



The Photographic Society

OF SOUTHERN AFRICA, LIMITED

P.O. BOX 2007, JOHANNESBURG

EXPO '67

INTERNATIONAL EXHIBITION OF PHOTOGRAPHY

"MAN AND HIS WORLD"

Information Regarding the Selection and Handling of Photographs:

1. Study prints required

It is necessary to obtain a large number of prints, appropriate to the theme "Man and his World", from which to make a selection for this exhibition—these we refer to as "study prints". Study prints should be sent to:

EXPO '67 "MAN and his World" Photo Exhibition
Canadian Corporation for the 1967 World Exhibition,
One Place Ville Marie,
Montreal, Quebec, Canada.

Study prints can be of any size convenient for the photographer (for example, the size of this page). All study prints are required by—

1st September, 1965

2. Selection of Photographs for the Exhibition

During the autumn and winter of 1965, the photographs to be included in the Exhibition will be selected, from the study prints received, with the assistance of an International Selection Panel on which the following have agreed to serve:

Robert Doisneau (Photographer, France).
L. Fritz Gruber (Commissioner of Photokina, Federal Republic of Germany).
Beaumont Newhall (Director, George Eastman House, U.S.A.).

The Panel will also advise on the presentation of the exhibit. The Exhibition is extremely fortunate in having obtained the interest of such a distinguished panel of experts, and will greatly benefit from their advice.

3. Making the Exhibition prints

After the selection, all study prints not chosen will be returned to the photographer. The photographers with photographs chosen for the show will be requested to submit master prints from which satisfactory copy negatives can be made. A master print must be excellently printed with any necessary control and, depending on the amount of detail in the photograph, should be approximately 11 x 14 (inches) to 16 x 20 (inches).

The copy negative will be made, and from it the exhibi-

tion print will be made, using the photographer's master print as a guide for contrast and density. These last two steps will be carried out in Canada.

4. Protection of photographer's copyright

As described in the contract form, EXPO will see to it that the photographs will be used only for exhibit purposes in EXPO's cultural and educational exhibition area and in an accompanying catalogue. No other use will be allowed except upon written agreement from the photographer.

Amateur Photography,
P.O. Box 8620,
Johannesburg, SOUTH AFRICA.

Dear Sirs,

The 1967 World Exhibition, which is to be held in Montréal under the official auspices of the Canadian Government for six months beginning on April 28, 1967, is planning an important International Exhibition of Photography on the theme "Man and his World". A complete description of the type of material we are looking for and information about the conditions of use of the photographs are enclosed. This will be a thematic exhibition which it is hoped will be a worthy successor to the *Family of Man* show, organised by the Museum of Modern Art, New York, in 1955.

The success of such a venture as this is dependent on the active participation of photographers from all over the world, and we hope very much that you will assist us in this work.

We would appreciate it greatly if you would, at your earliest convenience, send us the names and addresses of photographers in your organisation and in your area who do work appropriate for this exhibition; also please let us know if you require additional information. It would also be helpful to have information about any other photographic organisation that would be interested in this exhibition.

Again, I would like to emphasize that we are depending on the co-operation of organisations from all nations for the success of this important exhibition.

PHILIP J. POCOCK,
Project Officer,
Photography Exhibition.

INTERNATIONAL EXHIBITION OF FINE PHOTOGRAPHY

"Man and His World"

This major photographic exhibition will be arranged in an *architectural*, not *salon*, presentation, to give a recapitu-

lation of the theme "Man and his World", with emphasis on the sense of belonging to the vast community of man, reflecting all aspects of the current human condition and environment.

For the Universal Exhibition of 1967 in Montreal, on the theme "Man and his World", we are searching for the best possible photographs. Our aim is to portray man in the community, that is, man in relation to other men, not man alone or in the intimacy of his family. It is about man exploring new frontiers, in learning and science or in new forms of co-operation between classes and races. It is about man the worker and producer, whether in farms or factories; also, his recreations, when he takes time off to play and travel. It is also his contemporary problems, for example, the conservation of materials and soil, the production of food from plants and ocean, and the search for understanding between men of different countries, religions and stages of cultural development. However, conflict, violence and intolerance, as well as the suffering and cruelties throughout the world, will also be shown. This means that in photographs, the problem is to find a selection from all over the world that will show, by visual impact alone, *the vitality of man as he struggles amid the complexities of the modern world*; this would be shown in relation to his *creative and community activities*.

Principal Types of Subject Required

(This is a general guide list only.)

1. Man and the Community

- (a) Tribal Society, i.e. Nomadic Africans, Bedouins, New Guinea, the Amazon, etc.
- (b) The Folk Society, i.e. dances, celebrations, local religious customs.
- (c) Urban Society, i.e. all types of city scenes and life, from the older cities to the most complex of modern cities.

Group organisation, i.e. trade unions, women's clubs, political meetings, parades.

Mass recreations of various types, i.e. stadiums, beaches, etc.

Small town life as well, in all climes and cultures.

Relations between disparate groups (co-operation and strife).

Status symbols, etc.

2. Man the Explorer

(in both the geographical and scientific sense)

- (a) The Oceans.
Fishing scenes of all types, scenes of activity on the most primitive to the most advanced ships and submarines, ocean divers, etc. Storms, waves, clouds and wrecks, also harbours, etc.
- (b) The Probing of the Earth.
Air views of mountains, river valleys, deserts, closer views of the density of forests, of the aridity of deserts, etc. Men exploring mountains, jungles, deserts, prospectors at work, scenes of mining, oil drilling, artesian wells, irrigation, etc.
- (c) Outer Space.
Ascension of balloons, astronomers in observatories, rockets being fired, astronauts welcomed on return to earth, etc.

- (d) Man and the Polar Regions.
Scenes of polar regions, ships, camps, scientific stations, or Eskimo life, etc.
- (e) Biology and Medicine.
The care of the sick and dying under all conditions; maternal and mobile health clinics, leprosarium and rehabilitation centres, etc.
Education and training of doctors and nurses, etc.

3. Man the Producer

- (a) Scenes of work related to the production of raw materials, i.e. the harvest of the fields, of the forests—the products of the mines, etc.
- (b) Sources of Energy—landscapes with waterfalls, power dams, power pylons. Construction of dams, of oil pipelines being laid, coal mines, scenes in atomic reactors, contrasted with more primitive power sources, including man himself.
- (c) Man and Communication.
Education, i.e. teaching the illiterate, primary schools of all kinds, university classes, etc.
Vocational and technical training, art schools, etc.
Transportation and travel, i.e. camel caravans, crowded highways and airplanes, etc.
Communication and impact of modern mass communication, i.e. radio and television, etc.
Scenes of popular entertainment, i.e. folk singers, audience hysteria, mass adulation, star system, etc.
- (d) Man and Machines.
Men engaged in factory operations of all kinds, from most complex to most primitive. Machines in operation, i.e. in road building, automobile and electronic production. Man using machines in research laboratories, etc.
Implications of the machine age and automation on man.

4. Man the Creator in the Arts

- (a) Noted artists and sculptors working in studios or on murals, child artists and artists in primitive cultures, etc.
- (b) Noted authors, musicians, philosophers, architects, but not isolated portraits, shown rather in some activity or in relation to significant backgrounds, etc.
- (c) Scenes in theatres, opera houses, ballets, concerts, etc.

Canadian Corporation for the 1967 World Exhibition,
1 Place Ville Marie,
Montreal 3, Quebec.

Sirs,

In consideration for the payment hereinafter set out, I, the undersigned, ("Photographer"), hereby grant to the Canadian Corporation for the 1967 World Exhibition ("Corporation") the right to reproduce, publish and exhibit on the terms set out below, any photographs owned by the photographer which shall have been accepted in writing by the Corporation from study prints submitted by the photographer, provided the same, in the form of a suitable master print, are accepted by the Corporation.

INTERNATIONAL EXHIBITION—(Continued)

The rights hereby granted by the photographer to the Corporation are restricted to the right to exhibit the same in the international photographic exhibit on the theme "Terre des Hommes"—"Man and His World", or in other educational exhibits in theme buildings, to take place at the 1967 universal and international exhibition to be held at Montreal from April 28th to October 27th, 1967 ("Exhibition"), together with the right to reproduce and publish the same in any publication descriptive of the exhibit, sold or distributed by the Corporation from its offices or at the exhibit, or in any editorial publicity relating to the exhibit.

The Corporation agrees that the photographs shall not be displayed in any other exhibit at the Exhibition without the prior consent in writing of the photographer.

In consideration for the undertakings herein, the Corporation agrees to pay to the photographer the sum of thirty (\$30.00) dollars Canadian for each such master print accepted in writing by the Corporation.

The name of the photographer which the Corporation undertakes to show on the credit line will be as follows:

The Corporation undertakes to return to the photographer at the address stated above, all study prints belonging to the photographer and submitted by him for acceptance by the Corporation. In the event of loss or of damage to such study prints whilst in its custody, the Corporation agrees to pay to the photographer in lieu of all other damages the sum of one (\$1.00) dollar Canadian for such loss or damage for each print measuring 30 x 40 centimetres or less and one dollar and fifty cents (\$1.50) Canadian for prints of greater size.

Photographer

ACCEPTED AND AGREED

Canadian Corporation for the
1967 World Exhibition.

Photographs required for the 1967 Universal Exhibition

An international photographic exhibition on the theme "Man and His World" is currently being organised as an integral element of the 1967 World Exhibition, to be held in Montreal, Canada, for six months in 1967. About five hundred photographs will eventually be featured in a major display arranged in an architectural, not salon, presentation, with emphasis on the sense of belonging to the vast community of man.

Photographs required from all the World

To illustrate this theme, a search is being made for the best photographs from the world over. The aim is to portray man in the community, that is man in relation to other men, not man in the intimacy of his family. It is about man exploring new frontiers, in learning and science or in new forms of co-operation between disparate groups. It is about man the worker and producer; also his recreations, when he takes time off to play and travel. It is about

every man who brings a contribution which helps to build the world.

The true world as seen by the camera

Sometimes men do not build; sometimes they destroy. We also want photographs that are vigorous images reflecting the troubles of these times. But, most importantly, we want the side of truth that gives hope: photographs that will show, by visual impact alone, the vitality of man as he struggles amid the complexities of the modern world, shown in relation to his creative and community activities.

How can photographers participate?

The success of this important photographic event on the theme "Man and His World" will depend on the participation of skilled photographers everywhere. We need the work of photographers who care about the human condition and of man's relation to the community about him, who create new insights, who record by their selective vision the important current of the times. Photographers, who are engaged in a thoughtful dialogue with the world about them, are best suited to make photographs that are statements about "Man and His World". Information about the exhibition, including the fee for exhibition purposes, can be obtained from the following address:

Where to obtain information

Write to: EXPO '67 "Man and His World" International Photo Exhibition, Canadian Corporation for the 1967 World Exhibition, One Place Ville Marie, Montreal, Quebec.

BENONI FOTO FESTIVAL

Entries, to P.O. Box 301, Benoni, Transvaal, are invited for the Benoni Foto Festival in the following two categories:

Section A. 35 mm. Slide essays with or without a tape recorded commentary, limited to 15 minutes duration.

Section B. Ciné films of 8 mm. gauge ONLY. Maximum length 150 feet. Subject matter limited to fiction.

Calendar

Closing date	24th July, 1965
Acknowledgement of entry	26th July, 1965
Public presentation	26th & 27th August, 1965
Entries returned	6th August, 1965

General Conditions of Entry—Applicable to both Sections

1. All entries must be exclusively the work of the competitor.
No commercially produced material will be accepted.
2. All photographers must be amateur status.
3. Entries are limited to two per competitor.
4. Entries may be submitted in the name of individuals, groups, or a club.
5. Credit titles showing previous successes in competitions not permitted.
6. All sound tracks to be recorded on tape at 3½ i.p.s. or 7½ i.p.s. Recordings on two-track or four-track recorders are permitted, but in the case of four-track recorders track No. 1 must be used. In the case of ciné films magnetic stripe soundtrack is acceptable.

7. Method of sound synchronisation must be clearly stated on entry forms.
8. The tape accompanying the entry must only carry the soundtrack applicable to that entry.
9. All reels and cans, slide boxes, tape containers, etc., must bear the name of the entry, author's name and return address.
10. Competitors agree to the screening of their entries at the public presentation, if selected.
11. An entrance fee of 20 cents for one entry, or 30 cents for two entries is levied to offset cost of return insured postage. Payment by crossed postal order to Benoni Foto Festival.
12. Although every care will be taken whilst entries are in our possession, the committee will not be responsible for any loss or damage.
13. The decision of the Festival Committee shall be final and binding in regard to all aspects of the Festival and no correspondence will be entered into.

Special Conditions of Entry—Applicable to Section A Only

1. All slides must be mounted between glass.
2. Only 2 in. x 2 in. mounts are acceptable.
3. Slides must be numbered consecutively and spotted.
4. A cue sheet MUST be provided so that the projectionist may keep synchronisation.
5. Sono Dia, Philips or Grundig synchronisers may be used.

Prizes

A Premier Award in each Section.

Certificates of Acceptance for Public Screening will be awarded to those selected.

Judges

A panel of judges for each Section will be provided by P.S.S.A.

PHOTOGRAPHIC SOCIETY OF SOUTH AFRICA

Conditions for Granting P.S.S.A. Approval to Salons

1. (a) National Salon shall mean a salon open only to photographers resident in Africa south of the Equator and Kenya.
(b) International Salon shall mean a salon open to photographers anywhere.
2. Only clubs who are members of P.S.S.A. may seek approval.
3. Approval will only be granted on formal application, provided such application is accompanied by all relative data referring to previous efforts.
4. Approval will not be granted to first attempts at holding salons, but only to subsequent salons where previous efforts have conformed to P.S.S.A. requirements.
5. Approval will only be granted to salons which fit in with the South African salon calendar.
6. All salons must conform to the internationally accepted rules for salons with regard to the number of entries, and size of prints and/or slides. Entry fee must not exceed 2 (two) U.S.A. dollars or R1.50 South African currency for International Salons nor 50 (fifty) cents South African currency for National Salons. National Salons may however increase the

number of prints or slides per entrant to a maximum of 6 (six).

7. Notice of intended salons must be given at least 6 (six) months prior to the closing date of entries, and entry forms must be sent out at least 4 (four) months prior to closing date for overseas exhibitors and 3 (three) months prior to the closing date for local photographers.
8. The closing date of entries must not be more than one month prior to the opening date of the salon.
9. Acceptance cards must be sent out within seven days after judging.
10. All entries must be returned within 21 days after the closing of the salon.
11. A minimum of three judges, of whom two are competent photographers, is required for each section.
12. For National Salons the minimum entry must be 300 prints or slides and for International Salons the entry must be a minimum of 600 prints or slides. No minimum entry is laid down for ciné films.
13. The acceptance rate may not exceed 33½% in respect of prints and/or slides. No acceptance rate is laid down for ciné films.
14. Catalogues must be sent to all entrants not later than 2 (two) weeks after the opening day of the salon and acceptance stickers must be enclosed with the catalogues.
15. All approved salons must be open to inspection by P.S.S.A. officials, to see that the salons are being conducted in a satisfactory manner and in accordance with P.S.S.A. rules.
16. Each approved salon must send in a copy of its catalogue to P.S.S.A.
17. Prints and/or slides and/or ciné films which are to be exhibited in more than one centre may be retained for an extra 2 (two) weeks in respect of each additional showing, with a maximum of 4 (four) weeks.

All approved salons will receive free advance notices in this society's official journal.

Every effort to boost the entry of approved salons will be made by this society through the creation of a salon circuit.

The society will further make available to each approved salon the "P.S.S.A. Lion Trophy", a 5 inch silver-plated lion on a mahogany base with the society's crest thereon.

CONGRATULATIONS FROM THE QUEENSLAND COLOUR GROUP

(Affiliated with The Photographic Society of Queensland, The Australian Photographic Federation and The Photographic Society of America), P.O. Box 183, Broadway, Brisbane, Australia.

8th May, 1965.

Dr. Sidney J. Levy, A.P.S.S.A.,
P.O. Box 6175,
JOHANNESBURG,
South Africa.

It is with great pleasure that we are able to announce to

(continued on page 48)

CONGRATULATIONS—continued

you that you have been fortunate enough to secure the P.S.A. Silver Medal for Authentic Wild Life Photography for your very fine entry entitled "Drinking Companions". Our most hearty congratulations.

Your trophy is being suitably engraved and will be on display at the public screening of the award-winning and accepted slides from this competition, at the conclusion of which it will be forwarded to you by registered mail.

Once again the Queensland Colour Group offer our congratulations and look forward to seeing your entry in our next exhibition.

JACK TAYLOR,
International President.

KEY TO FRONT COVER PICTURES

Reading from left to right, top row: The eggs of the Spurge Hawk Moth resting on the tips of the spurge plants. Scale: 2.5 : 1 (Contarex with bellows extension and Sonnar f/2, 85 mm.). The egg, at first uniformly green, begins to undergo a gradual colour change. Scale: 18 : 1 (Contarex with bellows extension and Luminar f/3.5, 25 mm.). Even before the larva emerges, its head is clearly visible through the egg shell. Scale: 30 : 1 (Contarex with bellows extension and Luminar f/2.5, 16 mm.). Middle row: Larva of the Spurge Hawk Moth emerging from the egg. Scale: 18 : 1 (Contarex with bellows extension and Luminar f/3.5, 25 mm.). First act of the larva is to consume most of the shell. Scale: 15 : 1 (Contarex with bellows extension and Luminar f/3.5, 25 mm.). Two Spurge Hawk caterpillars after shedding their second skin. (This and the following photographs were taken with a Contax with bellows extension and Panflex-Tessar f/3.5, 115 mm.). Bottom row: A Spurge Hawk caterpillar shedding a skin. The old skin, already pushed back to the rear end, is clearly visible. The caterpillar's final garment is a particularly magnificent one (caterpillar on the right). The caterpillar alongside has yet to lose its final skin. Caterpillar eating. The front legs (true legs) clasp the narrow spurge leaves and guide them towards the jaws.

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INDEX TO ADVERTISERS

Agfa Photo	18	Leica	41
A.P. Star Press	48	Optical Instruments	Outside Back Cover
Bermeisters Camera Centre	4	Photo Agencies	20
Feldman Ltd., H.	5	Platow (Pty) Ltd., H.	2
Hampo Trading	Inside Front Cover	Salomon, Curt	Inside Back Cover
Horne & Platow	41	S.A.P.T.A. Dealers	46, 47
Ilford	1	Scherag	14
Ingrams Photo Shop	26	Siemens	3
Kodak	24	Technico (Pty) Ltd.	1
Lalieu & Co., A.	32, 33		