ordinary” prints through half-closed eyes and see how the majority present an all-over grey effect. But look at this month’s prints in this manner and note in each case how a pattern is immediately apparent. I know that pictures are not

made to be examined with half-closed eyes, but this method is adopted to make the effect more obvious. This massing helps tremendously in making a first impact and in forming a basis for a good arrangement of the various items which go to make up a picture.

The first print is “Depart” by Ha-Phi Nham and there can be no doubt in anyone’s mind as to what is the principal item. The boat has been placed dangerously close to the centre and I think the author would probably have liked another quarter of an inch or so on the left-hand side. The present trimming may possibly be due to the presence of some unwanted objects along this edge. The various figures are very evenly spaced and normally this would be a very bad fault, but it is negated completely in this case by the very varied and interesting attitudes they are adopting. The first is slightly bent. The second is almost upright and is actively handling a visible oar. The figure in the stern is bent

right over, whilst those pushing the boat out successfully merge with it. Notice how the first two figures are gazing out to sea. This attitude adds great spaciousness to the whole picture for it subconsciously leads the beholder's mind to realise the vast sea on which this boat is being launched.

The breaking wave forms a wonderful lead-in, and curves round very pleasantly to take up the line of the boat. The horizon is so often the great stumbling block in seascapes—in fact, when I decide to take my camera to the coast it always seems to have been ruled with the hardest of lines—but the author here has been much more fortunate for the horizon line has been almost completely lost. The brilliance on the distant water (more in the original than in the reproduction) also adds to the feeling of distance. The sky is a very daring one and could easily have ruined the picture by creating a dual interest, but the author gets away with it owing to the enormous strength of the boat.

In its tonal arrangement the next print, "Highlanders" by Erich Körner, closely resembles the first. I hope the printer will be able to reproduce the delicate nuances of snow and cloud which the block-maker has managed to preserve. Again the principal object is obvious, and how beautifully this group has been caught—I nearly said "arranged", for improvement would be difficult to imagine. But no photographer could possibly arrange

a group like this. What an advantage the artist has over the photographer in making arrangements, although the photographer can catch fleeting moments which no artist could ever hope to see, so perhaps it is six of one and half-a-dozen of the other. The beauty of the arrangement in this case is firstly in the 2—1 grouping; the obvious affection of mother and daughter, and the interest of the boy. The whole is set off by the wonderful back lighting. Although the block-maker's proof is good, there is that indefinable thing we call quality in the original which makes this group even better. It is less contrasty and yet more brilliant.

The foreground in the original is also darker which makes the amputation of the feet less noticeable and therefore less worrying. The other dark accent is the corner of the palisade fence. There is just enough of it for the hard straight lines to form an admirable foil to the curves and soft lighting of the figures. The remainder is a back-cloth, but what beauty, what quality and what mystery. Its lines fit together perfectly, and one wanders over the scene and eventually finishes among the snows on the far summit. Perhaps it is necessary to have been amongst country such as this in order to enjoy it to the full. I wonder. It certainly brings back happy memories to me. The original was toned to a very slight bluish-black. It was just the right tone for it, and set the seal on an excellent print.



**Rigging**

*Cap. C. Tavares*





Storm

Juri Bagriansky

The other two prints are quite different from those we have already discussed, but both are excellent pieces of work.

"Rigging" by Cap. C. Tavares, is a print of coarse grain on a rough texture paper, and both these add to the feeling of hardship of the calling of a seaman. The first thing we notice is the beautiful curved line which loops between the two top corners of the print, and the way the arms and attention of the men are concentrated along it. The exception, of course, is the second man from the right who rather spoils the whole thing. He is not only looking away from the main line of interest, but is extremely inactive in a scene of real activity. Note how excellently the men are grouped. Three on one side (or is it three and a half?) are balanced by one on the other. Added to this composition of line and mass is good technique—an excellent rendering of the broad details at each end of the tonal scale.

The process used for emphasising the mood of a scene is not necessarily always the same and is not always the obvious. "Storm" by Juri Bagriansky, also interprets the hardships of a sea-faring life, but the coarse grain and rough texture of the last print are here replaced by a glossy surface. Each method is successful for its parti-

cular subject, and the two could not be interchanged. In this case the mood is brought about by the brilliant contrast of the *contre jour* lighting—the striking reflections from the sea and parts of the boat, and the almost silhouetted figures against them. The men form an excellent example of repetition. Their posture is very similar, but the men differ in size and their attentions are in different directions. The direction of their stooping and the slope of the gunwale are well countered by the spar whose direction is accented by being set against the brilliant whiteness of the wave.

The prints we have been discussing this month are in the top rank of pictorial photography and it has given me great pleasure to comment upon them. Many years hence I hope to be able again to turn over the pages of this issue, and I know full well that they will still give me pleasure. I hope you too have been thrilled at being able to share with the various authors the love and care they expended in the making of these examples of photographic art. How different from the things you were treated to last September!

As this is the last issue of the year, may I take the opportunity of wishing you all a very happy Christmas and good photography during 1960.

## THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

### Honours and Awards Committee

# ASSOCIATESHIP—A.P.S. (S.A.)

- I. Application for Associateship of the P.S.S.A. may be made in any of the following sections and can cover all branches of Cine and Still Photography, including Pictorial, Scientific and Technical, Journalistic and others.
  - A. Monochrome Prints.
  - B. Monochrome Slides.
  - C. Colour Prints.
  - D. Colour Slides.
  - E. Cine Films.
  - F. Documentary.
  - G. Service to Photography.
- II. Application forms together with instructions for submission of entries will be available from the Chairman of the Honours and Awards Committee, P.O. Box 2007, Johannesburg.
 

Each applicant will receive detailed instructions together with an entry form on which a serial number has been placed. Such form is valid only in the year of issue. This serial number must appear on the backs of all prints, also on slides, and on cine film cans, reels and tapes, also on any documentary evidence pertaining thereto.
- III. Application forms together with a fee of £1 1s. Od. must be sent to P.O. Box 2007, Johannesburg, before the 31st March each year.
- IV. (a) All prints, slides, and any documentary evidence submitted under Sections F. and G. must be posted to P.O. Box 2007, Johannesburg, to arrive before 31st March each year.  
 (b) Cine films, together with commentaries and/or tapes must be submitted to P.O. Box 10763, Johannesburg, to arrive before 31st March each year.
- V. All applications in Sections A to F to be clearly marked on the outside of the parcel or wrapping, with the NAME AND ADDRESS of the applicant.
 

UNDER NO CIRCUMSTANCES SHOULD THE NAME OF THE APPLICANT APPEAR ON THE PRINTS OR SLIDES, NOR SHOULD THERE BE SALON STICKERS OR AWARD LABELS.

In the case of Cine films, the usual credit titles are permissible, but not Club or Salon award leader strips.

EACH PRINT, SLIDE, FILM AND COMMENTARY MUST BE CLEARLY MARKED WITH THE APPLICANT'S SERIAL NUMBER.
- VI. Any person who has been a member of the Society for a full period of two years is eligible to apply himself under Sections A to F.
- VII. Section G is intended for applications on behalf of a candidate by an Organisational member or similar authority. The award is granted for meritorious service to photography for a minimum period of ten years, and the candidate himself cannot apply. The applicant must state fully the candidates' record of achievement and Paragraph VI must also be satisfied.

- VIII. All entries must be securely packed for parcel post.
- (a) Prints must be on regulation size mounts, 20 × 16 ins. or 15 × 12 inches.
  - (b) Slides must be mounted in glass of standard sizes, 2 × 2, 2½ sq., or 3¼ sq., or 3¼—4 inches.
  - (c) Ciné film to be standard 8, 9.5, 16 or 35 mm. in monochrome or colour—optical sounded magnetic striped, or silent with written or tape recorded commentary (3¼ or 7½ ins./sec.).
- IX. There is no restriction as to subject matter within each section.
- X. (a) Twelve examples of the candidate's work must be submitted in Sections A, B, C and D.  
(b) In Section E at least three films must be submitted of preferably different subjects.  
(c) In Section F examples of published papers, books and other documents relating to photography, should be submitted.  
(d) In Section G a full record of the candidate's achievement must be submitted together with any other relevant evidence.
- XI. All prints must be the unaided work of the applicant. Slides can be trade processed but a much higher standard is required and it must be stated whether or not they are trade processed. Films—details of assistance with titling, editing, commentary, etc., must be submitted.
- XII. Every care will be taken with entries but no responsibility can be accepted for damage or loss.
- XIII. Candidates will be notified in writing of the results of their application and their entries will be returned as soon as possible.
- XIV. The adjudicators' decision on all matters is final, and no correspondence can be entered into on this matter by the Committee.
- XV. The candidate may decline to grant rights of reproduction of his submitted prints or slides, or the screening of films at a P.S.S.A. Congress, but if no such stipulation is stated, then it will be presumed that the rights are granted.
- XVI. Associateship certificates will be presented (or posted to those in absentia) to successful candidates at the P.S.S.A. Congress Banquet. Such certificates remain the property of the Society and must be surrendered if the individual ceases to be a member of the Society. The award, likewise, is only valid whilst the individual remains a member of the Society.
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## CHANGE OF ADDRESS

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**The Cape Town Post Box has been relinquished.**



**Ave Atque Vale**

*Gordon Douglas, F.R.P.S.*

## ONE MAN'S MEAT

by Denis Sprenger



**L**IKES and dislikes are very personal attributes, (I have even known people who do not think Brigitte Bardot very lovely!) and anything I say about the 1959 Cape of Good Hope International Salon of Photography reflects only my personal preferences. The views expressed are not necessarily those of the Editorial Committee (including the Assistant Editor—Still).

After all that, let me say at once that I thought the 1959 Salon one of the best in recent years. It would be too much to single out more than a few prints for special comment and I doubt if the Treasurer would look with any favour on my secret wish to reproduce at least 15 or twenty of my favourites. "Icy Gateway" by Nicholas De Wolf, undoubtedly, was one of the best things we have seen for a long time. The block, of course, does not do it justice; much of its appeal was in the cold blue tone but even in sober black and white, it is a print full of mood, atmosphere and quite superb quality. The sticklers might object to various details (several beanoed the "No Parking" sign) but its overall impact and beauty are too great to allow anything much else to weigh with me.

In quite a different vein was "Still Life" by F. K. Wong, F.R.P.S., F.I.B.P. Here, too, the quality was superb and the arrangement (I'm nervous about the word "Composition") was undoubtedly very strong, but to me it was one of those "so what" pictures, as some illustrious photographer phrased it. One admires the magnificent technique, the flawless lighting, the tonal gradation and then wonders why the picture was made. Was it meant to be an exercise or did the author think it would go down well with the selectors? Well, it did! And I was one of them.

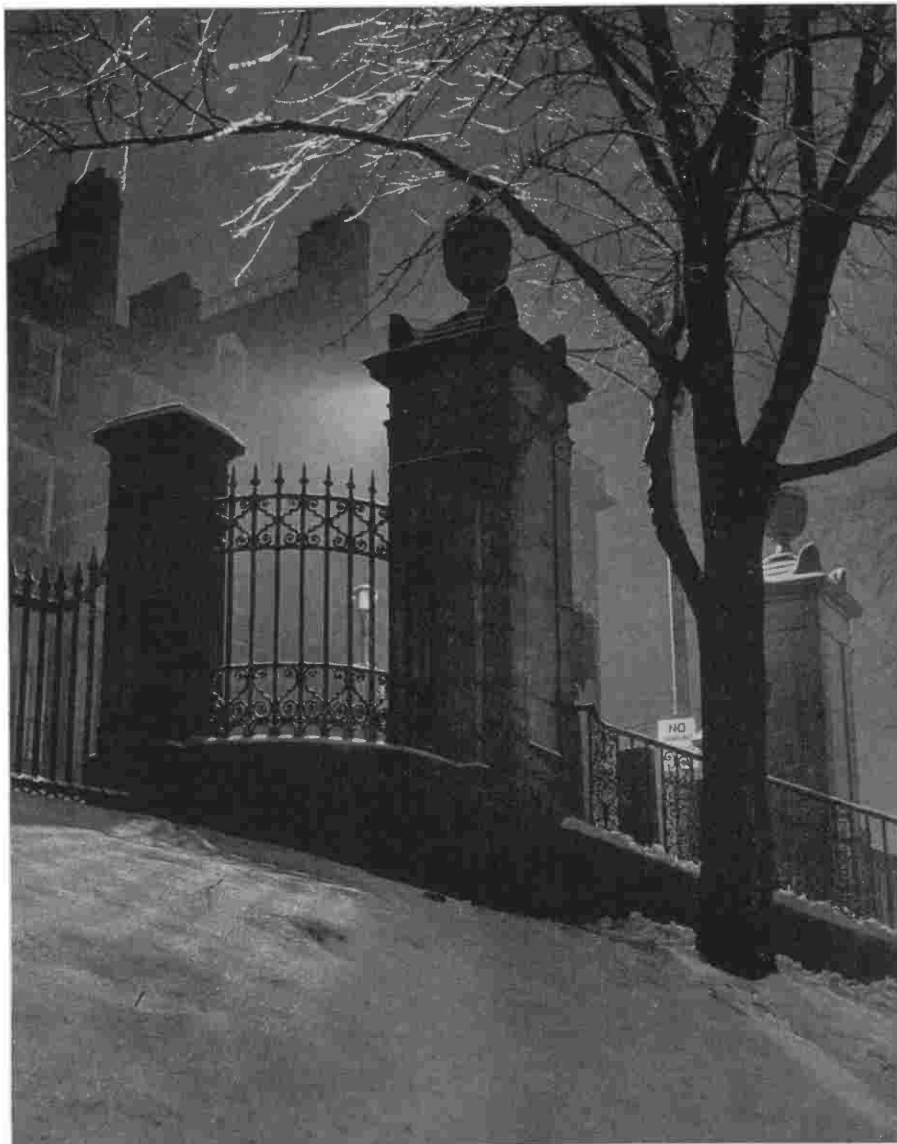
"Ave atque Vale" by Gordon Douglas, F.R.P.S., was a traditional landscape and a very good one, too. Landscapes are not very fashionable nowadays but this one had something different; try to imagine the picture without the two figures and my meaning will be clearer.

They are completely subservient in size but somehow dominate the whole scene, turning it from something verging on the banal to something worthy of perpetuation. No block could do full justice to the print's quality and to the fine aerial perspective, but it was all there.

The entry for this Salon was a large one and as only 142 prints were accepted, the selection was rather ruthless. Only four workers had all four prints accepted—Robert Downs (U.S.A.), W. S. Phua (Malaya) and two South Africans—Gunther Komnick and Tony Yau. I have known cases where four prints by one author have all barely scraped home, but this was certainly not the case this year. To mention only one of Mr. Downs' efforts, "Prelate of Salisbury" was one of the highlights of the Salon. It was a particularly competent print made by the Paper Negative process and if it was not already on its way back, I would certainly make an effort to talk the Treasurer into another block. The exposure was made at precisely the right moment and here, too, the small figure was just right against the dominant architectural theme.

Mr. Phua's prints were quite different; the large (20 x 16) glossy chloro-bromide prints had all the penetrating force of cymbals and his models (male—before there are any comments) were magnificent. There is something about a large glossy print—with every tiny detail bitingly reproduced—that cannot be matched by any other paper surface. Naturally, any flaws are emphasised, but then photographers who have flaws in their negatives might as well write a few articles for *Camera News* rather than use up time in the dark-room!

We in Cape Town were very proud to have Mr. Komnick among the chosen four, even if he had learnt his photography before he joined the Cape Town Photographic Society. We have seen a great deal of his work and know that even if he makes no more pictures (which is most unlikely) he can figure prominently in many Salons to come. The depressing thing about so many of



Icy Gateway

Nicholas De Wolf

his prints is that he obviously chooses the best time of day—very early morning—for his photographic expeditions—“Come the Dawn”, for instance. Comes the Dawn, I am still fast asleep and there is no scope in dreams for photographs!

One sees little of the work of British photographers in Salons outside Great Britain. This is a pity because there are many who could carry on nobly the traditions of the past, but it is a plaint raised by Salon organisers all over the world. In the circumstances, it was pleasing to see the name of Frank Lonsdale among those who had three prints accepted; one (“Playtime”) was a particularly charming study of two children engrossed with numerous pigeons on Trafalgar Square. It had all the spontaneity of the much-maligned “snapshot”, and Mr. Lonsdale must be very proud of it.

Two of the selectors figured among the “three-ers”, but as no one had the opportunity of rejecting their prints, we need say nothing more.

A feature of this year’s Salon was the exceptionally good entry of Colour Prints—both in quantity and quality. “Innenraum” by Eugen Christmeier—a commercial record of a modern interior—showed very clearly the technical qualities possible with present-day material in the reproduction both of colour and tonal gradation. This was altogether the type of print calculated to tempt anyone to try the process.

“In Venice Bay” by Ted Dickinson, A.I.B.P., A.R.P.S., was something of an entirely different type—a pleasing water-side scene printed through a canvas screen. It was undoubtedly much admired and made a very pleasant picture, but I wonder about the artistic morality of such treatment. Should one try to make a photograph look like an oil painting? Somehow I do not think so, but I am quite sure that many will argue otherwise. To my mind, much of the beauty of the photographic process is its crisp definition and fine merging of tones, both of which are lost in screen printing. In some cases, of course, where, through faults in focus or lens performance, definition is not all it should be, a screen will make something out of nothing. The alternative (our old friend, the waste paper basket) is then more drastic

and it would need a great deal of will-power not to succumb to temptation.

Among the colour prints were two from Hungary, which showed the warmth of colour which one associates with Eastern Zone Agfacolor; whether they were actually so I cannot say, but a comparison between these and several of the other prints showing the soft pure colours of West German Agfacolor was interesting, with Ektacolor differing widely from both. The latter’s colour seems to be far more vivid, although one can only guess how much of this was due to the inherent qualities of the paper and how much to individual processing. A set of prints on the various papers made under optimum laboratory conditions would certainly be illuminating and one already hears of photographers (inveterate experimenters, bless them!) using the paper of one manufacturer to make prints from negatives of another manufacturer on the other side of the globe.

Are the colour print processes going to oust monochrome prints and colour transparencies? The number of monochrome prints entered and the number of new names among the entrants suggests that there is still plenty of life in the old Black and White dog, and certainly there will be a very large place for them until some inventive genius perfects a cheaper method of producing colour pictures in newspapers and magazines—but it could happen. Our lives are being dominated more and more by colour in every sphere; in the field of art, etching and other monochromatic mediums are very rare. How many young men to-day invite young ladies to see their etchings? But then perhaps the need for a subtle approach is no longer necessary in the Atomic Age.

As far as colour transparencies are concerned, the future is even more obscure. Of course, there is no finer way to see a colour picture, but the fate of the monochrome slide (the best way to see a monochrome picture) is a pointer to the future. It is a pity, but nothing much stands in the way of “progress”, that bane of mankind. We strive restlessly towards something better and when we come to make up the final accounts we find the balance much the same—a little gained here and there and a little lost elsewhere.

**Many merry Christmasses, many happy  
new years, unbroken friendship, great  
accumulation of cheerful recollections, affection  
on earth, and heaven at last for all of us.**

*Charles Dickens to John Forster 1846*

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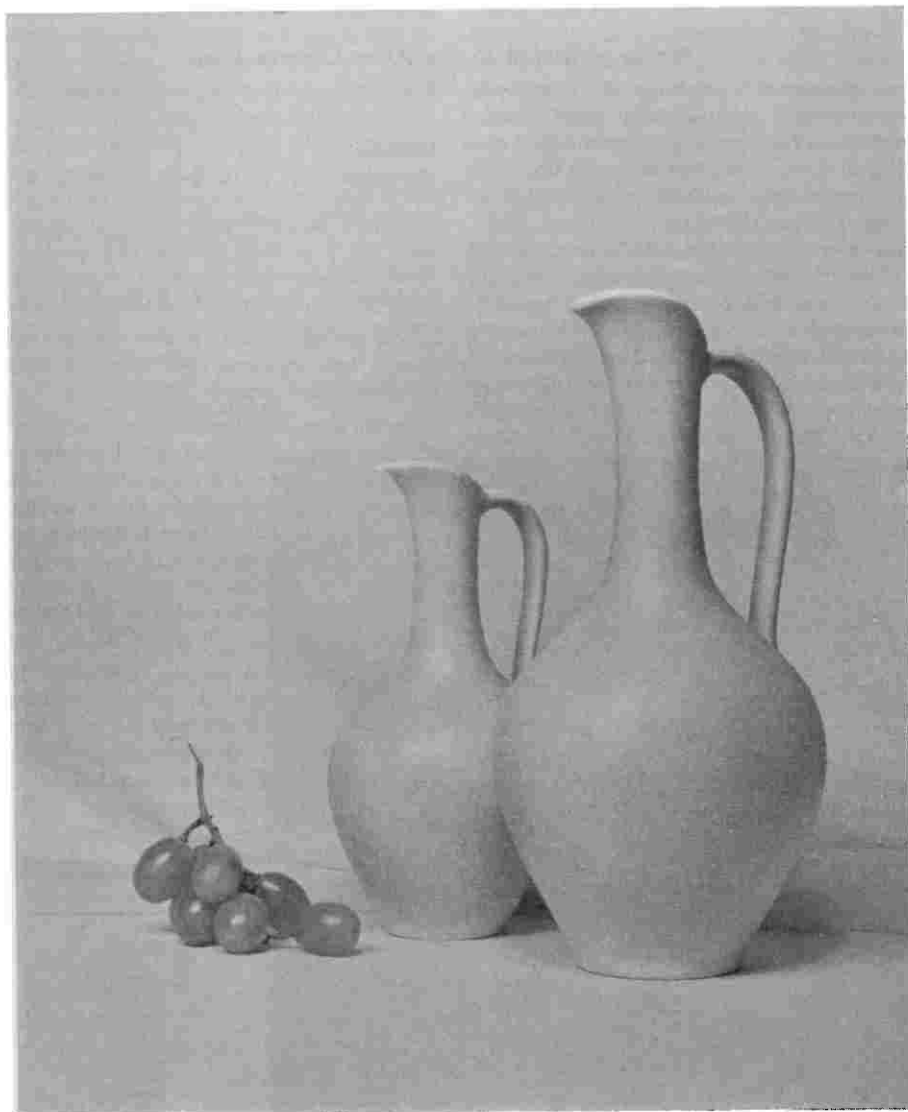
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**Still Life**

*F. K. Wong, F.R.P.S., F.I.B.P.*

# FLOWER PHOTOGRAPHY

Professor Malcolm H. Giffen

## A lecture delivered to the Alice Camera Club

MY flower photography has been of the scientific variety with little or no effort at artistic effect.

My aim and object has been to produce a record of a plant growing in its surroundings so as to show its structure and occasionally its habits and relation to other surrounding plants.

My earliest efforts were made with a large folding  $5\frac{1}{2} \times 3\frac{1}{2}$  Kodak which had a double extension, rising and falling front and side movements so the lens could be moved across and up and down the plate. The camera was adapted from plates to film pack and almost all my work was done with either Kodak or Agfa packs (orthochromatic). The shutter had the usual B.T. and speeds from 1/200 to 1 second, the final three speeds being  $\frac{1}{8}$ ,  $\frac{1}{4}$  and 1 second. The diaphragm closed from f6.3 to f45. The lens was a rapid rectilinear. All exposures were calculated by Burroughs and Welcomes exposure tables and calculator which I might say are, for black and white work, as good as any exposure meter.

Other accessories were a tripod and focussing cloth and a scale object. My pictures show 3d. bits, florins, match boxes, photo-diary and scout knife as scale objects.

With the double extension full out and f45 I was able to get the lens  $10\frac{1}{4}$  inches from the subject.

This type of flower photography needs very little skill as you can see the picture on the screen, compose it if necessary and get it in sharp focus. The small stop f45 is necessary for close work as the depth of field is very small, e.g.

For a 10 cm.—10.5 cm. lens working :

	f8	f11	f16	f22	f32	f45
Distance ...	$\frac{3}{16}$	$\frac{1}{4}$	$\frac{3}{8}$	$\frac{1}{2}$	$\frac{3}{4}$	$1\frac{1}{4}$
$10\frac{1}{4}$ inches ...	$\frac{3}{16}=0$	$\frac{1}{4}=0$	$\frac{3}{8}=0$	$\frac{1}{2}=0$	$\frac{3}{4}=0$	$1=\frac{1}{4}$

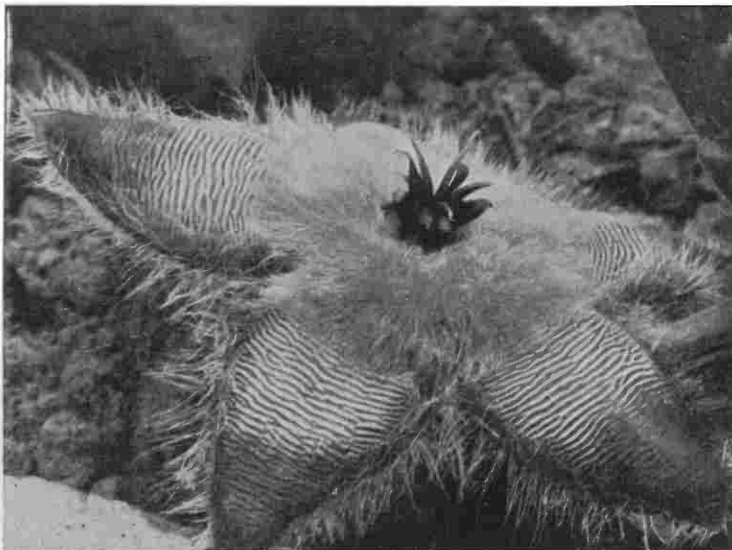
For a 50 mm. lens :

	f4	f5.6	f8	f11	f16	f22
14 inches ...	$\frac{3}{8}$	$\frac{1}{2}$	1	$1\frac{1}{4}$	$1\frac{3}{4}$	$2\frac{1}{4}$
2 : 4 feet ...	$\frac{3}{8}=0$	$\frac{1}{2}=0$	$\frac{3}{4}=\frac{1}{4}$	$1=1\frac{1}{4}$	$1=\frac{1}{4}$	$2=\frac{3}{4}$

The second difficulty is that with the small aperture goes a long exposure. In bright sunshine the usual exposure was 1 second f45.

In the open, on a mountainside or on a rocky ledge the air is never still and the plant is in constant movement. You had to choose the moment to snap and hope that during the crucial second the breeze would lie dormant. An aid but no cure was to pack anything you were carrying around the subject, out of focus, to make a shelter. Jacket, sweater, rucksack (umbrella borrowed for the occasion from another member of an expedition) even someones back have all served for this purpose.

My next camera was a Voigtlander plate camera, adapted for film-pack with rising and falling front, side-ways movement of the lens but no double extension, 4 feet being the limit of focussing. For close-up work this was adapted with a filter holder into which I screwed spectacle lenses purchased from an optician friend who had them cut to the correct diameter. I no



*Stapelia gemmiflora*

longer have the lenses but still use the filter and its holder and +2 and +3 lenses newly cut for my 35 mm. Kodak.

My present apparatus consists of a Kodak RF 35 mm. with f3.5 lens, supplementary lenses +1, +2, +3 Portra with lens hood and adaption ring, the same tripod and tape measure. Focussing cloth still exists but is not used with this camera.

The main difficulties with this set-up are the usual small depth of field which I have already mentioned and the fairly formidable parallax the closer to the subject, the further from the centre of the view finder.

In this modern type of close-up work we work more or less blindly having no ground glass on which to centre and compose the picture. Here it is the tape measure which becomes the most important accessory for, together with the tables of distances which one must never be without, all the "focussing" and centring of the picture must be by measure.

The tables one must possess are (1) depth of field, (2) subject distance and (3) field width.

Depth of field is important for it determines the subject distance.

If you want all parts of the subject in focus work from the depth tables for instance the front to back of the subject which you want in focus is  $\frac{3}{4}$  inch from the depth of field table you can choose the stop and distance.

Finally exposure. A meter is of use provided that you remember that extension of the camera in a bellows camera changes the stop, e.g. if you have a 50 mm. lens which has a diameter of 25 mm. the stop will be  $50/25=f2$  if you extend the distance between lens and plate you must increase the exposure, e.g.  $75/25$  mm. f3.

In a Triple extension bellows camera extension from 5 inches to 15 inches with an 8 inch lens changes the stop from f6.3 to f18.9 with resultant increase in exposure of 8 to 10 times, i.e.  $1/25$  at f6.3 to  $\frac{1}{3}$  ( $\frac{1}{3}$ ) at f6.3 i.e. no change of stop but 8 times the exposure.

Fortunately with supplementary lenses the increase is usually only one or two stops, i.e. 2 to 4 times the meter reading.



***Eulophia tabularis***  
(Orchidaceae).

## A PROFITABLE SNAPSHOT

by Capt. V. Hughes

**W**HILST looking through a box of old photographs the other day, I unearthed this old print which I made just 50 years ago.

It was a snap-shot taken in 1909 on board the White Star liner *S.S. Laurentic* on a voyage from Liverpool to Quebec. I was a "Steerage" Passenger on my way to Alaska to seek my fortune in the gold rush to Stewart near the Klondyke where the great stampede had taken place a year or so previously. However that is another story—except that I did NOT make my fortune.

But I did make a nice profit out of that photograph. I cannot remember what equipment I had with me besides my  $\frac{1}{4}$  plate camera with glass slides, a printing frame, a packet of hypo, some developer or other and a few sheets of printing-out-paper.

Having snapped that group of Emigrants one afternoon, I prepared developing and printing baths, climbed into my bunk with them and the camera, made a tent over my head with a couple of blankets and having made sure it was light tight as well as air tight, proceeded to develop the plate by the Factoral method of counting the seconds. I finished the fixing just before suffocation point and found that I had been lucky enough to get a

nice plucky negative. A short wash (no running water in the Steerage) and then, holding the plate in the breeze, I had it dry in ten minutes. A daylight print was quickly made and fixed. Within the hour I was able to exhibit the print. They all asked for copies, so taking their names and addresses, which were all over the U.S. and Canada, and collecting a shilling from each I promised to send prints—some day.

My part in the gold rush having fizzled out I found myself working in Vancouver, British Columbia, a few weeks later, when I redeemed my promise and made and sent off the prints. To my amazement I received so many repeat orders for copies (at 10 cents a time) that I was kept busy every evening for weeks. I bought a couple of Ferrotypes plates and did enough prints to fill them nightly before tumbling into bed.

Believe it or not, that negative paid my fare from Liverpool to Canada.

There is another interesting story of that voyage. In 1909 wireless was in its infancy and ships were just beginning to be equipped with transmitters. For the first time in history our ship was to use its radio to catch a criminal fleeing from justice.



Group on the *Laurentic* en route to Montreal—1909.

(On back of the P.O.P. which the author has marked "proof" is this legend in faded ink "A profitable picture this" Ed.)

Many people will recall the "Crippen" case. Dr. Crippen had killed his wife Belle Elmore, an actress, to make way for his new love, Miss Le Neve. He dissected the body and buried the pieces under the floor of his coal cellar. He then announced that Belle had left him, made a few enquiries and let the matter drop. Some of Belle Elmore's theatrical friends were not satisfied and went to Scotlant Yard asking that something be done. As a result Detective-Inspector Day of the Yard called on Crippen at his house in Hilldrop Crescent and asked a few questions. He left apparently unsuspecting of foul play. But Crippen took alarm. He departed for Antwerp with Miss Le Neve. She was disguised as a boy. They then sailed for Quebec in the *S.S. Montrose* as father and son. The very next day Inspector Day called at Crippen's house again and found that the bird had flown. The house was searched and the gruesome remains were eventually found. The hue and cry was up and Crippen was already half way across the Atlantic. But Nemesis in the form of radio news was

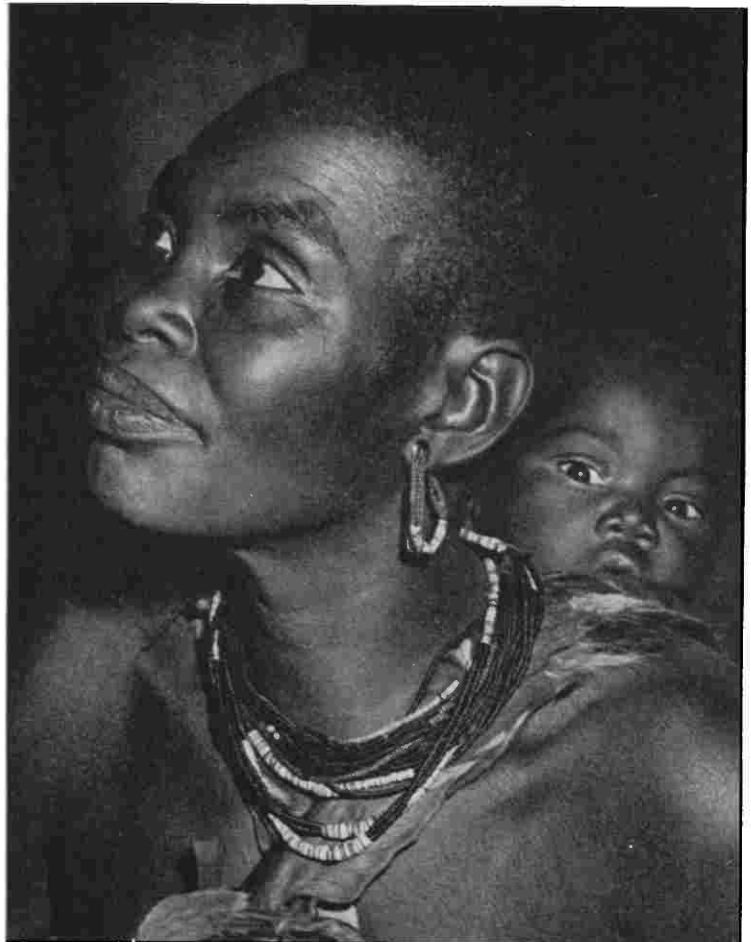
at their heels. The story reached the *Montrose* at sea. Now a steward had realised that the couple were a bit phony. He told the captain, who became suspicious that they might be the fugitives. He at once wirelessly Scotlant Yard. The hunt was on.

Inspector Day raced to Liverpool and just caught the *Laurentic* by a pierhead jump. Being a much faster ship we overtook and passed the *Montrose* just before her arrival at Quebec. We passengers were mildly interested one afternoon listening to a long session on the ships transmitter. Wireless messages went off in those days in loud rasping sparks. Little did we know that those sparks were identifying those two as Crippen and Le Neve. Inspector Day transferred to the pilot launch when we arrived and a few hours later boarded the *Montrose* with her pilot.

What a dramatic moment that was when he confronted the fugitives and arrested them right on the threshold of safety. But for that alert steward and a few sparks they may never have been traced in the New World.

#### Watching the Efendulla

Alice Mertens



(from the *Cape of Good Hope International Salon of Photography*).

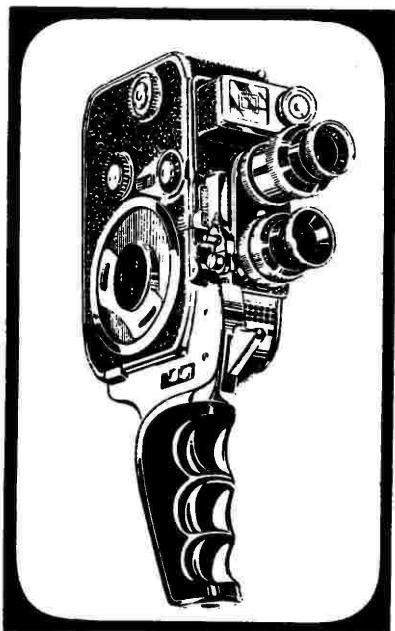
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 A logo for the Motion Picture Division, featuring the words "MOTION PICTURE DIVISION" in a bold, italicized, sans-serif font. The text is contained within a stylized, trapezoidal shape that resembles a film strip or a speaker, with a thick black outline.

## RECORDING FOR FILMS THE EASY WAY

By Arland Ussher, M.A. Cantab. A.P.S. (S.A.)



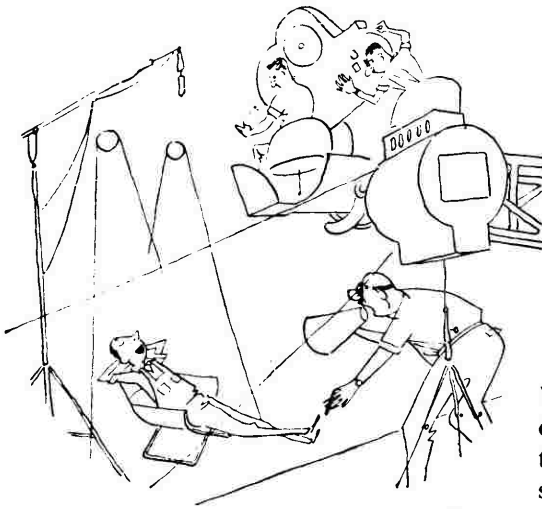
P.S.S.A. President Lionel Bevis (*right*) presenting the A.P.S.(S.A.) certificate to Arland Ussher.

LET us assume that your film has been edited and a suitable commentary has been written and tried out to be certain that it will fit. You have chosen suitable music and have located someone with a pleasing voice to read the commentary. All you have to do now is to make the tape recording and if you are a novice you have most likely invited all your friends to the World Premiere to-morrow night! If this should describe your situation, read on and then cancel that show or better still, reach for the telephone right now!

The simplest method of recording from the equipment angle is to set up projector, microphone and dual turntables and record commentary and music in one run. What could sound simpler?

Most of us have done it this way and may have got a recording of a sort at about 2 a.m. of the *third* night because it usually goes like this :

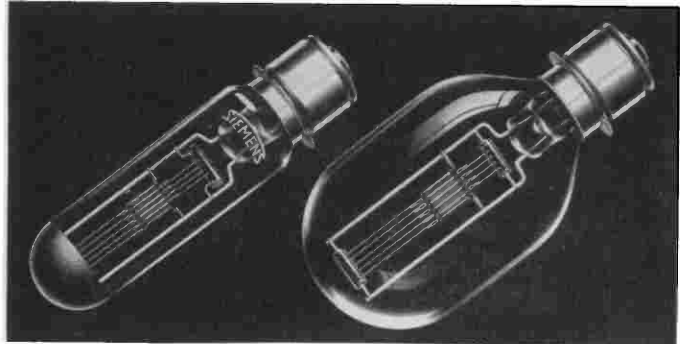
If the commentator fluffs, you start again. If the disc jockey makes a slip, you start again, then possibly a splice or the lamp will go! Finally you seem to be getting a pretty good recording and are congratulating yourself when the disc jockey puts the last record on upside down! By this time the commentator has lost his voice and everyone else is worn out so you take the previous effort (if you kept it) and let it go at that. Later on you are surprised to be eliminated from the "Five Best" by others whose films weren't as good as yours. Possibly the Judges' comments told you that your music



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Mains voltage Biplane projector lamps shown here, are the result of intensive research at Siemens' Preston Laboratories. This development enables equipment incorporating these lamps to be connected direct to the 200/250 Volts mains without the introduction of a transformer, thus effecting a considerable saving in both cost and weight of projector apparatus.



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drowned the commentator's voice a few times—that when it could be heard the voice was distorted and finally that the music didn't end with the film.

Now the problem is to eliminate these faults the easy way but it needs more equipment.

Five years ago I visited a film studio in London and was lucky enough to be allowed to see the final recording of part of a feature film. All the top men of the studio were in a little theatre at the back of which was an enormous mixing console which could handle about nine sound tracks for which three or four operators were required, the chief one being the man who gets credit on the film as sound recorder. The lights dimmed and the film came on the screen and the previously synchronised sound tracks were fed into the mixer and the operators' job was to fade them in and out and balance one with the others so that the final mix became the sound track for the film.

Well they didn't get it right the first time or even that afternoon.

One by one they got the various sound tracks exactly synchronised and blended in to one harmonious whole and so I changed my recording procedure because I could see that the professional method was the easy way.

If you haven't got the equipment join one of the club groups or form a mutual aid recording unit with say two turntables, three recorders (one of which could be a magnetic projector), a mixer, stop-watch and so on, then proceed this way :

Get your commentator when the house will be quiet, show him the film if necessary and then let him read the commentary straight through with just a pause of two seconds for breath between paragraphs. Play it back at once and if he has slipped in only one or two paragraphs, do them again at the end—later you cut the bad ones out and splice in the good. In any recordings always make notes of volume control and tone control settings, distance from mic., etc., so that the conditions can be exactly duplicated if necessary.

If the recorded voice is not perfectly clear change the technique; possibly the mic. is too close giving breath noises and a very bassy effect. It is common professional practice to attenuate bass on playing back a commentary. Whatever you do don't rest until the voice is crystal clear. So often we hear commentaries of which not even 25% is intelligible. That sort of recording is useless to anyone who doesn't know the film, so persevere until your recording is as near perfect as you can make it. At this stage your commentator has done his job and may be released to indulge in his own hobby which might not be ciné.

If you, like most amateurs, do not use a work print, you should make a timer tape to save unnecessary wear and tear of your precious film.

First of all put a start mark on the film 5 or 10 seconds before the title. White splicing tape makes a good mark and whilst you are about it put similar marks at the

beginning of 3 reels of recording tape. Don't use "long play" tapes as they stretch easily. If you have a recorder with a synchronous capstan motor, like the Ferrograph or Wearite, you can regard the recorder speed as constant and adjust the projector to run at a constant speed by a built in stroboscope or by the now well-known tape driven standard strobe; the Siemens projector has a very useful stroboscope and adjustable speed governor which, once the projector is warmed up, will maintain a steady speed with great accuracy. If your equipment lacks the features of those mentioned you can still achieve results by cutting the film into sections of say four or five minutes or whatever accuracy you can achieve after testing. Now set film and tape to the starting marks and with microphone ready for recording, start projector and recorder simultaneously then speak the required features of the film to the mic. It is a good plan to tap the mic. or its stand as the cue points appear and name them at the same time or even before the 'Tap' if you know the film well enough. You can decide beforehand what points need timing to suit both commentary, music changes and effects. Your tape will sound something like this. "Titles begin" "titles fading" "gone" "Fade in 1st scene" "statue" "wall gateway" "street with Belfry" . . . "last scene fading" "The End" "fading" "gone". Then put the film away and work with the timer tape or use the latter to get times by a stop-watch. It is almost impossible to fully time a film with a stop-watch whilst viewing it. If you don't agree, just try it!

Now mark the time for starting each sentence of the commentary on the script and you are ready to make the sync. speech track.

Put the commentary tape onto No. 1 recorder and a clean tape onto No. 2 recorder and connect them so as to transfer the speech from No. 1 to No. 2 and test for proper level of recording. No. 1 must have a "pause" button or "brief stop" control.

Run No. 1 tape until the first word is heard and then stop and back the tape so that that word is again ready to come out as soon as the tape is restarted. Now start recorder No. 2 (from the start mark), starting the watch simultaneously and as you come to each time for speech, let No. 1 recorder feed the relative speech on to No. 2. At the end of each section of commentary let the No. 1 tape run on for about 1 second and then stop it with the pause control. This overrun time must be determined to suit the actual recording intervals in the original commentary. When the next time appears on the watch, No. 1 is allowed to give tongue again and so on until the end.

Rewind the tapes and then put the timer tape on No. 1 and the sync. commentary on No. 2 and run both on playback from a simultaneous start at the start marks. If the commentary fits perfectly, you have been careful but if it is inaccurate it can be corrected by cutting the tape. Say the third speech is 2 seconds late : cut 2

seconds of tape (i.e. 15" at  $7\frac{1}{2}$ " per sec. or  $7\frac{1}{2}$ " at  $3\frac{3}{4}$ " per sec.) out of the quiet part between speech 2 and speech 3, splice the tape and then put the piece you cut out back into the tape between speech 3 and speech 4. If you don't put the piece back again, your commentary will be 2 seconds early all along the line!

Of course if you prefer not to cut the tape you can repeat the recording of the whole sync. commentary or even just the one faulty section but then you must beware of switching clicks which will have to be removed later on. A small permanent magnet is useful for erasing clicks between the speeches. Just rub it on the tape but keep it away from recorded portions.

Having completed the commentary track, attention should be given to the music. This must of course suit the film and may take hours of trial and error until suitable music can be found to suit the mood of the film and to fit the times allowed for it. The portions of the various records must be located and marked so that they can be recorded to fit the timer tape or stop-watch times. As the music will be recorded on No. 1 recorder it will be necessary to dub the timer tape from No. 1 to No. 2 so as to keep the timing exact which might not be the case if the timer tape was merely played back from No. 2. (Even recorders of the same make will vary on playback of the same tape much more than the recorder which actually made the recording).

Of course if a third recorder is available it could be used to play the timing tape for both the commentary and the music recordings.

Now record the music track without any thought of the commentary, i.e. apart from the fades between records, keep the music level constant throughout unless the music or mood of the film calls for changes. If, as is usual, there is difficulty in locating the exact spot on a L.P. record, the tape can be built up bit by bit by recording and editing the tape.

The music must end simultaneously with the end of the film and this is quite difficult to achieve unless you know how, in which case it is purely mechanical. Let us suppose your last tune must run for 1 min. 45 secs. and that you have chosen a record with a good ending. Time the record from a standing start (with a mark at the top) to the end—say it is 2 mins. 50 secs. then 2'.50" — 1'.45" — 1'.05" so you now get ready to record this record from a standing start but run it silently for 1 min. and 5 secs. at which point you fade it in and run to the end. You can either choose a starting point by timing so that this record will correctly follow the preceding one as it is faded out or alternatively the last piece of tape can be recorded separately and splice on at the correct point.

After trying your music track with the timer, you are now ready to mix commentary and music to make the final sound track.

If you have a magnetic projector the striped film is headed to the startmark and the two recorders likewise.

Patch cords of shielded (preferably coaxial) cable must go from the low level outputs of the two recorders to the two inputs of the magnetic projector or alternatively to a third recorder (through a mixer if it has only one input channel) then individually adjust volume and tone from each recorder so that the final projector/recorder is given a good clean signal from both speech and music tracks.

At this point it is a help to plug a separate volume control into the line between the music recorder and the final recorder. This control should have a long lever type handle say 6" to 8" so that it cannot be swept round too quickly. The operator of this control should sit well away from the noise of the projector with a loud speaker or headphones for monitoring the mixed tracks and his or her job is to fade down the music when commentary is due and put it up again after each speech. The polish of the recording is done here and any overloud or weak passages can be brought to an acceptable level, always in comparison with the speech. The music should, in my opinion, be clearly heard under the speech but it must not be allowed to interfere with speech clarity. The level of the music must be dropped gradually a couple of seconds before the speech is due and must be restored equally gradually. *Sudden* changes and "fights" between commentator and music must incur the automatic penalty of starting again. During the final mixing the projector must be kept in sync. with No. 1 recorder or with its own strobe. The other one or two recorders will look after themselves if they are fitted with synchronous motors but if not, the voltage can be stabilised for all recording sessions with a small "variac" and voltmeter or by taking care to record only when the mains voltage is reasonably steady.

So far the longest film to be recorded in the manner described ran for 12½ minutes at 24 f.p.s. and the sync. was perfect throughout. If there was any variation at the end of the film it could not have exceeded half a second.

Marking of tape with grease pencils should be done very sparingly because the grease marks will be rubbed off by the felt pressure pads and may also make the capstan roller greasy.

If the recorders are to run accurately it is essential that they don't allow the capstan or tape to slip. These faults can be eliminated or at least minimised by ensuring that all rubber rollers are perfectly clean. For cleaning use a cloth moistened with carbon-tetrachloride. (Don't inhale it.) If the rubber is dirty it will leave a black mark on the cloth but when clean the cloth will also remain clean. Keep carbon-tet. away from plastics as it will dissolve them.

If you adopt the method described and take lots of care to make only perfect recordings your films will become known for their professional quality and your enjoyment of your hobby will be unbounded.

## CONGRESS

Address by Dr. S. L. van Wyk of the Department of Education, Arts and Science at the opening of the Film Festival in Vereeniging on Saturday, 10th October, 1959.

Mr. Chairman, Camera Colleagues, Ladies and Gentlemen.

I have been asked by His Honour the Minister for Education, Arts and Science to tender his apologies for his absence owing to previous appointments. He would have liked to be with you in your grand hour.

Mr. Chairman, I am happy that the third film festival I attend can be in your city. I refer to the Berlin Film Festspiele, The Edinburgh Film and Art Festival, and now your Festival, which about puts Vereeniging on the map. My sincere wish is that it will stay there . . . if only for the sake of the P.S.S.A.

From your programme I see that only one film by an overseas producer will be screened here this evening—which is perhaps a pity—as against six by South African producers. As all of these productions won overseas and/or local awards, Oscars and Assegais—which must sound fearful to the layman—I feel sure, ladies and gentlemen, that you will spend a very pleasant and instructive evening.

Of the six productions by South Africans three seem to have been shot on overseas trips to Belgium, the U.S.A. and Egypt—which shows what travellers, (or is it globe trotters?) cameramen can be and how they look at the world about them through the 'eye' of the camera; Two were shot, presumably, in Johannesburg and one in the skies over Johannesburg, Pretoria and mostly Hartebeestpoortdam. In his last-mentioned documentary of Dick Rucassel I had a little finger in the big pie. However all that is *Good* in it is Dick's own *Creation*.

I use the word "creation", ladies and gentlemen, expressly and on purpose; there is a sad belief among laymen that all that is needed to 'make' a film is a goodish sum of money to buy a cine camera, an exposure meter and a few thousand feet of film. Given this and an "idea", better still, no idea at all but a ticket to somewhere, a film can be produced. Quite recently I had a letter from somebody enquiring how much a cine camera, an exposure meter, and two thousand feet of Kodachrome would cost; he was going to Europe, could I name some titles of films I would need in the film libraries, e.g. The Castles of Europe, and would I buy his films and at what price. Too naive for words, Mr. Chairman, but there you are, that is a fairly general opinion of the *creative* part of the work of the cine artist.

I had the good luck of spending quite some time at Walt Disney's Studios in Hollywood and there saw creative genius at work. But a lot of the spectacular results achieved was due to the unflinching perser-

verance of the creative cine artist. I say artist but please do not confuse artist with some of our modern painters whose art needs explaining to be understood—I say creative artist because in spite of the belief that the camera shows just what it sees, reproduces just what the lens perceives, the creative cine artist . . . not the arty one . . . by making use of various camera and editing techniques is able to catch a mood, to hold a flitting expression, to express a subjective or even abstract idea and so to create by a stroke of genius something intangibly beautiful. This constitutes the difference between a cine artist and, yes, the person who has the where-with-all to purchase the necessary apparatus and then sets out to *make* a film. Perhaps to show to his friends only . . . thank goodness, perhaps to sell . . . pity the buyer, perchance to enter for some film competition . . . pity the poor judges.

I refer to judges. Judging the merits of films is no easy task. For my own staff for example I designed an evaluation key by which to assess merits and demerits of films submitted for evaluation. Apart from technical requirements, colour quality, focus, depth, sound quality, they judge: development of theme, factual content, psychological treatment, educational grading, etc. However, these are factual films—but even there how often you find films with all the essential qualities but lacking in that certain hardly explicable something, that vitality, that aliveness, that trueness to reality, which the spark of genius of the creative cine artist imparts to it, that makes it a *winner*, as Americans say, an all-time winner. You can, Ladies and Gentlemen, at this moment perhaps recall films you have seen once, twice, three times, even more often, and every next time they thrilled you more, left you more in awe at the incomprehensible beauty of artistic expression through visual image and sound.

It is when evaluating such films that the judges can sit back complacently and award an Oscar, or Berlin-bear or Assegai. But every so often they have to wade visually through the mediocre, if not downright poor. It is then you grow nostalgic for that thing of beauty that is a joy forever and you pray for the creative genius of the cine *artist*.

Ladies and Gentlemen, you will see to-night seven winners of awards. Be you the judges. I hope you will enjoy every moment of your audio-visual experience.

Mr. Chairman, I thank you for this opportunity and with good wishes for its success I declare this film festival of the P.S.S.A. open.

## LETTERS TO THE EDITOR

Dear Mr. Vertue,

IN connection with our discussion of a few weeks ago, I wish to approach you with the request that the Photographic Society of Southern Africa and its members assist the Foundation in building up a library of transparencies of our Cape Dutch homesteads and historic buildings throughout the Union and South West Africa.

Will you be so kind as to discuss this matter with your society as we are in urgent need of these transparencies for use when lecturing in the Union and overseas.

We would like to have complete sets of these buildings and are prepared to pay for these on the following conditions :

That for every 10 transparencies approved of by your Society and given to the Foundation, the Foundation will in return give the Photographer a Kodachrome film of 20 exposures gratis.

We furthermore undertake that the photographer's name will appear on the sets and that he will receive due recognition for his work.

The above suggestions are of course, only a rough outline of how the scheme could function.

I may add that I have been invited to lecture in London on the 2nd of June next year, to the National Trust on the aims and objects of our Foundation and the historic buildings of South Africa.

It would therefore, be of exceptionally great help to us if before that time, we had in our possession sets of the interiors and exteriors of the most prominent of our magnificent homes and buildings, e.g.

- (1) The Castle
- (2) Groot Constantia and Tokai
- (3) Hope of Constantia
- (4) Dick King's House (Natal)
- (5) Lindley's Pastorie (P.M. Burg)
- (6) Kruger's House (Pretoria)
- (7) Kruger's Farm house (Rustenburg)
- (8) Fortress Namutoni
- (9) Smithfield and Fauresmith Churches (O.F.S.)
- (10) Old Church Tulbagh
- (11) Hartebeeshuies in all parts of our country
- (12) Drostdy Swellendam
- (13) Pigeon houses, etc.
- (14) The architecture of small villages in the Cape, e.g. A street in Prince Albert, etc.

and any other permanent or beautiful building your Society considers would interest the public in England, Holland and Belgium.

The transparencies sent to us by the National Trust are very fine examples of the publicity value of the beautiful estates of England. We feel that South Africa too, has magnificent farms and estates which deserve to be photographed in colour and in each case the transparencies include fine examples of the interior.

Many of our old Cape Dutch homes have magnificent old Dutch furniture and the interiors will therefore, be worthwhile.

Trusting that your Society will be able to co-operate with us on the above basis and thanking you in anticipation for the great assistance that you will be able to give us.

With kind regards and thanking you in anticipation,  
Yours faithfully,

Dr. W. H. J. Punt

*Acting Director.*

P.O. Box

Pretoria

*(This is a most worthy undertaking and is commended to all members—Ed.)*

Dear Sir,

IN all fairness I will be pleased if you will correct a wrong impression gained from the lay-out on page 172 of the September issue.

The article under my signature "First International Contemporary Salon" should end at the top of the second column on page 172, viz. as follows: "future trends of photography in South Africa."

The following three paragraphs viz.: "The enthusiastic response . . . future development of Contemporary Photography" were not written by me. They represent a *collective viewpoint* of the Camera Pictorialists as Salon organisers and are extracts from the introduction to their Salon catalogue in the same manner as the remainder of the text on page 173.

*Dr. A. D. Bensusan.*

Dear Sir,

MY first reaction to reading Mr. Fred Harris's "Print Criticism" in *Camera News* of September 1959 was to write a most abusive letter. However, after due reflection and after reading his letter in *Camera News*, I realised that he was deserving more of sympathy than censure.

After reviewing more than 200 prints over the years of a similar style and pattern it is natural that one would recoil when offered something totally different. So must my grandmother have shuddered when plain walls were suggested and when mother threw out the waxed fruit from under the glass dome.

At the same time one wonders who told Mr. Harris about the grins and sniggers in Johannesburg. His informant was certainly wide of the mark. I spent from 12.00 noon to 10.00 p.m. on one day in the Salon hall and saw no grins and heard no sniggers.

It would be foolish to suggest that the Salon was appreciated and enjoyed by all and neither The Camera Pictorialists nor I would make so bold an assertion, but of those who took the trouble to comment in the book provided, by far the greater number considered that the sponsors had shown an aspect of photography which was, in most cases, completely unknown in South Africa before.

As Mr. Harris has been unable to locate the meaning of the word "Contemporary" in his Dictionary, I would point out that words are always in common usage long before they get included in a Dictionary. This is how a language develops. The Dictionary follows usage, not the reverse.

Art may be placed into three categories, Period, Traditional, and Contemporary. The most classic example of this is perhaps in furniture and furnishings (the design of which is an art) of which all styles are in use to-day.

*Period.* Needs no explanation.

*Traditional.* May be classed as that which is most commonly acceptable to most of the people in a particular locality at the present time.

*Contemporary.* Is the modern trend which is only acceptable to the few at the moment, but which often becomes Traditional with the passing of the years.

So my grandmother's wallpaper was first Contemporary then Traditional and now very, very period.

As a matter of interest, I had not seen furniture with ball and claw feet for years until I came to South Africa a few years ago. This is Period in Europe, but Traditional here.

Having cleared this point, I hope to Mr. Harris' satisfaction, I would refer to the last paragraph of his article. He asks, "Does this Salon represent the only outlook in existence to-day?" The answer to this is quite definitely "NO." The Camera Pictorialists felt that there was no Salon in the world which catered for the photographic artist who was striving to produce something

different by means of a different conception or technique. The First International Salon of Contemporary Photography was their answer to this need, but there are still thousands of Salons being held throughout the world which cater for the traditional.

It should be mentioned that few if any of the Pictorialists are Contemporary workers, but after seeing over 1,200 pictures it has certainly made them sit up and take notice of the world outside. This surely is a good thing for any art.

In fairness to Mr. Harris we must remember that he only saw reproductions of a very small percentage of the pictures accepted for the Salon.

In fairness to your readers *he* should have remembered this also.

His remarks about "Autumn Fantasy" were quite uncalled for and one can only say that a prude never realises that he is a prude. This picture was, in the opinion of many, one of the finest on show, being symbolic of the birth of mankind. The title "Eve" would have been, to my mind, preferable, but in any case it could not be classed as a stunt.

The judges for this Salon were picked for their knowledge of different art forms and for their knowledge of present world trends in graphic art, not for their ability or desire to emulate such styles. They comprised a professional photographer, two Fellows of the R.P.S., an architect and a recently qualified B.A. (Fine Arts). All are still young and their minds are, therefore, still sufficiently malleable to appreciate new trends.

Mr. Harris states "Pictorialism surely aims at the production of things of beauty" and "that some of the others should have been placed on public exhibition—is wrong." Had Mr. Harris been able to read the Editorial in the same issue of *Camera News* he would have thought twice before making such bold assertions. The second paragraph of this Editorial sums up the whole thing very nicely and I would like Mr. Harris to read the last nine lines again.

D. Watson Bradley.

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Dear Mr. Editor,

The other evening Mrs. Bickerstaff and I were at home seated in our respective favourite chairs. It was one of those all too infrequent occasions when I had no meeting and no office work, and my dear wife had no sewing and no letter-writing. In short it was an evening for quiet reading, made all the more enjoyable by the fact that only that morning my tobacconist had received a fresh supply of my favourite tobacco.

Picture this happy scene, made complete by the purring cat on Mrs. Bickerstaff's lap. The book I had chosen was an old but much-loved one which I delight in taking from its shelf and opening at random. I had opened it on this particular evening at one of those chapters of which one never tires, and I was completely absorbed when suddenly the peace was shattered by a painful cry from my dear spouse and I saw her slump back into her chair and turn deathly pale.

Imagine, Mr. Editor, my horror. Was this a heart attack or a severe attack of indigestion? What must I do? I patted her hand without avail, and then remembered where the smelling-salts were kept. A few whiffs brought her round to my great relief, and I asked what had happened.

She was still very dazed but pointed to the magazine she had been reading and which had fallen to the floor. "Take that dreadful thing away", she said. I picked it up and found it was my copy of the September "Camera News" which had just arrived but which I had not yet seen.

What could there be in that erudite and inoffensive journal to have produced this reaction? Was there a photograph of the editorial committee or of P.S.S.A. directorate? I opened it and nearly swooned myself. Page after page of the most dreadful prints! Prints, forsooth, which had been hung at a salon, and were supposed to represent contemporary photography.

I warn you, sir, not to publish anything of this sort again for on another occasion my dear wife might not recover. In that event my attorney would submit a claim which all the profits from your magazine would be unable to meet. Even now think of the untold misery which you have already caused throughout the length and breadth of this land. Such rubbish is not worthy of a place in your magazine.

Yours respectfully,

Mr. Bickerstaff.

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Dear Sir,

Camera News on the up and up. Good. October issue the most, but "Miss South Africa, 1953" definitely mostest.

Look forward to meeting Misses South Africa, 1954, -55, -56, -57, -58, -59 etc. in future numbers.

Stimulate circulation. Put Miss World on cover—out of this world—definitely mostestest.

R.P.

*Further letters will be found on the inside back cover.)*

Dear Sir,

That witty and interesting article "The Dangerous 'Game'" by our friend Niels made pleasurable reading, and I do hope he will NOT join a Ludo Club. Surely no member of such a Club would ever have the opportunity to put on record an adventure such as described in "The Dangerous Game". How dull his life would be! This hobby photography can and does bring us many experiences. Well do I remember a day when the Belladonna Lilies were at their best. Lunch was eaten hurriedly, the camera taken to a particular spot in a lovely garden and then came the business of rigging up tripod, camera, lenses, hoods, etc. The angle was carefully chosen (with blue sky for background) the exposure calculated (guessed really!) and then I squatted down to wait for the split second when the gentle zephyr must inevitably pause to draw breath and then the flower head would be still. Meanwhile a faint rustling sound had come to my ear from time to time but had been ignored as I was much occupied with more important matters. Now as I waited the rustling became more insistent and on taking my eye momentarily away from the gyrations of the flower and glancing downwards, I saw that I was greatly inconveniencing a snake, which was under my feet! Needless to say action was quicker than thought (though I did grab camera and tripod!) and alas! that *Amaryllis belladonna* was not recorded that day, while 6 feet of black snake slid away from what had been a comfortable resting place. And so I would ask Niels this question: Does not our hobby of photography add spice to life?

M.C.S.

P.S. Subsequent visits to Museums proved that the snake was harmless, a Mole Snake. Now I have learnt that too, thanks to the camera!

---

Sir,

Reading the article "The Dangerous Game" by Niels Lindhard, has left me with a feeling of loss and distress. Here surely could have been the "Still" of the year—nay two years. A picture to delight a Salon Secretary's heart, a picture displaying the acme of composition, the art of a lost tribe, the tranquillity of the South African countryside, of anticipation and of apprehension.

Let your mind conjure up the scene, on one side a leopard—silent, watchful, motionless, anticipating with zest and relish his first photographic dinner. On the other side, Niels, apprehensive at the thought of taking the leading role in the forthcoming repast.

Let no Niels be despondent and join the Ludo League too hastily—he will recover. But let our thoughts go out to that now lonely, nerveless, once carnivorous leopard, padding across mountain range and veld, subsisting only on grass and water, yet ever hopeful of recovering and once again becoming fleet of foot and regaining his rightful place among his peers.

Bill.

## ROUND THE CLUBS

### ALBANY PHOTOGRAPHIC SOCIETY

**T**O celebrate our tenth anniversary we have just held our very own Salon of our own members' work. Not only were our best prints shown, but also the "A" class prints for the various monthly competitions, and our best, and not so good workers, were all given a chance to hang something on the line.

The exhibition was open to the public on Saturday and Sunday 24th and 25th October, in the Projection room of the Library. Great local interest was aroused, and during the two days, three hundred people came through the doors, also, according to the librarian, quite a lot came the following week after we had closed!

The November monthly meeting was held in the Projection room of the Public Library, on Tuesday the 3rd November, at 8 p.m.

As our chairman, Dr. Sykes, is on holiday, the chair was taken by Dr. Weighell.

The minutes of our last meeting were read by our new secretary, Mr. Edwin Maihs, and then the presentation of the Butler trophy for colour slides, to Miss Jacot-Guillarmod took place. At the same time it was pointed out that, although last year the colour competitions were rather disappointing, the new committee had decided to have three monthly meetings, February-June-October 1960, devoted to colour entirely and no monochrome. The subjects for these occasions had been chosen carefully and it was hoped that there would be a good response.

Then the criticism of the month's competition "Self Portrait", by our expert Jack Duffield, took place. Judging by the number of entries our members may be able to take portraits but do not seem to like being taken—even by themselves! It is to be hoped that the December competition, "Outdoor Sport" which was introduced by John Hewson will bring a better entry.

The highlight of the evening was a talk by Mr. S. J. Botha on "Some aspects of Amateur and Professional Photography" and as he has been both Amateur and Professional, Mr. Botha is well qualified to discuss both sides of the picture. After a very interesting talk and some very amusing anecdotes it was decided that it was better to remain amateurs and photograph who and what one wants to instead of having to do so.

Then, to wind up the meeting, the chairman asked for any criticisms and suggestions to make our next year's

Salon an even greater success than the one just held. Several very useful ideas were put forward and noted.

Before closing the meeting the chairman sent our best wishes to our old friend Freddie Tanner and hoped that he will soon be up and at our meetings again.

Tea was then served by Mr. Taylor and when your scribe left after another hour discussions on various aspects of photographs were still taking place.

*E. Maihs.*

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### JOHANNESBURG AMATEUR CINE CLUB

**M**R. ARLAND USSHER, A.P.S. (S.A.), President of the A.C.C., his Committee and all members of the Club send Christmas Greetings to all Photographic Clubs and Societies. They extend their very best wishes for a Happy New Year and hope that all photographers will continue to enjoy the happiness that their hobby gives them. They trust that all may enjoy good health and vigour to pursue this hobby to the maximum throughout the year.

The A.C.C. are at present busy judging the Annual Competitions. The winning films will be exhibited at the Annual Films of the Year show to be held, as usual, in the Great Hall at the Witwatersrand University. The Committee hopes to make the 1960 exhibition the best ever.

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### THE BENONI CAMERA CLUB

**N**OVEMBER 1959 marked a milestone in the history of the Club, when, together with the East Rand Amateur Ciné Club, we were the hosts for the Second Annual Photographic Exhibition of the Association of East Rand Camera Clubs.

The Exhibition was held in the Benoni Town Hall as part of the Arts Festival, and an interesting programme of prints, slides, and ciné films was compiled by the com-

mittee from material submitted by all the members of the Association.

The show was put on for three nights, November 2nd, 3rd and 4th, the first night being for Association members only, and the other evenings the show was open to the public.

That well-known personality, Mr. W. Patterson, was the guest speaker on the 2nd, and a large audience was entertained by his opening speech, and subsequent criticism of the ciné films. During the screening of the slides, a commentary, based on a critique made previously by Mr. Patterson, was relayed to the audience over the excellent amplifying system installed by the East Rand Ciné Club and I must go on record with a sincere appreciation of the very fine co-operation which we received from the back-room boys of the Ciné Club.

The attendance on the public nights was not as large as was expected but we feel, nevertheless, that the hard work and headaches were well worthwhile and we look forward to next year's Exhibition when our friends from the Germiston Camera Club will be the hosts.

Our Monthly meeting for November was put back for one week, on account of the Exhibition, and our guest speaker was Mr. Aubrey Kusner who entertained the members with a talk on "The Photographer in Advertising". Mr. Kusner showed us a number of examples of the type of photograph which advertisers require and also pulls from the finished advert; quite naturally he was asked many questions as to the set-up of lights, etc. He did not, however, accede to the request for the telephone numbers of the models employed.

A refreshingly large number of prints were brought along for criticism and a fine study of birds against a dramatic sky, entitled "Homeward Bound", by Mr. Watson, was judged the best print on display. Mr. Alf Lapinsky gave his usual witty commentary on the slides and his well-reasoned critique was very helpful to the authors and non-exhibitors alike. Mr. Watson again was the winning author with a very fine slide of a shipwreck entitled "On the Rocks".

A very interesting evening closed with a vote of thanks to our guest.

*E. E. Powell.*

#### THE CAPE TOWN PHOTOGRAPHIC SOCIETY

THE first meeting in November took place on the 4th, and there was a large gathering of 85 people. Our President, Mr. T. Stafford Smith put on the One-Man Show of 12 prints, and it was a treat to see amongst his collection some very fine Bromoils, a process which is not so prominent these days. The monthly Print

Competition was also held, the judges being Messrs. R. C. H. Page, I. W. Richards and T. Stafford-Smith. Awards were as follows:

Gold Stars: 1 each to L. Liebenberg, C. Rath and S. H. Wellman.

Silver Stars: 1 to L. Liebenberg.

After the usual refreshing tea interval, Mr. Niels Lindhard screened his collection of 35 mm. Colour Slides taken during a recent trip to the Tsodilo Mountains, in search of Rock Paintings. His live commentary was exceedingly well given, the right amount of humour interspersing explanations and descriptions. All members present must have appreciated the interesting slides which had been taken in difficult, not to say dangerous, situations.

The "Still" Section met again on the 18th November and this time the competition was for Slides. A fair number of entries were judged by Messrs O. K. Dose and N. Lindhard and Mrs. M. C. Schirach. Here are the resulting awards:

Beginner's Section: Gold Stars: 3 to D. R. Sprenger, 1 each to Mrs. Caradoc Davies, Mrs. E. Rosenstrauch, E. Vertue and A. S. Walker.

Silver Stars: 1 each to E. Habedank, Mrs. E. Rosenstrauch, Mrs. Caradoc Davies and E. Vertue.

Intermediate Section: Gold Star to D. C. MacKellar. Silver Star to J. L. Burman.

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Mr. E. R. Johannesson was the first member to initiate a One-Man Show of Slides. Some very fine flower studies were included in the selection of slides he screened.

Both experienced and novice members enjoyed a lecture on Enlarging given by Ray Ryan during the second half of the meeting. We were privileged to hear a master at his work, and all present must have been encouraged and given fresh impetus as well as valuable instruction on what can be done in the Dark Room.

M.C.S.

#### *Ciné Section*

**F**IVE films were projected at our meeting on Wednesday, 28th October.

First on the programme was Carolle Stafford Smith, whose delightful "doggy" film entitled "His Nibs", we enjoyed so much. Bill Vye then presented his bright and colourful film featuring dolls from many lands and entitled, "The Dolls". To conclude the first half of the evening, your scribe projected a travelogue, "Memories of New Zealand".

"Chicago Fire", a television film, kindly lent by Pan African Films (Pty.) Ltd. and "Antarctic Crossing", the second part of Sir Vivien Fuchs' epic of the Antarctic, by courtesy of B.P. South Africa Ltd., concluded a very pleasant evening.

The outing, this month, took us to the farm Vredenburg, in the Somerset West district, where our hosts kindly entertained us to tea and scones on the "stoep" overlooking their delightful garden. Leader of the party was Eric Vertue who also directed the shooting of the first stage of our new group film on the subject of Von Hunks and the Devil. E. Schindler played the part of Von Hunks very well indeed.

A programme with a difference was staged on Wednesday, 11th November, when Mr. Sepel came along to demonstrate a very fine 8 mm. sound-stripe projector, even giving us an opportunity of doing some recording ourselves.

A number of members brought along their editors and viewers which were put on display during the tea interval.

Film fare consisted of "Intercontinental Flight", by kind permission of K.L.M. Royal Dutch Airlines, Mr. Austin Roberts' extremely interesting film about the Southern States of the U.S.A., entitled "Down South" and "Rex", by T. Stafford Smith, which took us to a famous animal hospital.

An amusing "Film-ad" by our enterprising receptionist, Maureen Bateman, reminded members about our forthcoming Christmas Party.

Altogether, a lively and enjoyable evening.

R. Page.

## JOHANNESBURG PHOTOGRAPHIC SOCIETY

### *Cine Section*

**I**T has happened! You will recall that the J.P.S. has recently adopted the grading system, from beginners to berets: well B. T. Smith has gone all the way to Beret. We believe this to be the first beret to be awarded for cine work in this country, and possibly in the world. The films which Basil Smith entered for consideration were "Johannesburg" (which recently won the Set Subject competition of the J.P.S.) and "Near the Water's Edge", a film of bird life near and in water. Of course, in addition to this, he has had to give service to the Society, in order to qualify. There is no doubt about this—he is our able Chairman.

We had some fun at the last formal meeting (third Tuesday every month—Library building) when the judges were asked to submit their films. Having spent the last 12 months criticising our films, we felt we had to get a little of our own back. There were five or six films all told, ranging from a b/w 8 mm. to colour 16 mm. Thereafter a wooden spoon was awarded to the winner for his film "Just David"—this I'm told, a series of odd shots of David—the family junior, taken over a period of time.

Another grading promotion: Bill Paterson has been advanced to Advanced. His three films "Adagio Cantabile" (Bronze Plaque S.A. Salon) "Mountains Majestic" (Certificate of Merit J.P.S. Salon), "Sea Scouts" (Searll Trophy J.P.S.), and his unquestionable service to the Society, earned him the promotion.

As a matter of interest—our last formal meeting drew 150 people. We still have room for you, though, if you happen to be in Johannesburg. You'll find me at the door . . .

*Steve Bishop*

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## RANDFONTEIN CAMERA CLUB

**I**N spite of the wonderful weather, we were somewhat disappointed at the attendance for our meeting at which the bi-monthly competition took place. However, we were very pleased to welcome back two of our members, Mr. Clarkson and our secretary, Mr. Van Niekerk, who has just returned from hospital.

Once more we offer congratulations to two members of the Randfontein Camera Club for having their slides accepted at the P.S.S.A. International Salon. They are J. Bailey and R. Vader who had two and three accepted respectively.

The topics of our competition were: Black and White—Still Life or Table Top, and Slides—Mining. We were very fortunate to have members of the Chinese Camera Club come out to Randfontein to judge our competition,

amongst them being well-known photographers namely, Mr. Jack Ho, Mr. Tony Yav and Mr. Ho Koo not to mention many others.

The results of the competition were as follows :

*Black and White :*

Beginners : V. Gilroy won a bronze award.

Intermediate : Awards went to C. Vader—Silver and P. Bailey—Bronze.

Advanced : V. De Lange did extremely well by winning awards of both gold and silver.

*Colour Transparencies :*

Beginners: Mrs. Harrison—silver, Mr. M. Wightman—Bronze, Mr. S. Whiteman—Bronze.

Intermediate : Mr. H. Entin—Gold, Mr. R. Vader—Silver, Mr. J. Bailey—Bronze.

Before tea, the Chinese Camera Club members exhibited some of their own Black and White prints and we were most impressed by their wonderful efforts. The evening was very well concluded with a screening of their slides and therefore, we are extremely grateful to them for having given us the opportunity of witnessing much of their fine work.

November 15 will see our members in convoy travelling to the Vaal River, where our Annual Club outing is taking place. As in the past, a competition will be held on the results of the day's shooting and we sincerely hope that the weather will be kind to us. We have been promised trips up the River in Sailing Boats and some of the more nervous members are considering insuring their cameras against water damage, but more of our outing next month, when we hope to send you a photograph or two taken at the Vaal.

*M. Arenson.*

Mark 2, Mr. H. Leus, Mark 3, Mr. K. Smith, Mrs. J. Ibbotson, Mr. H. Leus.

Certainly Mrs. Ibbotson's evening of triumph.

The boards were covered with a display of photographs from the Portuguese Government State Information Office, and attracted considerable attention. Our thanks are due to the Town Librarian for bringing this Exhibition to Vereeniging.

The Annual Ciné Competitions were held on 11 November, with Mr. N. Pearson of Roodepoort and Mr. A. Sinclair of Johannesburg as judges. Order of screening was as follows :

Title	Author
Regatta ... ..	W. A. Godson
Lazy Day ... ..	Mrs. V. Faulkner
Wedding ... ..	G. H. T. Verspui
School Sports ... ..	W. A. Godson
London ... ..	K. D. Kynoch
After valued comment awards were	
Kodak Trophy ... ..	Mr. Kynoch
Wally Scott Trophy ... ..	Mr. Godson
Miniature Trophy ... ..	Mr. Verspui

with presentations graciously made by Mrs. Sinclair.

A definite improvement on last year's entries is noted in that all the films were accompanied by sound.

Mr. Pearson then showed his own film "Wild Coast Wonderland" with excellent commentary by Mrs. Pearson.

Harking back to the recent Congress of P.S.S.A., those interested are reminded of the group photograph, which, printed, mounted, packed and posted, is available at 17/- cash with order.

*A. Harber*

### VEREENIGING PHOTOGRAPHIC SOCIETY

At the meeting of 3 November we were honoured by the presence of Mr. Will Till as guest-speaker. His reputation requires no boosting from us. He devoted himself to a discourse on the ordeals and rewards in Black and White photography, of which he is a staunch adherent, and illuminated his talk with his own wonderful pictures.

Mr. Till commented on the entries in the competitions, which he considered of a very high standard. Awards were :

*Monochromes :*

Advanced, Mark 1, Mrs. J. Ibbotson (2), Mark 2, Mr. E. H. Campbell, Mr. R. B. L. Tindall (2).

Mark 3, Mr. R. B. L. Tindall (2).

Beginners and Intermediate, Nil.

*Slides :*

Mark 1, Mrs. J. Ibbotson, Mr. E. H. Campbell.

### THIRD BORDER INTERNATIONAL SALON OF PHOTOGRAPHY

FOR your guidance we wish to tender the following information concerning the abovementioned Salon and shall be grateful if you will make the matter known to your readers.

The Organisers cordially invite Photographers to submit Monochrome and/or Colour Prints to the Salon which will be exhibited in Alice, King William's Town, East London, Queenstown and Fort Beaufort.

Closing date for entries : 20th Feb. 1960. Judging : 27th and 28th Feb. 1960. Notification Cards March 1st. Rejects returned March 14th. Salon exhibited : March 10th—31st. Prints returned April 14th.

The Alice Camera Club has the management of the Salon so please accentuate the new address P.O. Box 79, Alice, C.P.

## CONGRESS

Dear Eric,

I notice that P.S.S.A. has a Congress on in Bloemfontein in May. It is quite possible that I can make it on this occasion, but for "planning" purposes, I'm trying to find out on exactly which dates it will take place. Can you help me, or does the date still remain to be decided on!

I was in Johannesburg a few weeks back and saw Messrs. Rosewitz and Bensusan, who seem to have a formidable job on their hands with the "Life of Our Nation" show.

If you can let me know the date mentioned above, I shall do my best to start wangling a bit of leave (*AND* somewhere to stay in Bloemfontein!).

Hope you and the family are well,

Yours,

G.G.

*(Will Bloemfontein please help?—Ed.)*

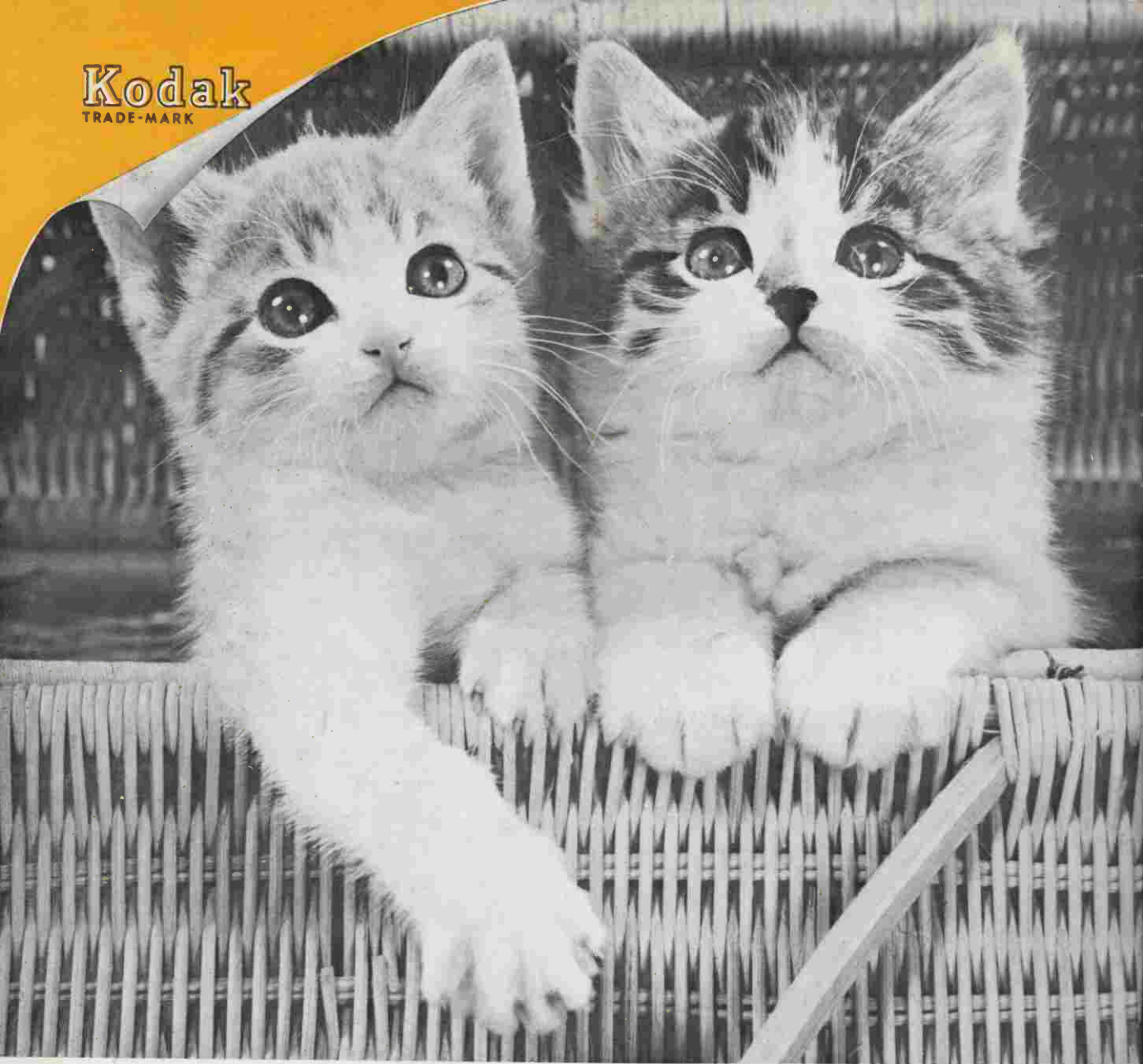
Dear Sir,

I am indeed distressed to learn, from the November "President's Page", that there is somebody who feels that too much money is spent on "Camera News". Why, Mr. Harris' valuable contribution alone is worth every penny the P.S.S.A. can spare for the journal.

Incidentally, I know of no better print commentary in any photographic periodical in the world. Please retain this feature as long as the author can hold a pen!

"Pretorian"

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