

# CAMERA NEWS

OFFICIAL JOURNAL OF  
THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



NEWS FROM PHOTOGRAPHIC AND CINEMATO-  
GRAPHIC ORGANISATIONS IN SOUTHERN AFRICA

1/6

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FEBRUARY, 1960

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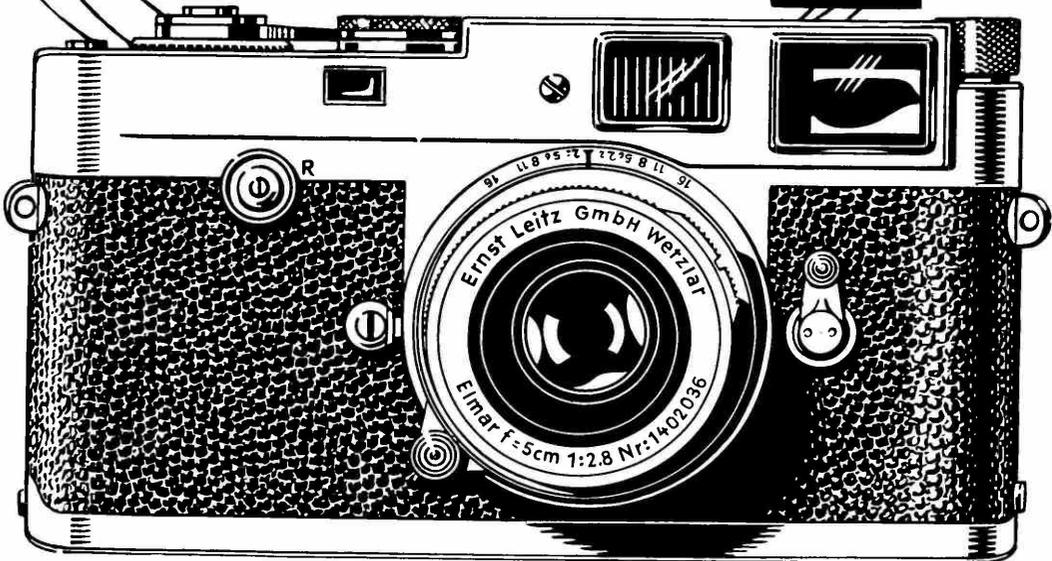
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# CAMERA NEWS

Official Journal of the Photographic Society  
of Southern Africa.

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### Cover Picture :

**Boyhood** by Jack Moss, A.R.P.S.

*A commended print from the Life of our Nation  
Personality Competition.*

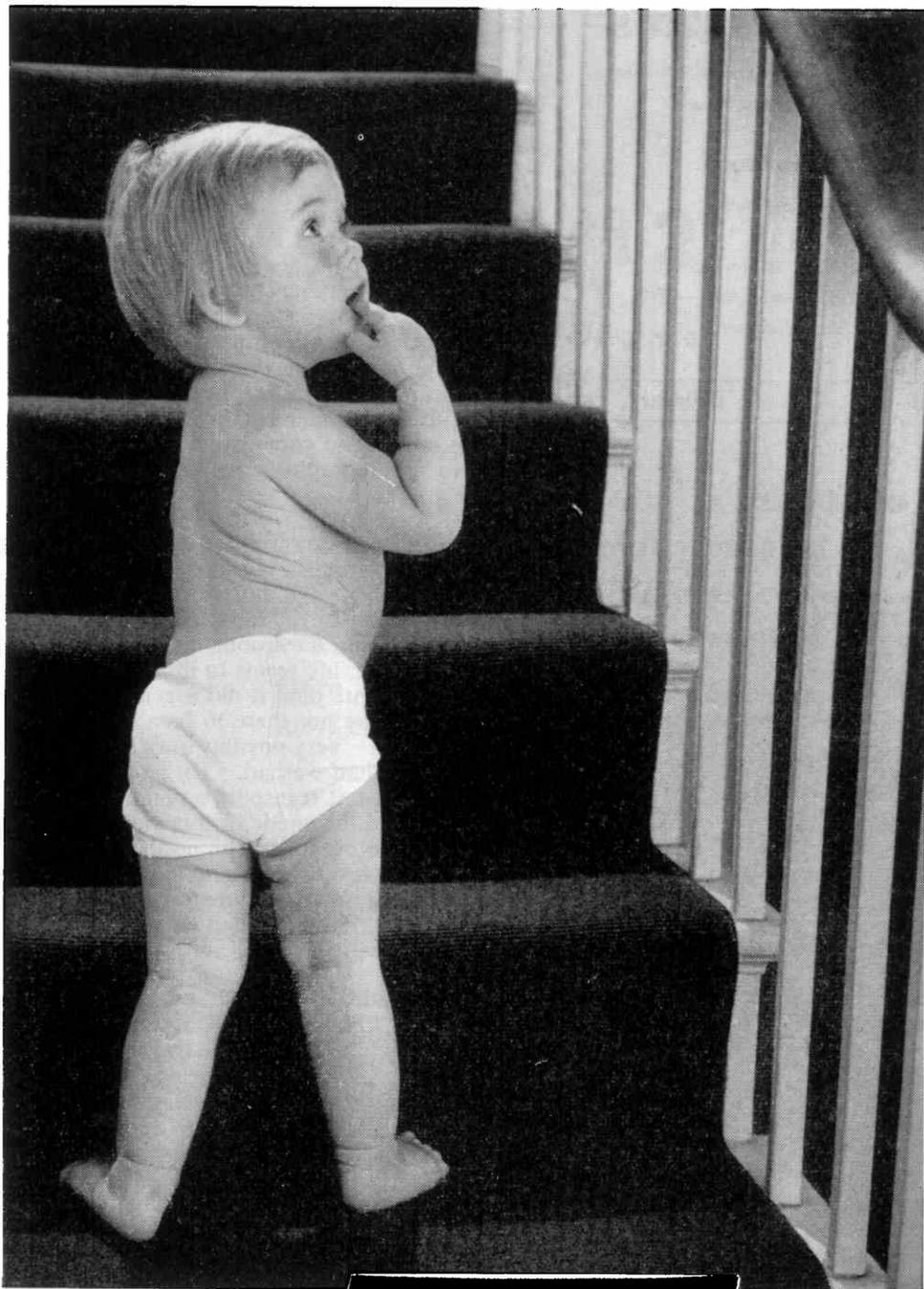
## Among Ourselves

AT the last meeting of the Photographic Society to which I belong we arranged a lecture on Xerography. Going to the meeting I feared that it would not be well attended for what interest could the lecture hold for the ordinary photographer—after all, it was not a talk, nor in any way touched on colour transparencies! The turnout was surprising, not enough chairs were put out, milk for tea ran out and the lecturer nearly took fright. Talking to several members soon convinced me that the crowd had come to learn about a new angle to photography and keep abreast of modern trends.

All of which augurs well for the future of our hobby. We so frequently hear of the laziness of the photographer. No more bromoils, gums or carbons because he is too tired to spend so much time in the darkroom but is this really the cause. True, life seems to move, at least to us, at a faster rate than it did a generation ago but then we were not there to be able to make the comparison. Very possibly our grandfathers had less time than we had. To get from place to place the fastest transport was the pace of a good horse and this mode of transport was useless to the photographer—he needed a cart to accommodate his camera and portable darkroom apart from plates and materials to sensitise them in the field but he turned out his prints and of a quality we still admire.

I am reminded of the address given to the Cape Town Photographic Society by Sir Benjamin Stone, President of the Birmingham Photographic Society, on being elected an honorary member at a meeting in June 1894. He roundly condemned hand cameras when used merely taking advantage of persons in peculiar positions. How would this eminent visitor express himself today with sub-miniatures and high speed films.

Now we see being developed a new high speed medium for the taking of photographs not using our usual darkroom equipment but the energy released by electricity. Instead of being akin to chemistry photographers of the future will be highly trained in positive and negative—electrically!



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## THE PRESIDENT'S PAGE

1960 will be a memorable year in more ways than one, but here we are only concerned with the photographic aspect, the highlights of which will be the Sixth P.S.S.A. International Salon and Film Festival, the Annual Photographic Congress and the "Life of Our Nation—Ons Volk, Ons Land" exhibition, all of which take place in Bloemfontein in May.

Many of you will already have received copies of the entry forms for the Salon and Film Festival and will have noted that the closing date for entries has been set down for 31st March. Should you not have received a copy, drop a note at once to the Hon. Congress Secretary, P.O. Box 416, Bloemfontein, for we look forward to an outstanding entry from South African photographers in prints, slides and ciné films. Incidentally, I notice the organizers have included a section for Slide Stories.

A matter not mentioned in the covering letter from the Congress Secretary is the question of accommodation at Congress. You will of course realise there is likely to be a tremendous gathering in Bloemfontein for the Jubilee Festival and it therefore behoves those who contemplate being present at Congress booking their accommodation without delay. I have no doubt the Congress Secretary (address above) will be only too pleased to advise you as regards hotel accommodation.

"Life of our Nation—Ons Volk, Ons Land" is now well advanced and is going to be an outstanding exhibition. It will have its premiere in Bloemfontein from the 18th to 25th May, after which it will be shown in Johannesburg, Durban, East London, Port Elizabeth, Cape Town and Kimberley. Assistance will be required in each of these centres and I make a special appeal to all P.S.S.A. members in these towns to offer their services to sell catalogues, etc. or to be in attendance during the hours of opening. P.S.S.A. will benefit from any profit made and here I might mention that we hope to make sufficient to establish a Photographic Foundation in South Africa, so by helping you will be both assisting P.S.S.A. and photography in general. Do not leave it to the other fellow but do your bit. Incidentally, I have just heard that Mr. Andrew Goldie has been appointed to take charge of the exhibition during its tour of the Union.

Next month, March, also sees another important event—the visit of Mr. and Mrs. Robert J. Goldman of the United States. Mr. Goldman is President of the Photographic Society of America, and he and his wife rank as the leading husband and wife exhibitors in colour

in the United States and Canada. They arrive in the Union on a whirlwind tour on Tuesday, 15th March, when they are scheduled to give a talk in Johannesburg. Next day they fly to Durban where they will be the guests of honour at the official P.S.S.A. Banquet, and the following evening give a talk in the Art Gallery. On Friday, 18th March, they fly to Cape Town and address another gathering. It is regretted that their tour is such a rushed one and that they will be unable to visit more towns, but we are grateful for small blessings. The title of their talk in the three centres is "Holiday in Japan" which I understand is no mere vacation report but offers an appreciation of life to-day in Cherry Blossom land and a visual interpretation of the merging of the East of old with the modern west. Readers in any of the three cities mentioned above should enquire of their local photographic societies or dealers for information as to where the meeting is to be held.

It is pleasing to learn that camera users, both ciné and still, are being looked after indirectly by one of the leading manufacturers who we understand have chartered a special plane to take South Africa's leading dealers for a tour of their factories and other photographic establishments in Europe so that they can obtain first-hand information on recent developments. Mr. "Mike" Winchester, Hon. Secretary of the Standing Committee of P.S.S.A., is accompanying the tour and we look forward to a first-hand report on recent developments in photography in Europe on his return.

A few days ago I received a letter from one of our member Clubs, of which the following is an extract:

"We have much difficulties with the undertakings of our local club. It seems that the members are not much interested. How can we organise our Club and meetings so that the members will be more interested? I will appreciate it to have some suggestions."

We shall certainly do our very best to offer some useful advice so that the club may have a chance of flourishing, but I would like to hear the views of members—it is something that affects every photographic society and club in South Africa. Come along members, what about writing a short article (a couple of quarto sheets will do) on suggestions for running and improving club meetings? The Editor of *Camera News* will be delighted to publish your effort. Don't leave it to the other fellow: let us know your views.

See you at Bloemfontein in May but book your accommodation NOW.

A. L. Bevis,

## President of the Photographic Society of America



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

**R**OBERT J. GOLDMAN, A.P.S.A., president of the Photographic Society of America, and Mrs. (Edna) Goldman, A.P.S.A., sailed from New York on January 15 for an around-the-world vacation and P.S.A. goodwill tour.

During their three-month sojourn, the Goldmans will visit P.S.A. members in the countries "down under" and in various African cities, and will be guests of honour at a number of photographic meetings arranged by local members of P.S.A. and its sister organisations,

the Photographic Society of New Zealand and the Photographic Society of Southern Africa.

This is the first time in the 26-year history of P.S.A. that a presiding executive has had an opportunity to visit the Society's members in such far-flung locations.

### Canal Zone

On January 20, the Goldmans were guests of honour at a special combined meeting of the Diablo Camera Club of Balboa and the Atlantic Camera Club of Cristobal, Canal Zone.

The meeting was arranged by Mr. and Mrs. Preston E. Minton; Francis G. Farrell, P.S.A. District Representatives for the Canal Zone; and other members of the Society in that area.

### New Zealand

After visiting Tahiti and other South Sea Islands, the Goldmans will stop in Auckland, New Zealand, where another photographic gathering is planned for February 11.

Arrangements for this meeting are being directed by Mr. and Mrs. Russell W. Cooper, Hamilton. Both Mr. and Mrs. Cooper are Associates of P.S.A., and Mrs. Cooper is the Honorary Representative of the Society to New Zealand, a post formerly held by her husband. Cooper is the vice-president of the Photographic Society of New Zealand, and Mrs. Cooper is editor of *New Zealand Camera*, official journal of the P.S.N.Z.

On February 12 and 13, the Goldmans will be the guests of P.S.A.-member Kenneth A. Newton, president of P.S.N.Z., at his home in Wanganui, and for a tour of the North Island.

On February 14, members of P.S.A. and P.S.N.Z. will entertain Mr. and Mrs. Goldman in Christchurch on the South Island. Fred L. Bowron, A.P.S.A., past president of P.S.N.Z., will be the Goldmans' host until they leave the South Island on February 18. F. Lennard Casbolt, A.P.S.A., and other P.S.A. members are assisting with arrangements for the Christchurch meeting.

### Australia

On February 19, the Goldmans will be the guests of P.S.A. members in Sydney, Australia. Allen G. Gray, East Coburg, and Keast Burke, A.P.S.A., Sydney, are arranging the meeting.

### Africa

Leaving Sydney, the Goldmans will make stops in Tasmania, Western Australia, Mauritius, Madagascar, and Portuguese East Africa. At this point, they will leave their ship for several weeks of independent travel, including visits to Mrs. Goldman's home town of Johannesburg, and stops in Durban and Cape Town.

Special photographic meetings in the Union of South Africa are being co-ordinated by Dr. A. D. Bensusan, a Fellow of P.S.A. and an active member of the Photographic Society of Southern Africa. Dr. Bensusan is well-known to many P.S.A. members and other photographers in the United States. In 1954, he was a guest of honour at the P.S.A. national convention in Chicago, and later made a nationwide lecture tour under the auspices of the Society's National Lecture Programme.

The Goldmans will sail from Cape Town on March 20, and will visit Guinea, the Canary Islands, and Madeira, before returning to New York on April 11.

**Mrs. Edna Goldman**



**Dr. A. D. Bensusan, F.P.S.A., who organised the South African lectures**

# PRINT CRITICISM

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

MANY amateur photographers owe their start and their early tuition to a society or a club, and they are always grateful for the help they thus received. I am one of

them, but I have one grumble with the still monochrome section of most societies. I am referring to the attitude that all prints made by members must of necessity be

intended as pictorial works made only for exhibition purposes. Many of you will have experienced the annoyance of having made an excellent "record" print and entered it for a competition only to hear some well-meaning member, appointed critic for the evening, pass it off with the stupid comment that he cannot find in it his favourite compositional form and it is therefore a bad print which falls short of what he refers to as salon standard.

Such critics should be outlawed, although I do think that many of the ordinary members are far from blameless. Why? Because far too many exposures are made without any clear idea of the purpose behind them. There is no pause before loading the shutter in order to ask what is the real purpose of the exposure about to be made. The result is a spool of mixed subject matter, most of which are neither fish, flesh, fowl nor good red herring. The bewildered owner therefore makes a few enlargements and hands them in to the club competition, hardly knowing himself into which class they fall. So before making any exposure, do be sure you know exactly *why* you are making it, and be certain it is worth while doing so.



No title

*Edgar Habedank*



No title

*Edgar Habedank*

that can only be achieved by the process of elimination, by cutting away unnecessary material.

At one time the triangle was considered as the ideal form of compositional arrangement, but there are no longer any fixed rules.

I am sure the author does not mean quite what he says in that last statement, for there never were any fixed rules in composition except for the purpose of teaching newcomers to art. For their education the S curve and L balance, the circle, triangle and cross are all held up as examples of composition. They are very good examples, and their tuitionary use is well justified, but after long, long study of accepted works of art one will begin to feel good composition rather than to see it in the form of capital letters or geometrical figures.

Composition is usually regarded as something for "pictorial" works only, but if one uses Stuart Black's definition of the retaining of subject matter within its frame, I am sure you will agree that it can, and indeed must, apply equally to record work. So next time you are taking one of these much maligned record shots, do pause awhile and give thought to its arrangement.

This month I am using four prints of the folk to whom I apologised in a recent issue—people who kindly submitted prints a long time ago, but which I retained until I had dealt with some current salon work. My first two prints are by Mr. Edgar Habedank and although they have no titles they are both studies of the same girl. My first question is, why did the author take these shots? Now do not misunderstand that

If it is for record purposes, do not think the result is something you should keep quiet and not let the club members know. There are many, many laudable reasons for taking record shots—junior at three years old; teen-age daughter in her first party dress; various views at a holiday resort (especially if the holiday is a honeymoon!); interesting buildings or flowers; or just a family group. But when taking these, do please spend as much time composing them as if the intention were a Salon print.

So we come inexorably to the subject of composition. I am always interested in new definitions of this

much used and much mis-used word, and I came across one recently in the R.P.S. tape lecture by Stuart Black which many of you will have heard. He says that composition is the retaining of subject matter within its frame. An extremely good and succinct description. The following are also various phrases from a newly published book I have been reading :

Composing the picture is a matter of arranging the various shapes you wish to include so that they form a harmonious whole.

The success of a picture lies in its message to the beholder and

**Sally***by Douglas Mego*

question—it is not posed sarcastically but seriously. What was in the author's mind when the exposure was made? I think we can rule out any suggestion that he intended making a photograph for submitting to exhibition. We must therefore work on the assumption that they are records; records of a very attractive young girl at a very attractive age. The background in each case appears to have been chosen to record also a particular place or time, the occasion being our model's visit to a fun fair and also possibly to the seaside, but I wonder whether you will think that the best use has been made of this background. For my own part it worries me tremendously, as in each case too much interest is taken from the principal figure. The one shot shows many of the items of a fun fair, and an effort has been made to subdue these by the use of differential focusing but I do not think it has done so sufficiently. The black figure on the white funnel is by far the most contrasty spot in the whole print, and the remaining background is far too worrying. If this background could have been confined to the lower half of the picture space it would have helped as the figure is well placed.

In the other shot the figure has been squeezed into one of the lower corners in order to provide space for a passing woman and her shadow, and I cannot for the life of me see what purpose these serve. What appears to be the beach and water's edge would have been sufficient to indicate location and to give the nostalgic feeling of the sea-



side, and would also have allowed the figure to have been placed in a happier position. In each case quality is excellent with the one exception that the prints appear to have been pulled out of the developer a little too quickly, for the sunlit part of the jumper has lost all detail. Prints should be left in the developer until all highlight detail has emerged.

SALLY by Mr. Douglas Mego is another portrait of a girl, but in this case the treatment is that of the studio instead of the open air. The head is well placed in the picture space, and the expression is that of the natural shyness of most small girls, though she is a little too self-conscious and aware that she is

“having her photograph taken.” I like the soft lighting which has produced good modelling with an absence of hard shadows, except that the one round the left-hand eye might have been lessened somewhat. The background is a pleasing shade and texture, but I would have liked a little gradation in the form of a darkened lower left-hand corner in order to give some visual support to the figure. There is no suggestion here of pictorialism being the primary motive as there is no grouping of lights and shadows nor arrangement of line; it is a record, and as such it succeeds.

The still life arrangement by Dr. Geoffrey G. Airey is without doubt an essay in pictorialism, and

I applaud him for trying it, as much can be learned from still life both compositionally and technically. It is, however, a subject which is full of pitfalls, and if I criticise a number of things here I hope the author will not despair but will rather be spurred into trying again and yet again. There is little wrong with the basic idea underlying this composition. The urn balances the curtain and contrasts with it in texture, and the two are connected to form a pleasing curve. Even the spout carries this curve back towards the curtain, and the curve of the spout is repeated by the handle.

There are, however, many faults in detail. Firstly, the folds of the curtain are much too irregular and broken in direction. It is undesirable that they should be parallel (I suppose curves are concentric rather than parallel) or continuous, but they should flow smoothly. Corduroy is an unfortunate material in this

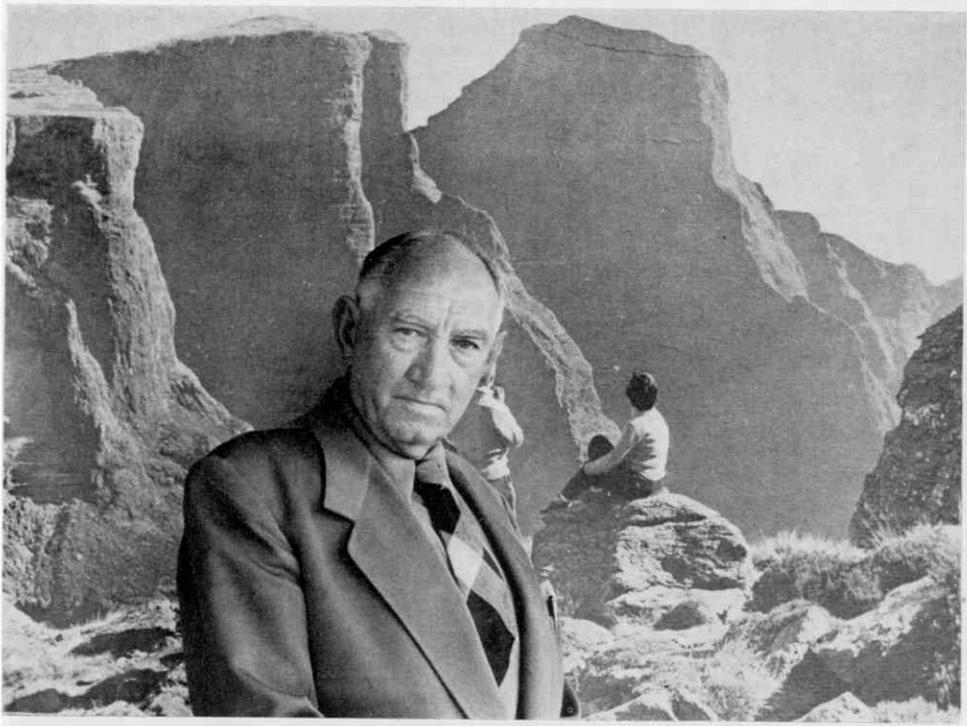
respect, but it must be brought to heel a little better than this. Another unfortunate item which I am sure will not be visible in the reproduction (judging from the shocking quality of recent reproductions) is the presence of a thread wending its tortuous way across the curtain. This should have been noticed and removed. The connecting link consists of a fruit plate and cup and saucer, and the first comment is that they are placed too low. The plate is resting on the bottom of the print, whereas there should be some space between the two. The contents of the plate next arouse interest. The fork has been stuck into the apple and then placed in a state of levitation by propping up the apple with the knife. These acrobatics should have been avoided. It is also unfortunate that so much of the saucer has been hidden. The next worrying feature is the mirror. The duplication of everything serves no

useful purpose at all, and it would have been much better to have replaced it with a nicely graded background. If it is desired to introduce a mirror, it should be one which is clearly such, either with a frame or without, but not a huge expanse of blackness which is the very opposite of a normal mirror effect. Finally, I feel the technique falls somewhat short of that necessary for still life work. There should be a crisp sharpness, and an impeccable rendering of textures. The focusing has also been taken on the reflection rather than the substance with the result that the plate itself is badly blurred. I do hope Dr. Airey will not think I have dealt with him hardly. Still life is a hard school in which *everything* is under the photographer's control. I congratulate him on trying it and I wish more would do the same. We have all learned much from his effort.



No title

*Dr. Geoffrey G. Airey*



*Andrew Goldie newly appointed manager of Life of our Nation Exhibition photographed against one of the pictures in the exhibition.*

## Life of our Nation, ons Volk, ons Land

**L**IFE OF OUR NATION—ONS VOLK, ONS LAND Committee have much pleasure in announcing that Andrew Goldie—a stalwart of the photographic movement in South Africa—has kindly agreed to act as Manager of the exhibition during its tour of the seven centres in the Union. He will accompany the exhibition to each centre and will work in close co-operation with local photographic organisations.

### **ANDREW GOLDIE—Exhibition Manager**

Andrew Goldie immigrated to South Africa in 1904. With his first month's pay packet he purchased a No. 2 Box Brownie which he uses to this day for pinhole photography.

He has been closely associated with the photographic movement in South Africa as an organiser for almost fifty years. He is the only surviving member who attended the first meeting of the Durban Amateur Photographic Society which later became the Durban Camera Club. He has held numerous executive posts

in that Society and is now an Honorary Life member. He helped found the Pietermaritzburg Photographic Society of which he is also an Honorary Life member.

Together with Lionel Bevis (the President of the Photographic Society of Southern Africa), Andrew Goldie started the photographic collection of the Durban Museum—this consisted of historical records of early life in Durban, which is to-day housed by the City Municipality.

Some eight years ago he went to live in George, and soon founded the George Camera Club, being their first Chairman. He is a signatory and Foundation Member of the Photographic Society of Southern Africa. His principal activities in Camera Club life have been the encouragement of beginners, and he has also edited Club bulletins.

He now lives in Durban, having retired from the Transport section of the S.A. Railways. His wife is a well-known South African author and journalist who writes under the name of Fay King.

*Life of our Nation, ons Volk, ons Land*  
 "Personality Magazine Competition"

The "Personality Magazine" Nation-wide competition for entries in the Life of our Nation—Ons Volk, Ons Land exhibition, has just been adjudicated. Approximately 5,000 entries were received for this competition, from all parts of the country. Three hundred pounds worth of photographic equipment were awarded as well as cash prizes to the value of £100.

In addition to displaying the twenty award-winning pictures, a further fifty have been selected for the final 300 in the Life of our Nation—Ons Volk, Ons Land exhibition.

*The following is the full list of awards:*

**First Prize**

All pull together  
 Ons trek almal saam—by C. Rath (Cape Town)

**Second Prize**

The street is their stage—by Ray Ryan (Cape Town).

**Third Prize**

Prayer—by Jurgen Schadeberg (Edenvale, Transvaal).

**Best Sporting Photograph**

Winner hands down—by Pat Smith (Johannesburg).

**Best Human Interest Photograph**

Cooling off after Matric—by Hilary Young (Rondebosch, Cape Province).

**Commended**

Young South Africa at Coetzenburg  
 A Poem in Movement—by Christo Botha (Stellenbosch).

Happy Farmer—by Christo Botha (Stellenbosch).  
 Locust Swarm—by G. G. Collins (Windhoek).  
 Challenged—by George Davis (Johannesburg).  
 Little Stage—by G. Komnick (Cape Town).  
 Street Cleaner—by G. Komnick (Cape Town).  
 Taxi—by John Lee (Johannesburg).  
 Bantu Wedding—by Ben Lindeque (Johannesburg).  
 "Give us this day"—by Ben Lindeque (Johannesburg).  
 Jolly Engine Driver—by Jack Moss (Johannesburg).  
 Boyhood—by Jack Moss (Johannesburg).  
 Volkspelers—by K. J. Reinheimer (Johannesburg).  
 The Happy Cop—by Pat Smith (Johannesburg).  
 One who scratched—by Roy Smith (Pretoria).  
 Last Post—by Roy Smith (Pretoria).

**Further Selections**

In addition 50 competition entries have been selected for consideration in the final 300 pictures in the Life of our Nation—Ons Volk, Ons Land exhibition, from which eventually 250 will be chosen for display at the Union Festival Golden Jubilee.

## Overseas Salon Successes

**Terza Biennale Internazionale Fotografica della  
 Montagna. September, 1959**

Otto Dose, A.R.P.S. (2 colour prints).  
 Nature's Flower Garden.  
 Gladiolus Pappi.

**Royal Photographic Society Autumn Pictorial Exhibition  
 September, 1959**

Otto Dose, A.R.P.S. (1 colour print).  
 Afterglow on the Jungfrau.  
 Dr. S. J. Levy (1 colour transparency).  
 Smog

**Royal Photographic Society Autumn Nature Exhibition  
 January, 1960**

Otto Dose, A.R.P.S. (4 colour prints)  
 Oxalis purpurea.  
 Protea cynaroides.  
 Romulea bulbocodioides.  
 Homeria ochroleuca.

A. J. F. Veenstra (2 colour transparencies).  
 Eupagurus.  
 Aphrodite.

**The Lincoln Salon, November, 1959.**

Otto Dose, A.R.P.S. (4 monochrome prints).  
 A Square in Visp.  
 The Cloudfall.  
 Satyrium Erectum.  
 Homeria Ochroleuca.

**Malta International, 1959.**

Dr. A. D. Bensusan.  
 George—Cape Province.  
 African Plough Girl.  
 Mountain Pass.

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### LONDON SALON OF PHOTOGRAPHY

THE only two South African exhibitors at the Golden Jubilee London Salon of Photography were Dr. A. D. Bensusan (Five prints) and Will Till (Three prints). This renowned Salon attracted almost 5,000 entries this year from all parts of the globe, and the display in the galleries of the Royal Society of Painters in Water Colours is described as magnificent.

The critic in the British Journal of Photography selected Dr. Bensusan's picture of a child with his dog "Love in poverty" as "without any doubt, one of the grandest things in the show".

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## THOSE INDISPENSABLES

By G. G. Collins, A.P.S. (S.A.)

AFTER paging through one of the fat photographic monthlies which are published in the U.S.A., I am sometimes beset by what is best described as apparatus indigestion. Those columns of bargains stun the senses; I close my eyes, and nightmare processions of things to come sail across the void. Telephoto lenses with built-in anti-static brushes like windscreen-wipers, self-timing electronic flash enlargers . . . is there no means of stemming the deluge of inventions which must finally bring us to the point where looking after them all will leave no time for making photographs? Already photographers can be divided into fresh categories—those who own the latest gear, and those who keep out of debt! And do the former after all get the best photographs?

But the other day I came across an accessory list dating from the twenties. Those were the days when exhibition catalogues regularly contained the names of Hawkins and Keighley, Misonne and Thorek—the old school who sailed loftily above the swirl of photographic gimmicks. Or did they?

This old catalogue includes only accessories (Cameras were in a separate list) and runs to over two hundred pages. It starts off with camera cases—good heavy, leather boxes with locks and keys, and moves through the usual sequence to finish up with binoculars (the most expensive Zeiss model cost £15). There is, however, a homeliness about some of the items which is notably lacking to-day. Take changing-bags, for instance. A model appropriately called the "Domino" (they all had trade names) was supplied with an "unbreakable ruby window and light-tight mask to fit over the eyes." The size for use with 10×8 inch plates cost 30/-, and it must have been a magnificent sight to watch a serious worker, as they were called, changing plates of this size in the bag, his eyes glued to the light-tight mask, his faith pinned on the unbreakability of the ruby window.

Rubber shutter releases were still in demand. The No. 6 variety had a 3-inch round ball and no less than 100 feet of tubing, all for 13/-. There is no mention of what to do with punctures, but any passing cyclist would know about this. A collapsible Newton viewfinder cost 5/3 : quite recently I paid 25/- in Cape Town for the same thing second-hand, and the dealer was by no means keen to sell.

By way of contrast, tripods were still in a rudimentary stage of development, though their degree of portability looks admirable in the illustrations. The nearest to

present-day sophistication is a "home portrait stand" with a centre-pillar at £4 10s. The top price for an extinction type exposure meter—a Bewi—was £2 2s. The photo-electric cell model had only just made its appearance at £4 4s. and seems to have been looked down on rather disdainfully as a new-fangled fad for miniaturists.

There is a certain class-consciousness discernible in the labels attached to dark room lamps. The "Novice" used nightlights retailed at 1/-, whereas the more expert could select an Ilford model at up to 57/6. Surely these names were a tactical mistake : the number of people asking for a "Novice" lamp must have been very small. I have yet to meet a photographer prepared to admit to a salesman that he is a novice.

Some of the slogans spread around the pages make nostalgic reading. One declaims "we reply to letters same day as received," another that any size of bromide paper larger than 25×21 inches can be obtained to order at short notice. The modest note at the end—at no other dealer will you find such a select and varied stock"—seems to be more than fully justified.

So to-day's spate of accessories is nothing new—it has, like everything else, merely grown and diversified. It is a legitimate section of the trade in photographic supplies—so why does it afflict me with indigestion?

The answer—and I suspect there are others like me—is in myself. Now and again I disinter from behind a row of bottles, something the existence of which I had forgotten. I gaze at it in dismay,—why did I ever buy it? Couldn't I have worked out, for instance, that a timer which blinks at one-second intervals, would be useless because I am always looking somewhere else when the print is being exposed? It should have been obvious that the audible ticking of a clock is better. It wasn't. I bought it. And there it stands, unblinking, a monument to one of my own attacks of accessoritis.

There is a fitting moral to these musings, and I am repeating it for my own future reference. Unless the subject is of a really specialised type, production of a good photograph is nowadays a simple job. We all know the sort of photographs we like to take, and should limit our equipment to what is necessary to make them.

It is as simple as that. Just one thought troubles me : why do I waste my valuable time looking at those endless lists . . . ?

## LETTERS TO THE EDITOR

Dear Mr. Vertue,

Congratulations on your stout efforts to produce *Camera News* every month on time! It must surely be a great effort, and as usual, it will be little appreciated by most. You can rest assured, however, that we out here enjoy every issue.

I do hope that you will take it not amiss if I proffer some (what I think) sound advice. Is it really necessary to print only original articles for which you always keep on asking and which are very far and between in coming forth? Is it not possible for you to reprint (with the necessary acknowledgments) articles from, say, the *Amateur Photographer* or *Modern Camera Magazine*? I have no idea of the cost involved of doing so and stand open to correction. But such features as the "M.C.M.'s" test report or "Speaking Personally by C.J.B." would certainly be very interesting. And I am sure they would be greatly appreciated. After all it is not cribbing but only the use of material carefully gathered by a great many photographers in a distant land. I would like to hear from you on the above.

Another item is the fact that everyone of your contributors seems to pull his punches. We have never heard anyone say "I don't like Anscochrome because it is too blue" or "I like Multigrade", etc. Is it libel to express an opinion or are you scared of advertising revenue and so try to appease and humour everyone? Throw a bone of contention into the ring and you will see them come forward. Your printing of the contemporary "monstrosities" was a brave effort. Please carry on.

Just one more suggestion before you throw this letter into the waste paper basket. What about instituting an "Exchange Mart" in your journal at a nominal fee (or the same fee as any newspaper would charge). There are many of us who have equipment which we no longer use because we have switched to something more elaborate or because we bought equipment unwittingly, not realizing that we would never use it. There must be a number of photographers who want to sell equipment and yours must be the medium through which they can do it. Personally I would insert at least three adverts in the first issue. What about equipment wanted?

To safeguard the buyer I suggest that you let the buyer send you the money and only after you have received the money does the seller send the goods to the buyer. And only after the buyer (not longer than two weeks) has notified you that he is satisfied do you send the money to the seller. Or something on those lines. For your troubles you should be paid a 2½% or 5% commission. Wouldn't it be fun and profitable at the same time?

What about inserting my two adverts in the next issue?

One only **Junior Quick Set Tripod** in carrying bag with **Pan Tilt Head**. Cost new £10 10s. 0d. First £5 5s. 0d. gets it.

One only **Kodak Contact Printer**. Never used. Cost £10 10s. 0d. Will sell for £7 7s. 0d.

I do hope that I haven't overtaxed your patience and sincerely trust that you will let me hear from you.

Photographically yours,

Lex. Hollmann.

*(Thank you for your letter. Suggestions from so staunch a supporter of P.S.S.A. can only be a pleasure and they are much appreciated.*

*We tried a "We Sell—I'll Buy" column in several of the earlier issues of Camera News but they gained no support. It is revived in this issue!*

*Reprinting articles from other magazines is a suggestion I have strenuously opposed all along. Camera News is the voice of South African photographers, a body who can hold their own with others anywhere and in my opinion it would acknowledge inferiority if we "cribbed" from others. With a membership of nearly 1,000 one would think that the Journal Committee would be inundated with articles and expressions of opinion. Go to a Club meeting and note the arguments! Why not air them in our columns? We have many deep thinking members but it would appear that they have not been "moved" to commit their thoughts to paper.*

*It seems that I have failed in this regard and do hope that my successor will be more successful—Ed.*

Dear Sir,

Professor Giffen's tables of Depth of Field (see his article on Flower Photography in December *Camera News*—p. 272) have left me rather puzzled. I was always taught that 1 equalled 1 under all circumstances—I cannot understand how 1 can, for example, equal  $\frac{1}{2}$ , or  $\frac{1}{2}$  equal 0. Could the Professor perhaps elucidate?

On reading the article I was very disappointed to read that the Professor had retrogressed from a postcard size camera with rising and cross front, etc., to a 35 mm. of all things! My own experience during the last 20-odd years in which I have been interested in flower photography of the same type as the Professor's has made it abundantly clear to me that for the highest quality work the largest practicable negative size is not merely desirable, but in fact essential. I would go further, and add that if one desires the highest quality results, there is only one type of camera to use, and that is the technical camera with a full range of movements, i.e. rising, falling and cross front, swing back and front and double or triple extension.

My experience with a number of different types of

camera has made it clear that there is *no* substitute for the good old ground glass for focussing, composition, *and* for judging the effect of stopping down. The twin-lens reflex lacks the third of these requirements, and introduces the problem of parallax, which, in close-up work is of some considerable magnitude, as the Professor rightly points out. If one is after colour transparencies only, a 35 mm. reflex would be the most suitable camera to use, *provided that it was not fitted with an automatic pre-set diaphragm*, so that one could judge the effect of stopping the lens down visually on the focussing screen. Depth of field tables are not satisfactory at short range—either they give up the ghost at approximately 3 feet range, or they cannot be relied on with sufficient accuracy. How often has one seen a 35 mm. colour slide of a flower which has obviously not been stopped down enough, part of the flower being sharp, and part blurred.

Even the great depth of field of a 50 mm. lens will not suffice to give sufficient depth in botanical close-up photographs—this can only be achieved by the use of one or more of the movements of the adjustable camera.

Yours faithfully,

Otto Dose, A.R.P.S.

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## 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.

## We Congratulate

**Congratulations** go to Dr. Joseph Denfield of East London who has just been elected a Fellow of the Royal Photographic Society of Great Britain. This is indeed a well merited award.

Dr. Denfield's work is well known not only to South Africans but to most countries as he has been an energetic and successful exhibitor for years. Working mainly on native studies his photographs of the Basuto people and Basutoland scenes are perhaps best known.

At the formation of P.S.S.A. Dr. Denfield was appointed Chairman of Portfolio's, Print Collections and Exhibits and the manner in which he organised these needs no comment. His monthly notes to *Camera News* were so regular that the arrival of his envelope indicated that the 20th of the month had again come around!



**The Canyon**

*Dr. Joseph Denfield, F.R.P.S., A.P.S.A.*



**“The Valley Awakens”**

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



**Basuto**

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



**Women's Work**

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

# ROUND THE CLUBS

## A.C.C. ANNUAL COMPETITIONS

### Five Best Competition 8 mm.

- "It's Later Than You Think" The North Eastern Group.  
 "Fiesta" ... Miss Marie Coetzee.  
 "Itchy Feet" ... Mrs. Constance Clarke.  
 "Playing Ball" ... R. Rosema.  
 "How Can-oe Forget" ... J. Walker.

### Five Best Competition 16 mm.

- "A Bench in the Park" ... Dr. J. S. Sergay, A.R.P.S.,  
 and Mrs. B. I. Sergay,  
 A.R.P.S.  
 "Mist in My Face" ... Dr. J. S. Sergay, A.R.P.S.,  
 and Mrs. B. I. Sergay,  
 A.R.P.S.  
 "Dam Builders" ... Will Alexander.  
 "Time to Tell" ... Charles M. Knowles.  
 "Inside Yugoslavia" ... Arland Usher, A.P.S.

(S.A.)

The Morison Trophy—for the best family film featuring Children, and

The Bob Pollak Trophy—for the best film on animals, fauna or fish—won by the Alexander Family with their lovely film "Rikki."

The Walsh Trophy—for the best film submitted by a Novice—was won with the film "Itchy Feet," by Mrs. Constance Clarke.

A selection of the above films will comprise the programmes of the A.C.C. "Films of the Year" Exhibition, to be held in the "Great Hall" of the Witwatersrand University on the evenings of the 10th and 12th February, 1960.

## ALBANY PHOTOGRAPHIC SOCIETY

THE holiday season has brought about some delay in producing our reports, but better late than never, we did have a meeting in December. Held on the first of the month the highlight of the meeting was the presentation of trophies for the best print of the year to the old maestro, Jack Duffield, in the advanced section, which was judged by Eric Vertue, and to

Andrew von Bratt in the beginners section, which was judged by our old friend, Reg. Griffiths.

Arthur Weighell gave a helpful introduction to close-up photography and John Hewson commented on the entries for the December set subject, "Outdoor Sport."

Dal Wallace gave an excellent demonstration of print finishing and retouching, some cynics saying Dal was only an expert because his prints needed so much after-work. Nevertheless, we all live and learn and with the current craze for bigger and bigger prints from smaller and smaller negatives, retouching is a must!

The January meeting is being held late in the month as a concession to holiday travellers, and the report will be held over.

Many of our friends are enquiring about the fate of prints taken at the East Cape Rally last July. Have a little more patience, please. I understand that each print is getting a written commentary by that doyen of S. African photographers, Karel Jan Hora.

*R. L. Sykes, Chairman.*

For Good

## COLOUR PROCESSING

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## THE CAPE TOWN PHOTOGRAPHIC SOCIETY

## CINÉ SECTION

1960. Our Society's 70th year, and the Ciné Section got away to a good start on Sunday, 10th January, when, together with the Still boys (and girls), we enjoyed a day in the open. The venue was the Simonstown Waterworks at Brooklands, on Red Hill.

Highlights of the day included a visit to the Lewis Gay Dam, a conducted tour of the filter beds, and a delightful, shady walk to the springs. Most of us took chops and sausages, so, of course, we had the usual "braai."

Your scribe led the party.

Our first meeting of the year took place on Wednesday, 16th January, when President T. Stafford Smith reviewed the techniques used in two films kindly loaned by the Cape Town Municipal Library, "The Story of Ping" and "The Ugly Duckling."

After tea, we had the pleasure of seeing Mr. D. D. Reucassel's very excellent film on whaling, "Thar She Blows."

Finally, Austin Roberts entertained us to "Ancient and Modern" and "Arizona Vacation." We have always thought highly of this member's work, and these examples were well up to standard.

The main event of our 70th Anniversary Year will be the "Cape of Good Hope International Salon of Photography."

Entries are invited from both 8 mm. and 16 mm. workers. Full details will be published shortly.

THE first "Still" Meeting of the New Year was held on 6th January. Mrs. Caradoc-Davies, was the first lady exhibitor to hold a One-Man (or should it read One-Woman?) Show of 12 prints, which covered a variety of subjects.

In spite of hot conditions for working in the Dark Room at this season, there was a goodly entry for the monthly Print Competition. Awards were as follows:

**Beginner's Section**

*Gold Stars*: L. Liebenberg (1); Miss. M. Stevani (1).

*Silver Stars*: E. C. Lodge (1); Miss M. Stevani (1).

*Red Stars*: L. Liebenberg (1); N. Breakey (1); E. C.

Lodge (1); Eric Vertue (1).

**Intermediate Section**

*Gold Stars*: A. J. Musgrave Newton (1) G. Komnick (1).

After the tea interval, Mr. I. W. Richards gave a lecture on Xerography, a process whereby photographs are made by a dry method, as indeed the name suggests. This was a new angle for members and proved interesting.

On 20th January, 1960, members and friends gathered again in the familiar hall and first on the programme was a One-Man Show of 12 Slides by Niels Lindhard. Usually original with regard to viewpoint, this collection of slides by Niels was no exception.

The Judges for the Slide Competition which came next were Messrs D. R. Sprenger, R. Taylor and Eric Vertue, with D.R.S. as the Commentator. The following members received awards:

*Silver Star*: Miss M. Stevani.

*Red Stars*: Miss J. Rodgers; E. C. Lodge; Mrs. M. C. Schirach; Niels Lindhard; A. S. Walker.

With the possibility of a Slide Feature Salon in the future, members were glad to have plans and tips from Don MacKellar and Eric Vertue on planning a Feature and preparing a taped commentary. Now at the start of the New Year, we should be full of ideas and all ready to start on a programme. M.C.S.

## VEREENIGING PHOTOGRAPHIC SOCIETY

THE New Year has commenced auspiciously with the meeting of 6 January. The guest-speaker was Mr. Arthur Duveen, famous animal photographer, who has led many safaris into the bundu. His wonderful colour slides cover all of Africa, and he assured us that the animals are not more wild than some American tourists.

The competitions, after comment and judgment, resulted in the following awards:

Prints: Advanced—E. H. Campbell, Mark 3.

Int. and Beg.—Nil.

Slides: Marks 2 and 3, Mrs. J. Ibbotson.

Mark 3—W. P. Carter.

The Ciné meeting of 12 January had as welcome guests members of the Bosveld Camera Club. As already determined, Groups or Units were formed, the following being producers for their respective groups.

Mr. Winston Smith.

Mr. H. S. Phillips.

Dr. G. J. Weilligh.

Mr. R. V. Harriss.

A 50 ft. 8 mm. spool was handed each as encouragement and we are sure members in the Groups will derive great pleasure in working together.

An experimental film by Wally Scott was most interesting. Then the entries into the newly-formed "Best Worker of the Year," were screened, commented on from the floor, and judged by Mr. Moller and Mr. Kynoch, with the following awards:

Name	Title	Mark
P. D. Niehaus	Water Sports	1
E. H. Campbell	The Elephant and other animals	3
Dr. G. J. Weilligh	Cape Holiday	1
D. Utton	My First Year with Ciné	2

We look forward to continuous progress, although prints on the boards are getting fewer. Colour slides and Ciné, that's the latest. Well, it's the modern trend.

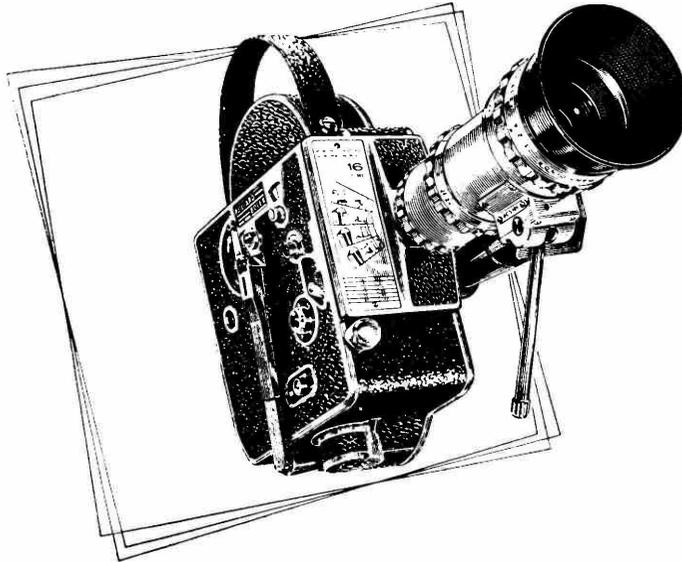
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## NEWS FROM OUR ADVERTISERS

### PAILLARD BRINGS OUT A NEW 16 mm. SOUND PROJECTOR

**T**HE new Paillard-Bolex S-221 is a 16 mm. sound projector for screening both silent and sound films, the latter having either optical or magnetic sound track with one or two rows of perforations, and for recording accompaniments on films with a sound track. It is, therefore, one of the most complete 16 mm. sound projectors on the market. This projector gives an impeccable reproduction of both sound and scene, thanks to the advanced and perfected design of its mechanical parts and its optical and electronic components.

*The sound unit* is built to very strict tolerances. Its exceptionally fine quality sound reproduction is due both to the perfectly steady run of the film, controlled by two heavy, exactly balanced flywheels, and to its wide range of frequencies.

The frequency range of the optical sound unit is 50 to 7,000 c.p.s.  $\pm$  3 db.

The head is of highly precise construction and cannot get out of adjustment, the exciter lamp is precentered and operates on high frequency current and the large-surface photo-electric cell is cushioned against shocks—all these features go to form the excellent sound rendition that is one of the essential qualities of the S-221 projector. In addition, this projector is equipped with a fine control for getting the maximum from the sound head.

For magnetic sound, the frequency range is 50 to 10,000 c.p.s.  $\pm$  3 db. The recording and playback head is highly precise, sturdy and cannot get out of adjustment. The high frequency magnetic field erasing head is situated near the recording head for easy text corrections. This projector can take full, half and quarter-track films without special adjustments to the magnetic heads.

*The high fidelity amplifier* has a frequency range extending from 30 to 16,000 c.p.s.  $\pm$  3 db and an output of 15 watts i.e. it can be used for large halls as well as normal rooms. As there are two inlets, it is possible to use simultaneously a microphone and a record player, a tape recorder or a radio. Two independent potentiometers give 1) volume control and 2) sound mixing and transitional fades. The amplifier can also be used in a public address system and so, for example, allows a spoken commentary or musical accompaniment to be made with a silent film.

The projector is supplied with a high quality, 6 watt

loudspeaker built into its body. This loudspeaker has a 50 ft. cable. The S-221 can also be supplied with, as additional accessories, a monitoring earphone and an auxiliary 15 watt loudspeaker.

*The advanced optical system* gives brilliant, high fidelity, flickerless pictures. It includes a 750 or 1,000 watt projection lamp, a shutter that can be adjusted for two or three obturations per frame either during projection or when the projector is not in operation, a condenser with three coated lenses and a high fidelity projection lens with a focal length of 35, 50 or 75 mm.

The projector also stands out by reason of its *highly precise mechanism*. It has a universal motor with an interference suppressor and highstarting torque and a perfected claw mechanism with permanent lubrication. The speed is adjustable between 16 and 25 f.p.s. and is permanently steadied by an electric impulse centrifugal governor. A built in disk stroboscope allows the operator to maintain a constant speed of 18 or 24 f.p.s. The S-221 is also fitted with a frame counter for rapid pin pointing of passages with a recorded track.

Every precaution has been taken to give full protection to the film, whether silent or carrying a magnetic or optical sound track.

The film transport, setting up the projector, loading, operating or overhauling it, all of these actions have been simplified to the utmost. Everything has been done to make this projector sturdy, and it has the further advantage that its main units cannot get out of adjustment.

Thanks to its mechanical, optical and sound qualities, the Paillard-Bolex S-221 sound projector is a multi-purpose equipment. It interests not only the professional but also the amateur, schools, industry, laboratories and cinemas, for it gives full value to the film it projects.

### PAILLARD-BOLEX SONORIZER FOR 8 mm. FILMS

**M**ORE and more amateur 8 mm. movie-makers want to add sound accompaniments to their films, to increase their charm and to make them a complete record in all ways. As an instrument for sound accompaniment the record-player is a makeshift, for it can only give a musical background without combinations of sound or commentaries. Nor does it enable the movie-maker to synchronise the sound with the picture. For the owners of a tape-recorder, Paillard Ltd. brought out the Bolex Synchronizer, an electro-mechanical unit that

—as its name indicates—gives an exact synchronization of the pictures screened by a Paillard-Bolex M8 projector and the sound on a separate magnetic tape.

A recent technical breakthrough now makes it possible to add to the film a thin magnetic stripe that is only some 3/100 of an inch thick. Though thin, this stripe gives excellent results, on the condition that the recording as well as the playback is carried out with a highly precise unit as the Paillard-Bolex Sonorizer.

The solution adopted by Paillard Ltd. for the Sonorizer is particularly ingenious and, though designed to make a complete unit with a silent projector, is suitable not only for the Paillard-Bolex M8 projector, but also for various other projectors of different makes. Being highly versatile and very easy to operate, the Bolex Sonorizer allows the operator to combine at will music, background effects and commentaries with perfect synchronization. A carrying case holds the complete unit, which comprises a magnetic adapter, an amplifier with mixing and sound overplay, controls, a directional microphone, remote control, extension cables and a loudspeaker.

The Paillard-Bolex Sonorizer incorporates many advanced features and is outstanding for its wide range of possibilities. The magnetic adapter maintains an absolutely regular projection speed, an essential for good sound quality, and a magic band provides the operator with a constant check on the sound. Thanks to the sound overplay key, the volume of the musical background can be progressively reduced to allow for a commentary to fade in. The music gradually climbs back to its original volume when this key is released. With the aid of the mixing device, recording music, background effects and commentaries can be made simultaneously by having the microphone, record-player and tape recorder in operation at the same time. However, these different sounds can also be recorded one after the other, which considerably facilitates the operator's task. The sound reproduction is remarkable and, of course, the volume and the tone are adjustable. Reliability, ease of operation and versatility are the principal features of the Paillard-Bolex Sonorizer.

## New Members

NAME	<i>Proposer</i>
<b>Kroonstad P. S.</b> , P.O. Box 239, Kroonstad. . . . .	M. Weinberg.
<b>Port Shepstone C.C.</b> , c/o Hon. Secy, 28 Reynolds St, Port Shepstone . . . . .	L. Bevis.
<b>A.S.E.A. Rec. Club</b> , P.O. Box 691, Pretoria. . . . .	L. Bevis.
<b>Miss Godlonton</b> , 16 Frances St., Grahamstown. . . . .	Dal H. Wallace.
<b>Dr. J. F. du Toit</b> , P.O. Box 151, Zeerust. . . . .	A. Rosewitz.
<b>K. R. W. Hergt</b> , P.O. Box 11143, Johannesburg . . . . .	S. D. Keiser.
<b>J. Kurgan</b> , 153 Plein St., Cape Town. . . . .	D. G. Houliston.
<b>L. P. Albertyn</b> , Box 56, Bethal, Tvl. . . . .	A. Rosewitz.
<b>Mrs. A. F. M. G. Jacot-Guillormod</b> , 7 African St., Grahamstown. . . . .	Dal H. Wallace.
<b>R. J. McMaster</b> , 98, 12th Street, Orange Grove, Johannesburg. . . . .	A. Rosewitz.
<b>R. E. Sturgeon</b> , P.O. Box 73, Barberton. . . . .	A. Hillmann.
<b>A. Crighton</b> , New Consort Gold Mine, P.O. Noordkaap. . . . .	A. Hillmann.
<b>H. E. D. Gutteridge</b> , Kwa Gwalagwala, St. Lucia Estuary, Zululand. . . . .	D. Seaton.
<b>V. O. Vorwerk</b> , P.O. Box 23, P.O. Coronation. . . . .	G. W. Wittmann.
<b>J. E. Müller</b> , P.O. Box 139, Consolidated Diamond Mines Ltd., Oranjemund, S.W.A. . . . .	D. Solms.
<b>Miss A. MacLean</b> , P.O. Box 5944, Johannesburg. . . . .	S. D. Keiser, A.R.P.S., A.P.S. (S.A.).
<b>G. Yates</b> , P.O. Box 3, Baragwanath, Tvl. . . . .	A. de Wet.
<b>P. Flinn</b> , 23 Greenway, Greenside, Johannesburg. . . . .	S. D. Keiser, A.R.P.S., A.P.S.(S.A.).
<b>J. N. Taylor</b> , 4 Ashford Rd., Parkwood, Johannesburg . . . . .	A. Rosewitz.
<b>W. J. Cairns</b> , 307 Mackay Mansions, 71 Rissik St., Johannesburg. . . . .	V. V. Jacobs.
<b>P. G. W. Fleming</b> , 8 Tenth Avenue, Highlands North Ext., Johannesburg. . . . .	A. Rosewitz.
<b>W. M. Todd</b> , P.O.Box 5439, Johannesburg. . . . .	A. Rosewitz.
<b>Bothaville Camera Club</b> , P.O. Box 3, Bothaville, O.F.S. . . . .	G. M. Cousins.

## Photographic Society of Southern Africa Limited

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

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

*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.....

## VIth International Salon of Photography and Film Festival

### Vlde Internasionale Salon van Fotografie en Filmfees

Dear Fellow Camera User :

**T**HE year 1960 will be a memorable one in South Africa when the 50 years of Union will be celebrated throughout the country. The P.S.S.A. is honoured to be associated with the photographic exhibitions and Film Festivals to be held in Bloemfontein in conjunction with the Annual Congress of May, 1960.

Your hosts the Bloemfontein Camera Club cordially invite you to Congress and to submit entries in the Still, Colour Slide and Ciné Sections.

The P.S.S.A. major awards, Special Jubilee Medallions, Plaques and Certificates, will be awarded at this Festival as detailed on the entry form.

#### Congress Calendar :

1. P.S.S.A. Congress, 23rd to 25th May, 1960.
2. VI th P.S.S.A. International Salon of Photography and Colour Slide Salon, 23rd to 25th May, 1960.
3. VI th M.P.D. Film Festival, 23rd to 25th May, 1960.

Films that have not previously been entered in a P.S.S.A. M.P.D. Festival are eligible for the M.P.D. awards, but any film, including previous award-winning films, may be entered for the special Gold, Silver and Bronze Jubilee Medallions provided the entrant is a Union Citizen.

"The Life of Our Nation—Ons Volk, Ons Land" exhibition will run from the 18th to 25th May in the City Hall, and winning films in this competition, plus selected overseas productions, will be screened in the Capitol Theatre after the M.P.D. Festival, from 25th to 28th May.

The Festival Committee has reserved limited accommodation, all intending visitors are earnestly requested to make early arrangements.

We would be grateful if you would bring this to the attention of all your "Photographic Friends" and so assist us in making it a bumper Jubilee Festival. We look forward to your support and hope to see you at Congress.

Geagte Mede-kamera geesdriftige,

Vir S.A. sal 1960 'n gedenkwaardige jaar wees, omdat die 50-jarige bestaan van die Unie glansryk gevier word. Die F.V.S.A. voel geëerd of hul te vereenselwig met die fotografiese uitstallings en rolprent-fees, wat in Bloemfontein in samewerking met die Jaarlikse Kongres vanaf Mei 1960 gehou word.

By die geleentheid sal die Bloemfontein Kamera Klub as gasheer optree, en u word vriendelik uitgenooi om nie net die Kongres by te woon nie, maar ook om soveel moontlik fotos, kleurskyfies en rolprente in te skryf.

Die gesogte toekennings van F.V.S.A., sowel as spesiale Fees medaljies en sertifikate sal toegekomp word. Volledige besonderhede word op die inskrywingsvorms gevind.

#### Kongres Program :

1. F.V.S.A. Kongres 23-25 Mei, 1960.
2. Die VI-e Internasionale Salon van Fotografie en Kleurskyfies 23-25 Mei, 1960.
3. Die VI-e R.P.A. se rolprentfees 23-25 Mei, 1960.

Rolprente wat nog nie voorheen ingeskryf was vir die F.V.S.A. se rolprent afdeling nie, sal in aanmerking kom vir die R.P.A. se toekennings. Maar enige rolprent selfs die wat al toekennings ontvang het, mag inskryf vir die kompetisie vir die spesiale goue, silwer of brons Fees medaljonne, indien die deelnemer 'n Unie-burger is.

Daar benewens sal die „Ons Volk, Ons Land" uitstalling vanaf 18 tot 25 Mei plaasvind in die Stadsaal. En die met prysbekroonde rolprente in hierdie afdeling tesame met uitgesoekte buitelandse rolprente sal, nadat die R.P.A. se vertonings in die Capitol-teater afgehandel is (vanaf 25 tot 28 Mei), in dieselfde teater vertoon word.

Die sluitingsdatum vir alle inskrywings is 31 Maart, 1960.

Die Feeskomitee het voorlopige verblyfplek bespreek vir besoekers, en voorgenome besoekers word gevra om dadelik hulle reëlings te maak.

Ons sal dankbaar wees as u die reëls onder die aandag van u mede-kamera vriende bring, sodat ons Fees 'n groot sukses mag wees.

Ons maak staat op u ondersteuning, en hoop u sal die Kongres kan bywoon.

# UNION FESTIVAL BLOEMFONTEIN

## May 1960

This is how your own P.S.S.A. FESTIVAL PROGRAMME dovetails into the UNION FESTIVAL PROGRAMME during the FINAL FESTIVAL WEEK.

### PROVISIONAL PROGRAMME

Date	P.S.S.A. Festival	Union Festival
<b>Sunday</b> 22nd May	Day : Arrival. Evening : <i>Welcome Social.</i>	Evening : S.A.B.C. Symphony Concert
<b>Monday</b> 23rd May	Day : <i>Opening of Congress.</i> <i>P.S.S.A. Salon.</i> Life of Our Nation Salon. Photographic Trade Exhibition. Evening : <i>P.S.S.A. Film Festival.</i>	Evening : Betty Pack's Youth Orchestra. Annual F.A.T.S.S.A. Play Festival.
<b>Tuesday</b> 24th May	Day : <i>Ciné, Still and Colour Slide</i> <i>Lectures and Demonstrations.</i> Life of Our Nation Salon. <i>P.S.S.A. Colour Slide Salon.</i> Photographic Trade Exhibition. Evening : <i>P.S.S.A. Film Festival.</i>	Evening : Annual F.A.T.S.S.A. Play Festival. S.A.B.C. Symphony Concert.
<b>Wednesday</b> 25th May ± 5.30	Day : <i>Free for P.S.S.A. Guests.</i> Life of Our Nation Salon. <i>Cocktail Party at Photographic</i> <i>Trade Exhibition.</i> Evening : Life of Our Nation Film Festival.	Day : National Gymnastic Display. Colourful Procession through City. Official Opening of Festival. Flag Procession and Retreat Ceremony. Evening : Youth and Military Gymnastic Displays.

Date	P.S.S.A. Festival	Union Festival
<b>Thursday</b>	<b>Ascension Day Holiday.</b>	
<b>26th May</b>	Day : Visit Mazelspoort Pleasure Resort.	Day : Exhibition in various halls.
	Evening : <i>Official P.S.S.A. Banquet.</i>	Evening : Soloists in City Hall.
<b>Friday</b>	Day : Life of Our Nation Salon. Photographic Trade Exhibition.	Day : Exhibitions in various halls. Massed Youth Choir (3,000 voices).
<b>27th May</b>	Evening : Life of Our Nation Film Festival.	Evening : Best S.A. Cadet Bands. Military Gymnasium Display. National Theatre Organisation Presentation. S.A.B.C. Symphony Concert.
<b>Saturday</b>	Day : Life of Our Nation Salon. Photographic Trade Exhibition.	Day : National Flower Festival. Military Display at General de Wet Training Grounds.
<b>28th May</b>	Evening : Life of Our Nation Film Festival.	Evening : National Flower Festival. National Theatre Organisation Presentation. Soloists in City Hall. Overseas Folk Dancing Groups.

**Note :** The P.S.S.A. Film Festival will be held in the Capitol Theatre, and the Salon in the City Hall.

**Note :** The Union Festival Programme continues on Sunday, Monday and Tuesday.

**Accommodation :** The P.S.S.A. Festival Committee has reserved a limited number of beds at the Maitland Hotel, because accommodation will be unobtainable in Bloemfontein during this FINAL WEEK. Please advise the P.S.S.A. Festival Secretary, P.O. Box 416, Bloemfontein, immediately if you wish to attend.

**CLOSING DATE FOR FILMS, PRINTS AND COLOUR SLIDES**  
**31st MARCH 1960**

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