

FEBRUARY 1999

# IMAGE

## News and Views

of the  
Photographic Society  
of  
Southern Africa  
Fotografiese Vereniging  
van  
Suider Afrika





## PRESIDENT'S MESSAGE

*It is not the strongest of the species that survives, nor the most intelligent, but the one most responsive to change.*

- Charles Darwin

Photography and PSSA is in a state of flux, we are all different and all entitled to our own way of seeing things, but in order to survive and thrive we must open our minds and accept the changes around us and make them a part of us.

**BARRIE WILKINS**  
Hon MPSSA, FPSSA (Dux),  
Hon FRPS, FPSA

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**Official Journal of the PSSA**

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Deadline for contributions 10th of the month preceding publication.

## IMAGE ADVERTISING RATES PER ISSUE

FULL PAGE R375

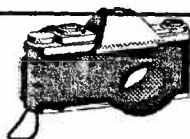
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Artwork in form of litho positive must be supplied

*The opinions expressed by contributors are not necessarily those of the Editor or the PSSA, who reserve the right to edit and/or abridge any material submitted for publication. Moreover all such material is deemed to be the original work of the author.*



**MEMBER**



# Viewpoint

"Altered Reality" is a neat phrase to embrace all those forms of image manipulation, some permissible, some borderline and some that produce heat under the collar. Lump them all into one section for competition purposes says Barrie Wilkins in his President's Viewpoint, pointing to the innovative Open section for the East Cape International Salon. In recent times the vibes from the Eastern Cape are that simple rules avoid misunderstanding and discourage gamesmanship.

Unfair competition cry those seeking protection for their special skills and those unable or unwilling to board the digital express train! The alternative? A multitude of secluded compartments where, incidentally or conveniently, the strength of the competition is reduced. Doesn't it follow then that the value or prestige of the award is degraded? It brings to mind the Olympic Games where the gold medal for air-pistol marksmanship is the same size and shape as the medal for the marathon!

Where is this leading? Endless heated debate in the corridors? Or reasoned decisions based on majority opinion? Image Survey '99 attempts to identify your wishes. These democratically presented wishes should weigh heavily with the policy making body of PSSA. You will have noticed that there is no space for comments on the questionnaire form. The survey seeks merely to define your opinions and to identify your wishes and it is appropriate for the debate to follow once the results are known. What might

ensue could be a form of simultaneous voting and debate by mail (similar to the recent referendum) with the provision for comments to be freely expressed. The scoring in Survey '99 caters for a range of emotions from 0, for total lack of interest, to 3, for wholehearted support. Now once all your responses have been collated an average score of between 1 and 2 would indicate grounds for serious debate and Image looks forward to providing the means for such a membership-wide conference-by-mail.

Your editor is aware of a need to find a better balance in editorial content for Image. There are complaints that there is too much internal politics and not enough photographic material of a technical or instructive nature. The look of Image is undeniably old-fashioned. In an association such as PSSA, finances are by nature extremely limited and only a modest quality of reproduction can ever be afforded. However, improvements within the financial constraints are always possible and a new full-colour cover and more pages could possibly be achieved by reducing the number of editions to six a year. We'll keep you posted.

We are about to embark on another tour to the Antarctic Peninsula. This time Brenda and I are part of a group of nine, all with affiliations to photography and PSSA. A welcome contrast to our first trip when we found ourselves engulfed in a crowd of videocam-wielding, super-rich old age pensioners from the USA!

**Geoff Ortlepp**

# The President's Viewpoint



Whether you like it or not, digital imagery is here to stay, and while it is, as far as many PSSA members are concerned, still in its infancy there is a pressing need for us to acknowledge and accept it.

Our members are

producing excellent work and yet, few salons are geared up to accept it. We all know that you may not submit a manipulated natural history shot into the nature division - then where must you submit it? What we need is a sub-division aimed specifically at pictures that depict an "altered reality".

This is the new definition as put out by the Photographic Society of America for their "creative" previously known as "contemporary" section. They state that "this includes modifications done in the darkroom or on the computer, or even in the camera, as well as unusual points of view, imaginative use of subject matter or lighting, or any other

presentation that begins with a photograph but defies the normal appearance of things."

Salons which already have numerous divisions and do not wish to have an extra division could incorporate it into the colour slide section even changing the name, as the Eastcape International has done, to the OPEN section.

There are new ways of interpreting photography through the means of the computer, let us embrace yet another step forward in the development of our art.

**Barrie Wilkins Hon  
MPSSAFPSSA(Dux) Hon  
FRPS FPSA**

## SALON SCENE

Germiston is unfortunately added to the list of salons that will no longer take place in the first half of 1999. This leaves us with only the Kodak Salon Circuit and the East Cape International Salon for the current Impala Trophy period (end of June). However, this actually means we have five salons (four in the Kodak Circuit and the East-cape International) still to go with an enormous variety of categories to choose from. I trust that you will all support these salons as it is good to see their commitment to undertake the hard work and effort to present their salons under today's difficult circumstances and to find the required finances.

The Southern Suburbs Print Challenge has moved, at the

request of their organising committee, from October 1999 to May 2000.

Please see the table for the program for the latter half of 1999.

### Overseas Salons

I have Entry Forms for the following overseas salons:

- \* Hong Kong Slide circuit : colour slides (closing 18.3.99)
- \* 29th Hong Kong International : Monochrome and colour prints and colour slides (closing 7.4.99)
- \* PEC International : (Luxembourg): Monochrome, colour and experimental prints (closing 10.4.99)
- \* 32nd E.A. International : Monochrome and colour prints and colour slides (closing

17.5.99)

\* Bristol International: General and Nature slides (Closing 19.4.99)

\* 10th Macau International : Monochrome and colour prints and colour slides (closing 13.6.99)

\* 1999 PSA International : Nature and PJ prints, Colour, nature, PJ and PT slides (closing 24.7.99)

\* Mississippi Valley International : Monochrome and colour prints, colour, nature and photo travel slides (closing 16.10.99)

Please forward a stamped, self-addressed A% or bigger envelope to Johan Botha for Entry forms.

**Johan Botha  
Salon Co-Ordinator**

# SA SALON SCENE

Revised 8.02.1999

<u>SALON</u>	<u>DATES</u>			<u>SECTIONS</u>	<u>SALON DIRECTOR</u>
	<u>CLOSING</u>	<u>EXHIBITION</u>	<u>FINAL POSTING</u>		
<b>1999 - NATIONALS</b>					
National Schools Exhibition of Photography	18/3/99		30/4/99	<b>COLOUR SLIDES</b> Open <b>PRINTS</b> <u>Monochrome</u> Open <u>Colour</u> Open	Detlef Basel APSSA PO Box 73056 Lynnwood Ridge 0040 Tel : (012)804-8404
Ermelo	10/7/99	31/7/99	18/8/99	<b>Colour Slides</b> <b>Nature Slides</b>	Sarel van der Linde PO Box 1672 2350 Ermelo Tel: 017-819-2892(B) 017-819-2401 (H)
Florida	10/7/99		18/8/99	Prints only	Ben van den Berg
Hoeveld	3/9/99		12/10/99	Slides only	Willie Labuschagne -
Edenvale	3/9/99	17/9/99	27/9/99	Prints only	Sadie Glibbery
Kalahari	26/10/99		7/12/99	Slides only	Theo Kleinhans APSSA
<b>1999 - INTERNATIONALS</b>					
Kodak 4 in 1 Salon Circuit	20/3/99		5/7/99*	<b>Colour Slides</b> Pictorial Nature PJ Studio and Industrial Experimental and Contemporary	Danie Bezuidenhout APSSA AFIAP PO Box 13774 1038 Leraatsfontein Tel: H(0135)7-0925 Tel: B(0135)693-7293
East Cape	12/4/99		16/6/99	<b>COLOUR SLIDES</b> Pictorial Photo Travel Nature - excluding birds Nature - Birds only <b>PRINTS</b> <u>Monochrome</u> Pictorial Nature <u>Colour</u> Pictorial Nature <u>Small Commercial</u> Min. 7x9 inches Max 8x12 inches	Barrie Wilkins Hon MPSSA FPSSA(Dux) Hon FRPS FPSSA PO Box 5237 6065 Walmer Tel: H(041)51-1738 Tel: W(041)51-1214
SA International	20/10/99		29/11/99	Prints & Slides	Dr David Benn APSSA
* Can't forward slides from circuit to other salons.					

\* Can't forward slides from circuit to other salons.

## NOTE TO SALON DIRECTORS:

PSSA standards on salons require that:

1. Applications by clubs to PSSA to present a PSSA patronage salon should be in writing on the prescribed PSSA form.
2. Application forms should be submitted 6 months before the intended closing date to ensure efficient and orderly scheduling of all salons.
3. Contact the PSSA Salon Co-Ordinator (Johan Botha (011)475-3138(h) or (011)889-7611 (w)) for application forms, etc.

# East Cape International Salon

The Port Elizabeth Camera Club invites everyone to enter this year's Eastcape International Salon. Entry forms have already been sent out with *Image* but further copies are available from the PECC at PO Box 5060, Walmer 6065 or via email at [bwilkins@iafrica.com](mailto:bwilkins@iafrica.com).

Please **take note** of an important change to the entry form. The section listed as **Pictorial Slides** has been changed to **OPEN Slides**, this being open to all images that begin with a photograph and it includes those that have been modified in the darkroom, on the computer, or even in the camera. The PSA Gold medal will be awarded for the best "creative" slide, one that defies the normal appearance of things.

In the print section manipulated entries should be entered in either the colour or monochrome print section. Awards will also be made for the most creative entries.

The original image, be it print or slide, must be made by the entrant on photographic emulsion or acquired with a digital camera. All images must be original and may not incorporate elements produced by anyone else.

## Bauhaus Photographic Exhibition

*The exhibition of Bauhaus photography sponsored by the Goethe Institute, is one of the most important photo exhibitions to have been shown in South Africa. The Bauhaus was a design school in Germany, started in 1920 and closed down by Hitler in 1933. It attracted many brilliant lecturers and students.*

New and revolutionary designs were created for everything from architecture to furniture to kitchen utensils. Nothing was sacrosanct and experimentation and individual thinking was encouraged. Bauhaus design influenced the whole world. The Bauhaus existed in a volatile period of German history. The enormous losses suffered in the First World War led to a period of questioning, humanism, political turmoil between the Left and Right, unemployment, gigantic inflation and the fragile democracy of the time.

With the advent of Hitler most of the leading figures left Germany and brought the influence of the Bauhaus to the rest of the world.

Photography was not a major activity at the Bauhaus but developed as time went on. Basically the feeling was one of realism, exploring the medium to produce design, textures, new angles, close ups, reflective distortions, montage, multi image pictures, photograms, photo journalism etc.

Photography had followed painting for too long and was now a serious medium in its own right.

This large exhibition shows examples of some 35 photographers of the period. These varied images set the trend for the rest of the century and in many instances what we regard as modern was being done by them in the twenties. The ideas were revolutionary for that period but are as stimulating today as then. So much of this photography has become part of our everyday imagery in art, in advertising, in design, in portraiture.

It was difficult to absorb the impact of all the pictures at the opening but I have lived with the illustrated catalogue for the past few days and the study of the images are truly a stimulating

photographic education. One could spend hours discussing the pictures but serious photographers will wish to view and study the pictures themselves.

The exhibition at the Bensusan Gallery at Museum Afrika runs until March 31, 1999 and moves to Windhoek from 1 June to 1 July 1999 and then to Cape Town from 17 August to 22 September at the William Fehr Gallery at the Castle.



## New Members

The New Year has brought with it a strong revival of interest in PSSA and we are thrilled to welcome seventeen new members this month:

**Mr D Buchanan**, Witkoppen : Edenvale P.C.

**Mr H Karamichael**, Edenglen : Edenvale P.C.

**Mev MJ Botha**, Bethal : Bethal F.V.

**Mr JE Kotsovos**, Benoni : Edenvale P.C.

**Dr JC Mader**, Pretoria : AFO

**Mnr B Burger**, Pretoria : National P.C.

**Mr NRP Lopes**, Johannesburg : Southern Suburbs C.C.

**Mr & Mrs T Franck**, Germiston :

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Johan Greybe, Pieter or Dale

## New members

Edenvale P.C

Mrs MABallotta, Pretoria: Pretoria P.S.

Mr RV Dixon-Paver, Newcastle : Volksrust C.C.

Mnr CT Vorster, Bloemfontein

Mr & Mrs MS Hayes, Cramerview

Mr & Mrs JE van der Spuy, Nelspruit : Nelspruit C.C.

Dr MJ Pieterse, Pretoria : AFO

Mnr TA van der Merwe, Middelburg : Middelburg K.K.

Mnr S Cronje, Pretoria : AFO

Mrs S O'Donoghue, Rivonia

## Kruger Park Convention Update

### INTERNATIONAL WILDLIFE AND PHOTOGRAPHIC CONVENTION UPDATE

AUGUST 10 - 13 1999

### SKUKUZA CAMP, KRUGER NATIONAL PARK

Interest in the IWPC has been overwhelming. For those of you that have completed and returned information cards or completed the IWPC Web Site registration information screen, we are pleased to advise that the registration documents should be with you by no later than the end of February. *In fact, all registration forms were mailed by 12 February. You should respond immediately you receive your form as their is a definite over-subscription situation.*

Queries have been received regarding accommodation costs at Skukuza. These are as follows:

Two Bed Rondavel - per rondavel, per night, room only

R357,00/US\$6400

Three Bed Rondavel -per rondavel, per night, room only

R523,00/US\$76,00

Two Bed Furnished Tent - per tent, per night, tent only

R132,00/US\$24,00

Four Bed Furnished Tent - per tent, per night, tent only

R200,00/US\$38,00

Camping Sites - per night, site only (maximum of 6 people per site)

R120,00/US\$21,00

A 40% discount will be applicable to South African citizens 60 years of age or over in two and three bedded rondavels only. Copy of ID Document is required on reservation.

**NB: All accommodation facilities are available on a first come, first served basis. Allocation of accommodation is at the discretion of the event organisers.**

Just as a reminder, herewith the Delegate Convention Registration Fees:

The Convention fee is payable by all delegates attending the Convention, and includes most functions in the Convention programme:

### FULL-TIME DELEGATE CONVENTION REGISTRATION FEES (PER PERSON):

International Delegates:  
US\$450,00

South African Delegates:  
R550 (ONLY applicable to Photographic Society of Southern Africa (PSSA) and Professional Photographers of Southern Africa (PPSA) members)

R880 (Applicable to non PSSA and non PPSA delegates)

R300 (ONLY applicable to full-time secondary or tertiary education students under the age of 25 years - limited to 50 students).

### ACCOMPANYING PERSON FEES (PER PERSON)

R250 - South African accompanying person

US\$45 - International accompanying person

Persons accompanying full-time delegates are eligible to attend the opening ceremony, the welcome barbeque as well as the closing ceremony and farewell dinner, but excludes all other lectures.

### DAY DELEGATE CONVENTION REGISTRATION FEES (PER PERSON, PER DAY)

R300 South African Delegates

US\$150 International Delegates

The above day Registration Fees are applicable to each specific day that you attend.

For further information contact Reservations Hotline on Tel: +27 11 792-7501; Fax +27 11 792-7522 or e-mail: [info@iwpc.co.za](mailto:info@iwpc.co.za). All details can be obtained from the Web Site : [www.iwpc.co.za](http://www.iwpc.co.za)

## ART WOLFE International Photographer

Art Wolfe's photographs are recognised throughout the world for their mastery of colour, composition and perspective. His vision and passionate wildlife advocacy affirm his dedication to his work.

Art will be presenting the following topics at the Convention in August.

"Africa : action and motion in nature"

"The art of composition"

His photographic mission is multi-faceted. By employing artistic and journalistic styles, he documents his subjects and educates the viewer. His unique approach to nature photography



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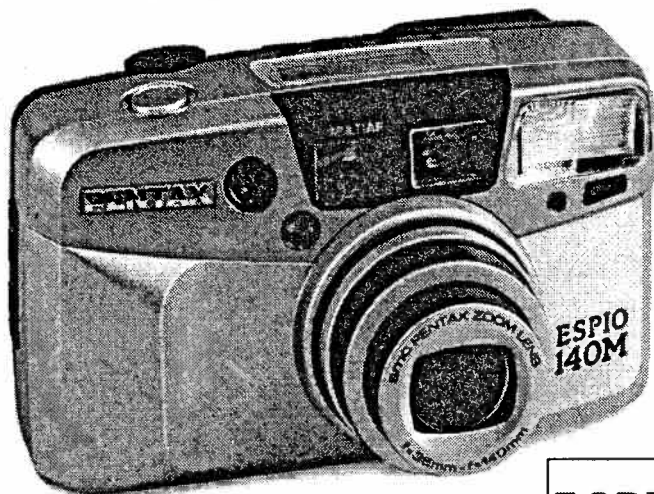
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# Art Wolfe

is based on his training and his love of the environment.

Named 1998 Outstanding Nature Photographer of the Year by the North American Nature Photography Association and 1996 Photographer of the Year by Photo Media magazine, Art is constantly praised for his vision and control of subtle colour differences and lighting. His work has featured in magazines such as Smithsonian, Life, Outside and National Geographic. 1998 saw Art release three new books including *Pacific*, *Northwest* and *Rainforest*.

## WEST COAST CONGRESS MOVED

The Swartland Club announce that the Annual PSSA Congress has been relocated from Elandsbaai to Veldrift.

There were various reasons for this, but mainly the town has a better infrastructure, doctors, chemist and a few shops. So if you have already booked, please cancel it and book again at Veldrift at the numbers that will follow later in this article.

Veldrift is well-known for its fish and Bokkom industry. The town evolved around its fish factories and to experience the unique character of Veldrift, one should pay a visit to the harbour. There is a unique variety of birdlife, at least 250 species have been counted in the Lower Berg River area. The Berg River mouth is one of only two places in South Africa to which 30 000 waders annually migrate. The famous Rocher Pan Nature Reserve is only 25km from Veldrift. The West Coast is part of the Fynbos floral kingdom and 100 flower species are

endemic to the West Coast. Veldrift is also an ideal base from which to explore the West Coast, and we will certainly share some of its treasures with you.

This is the preliminary programme for the *Visions of the West Coast 1999 Congress*. There might be a few changes towards the end but it is basically what we have built into the programme for you.

To book your accommodation, please phone Bea Struwig, the PRO for the Publicity Society at 02288-31821. You must mention that you are coming for the PSSA Congress. If you want to stay in the hotel, please phone the Riviera Hotel at 02288-31137. The Port Owen Marina Time Share Resort is only 3km from the Congress venue, if you wish to do a timeshare "Swop".

If you need more information on the Congress please phone me at 0261-32423.

**Marika Bruwer APSSA  
Congress Co-ordinator**

### Monday 11 October 1999

09h00-10h30 - AV Judging  
10h30-11h00 - Tea  
11h00-13h00 - AV Judging  
13h00-14h00 - Lunch  
14h00-15h30 - Licentiate ship Judging  
16h00-17h30 - Digital Workshop (practical workstation for delegates) - *Hein Waschefort*.  
AV Workshop - *Gert Lamprecht* (practical workstation for delegates)  
20h00-22h00 - Congress Opening  
- *Barrie, Helen & Jill* AV exhibition

### Tuesday 12 October 1999

? 05h00-08h00 - Early morning outing - self-drive - optional  
09h00-10h00 - *Maria Zorn* - Insect Photography  
10h00-10h30 - *Geoff Spiby & Tony Makin* - Beneath the ocean's waves  
10h30-11h00 - Tea

11h00-12h00 - *Gerhard & Isolde Beukes* - The Richtersveld - A harsh wilderness of natural wonders

12h00-12h30 - Product promotion  
12h30-13h00 - Fish Hoek Photographic Society presentation - Cape Peninsula presented by *Fanie & Johan Klopers*

13h00-14h00 - Lunch

14h00-15h30 - *Hein Waschefort* - Digital for dummies

15h30-16h00 - Tea

16h00-17h30 - Digital Workshop (practical workstation for delegates) - *Hein Waschefort*.  
AV Workshop - *Gert Lamprecht* (practical workstation for delegates)

16h00-19h00 - Phototime optional - self-drive

19h00-20h00 - AGFA Wildlife Awards and Cocktail Party

20h00-21h30 - AV Lecture and presentation - *Gert Lamprecht*

### Wednesday 13 October 1999

? 05h00-08h00 - Early morning outing optional - self-drive  
09h00-10h30 - *JJ van Heerden* - A creative perspective on photography

10h30-11h00 - Tea

11h00-12h30 - *Maria Zorn* - Composition in nature close-up photography

12h30-13h00 - Bellville Photographic Club presentation - People of Cape Town

13h00-14h00 - Lunch

14h00-15h00 - *Thomas Niemeyer* - About AV making

15h00-15h30 - Product promotion - AGFA

15h30-16h00 - Tea

16h00-17h00 - *Daniel Poleschook* - Polar Bears - Monarch of the Arctic - Depth-of-field depth

? 17h00-19h00 - Photo time - optional self-drive

20h00-22h00 - The delicate side of life as interpreted by *Nicole Palmer, Wicus Leeuwner, Michael Flemming, Paddy Howes*

(To Page 12)

**AGFA** 

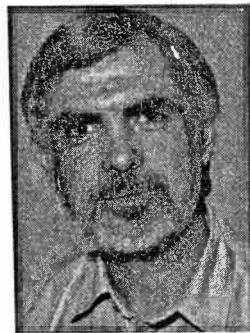
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says Rob Ponte (APSSA) - photographer,  
who has been a member of PSSA  
for 18 years and is known to many  
clubs, particularly for his lectures  
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## Photographic Tour to Mozambique

We invite pictorial photographers to join Peter Lawson APSSA on a photographic tour in Mozambique, departing from Nelspruit, Sunday 20 June 1999.

The itinerary includes three nights in *Maputo*. Photographic excursions and subject matter include visits to the fish market, local fishermen on the beach, the harbour, railway station, local pavement markets selling everything from furniture to sangoma's "muti" and various Maputo sites including museums, monuments, interesting buildings and architecture and, of course, the People!

Meals will be in a delightful variety of Mozambican and Portuguese restaurants and pavement cafes. There will be open speedboat excursions to Xefina Island and to *Inhaca Island* where we overnight for two nights. Photographic subjects include local fishing boats, seascapes, coconut palm groves, not forgetting the People! A novel excursion on the island is by tractor and trailer to the Lighthouse.

The third and final destination is *Membene Bush Camp*, a delightful tented camp in the Elephant Reserve with superb scenery and rural local villages to photograph. The return drive to Maputo will include photographing a Hindu Temple and the ferry across the harbour.

For a detailed itinerary and price contact Peter or Mavourneen at :

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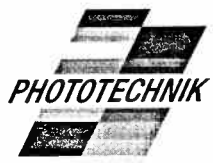


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# Vivitar

**Vivitar Series**

# 1



# Visions of the West Coast

## Thursday 14 October 1999

05h00-09h00 - Early morning outing (optional self-drive)  
 09h00-10h00 - *Nicole & Guy Palmer* - The Spergebiet  
 12h00-10h30 - Product promotion  
 10h30-11h00 - Tea  
 11h00-12h30 - *Martin Bruce* - You be the Judge  
 12h30-13h00 - Helderberg Photographic Society Presentation - Harbours of the Cape  
 13h00-14h00 - Lunch  
 14h00-15h30 - PSSA AGM & FORUM  
 15h30-16h00 - FORUM Continued  
 16h00-19h00 - Photo time  
 20h00-21h00 - *Johan Botha* - Action Photography of Wildlife

## Friday 15 October 1999

05h00-08h00 - Early morning outing (optional self-drive)  
 09h00-10h30 - *Maria Zorn* - An expressive approach to close-ups in Nature.  
 10h30-11h00 - Tea  
 11h00-12h00 - *Daniel Poleschook* - Images of Winter (Ginger Gumm co-author) Bird Photography in Southern Florida  
 12h00-12h30 - Product promotion  
 12h30-13h00 - Cape Town Photographic Society Presentation - Kirstenbosch, Cape Town yesterday and today, Architecture of the Cape  
 13h00-14h00 - Lunch  
 14h00-15h30 - *Martin Bruce* Portraiture  
 15h30-16h00 - Tea  
 16h00-17h00 - *Daniel Poleschook* - Nature's splendour Loon Lake (Ginger Gumm)  
 17h30-19h00 - Photo time (optional self-drive)  
 20h00-21h30 - Honours & Awards presentation

## Saturday 16 October 1999

05h00-08h00 - Early morning outing (optional self-drive)  
 09h00-10h00 - Beautiful South Africa - *Lans van Hosten*  
 10h00-11h00 - *Max Arenson* - Black and White photography  
 11h00-11h30 - Tea  
 11h30-12h30 - My Private Pictures - *Huck Orban*  
 12h30-13h00 - *John Hoeben* - Congress 2000 - CCJ  
 14h00-14h30 - Heidelberg Photographic Society presentation  
 14h30-15h30 - *Jill Sneesby* - Endangered Species  
 15h00-16h00 - Free time  
 18h00-19h0 - Honours & Awards Get-Together  
 19h00 - PSSA Honours & Awards Banquet

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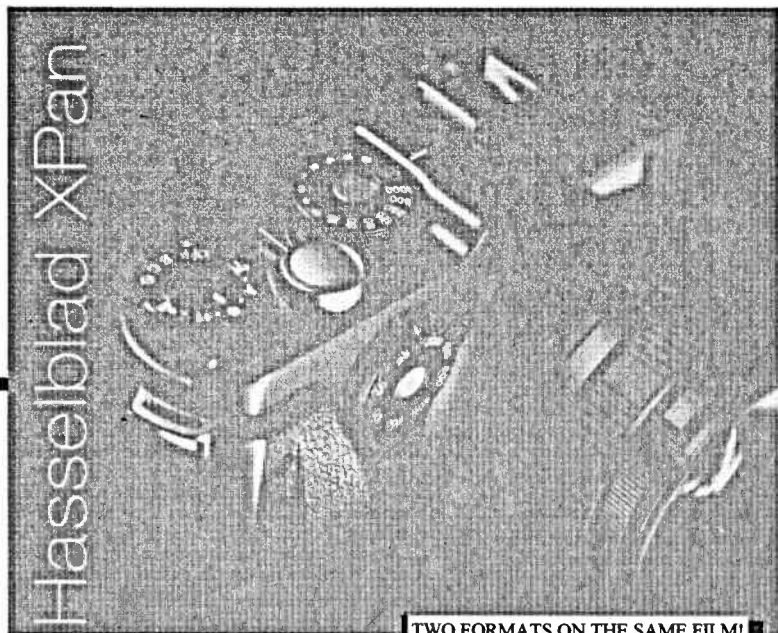
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## Logic Prevails in Referendum

Following past custom, 3 Associateships (APSSA's) achieved in different categories (e.g. prints, slides and audio-visuals) earns a Fellowship (FPSSA) for versatility, which is an award on a higher ability level. Now on the higher FPSSA level the corresponding versatility award for 3 FPSSA's is FPSSA(Dux) which is an additional award but in this case it is on the same ability level and thus the argument for introducing a change at the APSSA level.

At Congress 98 proposals were made that the additional versatility award for 3 APSSA's should remain on the same ability level, the new award should be designated APSSA(Vers) and the acceptance or rejection of the proposals should be decided by members' votes, hence the "referendum" which offered the choice of voting for the proposals or for retaining the status quo.

Sixty-nine voting forms, exactly 10% of PSSA members, were returned. Votes in favour of the proposal are 38 (56%) and 31 (44%) voted to retain the existing system, and so the Board has received a mandate to make the changes. The low number of votes is indicative of either a surprisingly low interest in APSSA and other awards or of a disappointingly high apathy amongst the remaining 600 plus members. Which is it and will we ever find out?

"Why no name?" asks Roy Johannesson. Your editor erred in supposing that votes should be anonymous, especially as pointed out by Johan Botha (tongue-in-cheek I suspect) what is to prevent one anonymous voter from returning 10 anonymous copies of the voting form. A good number of voters added their names as well

as comments. It is interesting to note that several of the voters defending the status quo do so from the position of a lost cause and offer advice for the expected changes. How did they know they were going to lose? The following are the comments around the main points raised by voters.

### Geoff Ortlepp

#### Supporters of the Proposal:

"An A is an A is an A" - anon

"Three Batchelor university degrees e.g. BSc, BCom, BA do not equal a Masters degree" - Frank Reuvers (supported by Amy & Reg Ansell, David Moore, Emie and Rose Buric)

"If the system is changed it should apply to the future only and existing 3A's = F should stand" - Frank Reuvers

"If I looked for an all round judge I would prefer an A(Vers) rather than an F - Frank Reuvers

"Versatility does not prove higher ability" - anon

"Although the versatility is proved by 3A's this is not proof of ability on the higher F level" - anon

"The award should be APSSA(V) because too many letters as in 'Vers' will not fit onto the scroll of the badge" - Reg & Amy Ansell

"Is a new award really necessary, isn't it enough to merely indicate the number of times awarded, eg 3 X A = A(3)" - anon

"Each A should be in a different category, eg pictorial, nature, portraiture etc in a single medium slides or prints, and not mixed as in the past" - Monti Freeman

"APSSA(Vers) should be confined to the three media, slides, monochrome and colour prints and not for example slides, cibachromes and audio-visuals, all of which originate from slides only" - anon

#### Supporters of the Status Quo.

"A photographer moving laterally in his quest for honours is more diversified and deserves the higher awards, an F in only one diversity does not prove higher ability" - anon

"Many dissatisfied long-standing members have been working over the years to achieve an F via 3A's. What unhappiness will this change bring in the long term, could reduce membership" - anon

"A person versatile enough to obtain 3 x APSSA in different media is possibly a better photographer than one who succeeds in merely one type of photography" - anon

"If APSSA(Vers) is approved then to be fair those (+/- five) with FPSSA for versatility should revert back to APSSA(Vers)" - anon

"Why change a system if it works? There is no point in gaining an Associateship for another Associateship" - A Carstens

"If the change is made would it be retro-active for all previous 3XA's = F? If not, all those prior to 1999 will have to have dates allocated to them" - John Leroy

"What about a compromise! Make 3 X APSSA = FPSSA(h.c.) - (Honoris causa). Then the holder gets recognition for achievement and everybody knows the status of the title and nobody needs to be demoted" - JM Steenekamp

"This (referendum) was a super idea. The special meeting held to approve the new proposal was insufficiently attended by members. I feel that 3 X A awards are more difficult to achieve than one F on its own" - Mamus Steyn

"FPSSA(Dux) is silly why not go one step higher in ability and make it MPSSA" - anon

"Should the APSSA(Vers) route be approved then all existing 3XA = F's should be converted to A(Vers)" - Tony Mitchell

"I feel that if 3XA=F then it follows that #XF=M, alternatively 3XA=A(Dux) and 3XF=F(Dux) - Tom Lally



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# Exposing the world's 'first photo' develops into a row

by Tony Allen-Mills

*Sunday Independent*

17 January 1999

In the beginning was the word. After the word came the photograph, and after that came an entertaining historical row about who took the first picture, when it was taken, how much it is worth and whether it is all a devious plot by the French.

At stake in a controversy over the origins of photography is not just a palm-sized silver plate that may be the earliest portrait ever recorded by a camera, but also competing patriotic claims to the invention of an art form that has become a multimillion-dollar industry.

The discovery in a Paris flea market of a tiny, scratched daguerreotype - the earliest form of photography - has plunged art historians into a mystery worthy of the great Inspector Maigret. Was the picture of Nicolas Huet, a wild-haired painter and naturalist, taken in 1837, two years before Louis Daguerre officially announced the invention of the pioneer in the photographic process that bears his name? Or has the most scientific of the arts been blinded by its own flash?

On one thing the experts are agreed: if the picture is genuine - and France's foremost authority on Daguerre has authenticated it - the history of photography will have to be rewritten at the expense of William Fox Talbot, the British amateur scientist whose invention of a different photographic process was announced, as was Daguerre's, in 1839.

Talbot and Daguerre have for years shared the honours of having produced the world's first photographs. While the invention of the daguerreotype sparked off a frenzy of 19th-century picture-taking, it was Talbot's prints-from-negatives approach that became photography's dominant concept.

The picture at the heart of the controversy was discovered by Marc Pagneux, a Paris photography dealer, in 1989. Thumbing through old plates at the Porte de Vanves flea market, he realised at once that the 6.5cm by 4.5cm portrait must have been an early example.

But it was not until he was at home that he removed the plate from its frame and discovered a name and date scratched on the back: Huet/1837.

Pagneux said recently that he had waited 10 years to make his discovery public "for the pleasure of looking at it alone". This explanation has failed to reassure sceptical Anglo-Saxons.

If the Huet portrait really had been taken in 1837, American experts argue, Daguerre would surely have used it as proof of the potential value of his discovery. Nor did Huet ever make any public claim to photographic immortality (perhaps because the camera shows he had forgotten to comb his hair).

At a Sotheby's auction in 1995, a daguerreotype of the US Capitol fetched a world record price of \$189 500. The highest price ever paid for a single photograph is \$607 500, for Man Ray's 1926 *Noire et Blanche* at a Christie's auction.

The Huet daguerreotype could fetch even more, but Pagneux has locked it in a vault. The French government is likely to buy the photograph and keep it as a national treasure - *London Sunday Times*



**BENSUSAN BOOKS**  
by Leon David - Benoni Camera Club

***The Photography Book***  
**Published by Phaidon**  
**Press Ltd - 1997**

This is a companion volume to Phaidon's *The Art Book*, which is devoted predominantly to painting and which was published in 1994. It has since been republished a number of times, attesting to the popularity of its format. It was probably this popularity that prompted the publication of *The Photography Book* with the same format as its predecessor. The book consists of 500 photographs by 500 photographers. There is one photograph per page, and an accompanying text, which provides some information on both the photograph and the photographer. That's it. Simplicity itself. The image is what it's all about; not pages and pages of text. What text there is, is short, informative and to the point.

*The Photography Book* is big, thick and very heavy. This allows it to double as a flower press, or as a weight to straighten out curled prints prior to mounting. If dropped on a leg or foot it could do you a serious injury. The photographs are arranged in alphabetical order. Who comes first and last? If you thought Ansel Adams was first, go to the back of the class. The first is Aarsman, Hans and the last is Van Der Zee, James. In chronological arrangement it starts right at the beginning with a Daguerreotype, by Daguerre himself, to the avant-garde photography of the '90's. It is international in scope. Two local photographers are represented:

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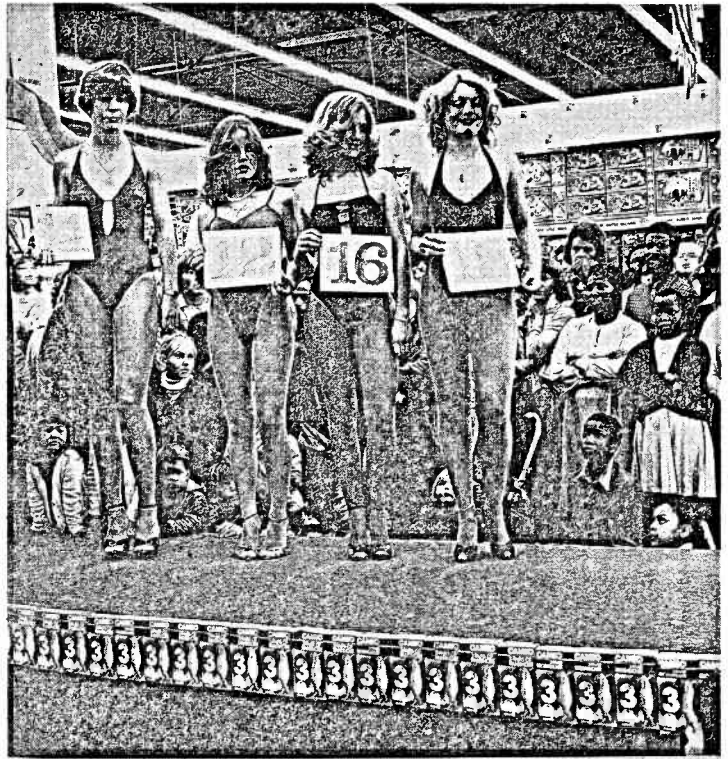
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## Bensusan Books

David Goldblatt and Peter Magubane. I am only able to show one photograph from this magnificent collection, and I have chosen the David Goldblatt picture taken from his book titled *In Boksburg*.

*The Photography Book* can be enjoyed on a number of levels. It is an illustrated history of photography, showing at least one example of all the movements and genres that have appeared since the inception of photography. There are also examples of all the special techniques that have been used. A veritable encyclopaedia of photography. Not a single image is dull or uninteresting. On the contrary everyone of these images are of absorbing interest, and worthy of detailed study. The message that it conveys is that photography is a vibrant art form, whose practitioners are striving to produce something new, innovative, striking and thought provoking.

The existence of *The Art Book* and *The Photography Book* in the same format, by the same publisher inevitably leads to a comparison of the two art forms i.e. painting and photography. This comparison should be restricted to the period from 1840 to the present, taking as the basis of the comparison, the images presented in these two books. To save you the trouble I have done the comparison for you, and the results are as follows: Painting 2 Photography 1. I would like to emphasise though that this is the half-time score. Perhaps photography, with the aid of the computer, will become the major art form of the 21st century, and usurp the position that painting has held up till now. Not bad for something that started its existence with the question: "Is it



From: *The Photography Book* David Goldblatt : Miss Lovely Legs Competition art?"

### *Africa Style in South Africa: Pondokkies, Khayas and Castles*

By Pamela Strauss with  
Photography by John Curtis and  
Pamela Strauss

Published by Jonathan Ball :  
Johannesburg 1994

This is a book of photographs of our pondokkies, Khayas and castles, in other words pictures of South African houses ranging from the very humble to the opulent. We are shown both the interiors and exteriors of these structures. As 'Ora Joubert (architect and lecturer at Wits) says in the Foreword: "*Africa Style in South Africa* celebrates the innovative endeavours by both qualified architects as well as non-architects who all attempt to respond in a highly personal manner to the search for an aesthetic particularly relevant to the African context and meaningful within the South

African experience. This book ... serves merely as an anthology of an aesthetic expression which is faithful to Africa: its moderate climate, its complex peoples and unique Afro-pean heritage."

Pamela Strauss and John Curtis are a husband and wife team. The text is by Pamela Strauss, who was born and brought up in this country, and who now lives in the United States. John Curtis is a British photographer who has worked for major advertising clients, and he has also won numerous photographic awards. The quality of the photography in the book is excellent. Its obvious that great attention has been paid to the quality of the lighting, whether it is daylight, artificial light or a mixture of the two.

When you reach the end of this book you hear thunderous applause and shouts of encore! And surely there needs to be an encore, because the book

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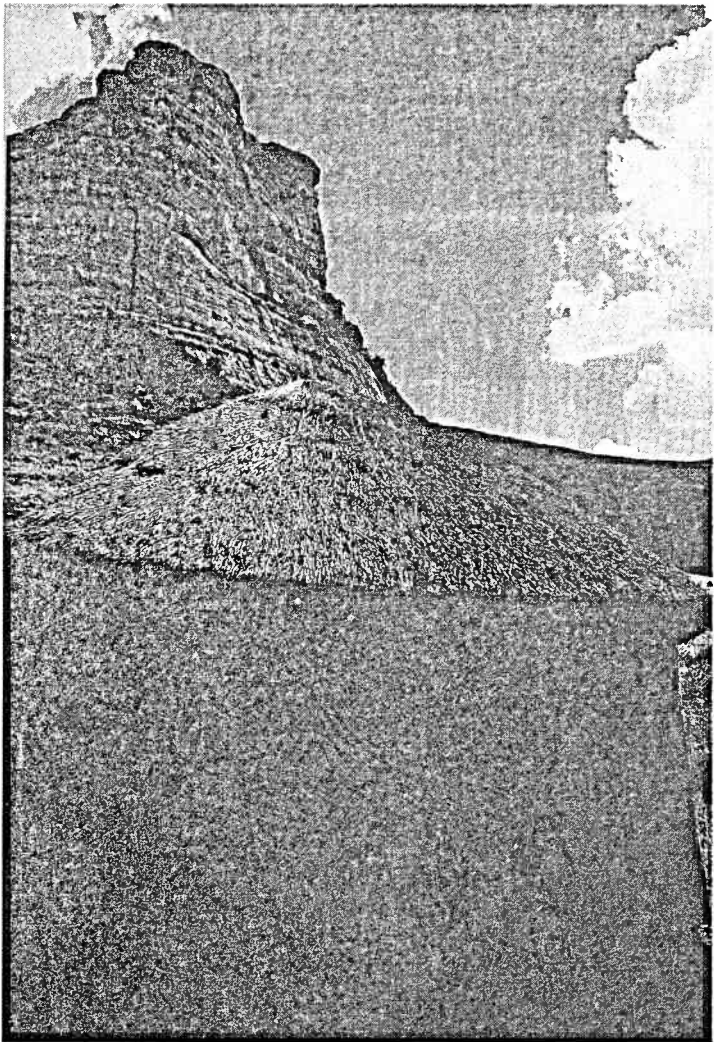
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gives the impression that only the surface of this large and intriguing project has been dealt with; and there is lots, lots more to be done. In this regard, it should be noted that Strauss & Curtis were unable to photograph any structures in Kwazulu/Natal, due to the unrest situation. One also gets the impression that further work along these lines is urgent, because many of the structures have an ephemeral look about them, that suggests that they may disappear before they have been documented. I would like to suggest that this would be an excellent project for PSSA to undertake. Members of our society, during their travels throughout the country, should spare a frame or two for documenting African or Afro-pean structures. In a few years this could form a database for further research, and something to hand down to future generations.

**Wolfgang Tillmans Published  
by Benedikt Taschen nd.**

Wolfgang Tillmans was born in Remscheid, Germany in 1968. In his midteens he acquired an SLR camera, and he developed an interest in photography. He began by recording the day to day elements of domestic life, and much of his subsequent work is also based on this. To quote from the Introduction: "While much of his later work is also very intimate, it also quietly insists that intimacy is not necessarily a property of private spaces." This accounts for a number of erotic/ pornographic images in this collection. It also raises some interesting questions, e.g. if there are no private spaces, where photography is not allowed then it is quite possible to conceive (no pun intended) of the act of sexual intercourse being raised to the level of an art form, and being photographed as such! A new



From: *Africa Style in South Africa - Homestead in the Witteberge*

genre! To put it another way; goodbye pornography, hello art. Not as crazy as it sounds, because even at Camera Club level a shot of mating lions is liable to earn you a gold award or even a COM, and photography is art, isn't it?

I'm happy to report that Tillmans does not go quite so far, but some of his images suggest that he is well on his way. In fairness to Tillmans, I might be giving you the wrong impression. The majority of his images are not erotic. The majority of his pictures, ".....are of political activists, gays and heteros, punks and all who live on society's borderlines." This quote has been taken from the

publisher's cover blurb. The other part of his oeuvre is fashion photography. At times it is difficult to tell where the fashion begins and the punks end, and vice versa.

Tillmans has had a very successful career in photography. He has had solo exhibitions in major German cities, and also in Zurich, Paris, London and New York, and group exhibitions in major cities in Europe and America. He has also earned himself a page in *The Photography Book*. Simon Watney who writes the Introduction says, with regard to Tillmans' pictures of gays, punks etc: "Tillmans provides us with a dense tapestry of sumptuous images which go

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TOTAL/TOTAAL	R155.00	R195.00	R60.00
	=====	=====	=====
Life Membership/Lewenslede	R3000.00	R3500.00	N/A
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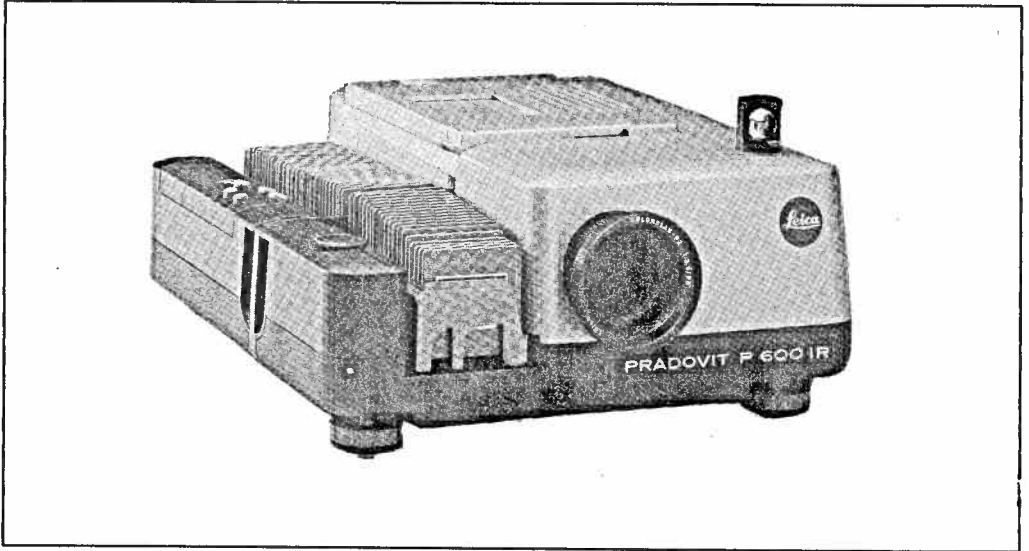
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## Bensusan Books

some way to restore our sense of the dignity and integrity of a generation which is so frequently represented only in banal clichés and stereotypes. His work positively bursts with a sense of contradictory times in which we live - a sense conveyed specifically through photography, by an artist whose personal modesty is as remarkable and unusual as his creative gifts. Just look at these pictures." Good idea. The book

is recommended as an insight into a vital aspect of photography, documenting as it does some social trends at the end of this century.

***A World History of  
Photography* by Naomi  
Rosenblum - Published by  
Abberville Press 1997**

As you can see from the date of publication, this book is right up to date and covers everything from Daguerreotypes to Digital Photography. All this photographic history is

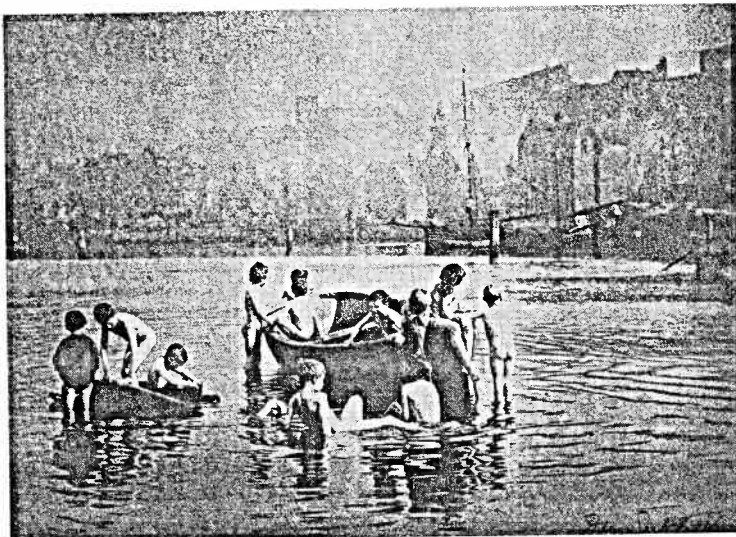
contained in 670 pages along with 819 illustrations, 83 of which are in colour. We are dealing here with a thick somewhat heavy book due to the high quality of the paper, which allows for good reproduction of the images. So it is heavy for good reason, but it is not in the least bit heavy-going to read. The author has a clear, accessible easygoing writing style which encourages a cover to cover read.

The illustrations were probably culled from thousands of photographs and the picture editors made a very good selection. There is not a dull or uninteresting picture and most are of outstanding quality and interest. In paging through books of photographic history, I'm always struck by the quality of the late 19th century and early 20th century photographs. Very many are incredibly sharp, have beautiful tonalities and mood, and this in spite of the comparatively primitive equipment, film and possibly also paper that was available at that time. Makes one wonder if all those bells and whistles that the camera people con us into buying are really all that necessary, especially for pictorial photography. If this genre is your bag then you don't have to keep up with the Jones's.

This is in every way an outstanding history of photography, so much so that I have included it in my list of 10 books that anecdotally, one is allowed to take to a desert island. Long after the text has been exhausted by multiple readings, the photographs will remain to be appreciated for many years.

**From *Wolfgang Tillmans*: Title - Suzanne & Lutz, Bournemouth, 1993**





From : *A World History of Photography*

# JUDGING

## Part 2

### Club Judging

The responsibilities and duties of a judge depend on what it is that you are being asked to judge. Basically there are three types of judges, the club judge, the competition judge and the honours judge.

As a *club judge* your duty is to teach - share with your fellow photographers your knowledge. The club log is obviously important but there are only one or two people at the top of the log, the rest of the members who submit pictures for judging are doing so because they would like to hear "the judges" opinion.

It is only an opinion. Judging is an expression of opinion, based on photographic knowledge and understanding, influenced by cultural, social and emotional factors in the judges' experience. Therefore a complex combination of artistic awareness, photographic appreciation, technical knowledge and exhibition experience is brought to bear on his task by the judge.

The first aspect of club judging is

that of scoring and it is important that the judges understand the method used in that specific club otherwise their judging can skew the entire evening's scoring. The method explained here is one which we have found to work most successfully, it can obviously be adapted to suit any judging format.

This system uses three judges each scoring out of 5. The scores are then added together to give a total out of 15 and thus the final award.

1 out of 5: No photograph can be that bad. Only use the 1 button if the photograph transgresses the competition rules.

As a judge it is important that you know and understand the rules - these are not rules such as, "there must be a centre of interest" but rather the rules pertaining to what is and is not permitted.

Rules will govern aspects such as the size and presentation of the image - and it is important that everyone is aware of the rules as laid down within your club and further that there are different rules in different clubs and for different competitions. It is always advisable therefore to ensure that both judges and participants know

and understand the rules for the particular judging session.

There are some rules which pertain to *all* competitions such as those governing nature photography - "this section is restricted to the portrayal of all branches of natural history, except Anthropology and Archaeology, in such a fashion that a well informed person will be able to identify the subject matter and to certify to its honest presentation." This is especially relevant when photographing macro or other subjects where the depiction is of a supposedly living creature - if you are depicting the creature as living, then it must have been alive when you photographed it.

The "honest presentation" is important too in the fields of photo journalism and photo travel, the point of these categories being to truthfully reflect actuality.

The pictorial, open or general section is the home for all manipulated images, be they montages, enhancements due to filters, digital manipulation etc. This does not mean that photographs depicting "dead insects" as living, may be entered in the general section - these and other unethical practices are taboo.

Within the club there might be sections and sub-sections relating to type of equipment used, time span, subject matter and so on - it is transgression of any of these rules that would cause you to press a 1.

2 out of 5 : Very weak photography - exposure and focus poor

At club judging it is often difficult to score a 2 - the judge does not want to hurt a fellow members feelings, and yet what good is it to score higher and to give the member a false sense

## Judging

of achievement.

If you are considering scoring a 2, then you should not allow your personal feelings to influence you at all - if for instance you don't like motorbikes and because it is not a very good picture of a motorbike you should not score it a 2 unless it has problems such as poor exposure and focus as well.

Consider then that a score of 2 is for an image that is not technically adequate. Aspects such as composition rely very much on personal interpretation which, it was previously suggested, should really only be considered when scoring 3 or more.

As members progress through the club, they learn to know what is a good image and what is not, and generally speaking you will not see many really bad pictures in an evening, the majority will fall in the average group.

Do not feel that you must score higher than a 2 if the image does not warrant it - but whatever you score be sure that you have a valid reason for giving that score. Remember the other important aspect of club judging is commenting (see next month).

### 3 out of 5 : Average

Most photographs will fall into this group, where the exposure, focus and composition are adequate. A synonym for adequate in photographic terms could be "record or snap shot", i.e. a technically correct picture that is just an everyday image. Consider however, that "technically correct" does not mean "technically perfect", imperfections can be commented on but need not necessarily detract from the image.

A photograph that achieves a score of "9 unanimous" is one that all three judges considered to be

just average. Many images will score either a 10 or an 11 rather than the 9 because of the judges individual subjectivity.

### 4 out of 5 :

An easy score to give and to achieve, if the exposure, focus and composition are good and the image "sings". In other words you haven't just made good technical use of your equipment but you have used elements such as lighting and focus to make the image more than just the record/snap shot. The use of elements such as this are what makes it appeal to the senses and what sets it above the average, at this stage the photographer should be making rather than taking a photograph.

Scoring a 4 does not mean that the image is brilliant, but that it is better than average, that the photographer is learning and showing some aspect of photographic art.

### 5 out of 5 : Very Good

Very good, but not necessarily perfect - beauty is in the eye of the beholder - we all have different ideas as to what is perfect. 5 points should be given to any image that is not only good as for a 4, but that also has exciting additions such as dramatic composition, exciting action, effective mood or subtle lighting - the list is endless and it is up to you as a judge to press the 5 button when the image appeals.

### HOMEWORK:

Consider again the points and what they are for - now look through your own photographs and try to find one each for scores 1 to 5. Do the same with a selection from a magazine or book giving you a total of 10 images.

Consider each image carefully, listing its good points, its bad points and how to improve it. Now consider your comments and scores - do you need to adjust any of your scores?

## Market Place

The CSIR in Hermanus has asked me to advertise the following, mainly photographic goods for sale, on tender. Tenders close on 30 April 1999 at 12h00. For further information contact :

Abrie de Weerd at 0283 21196 office hours.

### Tender List of CSIR Photographic Equipment

- 19 - 2 X Negative Enlargers, Leather Holders etc
- 20 - 3 X Safe-Light filters
- 21 - Batch-Epoxy & Hardener
- 22 - Batch-Chemicals
- 23 - Big Stopwatch
- 25 - Durst M301 Enlarger
- 26 - Leitz Enlarger
- 27 - Sartorius Electronic Scale
- 28 - Soligor bellows & Slide copier - Canon Mount
- 30 - Batch-Developing tanks
- 31 - Framing Board for printing
- 32 - Batch-Photographic paper
- 33 - Light box for contact printing
- 34 - Photostand copy work - with-out lights
- 35 - Phillips PCS 2000 enlarger
- 36 - Wooden box with glass door
- 37 - Batch-Photo Paper (20,3x25,4)
- 38 - Large guillotine
- 39 - Batch-Photo paper
- 41 - Batch - Chemicals
- 42 - Batch-4X Photo paper
- 43 - Large print dryer
- 44 - Roller
- 45 - Batch-Photo paper
- 46 - Kodak Developer

## MARKET PLACE

47 - Red Light

48 - Roll film holders

49 - Developing tanks, Measuring cylinders etc.

50 - Batch - Developing Chemicals

51 - Batch-Photo chemicals

52 - 3 X 1,25L Paper Developer

53 - Developer, empty bottles & Measuring Jug

**Dinkie Marais APSSA**

—oOo—

**For Sale**

400mm Nikkor f3.5 ED lens - Manual focus in mint condition

Asking R15 000.

Also have Nikon 2x converter TC 301 for sale.

Contact Campbell on 0137355118

## LETTERS

Dear Geoff,

Sorry about this scroll but I seem to be miles from normal civilisation but I felt it a duty to pen just a few words following Edwin's passing.

The Oct/Nov 98 obituary seemed to focus on his overseas work for RPS but omitted his fine contribution to the London Salon of which I am a privileged member.

**Kin Bensusan**

Kin writes from a farm on NW/Northern Cape border :-

All of us in PSSA are sad to learn of the passing of Edwin Appleton Hon FRPS of the UK. We have pleasant memories of his visits with Heather.

Apart from his contributions to the Royal Photographic Society

he was the Secretary of the London Salon of Photography for many years. And it was through this latter body that I came to know Edwin. I received a letter from him only a matter of weeks before his sudden passing at the end of October last. He indicated that he was getting some of the younger members of the London Salon to undertake much of the work of cataloguing, packing return entries and the judging and hanging which is done by all members present at the time of each year's salon.

He will be sadly missed not only by those of us in PSSA who knew him but by the British photographic fraternity for his great contributions to photography.

**AD (Kin) Bensusan (Member London Salon Photography)**

—oOo—

Dear Geoff

**APARTHEID IN AMATEUR PHOTOGRAPHY**

The way that PSSA seems to be going about trying to solve the problem of "alternative" or "interpretative" photography as against the good old simple rule-bound competitive photography seems a bit strange to me.

Huck's drawer is a bad idea. There must be something fundamentally unfair in salon judging if artistic photographs are being discriminated against.

Rather than an indication that Huck's drawer photographs are somehow inferior I say that if artistic photographs are routinely marked down then it is an indictment of the judging system or the judges themselves. And I am not just talking about Huck's photographs. I was involved in the organisation of a previous international salon and witnessed with horror the marking down of many overseas entries of superior artistic quality because the judges seemed not to understand what was good

about them. Anything out of the ordinary, anything original, anything that did not follow a prescribed formula was regarded with suspicion and given 6 or 7 out of fifteen. When those insulting results get back to their internationally acclaimed photographers, what does that do for our judging reputation overseas?

The problem is not "alternative" photography it is ignorant judges.

If judges were properly trained and took the trouble to find out what is happening in the wider world of photography, outside the narrow confines of PSSA-affiliated clubs, we would not have to create an apartheid structure to cater for the artists in photography.

One of the watchwords of segregation was "separate but equal" we all know how "equal" apartheid was. If you separate the artistic photographers from the rest you will be doing neither group a favour. Inevitably the "non-competitive" artistic photographers will opt out and find other channels for self-expression and recognition and the leftovers in PSSA will continue dying spiritual death.

**Dan Swart**

—oOo—

Dear Geoff,

I recently received the Oct/Nov *Image* in the mail. I want to thank you for your summary of my three presentations at the East London Congress. So often I'll read a review of a movie I've seen or a report of an event I witnessed and it seems that the reporter and I were at two entirely different events. Not only were you very gracious with your positive comments on the programmes, but more important your key points coincide very closely with the messages I was trying to convey.

Finally, just as I was, and always

## Letters

will be inspired by others, my proudest moments are when I find I've inspired someone else. So your article really makes me feel proud

Thank you

Duncan Moody

—oOo—

Dear Geoff,

Is composing music art? Is taking pictures art?

No doubt most lovers of classical music will agree with me that, to use but one name, Beethoven was a genius! Does that mean any music other than classical music is not music? There is more than classical music, there are other styles, too many to mention. All composers composed their own style of music.

HOWEVER, there is a set of rules they all have to follow! Music is written on 5 lines and four spaces, for both treble and bass. The top five lines the treble, the bottom the bass. Just one of the rules and regulations that even the 'composer' of weird music even in 1999 has to follow, for other people to be able to interpret their music.

Please allow me to be the "composer" of my own music. If ever I take a picture to please a judge, then I have lost myself. If ever I go on a course with any famous or not so famous person, and come back and take pictures like my lecturer and his/her style, then I have lost myself. If I never get a salon acceptance because the judges do not agree with my style, then nobody can blame me for not trying. But wow, if I do get an acceptance, knowing that it is what I like, then I know I have proven a point.

There is no way I can take a picture without following the basic

rules. As little as I can interpret the music somebody else has written if I do not know how to read the little circles on those 5 lines. That is how little a judge can interpret my picture if I did not follow some basic rules. (Remember the criteria for 1\*, focus and exposure?)

I agree with Leon David in the January *Image*, bring out those pictures in the bottom drawer, because they are YOU. I believe that there is such a set way in competitive photography in South Africa because people 'follow' and do not live out there own freedom of choice.

I sincerely hope that I will not be the judge of judges if I do not get a gold or salon acceptance. Just as much as I want to be allowed to express my freedom of choice by presenting images 'my way', so I believe other people have their own freedom of choice to 'play my composition'. As long as I have 'written my composition' on the basic rules.

Ina de Klerk

—oOo—

Dear Geoff,

May I enter the debate about club/PSSA photography?

I realise that I am only a four star worker, but I have come to the conclusion that club/PSSA photography must be seen and accepted as a Photographic Discipline in its own right. It would appear that there are certain rules which have to be followed, if these are not followed, forget it. It must be admitted that these same basic rules will help in other photographic disciplines. I have used them in press photography, although the picture gets cut to pieces so that it may be placed in the newspaper, and in wedding photography.

In the higher ratings, mood is important, but this does not seem to apply. As an example, a few years ago I took a shot of the local

museum at night. I got a silver for it. With the Photo of the Year competition, I entered it. We had an artist do the judging that year. My silver slide got Pictorial Slide of the Year.

The sooner we realise the competition photography is a discipline in its own right, the better. But what do we do with those other wonderful shots? How do we show them? Do we begin another movement in photography?

What do other photographers think?

Neville A Meyer

## New Interclub EJJA Competition

The inaugural clash of the titans Edenvale PC, Jabula CC, Johannesburg PS and Afrikaanse Foto Organisasie will take place on Saturday 13th March 1999. Hosts Edenvale will conduct the proceedings at the Edenvale Community Centre.

The four-way contest will consist of the judging and scoring of 20 Pictorial and 20 Nature Slides per club. Several of the foremost salon photographers in the country will be competing but as each author is allowed only 4 slides the strength of the middle order workers will be decisive and bonus pints for the best 1 to 3 star slides will encourage the participation of the lower ranks.

Edenvale invites members from all clubs within reach and members of the public to witness this exhibition of the highest standard of photography. Drinks and snacks will be served at 7:00pm and the contest will start at 7:30pm, ending no later than 9:30pm.

Editor

# **Your Window to the World (The INTERNET)**

It would appear that more and more clubs are appreciating the advantages of having a web presence.

Congratulations go to:

East London at: <http://www.ru.ac.za/el/PhotoSoc>

Johannesburg Photographic Society at:  
<http://www.geocities.com/SoHo/Cafe/5378/>

Krugersdorp Camera Club at:  
[http://homepages.acenet.co.za/zoom\\_photography](http://homepages.acenet.co.za/zoom_photography)

and Westville Camera Club at:  
<http://www.geocities.com/SoHo/Square/5302>

All your sites are great and are a credit to your clubs. Well done for spreading the word of South African photography to the rest of the world.

The membership list for the PSSA Electronic Pages is growing steadily with members of PSSA listing them. We now even have members from overseas participating from Zim' and the USA.

The listing presently stands at 30 members who are net active, and who are able to take part in the new photographic chat forum which I have started at:

<http://clubs.yahoo.com/clubs/tomphotochat>

Here you can have your say (gripe or praise) on any subject relating to photography. To ensure that your comment has the maximum clout, I will be taking some of the quotes sent to this site and forwarding them anonymously, to any relevant parties, whoever they may be. In this way, we hope to make a

serious difference in South Africa Photography. While we're on the subject of "Net" presence, don't forget to visit the PSSA website at:

<http://www.pssa.com>

Enjoy your life on the electronic waves

Tom Lally

## **PSSA TRAVEL CLUB Clarens Weekend 12-14 Feb 1999**

A large group of PSSA members, 20 in total, assembled in the wonderful little town of Clarens, Eastern Free State on Friday night. On Saturday we were joined by 13 of the 16 PSSA Directors.

I do not intend to tell you about the weekend - I will leave that to the participants who have all been invited to contribute to the article which will appear in the next issue of *Image*, together with some pictures taken during the weekend. But I will tell you that to all intents and purposes the weekend was a resounding success and the unanimous verdict was that it must be repeated.

I would like to extend my thanks to George Allen in particular for his untiring devotion to our cause during the weekend - that of doing photography and learning a little more about the lovely Eastern Free State. George went out of his way to make our stay in Clarens as enjoyable as possible, by making his home available to us on Friday night and by taking us around the area. Penny, George's wife was most gracious in entertaining us on Friday night when we met for the pre-outing talk and chat and I thank you, Penny, as well for making our

weekend so special.

Then I wish to thank the ladies at the Clarens Information Centre, Kerry and Cooks, who so willingly handled all our bookings. Not only the Travel Club's but those of the Directors who had come to town to attend the meeting on the Sunday. Nothing was too much trouble and Kerry and Cooks left a lasting impression of professionalism and a keen desire to return to their town in the hearts of all those present.

It was wonderful to have the Directors of PSSA together with us at our Braai on Saturday night and to join in the camaraderie which was evident. Led by President, Barrie Wilkins, a jovial atmosphere prevailed, and although I may not be "the sexiest Secretary around", Barrie, I can't say much for your Red Shoes!! They clash with your "sexy" white Synchro!

We were honoured to have with us as a guest on the weekend, Heather Appleton, widow of Edwin, Past President of the Royal Photographic Society. Heather is out here for 3 weeks to spend some time with me in Mpumalanga and at Ngwenya Lodge on the Southern border of the Kruger Park

Finally, I wish to thank those PSSA Members who came along:

Des & Janet Currin and baby Martin  
Lilah & Max Prozesky  
Dot and Nic Beaumont  
Ina de Klerk  
Penny Stone  
Louis & Hettie Antunes  
Reg & Amy Ansell  
David & Margaret Eades  
Emanuel and Fatima Maria  
Johan van Zijl  
Loma Linford

Together with Heather and me, they made up our party of 20.

Get writing guys, I am waiting for contributions for our article next month!  
**Pam Smith**



# THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

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A Membership Application Form and Subscriptions information for the year ending **30 June 1999** will be found earlier in this issue.

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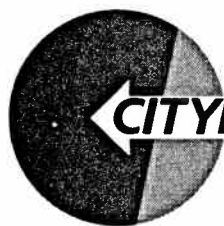
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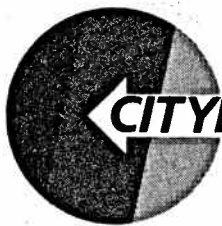


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