

CAMERA NEWS

OFFICIAL JOURNAL OF
THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

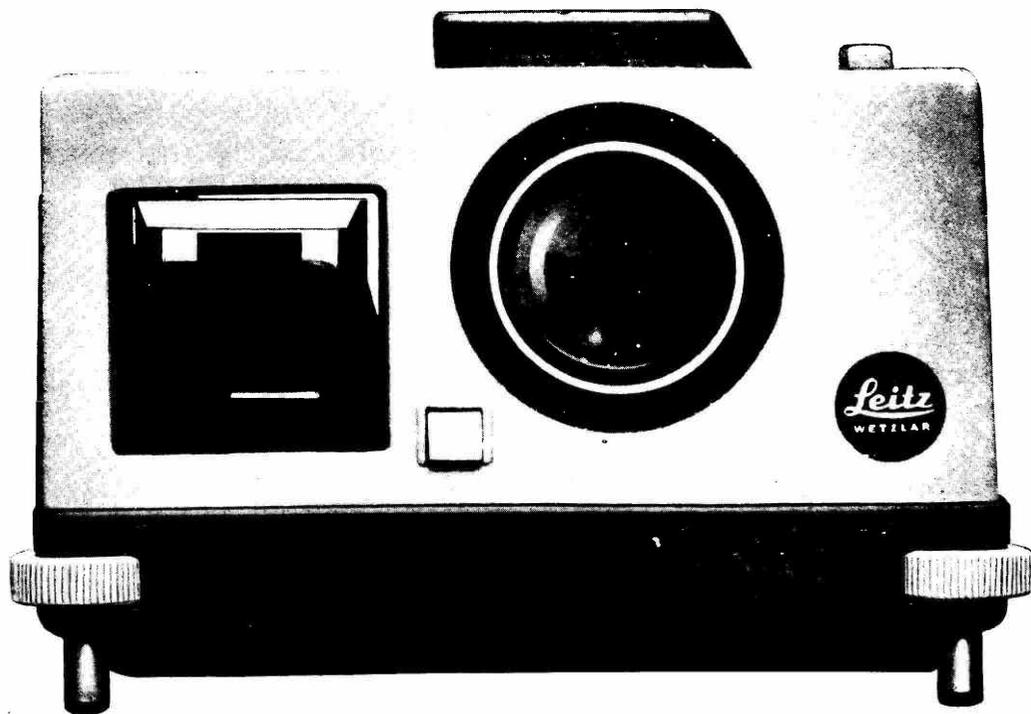


NEWS FROM PHOTOGRAPHIC AND CINEMATO-
GRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

1/6

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

JANUARY, 1960



pradovit with remote control —

the Automatic Home Projector by *Leitz*
WETZLAR

No more fussing around before you get started, no more fumbling in the dark when showing your slides—the automatic *Pradovit* takes care of everything that might spoil your fun! And you can relax too, knowing that your *Pradovit* is reliable and needs no maintenance—as you could expect from LEITZ quality workmanship.

- Attractive modern enclosed design.
- Coated aspheric condensor system.
- Highly efficient direct fan cooling of slide and lamp.
- Central drive of all switching operations.
- Fully insulated A.C. motor with instant coupling.
- Self-lubricating bearings.
- Takes all miniature and super slides Compensating slide guides.

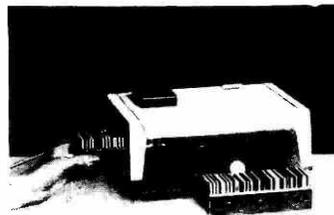
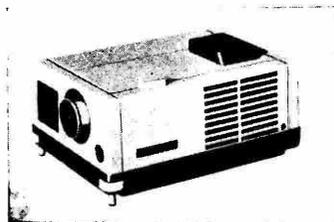
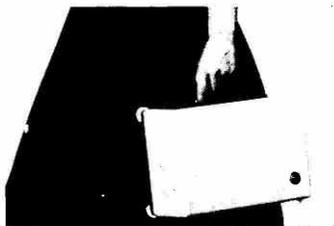
AUTOMATION + RELIABILITY
BRINGS YOU MORE ENJOYMENT

The LEITZ range also includes miniature projectors (150 to 500 watts) for home and school use and for lectures.

Your



Dealer will gladly give you all the interesting facts.



CAMERA NEWS

Official Journal of the Photographic Society
of Southern Africa.

Journal Committee

ERIC VERTUE, A.R.P.S., *Chairman*.
ROBT. BELL.
DENIS SPRENGER, (*Asst. Editor—Still*).
T. STAFFORD SMITH, (*Asst. Editor—Ciné*).
PERCY A. SCOTT, *Hon. Treasurer*.

Vol. 5. No. 10. JANUARY, 1960

Contents

The President's Page	291
Minutes of 5th A.G.M.	292
Some Comments on the Congress at Vereeniging "Our Contemporary Cat"	295
Print Criticism <i>Fred C. Harris</i>	298
Book Reviews	303
Life of our Nation—Oms Volk, ons Land	304
Overseas Salon Successes	305
Honours Page	306
The Third Eye . . . in the Desert <i>Niels Lindhard</i>	310
Motion Picture Division :	
Cannes Festival	311
Round the Clubs	314
The Catalogue Shilling <i>M.C.S.</i>	318
Letters to the Editor	320

Articles for publication and prints for criticism are invited.

Advertisement rates are :

Full Page £12 10s. 0d. per month
Half Page £7 10s. 0d. per month
Quarter Page £4 0s. 0d. per month

for contracts of three months or more.

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

Cover Picture :

Terence Stafford Smith, President of the Cape Town Photographic Society, Don McKellar and Robert Page, Vice-Presidents, and Eric Vertue—with a foot on the rail in the Old Thatched Tavern where 70 years ago T. W. Cairncross and B. A. Lewis also stood and discussed the founding of the Society. The odd glass belongs to Bill Kidd who took the photograph.

Among Ourselves

OVER the years I have derived a certain amount of perverse pleasure from watching the reactions of friends and acquaintances to many different paintings and reproductions of paintings. It surprised me to see how many of these responses were quite negative; I was left with the impression that they had not really seen most of them but it was also abundantly clear that they "noticed" Modigliani and Dufy, for instance. I won't say they all liked them, but the moderns certainly aroused some emotion, pleasant or unpleasant, and proved, as Anna Russell would say, that "deep down in all of us there is a certain stagnant something which is dormant".

This, of course, is hardly the basis on which to assess a work of art, but is it not preferable to the defeatist suggestion that a picture is good if you can put it on your mantelpiece and live with it? That is, if my assumption that "living with it" may be translated as an indication that it will arouse no unpleasurable sensations. This being the time of year for trying to see what we are and what we are doing with this improbable Life of ours, should we not realise that a full life is better made up of highlights (Chicken Maryland, Liebfraumilch and Modigliani) and low-lights (dry bread and coffee), than all of sombre half-tones (stew, vin ordinaire and—but what's in a name)?

And so, there we have a New Year Resolution—an orchid, a bottle of "My Sin" and a silken negligee for your wife or what have you, an exciting dinner for both of you, and a painting that you will still be *noticing* five years hence. You may even enjoy dry bread until the next orchid etcetera.

Not all the highlights are likely to appeal to everyone but until one has given them a fair chance and tried to enjoy them, how can one know? Why, I have really tried very hard to like "La Gioconda" and, in a spirit of goodwill and tolerance, I will continue to try.



Negative on ILFORD HP3 film

ILFORD films

ILFORD LIMITED · ILFORD · ESSEX · ENGLAND

THE PRESIDENT'S PAGE

THE Festive Season and writing this page do not go well together with the result that the dead-line for my having my notes in Cape Town was on me before I had even given the matter a thought, consequently I am all behindhand and it is possible your Editor will put his foot down and decree that they be held over till February.

What does 1960 hold for P.S.S.A.? Many changes no doubt: some which we shall be reluctant to make, others which, we hope, will be all to the good of the Society.

Two vital changes which have to be made concern our magazine CAMERA NEWS. For the past five years we have had wonderful service from our Editor, Eric Vertue, and from his Journal Committee consisting of Denis Sprenger, T. Stafford Smith and Percy Scott, but the time has come when Eric has asked to be given a respite from the onerous duties of Editor as from the end of the current volume. This is certainly a blow, for I am sure everyone will agree that Eric has done a wonderful job in building up CAMERA NEWS to the standard it has achieved. But we must not be selfish and the members of the Standing Committee realise we cannot expect Eric to continue for ever, much as we would like him to do so, and they are now in the process of looking for someone to take over the duties of the Editor and the Journal Committee. Any volunteers?

The second major change that will take effect from the commencement of the new volume is in relation to that very important feature—Print Criticisms. As most of you know, Fred Harris has been responsible for this feature for the past five years and during that period has written no less than 240 pages, a by no means small-sized book. But like our Editor, Fred too feels he deserves a rest so that he can devote some time to photography, and has asked the Standing Committee to find someone to carry on the good work as from the end of Volume 5. The matter was discussed at a recent meeting and an endeavour is being made to obtain a panel of three or four critics who will be responsible for the Print Criticisms feature in alternate months. I hope to be in a position to announce in the March issue the names of those who will conduct this feature for the next twelve months.

With the change of Editor and Journal Committee there will doubtless be changes in the Editorial policy and new features may be looked forward to, but naturally I am unable to make any announcements at the moment.

I was particularly pleased to see in the December issue that one Club has accepted the suggestion I put forward some months ago and has sent along the MS of a lecture given at one of their meetings. I am sure many other lectures given at Club meetings are equally worthy of appearing in print and I do appeal to Clubs to try and induce their lecturers to submit the MSS of their lectures to the Editor.

The suggestion that a Postal Print portfolio should be instituted has brought forward several enthusiastic letters asking the Committee to organize such a portfolio. The matter will be discussed at the next meeting of the Standing Committee and an announcement made as soon as possible. This will be a service for ordinary members rather than for Organizational Members.

I am sure all members of P.S.S.A. and particularly colour enthusiasts, in Johannesburg, Cape Town and Durban are looking forward eagerly to the visit in March of Mr. Robert J. Goldman, A.P.S.A., President of the Photographic Society of America, and Mrs. Goldman. They have very kindly agreed to interrupt their holiday and give talks in Johannesburg on 15th March, Durban on 17th March and in Cape Town on the 18th. Unfortunately owing to a very tight schedule they are unable to visit other centres, but photographers in East London and Port Elizabeth will have an opportunity of meeting Mr. and Mrs. Goldman at the Airport during the morning of the 18th March en route from Durban to Cape Town.

Finally I would like to remind all members that Congress will be held in Bloemfontein in May this year during the Union Jubilee Festival, when, in addition to the P.S.S.A. Film Festival and Salon, members will have an opportunity of seeing the Life of our Nation exhibition. Also, members who aspire to placing the coveted letters A.P.S. (SA) after their name are reminded that applications must reach Johannesburg by 31st January.

L. Bevis.

The Photographic Society of Southern Africa Ltd.

Minutes of

Fifth Annual General Meeting held at Vereeniging on Saturday, the 10th October, 1959.

Present : Mr. A. L. Bevis, President in the Chair, and Messrs. B. Penny, Crawford, D. R. Winchester, G. Maddox, C. M. Knowles, B. Sergay, S. Cousins, G. M. Cousins, A. R. Wilson, J. S. Sergay, D. Houliston, Rosewitz, D. Seaton, H. S. Craven, G. Robson, R. Tucker, M. Olivier, N. B. Bevis, C. Rosewitz, Solms, B. K. Mahon, J. T. W. Nicholls, H. J. Moolman, D. W. Bradley, R. Stephen, S. Mc Cullough, C. Moller, A. Harber, Andrew.

Opening : Mr. A. L. Bevis opened the meeting at 11.00 a.m. having properly adjourned the meeting at the Riviera Hotel. He then called on Mr. R. W. Crawford to formally open the meeting. Mr. Crawford welcomed the Photographic Society of Southern Africa to Vereeniging and gave them a short talk on the natural beauty and the many amenities in Vereeniging.

Mr. R. W. Crawford then excused himself from the meeting as he had another appointment.

Minutes : It was proposed that the Minutes of the last Annual General Meeting held in Durban last year be taken as read.

Matters Arising : You will recollect that the Directors were instructed to consider the question of liquidating the company and reforming the Society as an Association with its own constitution. The proposal was carried. The matter was then referred to a Sub-committee consisting of Mr. A. R. Wilson and Mr. I. Leask, and they submitted a report in which they suggested that it would be advisable for P.S.S.A. to continue as a Company and briefly they indicated under 3 headings why they considered it desirable.

1. Limited Liability.
2. Continued Existence.
3. Statutory Requirements.

The above report was read by the President and he suggested that in the interest of the Photographic Society they continue as a Company under the Companies Act. He then moved the formal adoption of the foregoing which was proposed by Dr. Sergay and seconded by Mr. Maddox.

The President : The accounts were printed in the September copy of *Camera News* and the signed copy is at the table for your inspection. Is it agreed that the Accounts as printed be accepted ?

Dr. Sergay then asked the President for some idea as to how the finances of the Society were made up and how they could be improved.

The President then asked the Treasurer to give the meeting some idea of the Financial arrangements of the Society.

The Treasurer then reported that "At the moment our Income is limited to our subscriptions from members. Our expenditure is limited to our income and we can improve the finances of the Society by persuading more people to join as members. The backlog of our expenditure as you will see this year has been the expense of producing *Camera News*—a very good service to members.

There is also inevitable expenditure on administration and this year we have tried so far as is possible to keep down expenses and improve the position at the end of the year. We now have a surplus in Accumulated Fund Account. From now on we hope it may be possible to have more funds available for the other very necessary requirements of the Society. It is only right to say that probably before we give much in the way of further amenities we first have to consider paying more fully for more of the amenities which we engage at present.

We should be very grateful indeed to all the people who give valuable time and services to the Society and who may be out of pocket. It is worth pointing out that another administrative expense is the administration expenses of the Association and the more members we have the more subscriptions will be available for other purposes. Naturally if you double the membership you would by no means double the cost of giving everyone a copy of *Camera News*. We should, what is more, encourage individual members of the Club to take out individual membership.

If more advertisements could be obtained for *Camera News* and more members helped or contributed in getting advertisements there would be more funds available for photographic purposes."

Dr. Sergay then addressing the President said that since the financial position of the Association was as stated, it was up to the Directors of the Association to have an all-out drive for new membership. He also submitted that it was not the job of the members to obtain advertisements but that it was up to the Directors.

Mrs. Sergay then stated that she had heard one or two remarks about our fund-consuming journal and that it was a wonderful journal, but she submitted there was not a single motion picture article in the September issue and that articles should rather be reprinted than have blank pages.

Dr. Sergay then submitted that *Camera News* should be self-supporting and the wastage of space should be given to reprinted or reproduced articles or to business advertisements.

Mr. Houlston supported Dr. Sergay's views on *Camera News* and said that it had made a wonderful start and is beautifully produced. The reason why we don't have a different number of interesting articles is due to the reason that month by month the Editor appeals to members to make contributions but very few have been submitted. Token payments should be made to contributors to *Camera News*. The magazine will then be inundated with interesting articles for some time.

Mr. Knowles stated that quite a lot could be saved in printing if the paper used for *Camera News* was of a lesser quality, as it was obviously ridiculous that advertisements should be printed on such good paper. He also said that it was unfair to expect South African contributors to write articles every month for a magazine and therefore it became necessary to look to people overseas. He then recommended that articles be reproduced from Overseas magazines.

Mr. G. M. Cousins then stated that for the services members were receiving from *Camera News* the magazine was definitely not worth 1s. 6d.

Mr. Maddox said he felt that not enough was being done by members of P.S.S.A. for *Camera News* and that

each photographer should be written to, requesting that he write an article.

Mr. Rosewitz stated that he felt that members could get more out of *Camera News* if more instructive articles were written. These articles would also benefit subscriber members and at this point Mr. Rosewitz raised the subject of whether subscriber members were allowed to wear the badge and tie of the Association.

Mr. Bradley commented on the suggestion made earlier on having a membership Drive. As we stand at the moment I can't think of one single reason to become an individual member of P.S.S.A. I get nothing. The only thing that can be done is to offer them (prospective members) a magazine better than they can buy on the News-Stand. If we do select articles from lesser known magazines then we can give a magazine which is really worth while.

The President then stated that the matter would be given full thought and that those responsible for *Camera News* were only doing the best they could and that it was after all a thankless task. He said that *Camera News* could be improved, but how many of the M.P.D. have ever written articles. The subject would however be given the fullest consideration.

Dr. Sergay then moved that : 1. Contributors be paid for any articles they contribute or are asked to contribute. 2. That articles be reprinted from other magazines and 3. That the quality of the paper be reduced according to the means of *Camera News*.

This motion was seconded by Mr. Knowles.

The President then replied to Mr. Rosewitz by stating that Subscriber members were not allowed to attend meetings but that they were entitled to wear ties and badges if they wished to do so.

The President then read his report on the workings of the Society.

The formal adoption of the Report, Accounts and Balance Sheet were proposed by Mr. Cousins and seconded by Mrs. Sergay.

It was proposed that the venue for Headquarters of the Society remain at Durban. This was seconded by Mr. Knowles.

Mr. Bradley proposed Mr. Penny, Mrs. Sergay, G. Cousins be elected Representatives. This was seconded by Mr. Craven.

Mr. Penny stated that the purpose of appointing Members' Representatives is the consideration of a special resolution which gives all the members a vote.

Mr. A. L. Bevis was re-elected as President. Messrs. G. M. Cousins and F. C. Harris were elected as Vice-Presidents.

Mr. Bevis then thanked the meeting for voting him for a second year.

The following six Directors were elected :—Messrs.

H. Geldard, B. N. Penny, W. A. Robb, T. Stafford Smith, R. H. Tibbs and Dr. J. K. du Toit.

Dr. Sergay submitted that in his opinion any Directors or alternates who had not pulled their weight during the previous year should not be re-elected unless further or particular nominations had been received.

The President stated: "These resolutions need to be passed as special resolutions which requires a three quarters majority, not less than 25% of those entitled to vote being represented in person or by proxy. As we have 98 Clubs in good standing together with three members' representatives giving a total of 101 and as 30 Clubs and 3 members' representatives are present, I declare that if the necessary majority is obtained these resolutions will have been validly passed."

Mr. Penny then stated: "Our Articles make provision for voting by proxy, but I feel that perhaps it would be wise to incorporate in our Articles in place of Article 36 the provision that Directors should be elected by ballot by proxy. I am sure that Directors always will act in good faith at a meeting.

This motion was carried unanimously.

General: Mr. Nahon then brought to the notice of the meeting that members had not received copies of

the Agenda. The President then stated that it has always been the practice to publish the Agenda for the Annual General Meeting in the September issue of *Camera News*.

Members were advised that a copy of the Photograph taken before the meeting would be available at a charge of 16s.

Mr. Mc Cullough of Germiston then brought up the subject of judging and asked whether any special rules should be applied to the judging of the different groups and classes of photography, as a little discord had sprung up on this point in their Club.

It was discussed and found that difficulties had arisen in laying down particular rules as the classes of photography varied so vastly in the different Clubs and it was suggested that a series of articles be written on the matter of judging and standards. The foregoing was to be put before the Directors.

Dr. Sergay then took the opportunity on behalf of all non-resident Durban Directors to thank the Board of Directors in Durban and alternates on the amount of work they have been doing in running a National body, such as P.S.S.A.

The President then thanked Dr. Sergay on behalf of the Durban Directors of P.S.S.A. for the confidence placed in them.

*You won't get much
on that film; the
light was far
too poor.*



*Not at
all. I knew I'd
be developing in
'Promicrol' - and
that's as good as
having an extra
stop.*

Yet nothing is lost to gain this extra speed — thanks to the unique properties of 'Promicrol'. You still obtain excellent, well-graded negatives, using normal development times. You are well on the way, in fact, to prints and enlargements of outstanding quality.

Containers to make 600 c.c. Also larger sizes and a special replenisher.

'promicrol'

trade mark

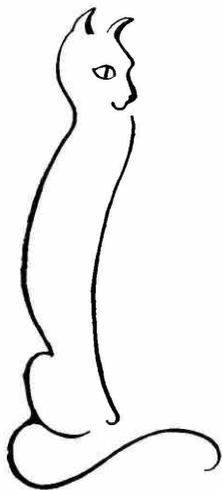
brand

ultra-fine grain developer

AN M & B BRAND PHOTOGRAPHIC PRODUCT

MANUFACTURED BY **MAY & BAKER LTD**

PA1084



SOME COMMENTS ON THE CONGRESS AT VEREENIGING

by "Our Contemporary Cat"

FIVE HUNDRED miles is quite a way to go for a weekend Congress, but those delegates who travelled from furthest afield were probably the most appreciative of the welcome accorded them by the Vereeniging Photographic Society on the occasion of the Sixth Photographic Congress of Southern Africa last month.

To those who have hitherto thought that it is necessary to hold Congresses in large towns, the gathering at Vereeniging comes as a challenge which may well make them revise their ideas. Organised by a small group of keen and energetic club members, the Congress was greatly enjoyed by delegates from such opposite ends of the country as Cape Town and Pretoria, Durban and Oranjemund (S.W.A.). Friendships begun at other conferences were renewed at Vereeniging and flourished in the lovely surroundings, and if for no other reason these gatherings are well worth the time and effort entailed in arranging and attending them. But those who had hoped to make the acquaintance of dozens of photographers from the Reef towns were disappointed at the rather poor support accorded the Vereeniging Photographic Society by sister societies within a radius of 50 miles.

A most pleasing innovation was the staging of the Salon of Prints in a Motor Showroom on the Main Street. Accessibility, good lighting and a pleasing variety of prints from all parts of the world combined to make the exhibition a memorable one.

Reports of the interesting papers read on the Saturday afternoon have been given elsewhere, but one feels it was a pity more time was not allowed for discussion—delegates were just warming up on Contemporary versus

traditional photography when the tea bell rang and we all trooped out to enjoy some light refreshment and then dash over to the opening of the Salon.

Films shown on Saturday evening were of a very high standard, but the programme was overloaded. When will Film Festival organisers learn that the average looker-on can only appreciate so much colour and movement? Seven films were shown—four, or at the most five would have been sufficient. By the time the last two were projected most of the audience were too dazed and weary to appreciate the truly masterly artistry of these films. Organisers of future Film Festivals please note!

For many whose interest in P.S.S.A. is photographic rather than administrative, the highlight of Congress was the 17 mile boat-trip along the Vaal River towards the Barrage. We shall be much surprised if forthcoming print and slide competitions all over South Africa do not feature a great many boats, birds and bathing belles from the environs of Vereeniging. The only disappointed person was our Treasurer, Sandy, who even offered a year's subscription to P.S.S.A. to anyone who fell into the river so that he could get "action" shots—unfortunately no one obliged.

The five hundred mile journey home passed very quickly with so much to recollect and enjoy in retrospect. A stop was made at Bethlehem for lunch. Truly the largest, most magnificent lunch ever enjoyed in the Southern Hemisphere. We suggest that a future Congress be held at Bethlehem, under the auspices of the Bethlehem Camera Club . . . Lovely surroundings, lovely churches to photograph, lovely lunch . . . what about it, Bethlehem?

New Members

We welcome the following new members :—

<i>Name</i>	<i>Proposed by</i>
Aderem, Mr. J., P.O. Box 43, Willowmore, Cape.	C. A. Whysall.
Airey, Mr. G. G., P.O. Box 127, Umtata, C.P.	Miss M. A. Simpson.
Albany Ciné Club, 75a Hill St., Grahamstown, C.P.	D. J. Pretorius.
Alberton Kamera Klub, Tweedelaan 60, P.K. Alberton.	—
Alberton Rolprent Klub, Posbus 36, Alberton, Tvl.	A. Rosewitz.
Alexandra Camera Club, P.O. Sezela, South Coast, Natal.	A. Rosewitz.
Mr. D. Arden, 209 Dundonald Mans., 272 Bree St., Johannesburg, Tvl.	—
Bailey, Mr. J., 5 Frederick Road, Homelake, Randfontein, Tvl.	H. M. Entin.
Batten, Mr. J. C., 4 Mountjoy, Cavendish Road, Bellevue, Johannesburg, Tvl.	Hammersley.
Bekker, Mnr. J., M.B., Ch.B., Philadelphia Hospitaal, Posbus 6, Dennilton, Tvl.	Dr. E. Theron.
Benoni Amateur Ciné Club, 2 Davidson St., Rynfield, Benoni, Tvl.	—
Bethlehem Amateur Fotografiiese Vereniging, Posbus 515, Bethlehem, O.F.S.	—
Botha, Mr. J. J., P.O. Box 21, Daggafontein, Tvl.	—
Botha, Dr. L. J., Duivelskloof, N. Tvl.	A. Rosewitz.
Closenberg, Mr. H., Norfolk Hotel, Gillespie St., Durban, Natal.	—
Davenport, Mr. C. T., Waterford, P.O. Bromley, S. Rhodesia.	—
Dehlen, Mr. A. G., P.O. Box 137, Nigel, Tvl.	A. Rosewitz.
De La Porte, Mr. V., P.O. Box 556, Johannesburg, Tvl.	—
Dewald, Mr. A. M., 3b Hunter Road, Ladysmith, Natal.	—
Duncan, Miss R. M., 26 Bowness St., Barberton, Tvl.	L. Hollman.
Empangeni Camera Club, c/o Zululand Studios, P.O. Box 187, Empangeni, Natal.	D. Seaton.
Fasciotti, Mr. G., 13 Pictoria St., Troyville, Johannesburg, Tvl.	—
Finklestein Mr. P., M.P.S., F.S.O., S.A., P.O. Box 30, Knysna, C.P.	R. G. W. Marchant
Fokus, p/a Latsbergstraat 7, Stellenbosch, Kaap.	—
Fourie, Dr. D., P.O. Box 1051, Klerksdorp, Tvl.	C. Czank.
Fowler, Mr. D. H., P.O. Box 37, Dundee, Natal.	P. J. Joubert.
Girdlestone, Miss N. N., 117 Parklodge, Berea Road, Durban, Natal.	D. Seaton.
Goldie, Mr. R. F., 29a Noble Road, Durban, Natal.	—
Grobldersdalse Amateur Fotografiiese Klub, Posbus 105, Grobldersdal, Tvl.	A. Rosewitz.
Grove, Dr. H. A., MB. Ch.B., Posbus 30, Belfast, Tvl.	—
Hamilton, Miss G., Scotston, Pte. Bag, Barberton Tvl.	L. Hollman.
Harrismith Photographic Society, P.O. Box 35, Harrismith, O.F.S.	—
Collignon, Mr. B. J. H., P.O. Box 100, Orkney, Tvl.	C. Czank.
Henery, Mr. William, c/o Mitchell Engineering Pty. Ltd., Wilge Power Station, P.O. Voltargo, Via Kendall.	—
Houben, Mr. J. V., c/o Munnik Myburgh Chrysotile Asbestos Ltd., Pte Bag, Nelspruit, Tvl.	J. W. Templeton.
	—
	C. A. Whysall.
Jeppe, Mr. T. W., P.O. Box 807, Cape Town.	—
Harold Jones, Dr. T., P.O. Box 2, Acornhoek, E. Tvl.	A. Rosewitz.
Jordaan, Mr. A., Cilliers St., Fraserburg, C.P.	C. A. Whysall.
Joubert, Mr. J. J., MB, Ch.B., Joubertgebou, Krugerlaan 13b, Vereeniging, Tvl.	Mrs. Moller.
Kelly, Mr. T. G., Durban Navigation Collieries, Dannhauser, Natal.	C. Meyer.
Kirton, Mr. Argent, 3 Second St., Shabani, S.R.	C. A. Whysall.
Mr. Ho Koo, 11 Mint Road, Fordsburg, Johannesburg, Tvl.	Dr. A. D. Bensusan
Lapinsky, Mr. A., 96 Windermere Drive, Farramere, Benoni, Tvl.	A. E. Whipps.
Lawrenz, Mr. R. H., P.O. Box 35, Harrismith, O.F.S.	—

Lindhard, Mr. N., 2 Mayfair, Myrtle Road, Kenilworth, Cape.	E. Vertue.
Lowe, Mr. A. N., P.O. Box 4, Mica, N. E. Tvl.	A. D. Bensusan.
Lyell, Mr. A. P. M., P.O. Box 365, Ndola, N. Rhodesia.	E. C. Pullon.
Maharaj, Mr. D. S., P.O. Box 19, Newcastle, Natal.	D. R. Winchester.
Mahon, Mr. B. K., P.O. Box 38, Stilfontein, Tvl.	Czanks Camera Centre Klerksdorp.
Mann, Mr. L. A., c/o De Kaap Pharmacy, Crown St., Barberton, Tvl.	L. Hollman.
Messrs. Mansuli Pty. Ltd., P.O. Box 126, Louis Trichardt, Tvl.	—
Manzini Photographic Club, c/o P.O. Box 48, Bremersdorp, Swaziland.	A. Rosewitz.
Marren, Mr. L., P.O. Box 84, Beaufort West, C.P.	A. Rosewitz.
Mautsua, Mr. Aaron, Stand 451, Location, Heilbron, O.F.S.	—
Mayer, Mr. E. V., 20 Metropolitan Oval, New York 62, New York, U.S.A.	—
Meyer, Mr. T. D. K., c/o Paton's Pharmacy, 95 High St., Grahamstown, C.P.	—
Miller, Mr. D. C., P.O. Box 4, Richmond, Natal.	—
Miller, Dr. J. M., M.B. ChB., P.O. Box 74, Klerksdorp, Tvl.	—
Mufulira Camera Club, P.O. Box 103, Mufulira, N. Rhodesia.	—
Naidoo, Mr. M. V., 89 Havelock Road, P.O. Redhill, Durban, Natal.	—
Nelspruit Film Club, P.O. Box 101, Nelspruit, Tvl.	Kruger Park Pharmacy.
Nicholls, Mr. J. T. W., P.O. Box 189, Klerksdorp, Tvl.	E. A. Schultz.
Olckers, Mr. D. H., P.O. Box 272, Klerksdorp, Tvl.	C. Czank.
Pansegrouw, Dr. G. C., Duivelskloof, N. Tvl.	A. Rosewitz.
Pansegrouw, Mnr. J. J., Driehoeksmeting, Posbus 1375, Bloemfontein, O.V.S.	A. L. J. Venter.
Phillips, Mr. C. M., P.O. Box RW46, Ridgeway, N.R.	E. C. Pullon.
Poole, Mr. P. H., 23 Konig St., Klerksdorp, Tvl.	C. Czank.
Potgieter, Mr. M. G., c/o The Standard Bank of S.A. Ltd., P.O. Box 14, Beaufort West, C.P.	— A. Rosewitz.
Rautenbach, Dr. R., 109 Swart St., Kempton Park, Tvl.	—
Robertson, Mr. G. V., P.O. Box 29, Plaston, E. Tvl.	R. Smith.
Rosema, Mr. L., 7 Crane Lane, Greenhills, Randfontein, Tvl.	A. Rosewitz.
Rustenburg Platinum Mines Sports Club, P.O. Box 143, Rustenburg, Tvl.	H. M. Entin.
Rutherford, Rev. K. C., The Manse, Auret St., Paarl, Cape.	—
Sabie Camera Club, P.O. Box 167, Sabie, N. Tvl.	—
Schmidt, Mr. R. C., P.O. Box 99, Greytown, Natal.	P. de Bruin.
Schonberg, Mrs. P., Fish Hoek Hotel, P.O. Box 114, Mafeking, Cape.	C. A. Whysall.
Schutz, Mr. Jos, 7 Victoria St., Oaklands, Johannesburg, Tvl.	R. D. McConaghy.
Steenkamp, Mr. W. P. c/o Munnik Myburgh Chrysotile Asbestos Ltd., Pte. Bag, Nelspruit, Tvl.	C. A. Whysall. W. Verster.
Sykes, Mr. R., 32 J. Avenue, Luanshya, N.R.	C. A. Whysall.
Timm, Mr. R. G., 345 Manning Road, Durban, Natal.	—
Trubshaw, Mr. A. J., 7 Throssell Place, Off Berea Road, Durban, Natal.	A. Rosewitz.
Umtali Camera Club, 8 Haig Avenue, Umtali, Rhodesia.	R. E. Carter.
Umtata Photographic Society, c/o P.O. Box 256, Umtata, C.P.	—
University Camera Club, Ausell May Hall, Howard College, Durban, Natal.	C. A. Whysall.
Uys, Mr. R. J., c/o Health Dept., S.A. Railways, Glencoe, Natal.	A. Rosewitz.
van Rooyen, Mr. J. G. K., P.O. Box 29, Meyerton, Tvl.	C. A. Whysall.
van Schalkwyk, Mr. G. J., P.O. Box 41, Brandvlei, C.P.	C. Czank.
Visagie, Mr. D. L., P.O. Box 436, Klerksdorp, Tvl.	C. A. Whysall.
Wannanburg, Mr. P. P., Central Hotel, P.O. Box 139, Oudtshoorn, C.P.	—
Warmbaths Amateur Photographic Society, P.O. Box 62, Warmbaths, Tvl.	—
Wessels, Mr. J. J., 48 Surbiton Avenue, Auckland Park, Johannesburg, Tvl.	—
Williams, Mr. R., P.O. Box 2973, Kampala, Uganda.	—
Willowmore Fotografiese Vereniging, Markstraat, Willowmore, Kaap.	C. A. Whysall.
Wilson, Mr. N. H., 26 Park Road, Malvern, Natal.	B. V. Munhery.
Worcester Photographic Society, P.O. Box 201, Worcester, Cape.	—
Xulu, Mr. W. J., S.A.P., Umbombo, Zululand.	C. A. Whysall.
Zeerust Amateur Fotografiese Vereniging, p/a Dr. J. du Toit, Queenstraat, Zeerust Tvl.	—

PRINT CRITICISM

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

READERS of last month's *Camera News* will have noticed a letter taking me to task for having been unable to praise certain "contemporary" prints published a couple of months earlier. This letter even purports to give me certain instruction in matters ranging from wall-paper to prudery (how my close friends must have laughed at this latter taunt!). I have wondered whether to reply to the correspondent's letter item by item, but I have decided not to do so. I do not wish to start a slanging match, nor to weary readers by pointing out the oft-repeated flaws and inconsistencies in the arguments which are always put forward in the defence of extremism in art. I would, however, offer my sympathies to my critic at spending ten hours at a stretch in the salon.

Before finally leaving the matter, however, I would make one comment. Our correspondent says, "Contemporary is the modern trend which . . . *often* becomes traditional with the passing of the years" (the italics are mine). This, of course, is true. All good works of art were once contemporary in the sense that they had to have a date of origin, but in order to survive and become universally accepted they had to be the outcome of a gradual development, and not a sudden and violent breaking away from the past. They had to be based on the love and skill of centuries of artists. One cannot be eccentric without knowing where the centre is. Any "modern" work of art which is produced by a sincere attempt to bring into being a thing of beauty will receive



Clove-hitched

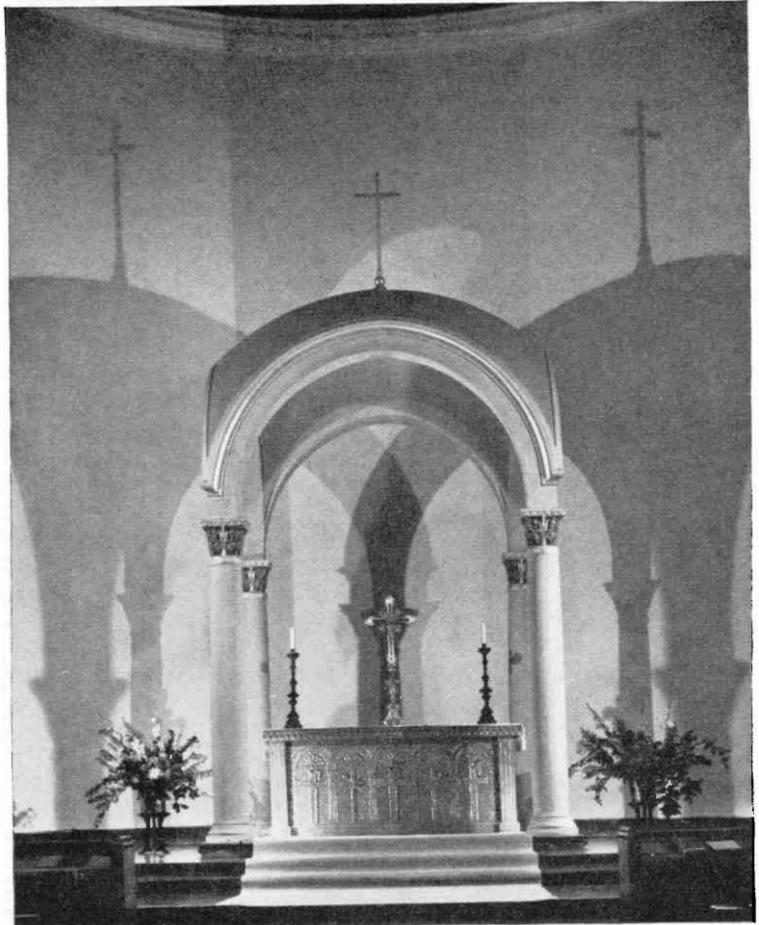
R. M. Woodgate.

my equally sincere comments and commendation, as indeed did certain of the prints in question. The great majority, however, were stunts pure and simple, and so much of this type of work is produced by those who have made no study whatever of all that has gone before, who are unable to recognise beauty and still less able to reproduce it. My own library of photographic books contains albums of prints covering the last hundred years, and in looking through these one can obviously see change taking place all the time so that today's prints are unmistakably different from those of last century. All this change, however, is gradual. Nowhere is there a sudden jump from one style to another. So if you wish to begin a new school of pictorial photography, do so by building on the past, not by completely ignoring it, much less by despising it.

CLOVE-HITCHED by Mr. R. M. Woodgate contains a number of good points, the first of which is its technical quality. The dark tones of the reproduction are rather blocked, but in the original they contain excellent

gradations. The composition is full of near-verticals, and the perspective of the boards in the foreground is well repeated by the prows of the boats. All these verticals are countered by the strong horizontal of the edge of the quay, and this contrast is again well repeated by the bollard and the rope round it. There is a wonderful perspective in this picture brought about by several means. Firstly, of course, is the perspective of the boards themselves which is carried on by the diminishing sizes of the boats and then by the aerial perspective of the mountain at the back. All this is further increased by the differential focusing which has rendered the foreground sharp and the remainder slightly softened.

A picture which consisted of nothing but straight lines would hardly be pleasing, and this danger has been averted here by the curving ropes and the gently broken lines of the reflections. Even the slight curves of the gunwales helps—although these may be more imagined than visual. Having said all that, we come to the question as to whether this is a good picture, and I feel



Calvary

Mrs. M. Caradoc-Davies.



Marjorie

A. J. Musgrave-Newton.

that it just misses this distinction owing to its being too busy. In these articles I have often urged simplicity, and only yesterday I started reading a newly published book on composition and the very first page contains this sentence—"The success of a picture lies in its message to the beholder and that can only be achieved by the process of elimination, by cutting away unnecessary material." If this were my print I would trim $\frac{5}{8}$ " from the top and from the right-hand side, and perhaps a shade from the bottom in order to reduce slightly the forcefulness of the boards. These trims make the reflections more prominent, and I am inclined to suggest that they might be emphasised rather more with a little local reduction, and the highlights on the bollard toned down somewhat.

CALVARY by Mrs. Caradoc-Davies is a photograph of the altar in the Chapel of the Diocesan College, Cape Town. The apse in which it is placed consists of a straight back wall with two splay walls onto which the lighting adopted has thrown shadows. These shadows

are certainly repetitive, but I feel they are rather too strong and disconcerting. The canopy itself is a beautiful thing and I feel its prominence should not be lessened in this way. The subject matter fully justifies its central placing as did the religious subjects of the early painters, interest being obtained by a slightly differential lighting such as is well shown on the two front columns. Note how the right-hand one is brilliantly lit on one side so that this edge stands out from the grey background. The left-hand column, however, is more evenly lit but with a varied lighting against a varied background so that the lower part of the outer edge is dark against a lighter background gradually merging and reversing the effect at the top of the column. The lighting effect on these two columns is very fine indeed.

The carving on the altar front has been well brought out (in the original there is no loss of detail on the left), but the cross is badly lit and is lost against the complicated shadows behind it. This cross should stand out as much as possible. The inclusion of the two vases of

flowers is effective as they form a good contrast to the architectural lines.

Our next two prints are portraits—both portraits of attractive young ladies, but treated in quite different ways. **MARJORIE** by Mr. Musgrave-Newton is a low key subject handled almost in a dramatic way. It is a study with hardly any middle tones; almost wholly highlights and shadows. The original print does full justice to both for there are delicate gradations in the highlights and subtle detail in the shadows. On this occasion I will not blame either blockmaker or printer for failing to reproduce them. In viewing this reproduction, therefore, please remember the extra detail in the original. I like this portrait very much with the exception of three criticisms—two minor ones, and one major. The shadow at the side of the nose is extremely harsh, and in some way this should have been softened. I also feel that the tilt of the head is a little too much, but I am willing to concede that this is a matter of personal preference. My major criticism is one which is not visible from the reproduction, but is one which I will

never allow to pass without censure. Bad handwork! Handwork is something which is so often necessary to emphasise or subdue highlight or shadow, but it should never show on the final print.

PRUE by Mr. R. A. Starke is a portrait with quite a different treatment. It cannot be called a high-key print, but it has been carried out in a much higher key than the previous print. It gives the impression of being more spontaneous and less a studio work, though it is quite probable that as much thought (or even more) went into its production. The quality is excellent, and I like especially the complete absence of hard shadows. The clearness of the eyes is very good, and the slight tilt of the face is just sufficient. The light tone of the background is good, although again I would have liked a slight suggestion of gradation in it. The way the scarf stands out from and merges into the background has been well done, and the portion of the floral frock in the corner is sufficient to provide a contrast without being worrying.

Prue

R. A. Starke.



Gevaert

Famous Products for Photography

Ridax

GASLIGHT CONTACT PAPERS

Vertona

Ortho-Brom

FOR FAST ENLARGING

Gevatone

THE FAST WARM TONE PAPERS

Gevarto

Artona

CHLORO-BROM FOR CONTACT AND
ENLARGING

Vittex

AND

Gevaluxe

BROMIDE VELOURS

Try these for SUPERIOR prints

PROOFS ON P.O.P.

*WRITE FOR A BOOKLET OF THE OUTSTANDING SURFACES
AVAILABLE*

All Enquiries :

KEATINGS PHARMACEUTICALS LTD.

P.O. Box 256.

JOHANNESBURG.

Book Reviews

It has long been my contention that giving a lecture to a Society or Club loses a great deal of its effectiveness unless a resume of the lecture is available to those members who want it after the lecture. Take yourself back to one of the first lectures you attended after joining the club and try and recapture the almost desperate state of mind you were in on going home—terms had been used that had not been heard before, things had been taken for granted, simple things you were expected to know but did not.

That is the great trouble about lecturing; what is the level of knowledge? Make it too elementary and the advanced workers are bored yet there are newcomers and beginners and they too must be catered for.

Some years ago I found a solution to part of this problem and that was in the FOCAL PHOTO GUIDE series of booklets. I said partial solution as I found that not all subjects had been covered but this gap is gradually been closed and this past week I received the following six booklets:

No. 85 *All about Camera Tricks.*

No. 86 *All about Enlarging Tricks.*

No. 87 *All about Candid Photography.*

No. 88 *All about Processing Reversal Colour.*

No. 89 *All about Colour with Kodacolor.*

No. 90 *All about Colour with Anscochrome.*

No. 91 *All about the Right Exposure for Colour.*

published by Focal Press Ltd., 31 Fitzroy Square, London W1 at 2/6 per copy.

These books are all written by authors who are perfectly at home with their subject and who treat the single phase of our hobby with ease and precision.

I find that each subject is started right at the beginning and we progress through to the very advanced end.

"Before we go further let us see what is involved" is the third paragraph from No. 88, *Processing Reversal Colour* and we then progress through what equipment is needed, the processing solutions, processing procedure to drying. This is all fairly simple but the author proceeds to tell about "After Treatment and Control" in which he explains how to carry out modifications and restoring lost colour. We end with a discussion in the various mounting methods and storage and indexing.

The print is clear and each book is well illustrated with monochrome or colour as demanded on art paper.

What better than after giving a lecture than to refer them to one of these books which cover the entire subject and are in a size (4½" × 6½") handy to fit into a pocket.

Vitomatic Guide by W. D. Emanuel. Focal Press 9/6.

The sub-title to this volume is "How to get the best out of your Vitomatic 1 and 11."

Profusely illustrated this book is a must for all Vitomatic owners as it handles all phases and parts of the camera, tell about how to handle the instrument, what films to use, explains hyperfocal distances, tells about exposure, filters and close-up work and lets the proud owner into the secrets of flash photography. Quite obviously the author is delighted with his subject and it gets infectious!

One of the delights of this booklet, size (4½" × 6½") is the plastic cover which is quite pliable but all attempts to "dog-ear" the corners or dirty the cover ended in failure. This is something new in binding and we are likely to see a lot more of it I'm sure.

Some two years ago the Photographic Society to which I belong decided that the dear old projector purchased in 1898 was too "hot" for colour transparencies. It had originally been made as a kerosene lantern, then converted to limelight and progressed through saturated limelight and a host of other "lights" to the "illuminant electric" and a 500 watt lamp inserted. Without adequate ventilation the heat simply melted the best transparency after a longwinded commentator had finished his remarks!

As the new projector took only sizes up to 2½" square my 3½" slides were omitted and if I wanted to participate in competitions I had to buy a small format camera and what a bewildering job it was with the host of 35 mm. on the market but how easy it would have been with *Cameras—the facts, how they work, what they will do, how they compare.* Focal Press 15/-.

Profusely illustrated, each miniature is discussed, the facts and specifications are detailed and a short history of the camera given after which there are line drawings of the camera with diagrammatic recording of all the features. Truly a remarkable work and one which no club library can be without. I can think of no better investment before a new camera is purchased.

On receiving this volume 192 pages, size 7½" × 9", I immediately turned to the section covering my 35 m.m. and after a couple of hours felt that with this work it would not have taken me 18 months to reach a decision!

Eric Vertue.

Life of our Nation,

Ons Volk, ons Land

THIS impressive photographic exhibition, depicting the daily life of the peoples of South Africa, is nearing completion. It is being assembled for the Union Festival and the première will be held in Bloemfontein on 18th May, thereafter it will tour seven main centres in the Union.

Dr. A. D. Bensusan—the Organiser—has spent nearly 18 months searching for the right type of photograph for inclusion under the theme “Life of our Nation—Ons Volk, Ons Land”. A careful selection has been made of Newspaper, Governmental and other large groups of photographic files in various parts of the country, and it is estimated that Dr. Bensusan has scrutinised the best part of a quarter of a million photographs.

At present the choice has been whittled down to some 300 which are being enlarged to varying sizes up to 8 × 4 feet, and finally 250 will be displayed.

Competition. A. Rosewitz and his daughter Carol, have handled approximately 5,000 entries for the Nationwide “Personality” £500 prize competition which has now been judged and the results will appear shortly in “Personality magazine”. It is hoped to reproduce some of the winners in the next issue of “Camera News”.

Screens. Precision made screens have been specially designed by J. E. Gordon Maddox. The whole exhibit is fully mobile, each screen having its own individual fluorescent lighting unit. The exhibition is believed to be the largest fully mobile photographic exhibition ever assembled in the world. It can be dismantled and packed in steel racks for transporting, in a matter of a few hours

and reassembled in the course of a morning, as the pictures are not themselves removed from the screens. Backgrounds will vary in colour and pattern to suit the pictures.

Publications. A well illustrated souvenir catalogue, and in addition a book of illustrations are both in the course of preparation and interest has already been shown by the Press, Radio and newsreels.

Admission. A charge will be made of 2/- per adult, and 1/- for Children, except where special arrangements have been made; the entire proceeds will be devoted to the establishment of the Photographic Foundation for the furtherance of both Amateur and Professional Photography and Cinematography.

Ciné. In addition to the photographic exhibition, the “Life of our Nation” competition for Ciné films is still open. Entry forms are obtainable from Dr. J. Sergay, P.O. Box 2007, Johannesburg. Entries close on 31st March.

Messrs H. Groer and J. Butkow of the Johannesburg Film Society are organising an International Film Festival in association with Dr. and Mrs. Sergay. It is hoped to present Professional films from many Nations at the Capitol Theatre in Bloemfontein during the Union Festival. Arrangements have also been made with African Screen Productions for a Cavalcade of News Films during the past 50 years. Together with the International Film Festival and Competition entries they will comprise the Ciné programme of “Life of our Nation”.

Turn to Pages 296 and 297 please

DOES YOUR NAME APPEAR AS
HAVING INTRODUCED A
NEW MEMBER?

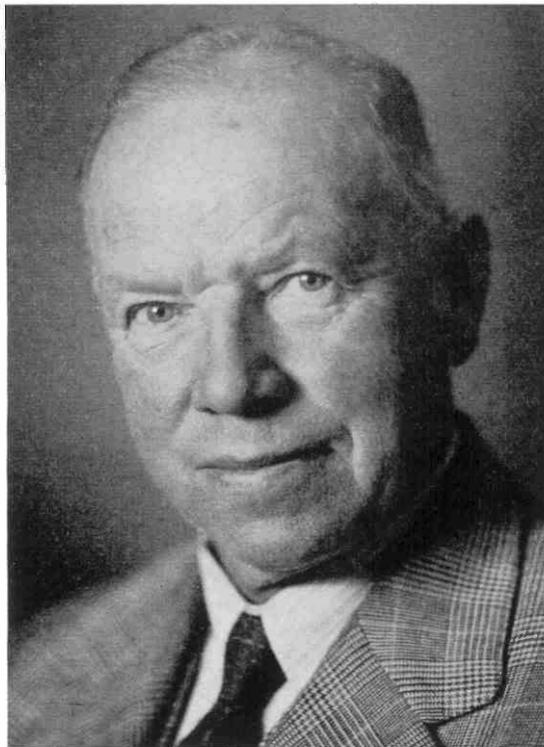
Overseas Salon Successes

- Minehead 9th International Exhibition, England, August, 1959.**
 Au Chi-Bin (1 print).
 Nature's Pattern.
- Falmouth 15th Open International Exhibition, (England), August, 1959.**
 Au Chi-Bin (3 prints).
 Nature's Pattern.
 Study in Black and White.
 Solitude.
- 2nd Sydney International Exhibition of Photography, (Australia), August, 1959.**
 Au Chi-Bin (1 print).
 Two Vases.
 Reinheimer, K. J. A.R.P.S. (1 print).
 Pastorale.
- 13th Victorian International Salon of Photography, Melbourne, (Australia), September, 1959.**
 Au Chi-Bin (3 prints).
 Vineyard Harvest.
 Solitude.
 Fisherman Returned.
 Mon Kom, L. (2 prints).
 Happy Companion.
 Ready for Planting.
- 2nd Salon International of Photography, San Adrian de Besos, (Spain), September, 1959.**
 Au Chi-Bin (1 print).
 Uncertain Weather.
- Yen Lai (2 prints).
 Still Life.
 High Observation.
- Tony Yau (1 print).
 First Date.
- Mon Kom, L. (1 print).
 Ready for Planting.
- VIII Exposicao Mundial de Arte Fotografica Da Sociedade Fluminense de Fotografia Niteroi, (Brazil), October, 1959.**
 Au Chi-Bin (3 prints).
 Pyramid and Lighthouse.
 Vineyard Harvest.
 Uncertain Weather.
- Tony Yau (1 print).
 The First Date.
- 3rd Concorso Internazionale Di Fotografia, Bergamo, (Italy), October, 1959.**
 Au Chi-Bin (1 print).
 Nature's Pattern.
- Tony Yau (2 prints).
 Man in the Rectangles.
 The First Date.
- Bath International Salon, (England), October, 1959.**
 Yen Lai (1 print).
 High Observation.
 Au Chi-Bin (1 print).
 Uncertain Weather.
- 7th Salon International, Amparo, St. Paul, (Brazil) October, 1959.**
 Amy King Mrs. (1 print).
 Feeding.
 O. Y. Shue (2 prints).
 The Big Gate.
 Afternoon Stroll.
 Tony Yau (2 prints).
 Observation.
 The First Date.
 Ho Koo A.R.P.S. (3 prints).
 Rubber Face.
 Youth.
 Farm Scene.
 Au Chi-Bin (3 prints).
 Pyramid and Lighthouse.
 Solitude.
 Vineyard Harvest.
- LONDON SALON. Golden Jubilee, 1959.**
 Dr. A. D. Bensusan, F.R.P.S., F.P.S.A.
 Tropical storm.
 The Pictorialist (Dr. S. D. Jouhar).
 Nature's semaphore.
 Love in Poverty.
 After Hawkins.
 Will Till., Hon. F.R.P.S.
 Out of the Mist.
 Surging Tide.
 Pastoral Fantasy.
- Solihull International, England, 1959.**
 Dr. A. D. Bensusan.
 Portuguese Choir Boy.
 The Pictorialist (Dr. S. D. Jouhar).
 Zulu Domain.
 Rocky country.

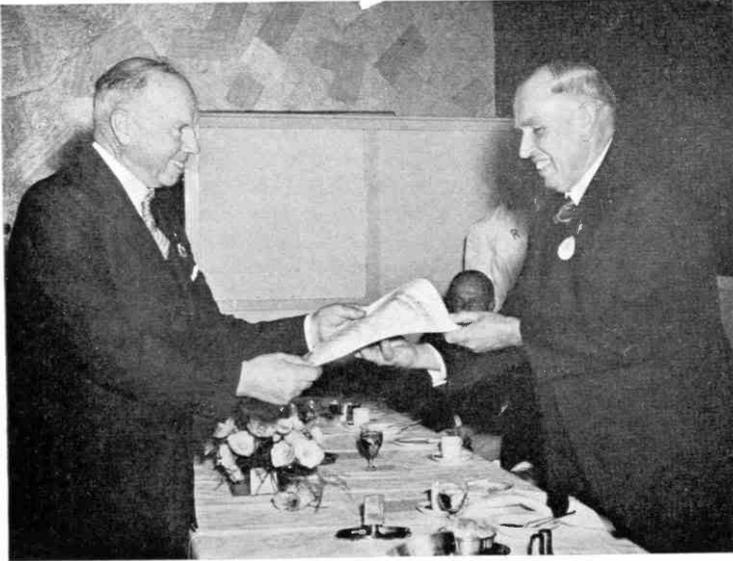
HONOURS PAGE

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

IN VIEW OF CONGRESS BEING HELD IN MAY, THE CLOSING DATE FOR A.P.S.(S.A.) APPLICATIONS IS THE 31ST JANUARY, 1960. FULL DETAILS ARE AVAILABLE FROM HON. SECRETARY, P.O. BOX 2007, JOHANNESBURG. SEE PAGE 308



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



David Houlston accepting the Gevaert Honours on behalf of Eric Vertue, Denis Sprenger and Terence Stafford Smith from the President.

Messrs. Gevaert Ltd., photographic manufacturers of Belgium have kindly donated Gold, Silver and Bronze Medals to the P.S.S.A. for contributions to *Camera News*.

Three such medals were made available this year to the P.S.S.A. Honours and Awards Committee. It was decided that these should be awarded to the Journal Editors :

Editor, Eric Vertue	Gold Medal
Asst. Editor, Denis Sprenger	Silver Medal
Ciné Editor, T. Stafford Smith		Bronze Medal

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



Absent :

Andrew Hayward of Rhodesia who also was awarded the Associateship.

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 January 1960.

- 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 3½ sq., or 3½ × 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 (3½ 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.
-

CHANGE OF ADDRESS

P.S.S.A. address is now

P.O. BOX 1594, DURBAN.

The Cape Town Post Box has been relinquished.

THE THIRD EYE . . . IN THE DESERT

What equipment do you take with you on an expedition or a long holiday?

by Niels Lindhard

WHEN you go on holiday you usually carry your third eye—your camera—along. It is useful for registering your impressions and it enables you to let your friends share your experiences.

It is always a problem how much or how little to take particularly if you go to inaccessible places where you cannot get off and buy whatever you forgot to take. And that brings me to the Kalahari Desert where I spent the month of July looking for Bushmen and Rock-paintings and to your eveready Editor who asked me to tell you what you do about equipment on a long trip away from civilisation.

This is how I decided what to take and amazingly enough I had everything I needed and nothing that I did not use :

1. Sit down and think what you want to use your camera for. Write a loose script of the story you want to bring back. This will show you what you need. Portraits? Close up of Insects? Flowers? Landscapes? Night Pictures? Gradually your equipment list builds up on its own. Of course in building up your story you must allow for pictures that are not strictly included in your script. I remember clearly that I did not plan for close-ups of an angry Black Mamba and a snarling Leopard mother. Some of those pictures got shaken a bit, somehow.

2. A checklist of equipment is most useful and I used the one which is printed with this article. My advice (and the Editor's too) to you is that you buy a spare copy of this Journal, cut out the checklist and stick it inside the cupboard which holds your equipment.

My only objection to this list is the "Barn Doors" mentioned under Flood Equipment. They are much too bulky to carry but of course they may be very useful in case of Flood.

3. I think a very sound rule is not to take new or untested equipment on a long trip. I also found it a very good rule to use only colourfilms which have the same ASA guide number. If you must use several kinds of film try to get film of similar film speed. If you don't I can give you a written guarantee that you will mix them up. I saw two quite reasonably experienced guys do just that in the Kalahari. I was one.

4. And about clothes. If you go away into the interior there are two things which appear more important than anything else : (a) Warm clothes for cold nights and (b) one dozen pairs of clean socks.

5. Finally what cameras should you take to a place where they have to rattle in a steel truck for 3,000 miles ; where sand and dust are inches thick ; where you can't wash your hands before you clean your lenses ; where your aperture ring makes gnashing sounds as you turn it? My answer is—take any camera you like. But if you can help it—*don't take your own.*

Cameras

Colour, Black & White.

Supplies

Colour Films, Black & White Films, Flash Lamps, Extra Batteries, Lens Tissue, Lens Cleaning Fluid.

General Equipment

Gadget Bags, Camera Cases, Large Tripod, Pan Head, Ball-Socket Head, Changing Bag.

Accessories

Filters, Black & White, Filters, Colour, Filter Cases, Neck Straps, Lens Hoods, Cable Releases, Lens Caps, Adapter Rings.

Exposure Accessories

Reflected Light Meter, Incident Light Meter, Exposure Note Book, Exposure Computers, Colour Temperature Meter.

Lens Equipment

Telephoto Lenses, Wide Angle Lenses, Supplementary Lenses, Adapters, Viewfinders, Camera Dust Caps.

Close-up Equipment

Extension Tubes, Reflex Housing, Magnifier, Tape Measure.

Flash Equipment

Flash Unit Extension Units, Test Lamp, Extension Cords, Various Lamp Adapters, Guide Numbers.

Flood Equipment

Aluminium Reflectors, Spot Lights, Stands, Boom Light, Diffusion Screens, Barn Doors, Snoot Extension Cords, Voltage Control Unit.

Miscellaneous

Pencils & Notebook, Waterproof Bags, Airtight Containers, Silica Gel, Camera Import Certificates, Film Mailing Bags, Camera Brush, White Reflector Board or Barn Doors, Lens Brush.

One should consider taking along an extra camera on any trip where photos might be difficult to retake. You cannot disregard the possibility of mechanical failure of your equipment, or perhaps an accident.



MOTION PICTURE DIVISION

CANNES FILM FESTIVAL

THEY came in their hundreds, some in yachts and others in two-toned limousines, complete with poodles and hair-do's to match—it was that kind of affair—according to the British “Amateur Movie Maker”.

The Festival has come in for more than a fair share of comment by virtue of its commercialism, for it is run as a Tourist attraction. The fact remains however that Cannes receives by far the largest Film entry of any Festival, and a report gives this year's entry as 780 films from 27 countries.

This massive entry is whittled down to between 70 and 80 by a first Jury, and these provide a daily programme for both the Public and Grand Jury over the ten day Festival showings. The latter panel of five comprised judges from France, Germany, Italy, Switzerland and United States. Seventeen films were finally awarded prizes, with an additional five receiving Mentions by the Jury and a further six having a special showing of the Jury.

The Festival is under the patronage of the President of France, as well as numbers of his Cabinet, and local Cannes dignitaries headed by the Mayor, and films are shown in the grand Palais des Festivals in the town of Cannes.

Many thousands of holiday-makers flock to the Riviera in the Spring and enjoy the numerous attractions of the Cannes Film Festival, and apart from Matinées and special showings, films are screened every evening during the ten days Festival, as well as Gala opening and closing performances.

The only South African film to pass the rigorous selection this year was “Thatch reflection phenomenon” by Dr. A. D. Bensusan of Johannesburg, and it had a special showing of the Jury as well as receiving the coveted Silver medal and Honours diploma. It was an optically sounded 16 m.m. colour film showing for twelve minutes.

THE PRINCIPLES OF PHOTOGRAPHY

by

William Shakespeare

(as told to Ian Leask)

THERE, my blessing with thee!

And these few precepts in thy filming,
 Look thou character. Take thy lens cap off,
 Do not have ill-proportioned girls to act.
 Use a meter, and be by no means vulgar.
 The cameras thou hast, and their adoption tried,
 Grapple them to thy tripod built of steel;
 But do not dull thy films with poor exposures,
 Or some laborious, swinging pan. Beware
 Of shooting scenes indoors, but, being in,
 Take care, or thy friends may beware of thee!
 Give every man thine ear but few thy voice :
 Take each man's censure, but reserve thy judgment.
 Costly thy equipment as thy purse can buy
 Your subjects simply dressed; rich not gaudy;
 For scant apparel oft proclaims the woman,
 And they in France of the best rank and station
 Are most select and sensuous, chief in that.
 Never a lender but a borrower be;
 For loan oft loses camera and films,
 But borrowing swells the joy of photography.
 This above all : attend the A.G.M.
 And it must follow, as the night the day,
 They will put thee on the Committee.

Would YOU like a P.S.S.A. Tie?

To all members who introduce, within twelve months from NOW, four new members, Mr. Rosewitz will post a P.S.S.A. tie and when, in the same period, ten members have been introduced a P.S.S.A. scarf will follow !

Do it now.

MEMBERSHIP APPLICATION FORM

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

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

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

Full Name.....

Qualifications/Degrees/Honours.....

Address

.....

Occupation

Race

Membership of other Photographic organisations.....

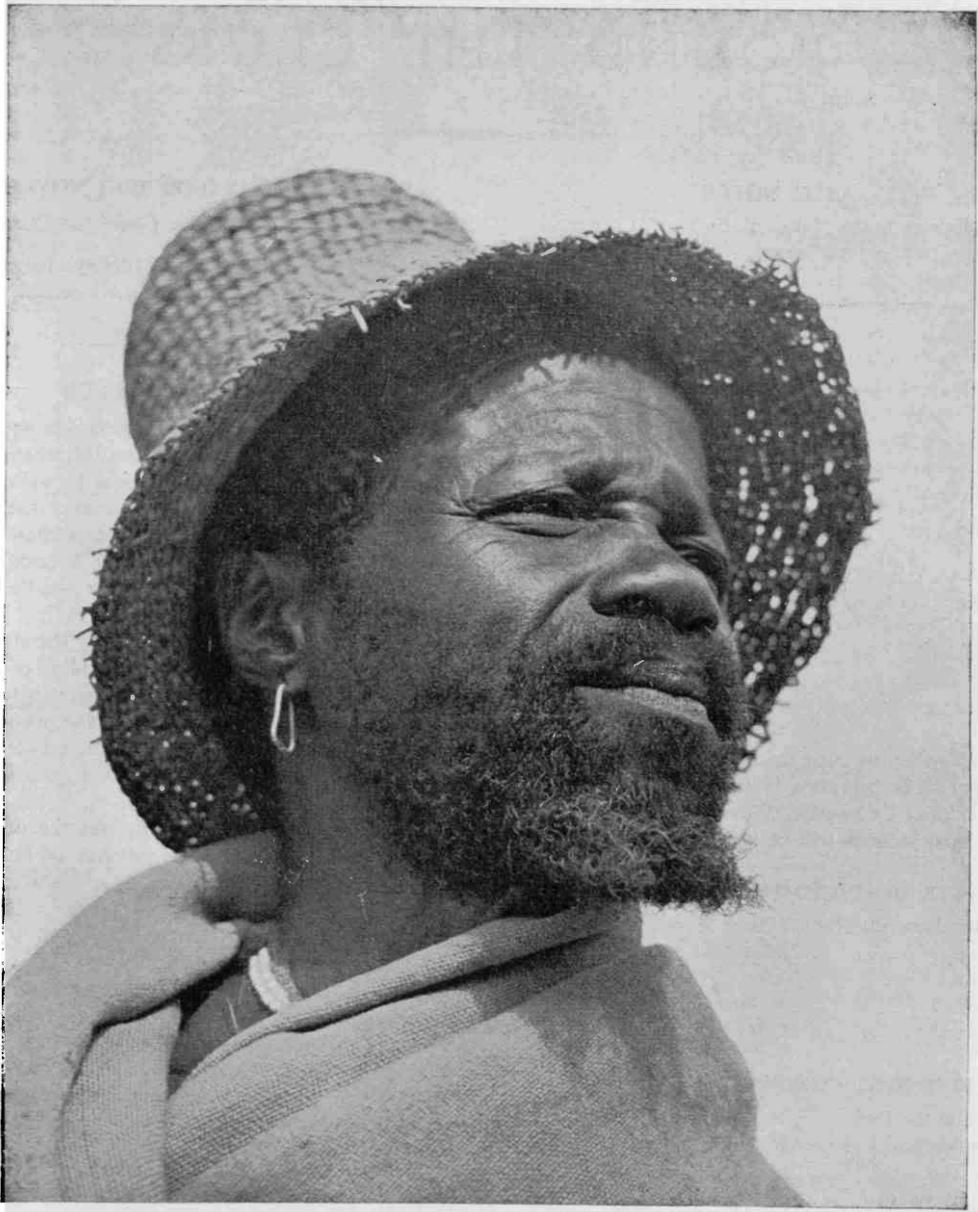
.....

Interested in Still/Cine/Colour/Technical.

Signature of Applicant.....

Date

Name of Member proposing.....



Basuto

Dr. J. Denfield, A.R.P.S., A.P.S.A.

ROUND THE CLUBS

A.C.C. NOTES

THE judging in the "Films of the Year" Competitions has just been completed, and as anticipated, not only was there a very large entry, but the standard of the films submitted was so high that the Judges deemed it appropriate to submit a special report on the entries as a whole.

Their Report reads "The Judges' opinion is that the general standard of films submitted is the highest ever in their long experience of filming. In particular, the acting ability displayed is a revelation and has set a new high standard for this branch of South African Film making."

The A.C.C. is very appreciative of the interest shown in its competitions and would like to thank all those who submitted entries. To those who did not win, the Club says "Thank you for competing. We are sorry that you did not achieve a placing, but it is certainly no disgrace to be pipped on the post in such company."

The "Films of the Year Exhibition" will be held on the 10th and 12th of February, 1960, in the Great Hall at the Witwatersrand University. Winning Films in the 8 mm. and 16 mm. sections will be screened.

FIVE BEST COMPETITION. 8 mm.

It's Later than you Think *Hylton Woodhead.*
 Fiesta *Miss M. Coetzee.*
 Itchy Feet *Mrs. C. Clarke.*
 Playing Ball *R. Rosema.*
 How Canoe Forget *J. Walker.*

FIVE BEST COMPETITION. 16 mm.

A Bench in the Park *Dr. and Mrs. J. S. Sergay.*
 Dam Builders *Will Alexander.*
 Time to Tell *C. M. Knowles.*
 Mist in my Face *Dr. and Mrs. J. S. Sergay.*
 Inside Yugoslavia *Arland Ussher, A.P.S. (S.A.).*

MORISON TROPHY

Rikki *The Alexander Family.*

BOB POLLAK TROPHY

Rikki *The Alexander Family.*

WALSH TROPHY (FOR BEST NOVICE)

Itchy Feet *Mrs. Constance Clarke.*

REUCASSEL TROPHY (For best film by a lady member)

Fiesta *Miss Marie Coetzee.*

BENONI CAMERA CLUB

QUITE the best meeting of the year was held in the Technical College on December 3rd, when a splendid turn-out of members were present to welcome our guests—Mr. Will Till and Mr. Aaron Fisher. The occasion was the quarterly trophy competition and the subject—PICTORIAL—was obviously a popular one, since the total entry of prints and slides was the highest yet submitted.

The quality of the entries, particularly the slides, was very good, and it is evident that the standard of the club is improving all the time. It was obvious that the members have benefited considerably from the previous visit of Mr. Till and have seriously endeavoured to put into practice the helpful advice which was given on that occasion.

Mr. Till's critique on the prints was the finest ever heard in the club, combining criticism of faults with genuine advice and encouragement, in such a manner that even the most severely censured author felt that the effort had been well worth-while, and that future work would benefit in consequence.

Critiques of this nature are refreshing and stimulating, and serve as a shining example to those judges, who, in the fancied superiority of their knowledge, leave one with a feeling of frustration and resentment of their remarks. No doubt all clubs have at some time had this unfortunate experience but the remedy is obvious and simple. The result of the print-judging was :

1. Mr. H. Weigel—Gold. 2. Mr. A. E. Whipps—Silver. 3. Mr. S. H. Chrobok—Bronze.

Winners in the slide section were :

1. Mr. E. Hundermark—Gold. 2. Mr. A. Robinson—Silver. 3. Mr. E. Hundermark—Bronze. 4. Mr. G. Hurford—Highly Commended.

After the judging, Mr. Till and Mr. Fisher used several of the slides as examples to illustrate particular points in composition and technique and showed how an entirely

new and better picture could often be obtained by the simple expedient of reversing the slide during projection.

A most enjoyable evening closed with a sincere vote of thanks to our visitors, and an expression of good wishes to all present for the Festive Season and the New Year, from the Chairman and committee.

THE CAPE TOWN PHOTOGRAPHIC SOCIETY

THE CHRISTMAS PARTY

(We thank the C.T.P.S. for making these blocks available).



An hilarious moment at the party.



Horace Lawley is made to open his Christmas parcel with Father Christmas (Fred Gilchrist) Robert Page who acted as Master of Ceremonies and Maureen Bateman who organised the party looking on.

CINÉ SECTION

WHAT a busy month this has been!

We have had, in succession, our Annual Dinner, a Guest Night, a braaivleis (the Photographic Section organized it, but the Ciné boys rolled up too) and a Christmas Party.

First the Dinner.

The Executive Club proved an admirable venue, a friendly atmosphere prevailed and, once again, organizer Eric Vertue is to be congratulated on a very, very pleasant and enjoyable evening.

Our Guest Night on Wednesday, 25th November, was a great success. 138 Members and friends turned up and enjoyed a programme of excellent films.

Hans Hoheisen opened the programme with a spectacular film of wild animals. When the applause died down Austin Roberts took over to entertain us with "Glamorous Isles".

Bob Pollock made a welcome reappearance to delight us with his "Swiss Memories" and then D. D. Reucassel, on a visit from the north, showed us his very remarkable film "Whispering Wings".

"Song of the Wild" a fine contribution by our President, T. Stafford Smith, rounded off an evening of splendid entertainment.

Maureen Bateman took charge of the Christmas Party this time and what a success she and her merry band of helpers made of it!

Games, accordion playing, yodelling, a delightful display by the members of the Victorian Old Time Dance Circle, a Court of Jesters and a splendid Christmas tree with Father Christmas in attendance (he arrived on the back of a motor scooter!), all combined to make this the jolliest meeting of the year.

Robert Page.

VEREENIGING PHOTOGRAPHIC SOCIETY

THE December meeting was a combined one, organised to suit the festive season. The Club Room had been gaily decorated, thus creating a party atmosphere. The meeting was preceded by a braaivleis, with appetising eats and thirst-quenching drinks. Nearly 50 people were there.

The serious part of the meeting, presided over by Bill Andrew, was opened with a ciné feature kindly loaned by the Bloemfontein Camera Club, "A Scratch in Time". This is a very clever piece of work. First, the film is shown as originally made, followed by a taped discussion on its merits and demerits. Then the film re-made. It certainly made everybody sit up when they saw how the same slight story was so much more appealing with titling and close ups. Then was shown the very first effort of the Ciné section when it became a separate section of the Society some 3 years ago. This picture, "Cars and

Curves", was a group effort directed by John Twemlow, and is still considered quite good.

Not a single print was on the boards, but there were plenty of slides, a trend noticeable in all Societies. The judges, John Main and Peter Ibbotson, made the following awards :—

Mark 2, H. Leus, G. Farnaby, (2).

Mark 3, E. H. Campbell, E. McPherson, W. P. Carter.

Graham Robson worthily and humorously conducted the auction sales, now an annual event.

Whilst emphasising that the combined work of members made this a jolly evening, the following ladies deserve honourable mention; Jessie Main, Joan Ibbotson, Sheila Campbell and Valerie Faulkner.

The meeting ended with seasonal good wishes by the Chairman to one and all.

A. Harber.

Mike Feldman—prominent member of the Camera Pictorialists of Johannesburg and organiser of the recent Contemporary Salon has just been awarded his A.R.P.S. for a collection of twelve landscape pictures.

Ho Koo—a foremost International Salon exhibitor and prominent member of the Chinese Camera Club, and now resident in Durban has gained his A.R.P.S.

For Good
**COLOUR
PROCESSING**

We have now installed modern equipment in air-conditioned and refrigerated laboratories and can handle all your Anscochrome and Ektachrome. Prompt delivery.

WHYSALL'S

68 West Street, Durban

Ask for new illustrated catalogue

Photographic Society of Southern Africa Limited

THE FOLLOWING TAPE RECORDED LECTURES ARE AVAILABLE TO ORGANISATIONAL MEMBERS. APPLICATIONS SHOULD BE MADE TO :

**MR. LIONEL BEVIS
P.O. BOX 1594
DURBAN**

1. **PICTORIAL PHOTOGRAPHY** by Bertram Sinkinson, F.R.P.S., F.I.B.P., 30 (M) slides. 1 hour. Fee : 7/6 (temporarily withdrawn owing to breakage of several slides).
2. **ELEMENTARY FAULTS IN COLOUR PHOTOGRAPHY** by Dr. A. D. Bensusan, F.R.P.S., F.P.S.A. 29 (C) slides. 16 mins. Fee : 5/-.
3. **COLOURFUL CALIFORNIA (travelogue)**. Kodachrome transparencies by Fred Hankins of Taft, Calif. 60 (C) slides. Fee : 7/6.
4. **COMMENTARY ON PRETORIA PHOTOGRAPHIC SOCIETY'S COLLECTION OF PRINTS AWARDED THE A.P. OVERSEAS PLAQUE IN 1955** by Drs. A. D. Bensusan, J. K. du Toit and B. Danzig. 23 (M) slides. 30 mins. Fee : 7/6.
5. **PHOTOGRAPHING OLD CAPE DUTCH HOMESTEADS** by Eric Vertue, A.R.P.S. 27 (M) slides. 30 mins. Fee : 7/6.
6. **PICTURES (pictorial) BY AN OFFICIAL WAR PHOTOGRAPHER IN NORTH AFRICA** by E. K. (Ted) Jones. 15 (M) slides. 15 mins. Fee : 5/-.
7. **LET'S DO A TRAVEL TALK** by Nat Cowan, A.R.P.S. A.P.S.A. 62 (C) slides. 35 mins. Fee : 7/6.
8. **ELEMENTARY COMPOSITION** by Dr. A. D. Bensusan, F.R.P.S., F.P.S.A. 32 (M) slides. 22 mins. Fee : 7/6.
9. **ESSENTIALS TO PROPER PROJECTION** by Members of the Durban Amateur Cine Club. 12 mins. (Not illustrated.) Fee : 5/-.
10. **HOW TO GIVE A COMMENTARY** by Members of the Durban Amateur Cine Club. 10-15 mins. (Not illustrated.) Fee : 5/-.
11. **ON LENSES AND SUPPLEMENTARY LENSES** by Members of the Durban Amateur Cine Club. 10-15 mins. (Not illustrated.) Fee : 5/-.
12. **TITLING** by Members of the Durban Amateur Cine Club. 10-15 mins. (Not illustrated.) Fee : 5/-.
13. **COMPOSITION FROM THE CINE ANGLE** by Ernest Thorp of the Durban Amateur Cine Club. 10-15 mins. (Not illustrated.) Fee : 5/-.
14. **REFLECTED LIGHT EXPOSURE METER** by Members of the Durban Amateur Cine Club. 10-15 mins. (Not illustrated.) Fee : 5/-.
15. **"CINEMATIC PUNCTUATION"** by T. Stafford Smith. App. 20 mins. (Not illustrated.) Fee : 5/-.
20. **MAKING EXHIBITION PRINTS** by Dr. S. D. Jouhar, F.R.P.S. 48 (M) slides. 1 hour. Fee : 7/6.
21. **THE ART OF PEDRO OTERO** by Ray Meiss, F.P.S.A. 46 (M) slides. 1 hour. Fee : 7/6.
22. **PICTORIAL ARRANGEMENT** by John Bardsley, A.R.P.S. 86 (M) slides. 1 hour. Fee : 7/6. (Kindly lent by the Royal Photographic Society, London.)
23. **QUEST FOR BEAUTY** by Stuart Black, F.I.B.P., F.P.S.A. 73 (M) slides. 1 hour. Fee : 7/6. (Kindly lent by the Royal Photographic Society, London.)
24. **THATCH REFLECTION PHENOMENON** by Dr. A. D. Bensusan, F.R.P.S., F.P.S.A., A.P.S.(S.A.). 12 (M) slides. 14 mins. Fee : 5/-.

Slides : (M)-Monochrome; (C)-Colour

The Catalogue Shilling

by M. C. S.

I began my life in a shiny, pristine state, in company with many others of my kind, in a box behind bars. Have you guessed? Yes, I am a new shilling! It wasn't long before I was paid out over the Bank's counter and I went into a pay packet. From there I was given to a small boy as his weekly pocket money. Needless to say, he wasn't my owner for very long, as he soon exchanged me for an ice cream and a packet of chips. Then I was given as change to a lady who had tendered a 10s. note for a cinema ticket. I paid her bus fare home. The next Saturday, I was popped into a street collection box, and was shaken up vigorously to draw attention to that day's charity.

So my life went on: I went from hand to hand or rather from pocket to pocket, as I was legally tendered in turn for sweets, vegetables, cool drinks, cigarettes and even a newspaper! One exciting day I made up the sum to take a small girl to the circus. Another day I

was dropped on the floor in a butcher's shop and not noticed until they swept up the sawdust!

A little of my shiny newness had worn off by now. I was in a lady's handbag and we were going up in a lift. She alighted at the fourth floor, and entered a large gallery, where she promptly used me to buy a catalogue. Here were listed titles and authors of photographs which had been brought together from 31 countries in the world—I was glad I had enabled her to identify prints from Bulgaria, France, the U.S.A. and other far away places. I remained in the box on the table all day, and my next function was to contribute towards paying the postage costs of returning these same photographs to their respective authors.

What adventures lie ahead for me now? Who knows, perhaps I shall buy a catalogue at the Cape of Good Hope International Salon of Photography which is to be held in 1960!

P.S.S.A. SERVICE DIRECTORY

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

The President	-	-	-	Mr. L. Bevis	-	P.O. Box 1594, Durban.
<i>Camera News</i>	-	-	-	Mr. Eric Vertue	-	"Woodbine," Princess Ave., Newlands, Cape.
Colour Division ...	-	-	-	Mr. H. Geldard	-	C/o P.O. Box 1594, Durban.
Honours and Awards Division	-	-	-	Mr. A. Rosewitz	-	P.O. Box 2007, Johannesburg.
Membership Committee	-	-	-	Mr. A. Rosewitz	-	P.O. Box 2007, Johannesburg.
Motion Picture Division	-	-	-	Mr. C. M. Knowles	-	P.O. Box 11309, Johannesburg.
Portfolios, Print Collections and Exhibits Committee	-	-	-	Mr. R. C. Klem	-	240, 15th Avenue, Riviera, Pretoria.
Print Criticisms	-	-	-	Mr. Fred Harris	-	117 St. George's Street, Cape Town.
Recorded Lectures	-	-	-	Mr. L. Bevis	-	C/o P.O. Box 1594, Durban.
Technical Advice	-	-	-	Hon. Secretary, P.S.S.A.	-	C/o P.O. Box 1594, Durban.

Visit of Mr. Robert J. Goldman, A.P.S.A. to South Africa



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

AS was announced at Congress Mr. Robert J. Goldman, President of the Photographic Society of America, is to visit South Africa with his wife in March this year.

Their visit will, unfortunately, be a very short one but members in Transvaal will be privileged to meet them and to listen to a talk by Mr. Goldman illustrated by colour slides at The Harveian Theatre, The Medical School, Hospital Street, Johannesburg, on Tuesday, 15th March, 1960.

Mr. and Mrs. Goldman are looked upon as one of America's leading Photographic Couples and have gained international repute for their colour transparencies.

As this meeting will be the only one which Mr. Goldman will address in Transvaal, clubs and members should make application for tickets (2/6 each) as soon as possible to P.O. Box 9412, Johannesburg.



Mrs. Edna Goldman

LETTERS TO THE EDITOR

Dear Sir,

Would it be possible for me to place an order for a further two copies of Camera News, in addition to the copy which is already sent to the above club. I saw your advert. in the back of the November issue of Camera News, and approached some of our members. I am sure that once our members receive their magazines, there will be a much greater demand for them, but at the moment I am only requiring two extra copies, so would be extremely grateful if you could send them together with the Club magazine, when the next publication is due.

As I am not sure how you require payment to be made, I shall forward you the necessary amount on receipt of the magazines. If you require the subscriptions before the magazines are received, please could you let me know.

Thanking you, and hoping you will accept this order.

Yours sincerely,

P.B.-T.

(Secretaries of Societies are reminded that they may place orders for resale to members at 1/6 per copy. At the end of each monthly period all unsold copies are returned to the Treasurer at P.O. Box 707, Cape Town together with a remittance of 1/- per copy sold. The 6d. per copy accrues to Club funds—it's amazing what some Clubs do collect by merely helping their members and Camera News! Ed.)

Dear Sir,

I have pleasure in advising you that arrangements have now been made for the Society's 98th International Exhibition of Pictorial Photography. This will take place during the 1960 Edinburgh International Festival of Music and Drama, and will be shown from 20th August to 10th September in St. Cuthbert's Hall, Edinburgh.

The exhibition is for monochrome and colour pictorial prints only. The closing date is 11th July, 1960.

Any person wishing an entry form should write me :

J. E. Black.

18 Dryden Street,
EDINBURGH, 7,
Scotland.

ARTFILM FLOATING TROPHY

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

Before he went to Rhodesia in 1946 to make films for the Rhodesian Government, Mr. Mangin used to live in Johannesburg where he was an enthusiastic member of the J.P.S. and the A.C.C. One of his films, "Fairest Africa", was recently screened on the South African cinema circuit. Last year he photographed the story of Zimbabwe; "Buried Treasure—King Solomon's Mines" for B.B.C. television.

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

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

We congratulate the Cape Town Photographic Society on reaching its 70th year. Our cover picture relives an historic moment and was taken just before the closing of the Old Thatched Tavern. Progress has demanded that this old tavern should close its doors with the result that this spot which saw the founding of the Society has now gone.

6th P.S.S.A. SALON, FILM FESTIVAL AND CONGRESS

To be held in Bloemfontein on 23rd, 24th and 25th May, 1960
(Simultaneously with Union 50th Festival Celebrations)

CLOSING DATE IS 31st MARCH, 1960

This applies to entries for : *Films, Prints, Colour Transparencies.*

ENTRY FORMS WITH FULL DETAILS ARE BEING PRINTED AND WILL BE POSTED TO ALL P.S.S.A. CLUBS
DURING EARLY JANUARY. FURTHER COPIES AVAILABLE FROM ADDRESS BELOW.

THE PROPOSED PROGRAMME IS AS FOLLOWS :

- Sunday 22nd May** — Delegates and members arrive,
"Get together" in evening.
- Monday 23rd May** — Opening of Congress, photographs, etc.
Opening of Salon in Clarendon Hall.
Premiere of Film Festival in Capitol Theatre.
- Tuesday 24th May** — Lectures on still and ciné.
Colour transparency salon.
Film festival in Capitol Theatre.
Salon in Clarendon Hall.
- Wednesday 25th May** — Salon in Clarendon Hall.
Banquet, awards, etc. at Mazelspoort.
"Life of our Nation" films at Capitol Theatre.

FULLER DETAILS WILL BE PUBLISHED IN FEBRUARY *CAMERA NEWS*

Meanwhile please make your arrangements to attend and as these events take place at the height of the Union Festival Celebrations in Bloemfontein when the population is expected to double (no remarks about it then being a two-horse town) please make your reservations as soon as possible by writing to :—

The Secretary, Bloemfontein Camera Club, P.O. Box 416, BLOEMFONTEIN.

TO-DAY!!

MAKE YOUR PRINTS THIS WEEK-END

YOUR TRANSPARENCIES NEXT WEEK-END

YOUR FILMS IN BETWEEN

AND LETS SEE THEM AND YOU AT CONGRESS IN MAY.

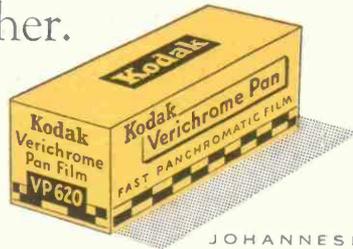
Kodak
TRADE-MARK



"They're mine—and yours too" . . . a picture you will remember.

Today—as on every day since 1888—more pictures are being made the world over with Kodak film and cameras than with any other.

*You'll find Kodak film the world around—
in the familiar yellow box.*



KODAK (SOUTH AFRICA) (PTY.) LTD., CAPE TOWN

JOHANNESBURG · DURBAN