



PSSA NEWS & VIEWS

BULLETIN OF THE
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



A warm smile from Lorna Stanton of Johannesburg amid the Autumn leaves, of the Witwatersrand. The pre-Winter months are an excellent time for photographers bent on capturing the hues of the changing season.

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PSSA NEWS AND VIEWS

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Society of Southern Africa

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Editor: Don Briscoe APS(SA)
Production: Les Luckhoff

FRONT COVER:

Lorna Stanton of Johannesburg

A WORD FROM THE PRESIDENT...

Thanks to the Arabs, and the Port Elizabeth Camera Club, the venue of the greatest photographic happening of 1974, has had to be changed.

Congress '74 will definitely be held from 8th to 12th October, in PORT ELIZABETH. Lots of instruction and a fair share of all aspects of photography - ciné, prints, and slides - is to be programmed. So see that you book your leave well in advance. This is an activity of P.S.S.A. that you must not miss.

To me a photographic year is just not complete without participating in Congress. Having attended the past six, I can heartily recommend that you make every effort to attend.

Applications for Honours, closed at the end of February and a number of entries in six sections were received. This is most heartening and I would earnestly appeal to every member to work towards applying for Associateship or Fellowship.

Write to Dick Whittington-Jones for a NEW entry form. It must have the NEW code numbers on the form to be a current printing. 31st June is the closing date for entries for the second and final judging session this year so get your work in order and put in an application. If you're unsuccessful, come to Congress anyway and see what standard is required, and maybe next time you'll be more successful.

If all Clubs and Societies in the Republic are as active and enthusiastic, as those in the Cape, photography is really on the move. If your Club is going through a particularly rough time, why not write to Les Luckhoff and let him put your problems to the Executive Committee. Maybe they have the answer. P.S.S.A. as the Parent Body of Photographers, is always ready and willing to give a helping hand.

There is to be another Argus/PSSA Slide Competition this year, so please watch the press for details.

Good shooting!

ROY JOHANNESSON FPS(SA)
President.

NEWS FLASHES

NEW REGIONAL REPRESENTATIVE -

We welcome Roy Turnbull as Regional Rep. for PSSA in Durban area. Drop Roy a line and invite him to your Club functions. His address is: 3, Highgate Avenue, Westville, Durban, 3630.

REDUCED SUBSCRIPTION TO PHOTOGRAPHY AND TRAVEL MAGAZINE -

PSSA members wishing to avail themselves of the reduced subscription rate to Photography and Travel Magazine should write in to the P.S.S.A. Secretary, without delay (P.O. Box 2007, Johannesburg). Subs are: Two years - R5.00 and 1 year - R3.00.

SLIDE SERIES WANTED -

Member Clubs are urged to work on a bumper crop of Slide Series for submission at the PSSA Congress, 1974, which will be held in Port Elizabeth in October. Get busy - there's no time to lose.

PHOTO FLASHES

News of member clubs throughout Southern Africa.

UITENHAGE -

The Uitenhage Camera Club will soon have its very own badge according to the Club's recent bulletin. Cost to members will be about R7.00 which seems steep but it's the type of badge which can be put on blazer pockets and such like. Very soon now, Club members will be strutting around sporting the new emblem for all to see - congratulations to them!

VREDENDAL -

A letter from Mr. B.J. van der Merwe of the Vredendal Photographic Club, Cape, mentions that their Club has decided in future to use the Afrikaans word 'kleurdia' for colour slides instead of 'kleur-skyfies'. Apparently the word 'dia' for

slide is now accepted in the Afrikaans language. The English word 'slides' would be translated as 'dias'.

SEZELA -

A recent edition of 'The Photopost', carries several tips for ensuring that your photographs get 'a second look'. They are: Get in closer - Move in close to your subject to create an unusual picture; Use a different viewpoint - think and plan your picture before clicking the shutter; Use unusual techniques: particularly at the darkroom stage.

Southern Africa Postal Portfolios are holding their 1974 Congress at the Imperial Hotel, Empangeni from May 23rd to 26th. Should petrol rationing be enforced before May, the venue will be switched to Durban.

DURBAN -

The Durban Camera Club has decided to introduce an 'agony column' in the Club Bulletin. Example of some entries to date:

"Dear Aunt Annie, There is a young man at the Club and I would dearly like to get to know him. But how?" Signed: Infatuated but shy.

"Dear Infatuated, Get a seat next to him and drop a Leicaflex into his lap - and wait for developments".

"Dear Aunt Annie, Why don't the judges like my prints?" Signed: 5 star worker unjustly kept in 1 star section.

"Dear 1 star worker, Why should they? I don't!"

JOHANNESBURG -

The Camera Club of Johannesburg reports that the transparency committee for 1974 is: Chairman - Monty M. Freeman FPS(SA) A member of long standing and one who has always been very closely associated with P.S.S.A. He takes over the chair from Harold Nackan of "Congress 1972" fame who was not available for re-election after having served as Chairman for 7 years. He is still serving on the committee to offer his valuable advice and is also assistant to Phil Fietelberg, the exhibition Director. The Vice-Chairman is Sholto Helman and the other

committee members are: Orne D'Oude, Cyril Evian, John Harris, Nico Horjus, Basil Katz, Ernie Kohn APS (SA), Norman Miller and Cecil Morris.

It would appear as if the Camera Club has a very strong and industrious transparency committee, as well as an excellent print committee, judging from the following: The print section chairman for 1974 is once again Lou Yudelman APS(SA), and this will be his 4th year of office, his vice-chairman is Joos Kotze and the rest of the committee is Dick Benson-Armer, Mike Feldman FPS(SA), FRPS, Mike Meyersfeld and his wife Sandra, Geoff Paxton APS(SA), Wally Rossini FPS(SA), John Rushmer FPS(SA), ARPS, and Bron Stein.

Mike Feldman FPS(SA), FRPS is the club president and Monty M. Freeman FPS(SA) is vice-president.

For the past 2 years the club has had joint editors for their monthly magazine "Viewfinder" John Rushmer APS(SA) ARPS and Syd Karnovsky, who, through pressure of other commitments, has had to stand down as Editor. This position he held for 7 years prior to John joining him to make it a joint effort. For Syd's work in presenting the club with a most interesting and informative magazine for the past 9 years, and for his contribution to photography in general, he has been awarded the club's coveted "Presidents award for 1973".

We wish John Rushmere the very best of luck in his solo roll as Editor, of an excellent magazine.

It is significant that of the 21 persons making up the various committees, there are 3 fellows and 4 associates of P.S.S.A.

The Jabula Camera Club is holding its head up high. Several members won high honours during the past year. They are: Windham Whittaker who gained his APS(SA) Ed Thacker APS(SA) who became the club's fifth five star worker, Len Miller FPS(SA) who won the Montreal Gold Medal and the Welkom Protea Placque, Jack Weinberg APS(SA) who won the East Cape Gold Medal and Johan Bester who won the PSSA Silver Medal at the Interclub.

It seems that Jabula is a little worried about judging (this seems to worry a large number of clubs throughout Southern Africa) particularly in respect of beginners' slides. Here's what a recent Club newsletter says of the issue:

"A lot of discussion has taken place about judging standards, and by standards is meant 'the standard by which the slide is judged'. It would appear that the concensus of opinion is that the one star worker is being judged a little critically and a bit of the 'edge' should be taken off the judging in one and perhaps two star. Whilst most of us agree that criticism is the way to learn, and that sitting in the audience and listening but not exhibiting is not as good as getting hammered, it is also felt that a little more of the 'softer approach' in the lower sections would help encourage the art of photography. Generally it is felt that a so called 'snapshot' or 'record' shot, if correctly focused and exposed should gain a Gold award. Perhaps slight pictorial qualities may be expected, but certainly 'composition' should never be insisted upon. Whilst most judges agree to this, it seems that once judging begins the good resolutions fall away and the standards are raised. This is perfectly understandable when one considers that the judges are usually photographers of top class themselves, and it is very difficult to give a gold for a picture you would have not even taken, let alone throw away. Is the answer to let beginners judge beginners, with advice from a qualified judge? Or perhaps we should have an appraisal class each month where a photographer can bring along a slide and have it assessed before it is entered for judging? In this manner several opinions can be called upon and a broad spectrum of opinion can be culled. These are the sentiments of one person only, but it's something that should be given serious thought."

Speaking of rules, someone asked me what rules apply to judging. Well, this is a difficult question, but I'll attempt to answer briefly. The first requisite is that you memorise 100 "judging" terms and expressions. These you must be able to pronounce in the prescribed manner. As follows:

"What a Pity": To be said in a deep, sorrowing voice, with a slight break near the end. This expression should only be used when one is at a loss to fault a slide but feel something is not quite right. Can also be drawn out to gain time to think.

"I can't get into the picture, the fence is in the way". (The fence was put there in the first place to keep idiots out). I always imagine the judge climbing right through the screen and really getting into the picture.

"The picture is cut in two". (When you graduate to bigger things you can even find three, four, five and six pictures in one. With the rising cost of film this will be the art of the future, 10 pictures in one shot will earn you a Certificate of Merit).

"The author should go back and take this one again". All the way to Eastern Siberia and later on you can say: 'This shot cost me R7567.53c to achieve'. This expression is used to cover up when you don't want to give an award, but don't really know why.

"The author should have waited another second". To be used when the slide shows something which look better somewhere else in the format.

"The light let the author down". This is used when the exposure is screwball, but you aren't sure whether it is an overbright, overexposed or plain flat/bright shot. In actual fact, the author let the light down.

"The author tried to make a picture where there wasn't one". Be very careful with this one. It is only to be used when you are at an absolute loss; when you like the slide but feel there is something wrong with it.

"For the attempt I'm going to give this a bronze". Once again, it's a bad slide, but your conscience is pricking, it's in the one star and you feel you have been overhard on the last three transparencies, so you want to make it up somehow.

"The slide has compositional elements but these are not strong enough to overcome the obvious weaknesses and faults". This is one of the double talk comments to slip in just before

tea. Then you can discuss the 'compositional elements' with the author at tea, and he or she will usually pay for your tea as well and fetch more cake when you want it. The weaknesses are so 'obvious' that no one will show their ignorance by asking you what they are. (Tricky, hey?..)

"This transparency is tremendously STATIC". This is used when you wish to bounce a slide that is better than one of yours of a similar subject. (You can't be faulted here, because we are not shooting cine so we can't have movement, only the illusion thereof).

"I know what I would do with this slide if it belonged to me". For God's sake don't carry on and tell the author that you would throw it in the waste paper basket. You are supposed to nod your head, the audience can normally see this movement in the dark, and sort of hum to yourself, snigger softly, and then say, "Well, may.....beeee" and don't say anymore but don't give it an award. The author will now try for the next six months to pick your brains, (if you have any) and find out what you would do with this terrible slide to make it into a winner. You, of course, never tell him, and finally you forget what it was you were going to do. If the author happens to do something clever and then shows you and asks what you think, you say, "Well, it's not quite what I had in mind, but I think it's O.K. Try it your way and if it doesn't work, we'll try mine". That's good for another six months as well.

Always mention any dirt, marks, twigs, grass, etc. which you happen to notice, just to prove to the audience you can also see, but then be really bighearted and decide to ignore the "distracting elements" and hand out a "big deal" bronze.

Every 15th slide you should really boost the picture up to the heavens and then say "And I'm very happy to give this a bronze". This is just to keep the wise guys in the audience guessing. Just because you like a slide doesn't mean they can whisper to their neighbour that you are going to give it a gold. After the third time you do this you have lost the whole audience, and they

really sit back and listen with respect, and stop whispering. Likewise you can reverse the procedure. Tell them what a terrible slide it is, but finish off, "and yet it has tremendous artistic merit and a very well deserved gold award".

That's enough for the first lesson. There are 6 more easy lessons to come, and then the 66 difficult lessons start.

ESTCOURT -

The Estcourt and Masonite Camera Club, will be holding a film competition in October, and members are being spurred into action. Jolly good show - South Africa could do with more active film makers at the moment. What's more the Club is also holding a novel club competition for colour slide workers. Members are being asked to pull out a slide, which could represent a song. The slides will then be screened to members, who will be asked to guess the song. A good idea which will add up to a lot of fun.

CAPE TOWN -

The Cape Town Photographic Society has over the years engaged in a regular "Saturday Walks" programme for club members. The project for Saturday Walkers during coming months is to capture the spirit and history of the Cape Town Malay Quarter. There is a possibility, that the Society will be publishing a book of photographs on the Malay Quarter.

PRETORIA -

Judges are given a wry old time by aspiring photographers, it seems. Many Clubs are up tight over judging and the SABS Camera Club of Pretoria is no exception. In a recent Club journal, they listed the main characteristics of a judge:

HEAD: This is eggshaped, and is apparently only an empty shell or it is filled with cotton wool! (Soft in the head) There are no ears due to lack of use. He is cross-eyed for exceptionally bad focus. The nose is centrally situated due to lack of composition. A very big mouth to degrade your entry or to boast about his own work.

BODY: He is strong in case he needs to protect himself, likewise the long legs for quick getaways. His indexfinger on

his right hand is very long and is there to point out all your mistakes.

CLOTHES: The cap he wears night and day. The reason for this is to hide the crack. The crack becomes obvious the moment he starts judging. His personal T-shirt is a status symbol while the tennis shoes are also for more speedy departures.

Certainly a well equipped man for a difficult task.

P.S. Due to past experiences, he hates GOLD.

EXECUTIVE SUITE

Executive Chairman, Les Luckhoff, reports

Another meeting lasting until 1 a.m. took place recently, and so much discussion ensued that the executive had to meet a week later to finish the meeting. The main topic was the financial affairs of the Society and as I am sure you all know, this is a matter of grave concern. Our Secretary, Joy du Toit, with the interests of the Society at heart, has resigned, knowing that the Society has reached the point where it is unable to afford her salary. This is a sad blow, as Joy has been a tower of strength in the Society. The Executive will have to shoulder additional tasks and responsibilities.

Joy came into PSSA through assisting husband Peter, the then President of the Society, and she has worked many a long hour in the interests of the Society. At the 1973 Congress she was awarded a Service Medal to the delight of everyone present.

Please make full use of your regional representative. Invite him to your Club meetings. He is there to tell you how PSSA can serve you - so give him a chance to speak to you.

Don't forget your Congress this year. Port Elizabeth is the place and the time is October 1974. It's going to be a participating Congress with a great deal of practical sessions. There'll also be happy-go-lucky outings of course. See you there.

REFRESHER COURSE FOR FILM MAKERS

CONTINUITY IS ONE OF THE MOST IMPORTANT REQUISITES OF GOOD FILM MAKING - THIS SHORT ARTICLE TELL YOU MORE ABOUT IT...

THEY WENT THATAWAY.....

All film-making is an illusion; for what could be less credible than a succession of shadows on a screen? Yet these same shadows can move people to laughter and tears, and make them literally sweat with fear. To get an audience into a state where it will believe in the happenings unrolling before it, the film-maker has to use all his cunning. One of the difficulties he has to overcome is that his film is not the continuous stream he would like it to appear, but is in fact composed of several hundred little bits joined together by splices. Every time a splice shows, he loses his hold slightly on his audience.

To prevent splices showing, you have to do some very smooth editing and to enable yourself to produce smooth editing you have first to observe the rules of continuity when you are shooting. As regards the continuity of movement; it is not the "real" direction of movement as it appears on the screen. When a character or object, moves from right to left in one shot, he, or it, must move from right to left in the following shot. If a character walks out of one shot at the left of the frame, in the next shot he must enter from the right of the frame.

In this way, his movement across the screen will appear to be continuous and the audience will not notice the splice between the two shots. The same thing applies when you make your cut before the character walks out of frame - for example, when you go from a master to a closer shot; if the character moves toward the left in the master shot, he must still be moving to the left in the closer shot.

If you watch any good professional action picture, such as a western, you will see the continuity rule well and truly observed. When the hero rides

from the river to the ranch, he rides in the same direction all the time; when he is pursuing the villains, then both he and the villains ride across the screen in the same direction; and if he stops to ask somebody, "Which way did they go?", any member of the audience can give the right answer. It is enough that the informant's eyes slide towards the left of the screen; the next shot may be a very long one, with the hero galloping away into the distance, but provided he is galloping to the left of the screen, we know that he is on the right track.

The rules about moving in the same direction do not, of course, apply to action within the frame; here your characters can move exactly as they please, for the purpose of the rules is to keep things moving over the splice, so that the eye follows the continuous movement and does not notice the break (of the way a conjurer draws attention to his left hand when he doesn't want you to look at his right hand).

But it is important that your audience should be shown clearly whenever a character changes his position or his direction. If you are filming some event in which things are moving round and round - a motor race, say, where the cars in the first half of a lap are moving from left to right across the screen, and in the second half are moving from right to left - make sure that you get some shots on the bends, which will show the cars changing direction with the frame, and some shots of spectators turning their heads from left to right. In this way you will be able to give an accurate picture of the race, and avoid creating the impression that the track is full of cars dashing wildly about in all directions. These cutaway shots of spectators turning their heads are extremely useful whenever you are filming sports events; and if you don't have time to get them during the actual event, you can always take them later - if necessary, by doing a bit of faking, and shooting a close-up of one person against a neutral background in your own garden.

If by some mischance you manoeuvre yourself into such a position that it is

quite impossible to get a good shot of a character moving in the correct direction, it is possible to get out of trouble by having him move directly along the middle of the frame, straight away from the camera (if he is supposed to be going away), or straight towards it (if he is supposed to be coming back).

One point which some beginners overlook is the importance of overlapping action from one shot to the next. Let us suppose that you have a scene in which a character is knocked to the ground, and that you intend to shoot the scene first of all in M.S., to show the complete action, and then to follow with a C.S. to show his reactions once he is on the ground. Your first shot ends with the actor on the ground, but your second shot does not begin with him already on the ground; it begins with a shot of the ground, and your actor dropping into the picture. He does not need to make the complete fall again - indeed since a close shot demands accurate positioning, it will be much better if he simply gets his body to the correct position for the close shot and allows his upper half to fall the few inches necessary to get him into the picture. By overlapping the falling action in both shots, you will be able to splice the shots together while the actor is in the act of falling, and so follow the old editing principle of "cutting on the move" (meaning while a character is on the move, not the camera), so that the spectator watches the moving object and does not see the splice. But see to it that he is in the correct direction. I mean if he falls to the left in the master shot, he must also fall that way in the close shot.

BEVORDERING VAN AFRIKAANS

U het seker gemerk dat daar in die afgelope maande 'n artikel in Afrikaans in "P.S.S.A. News and Views" verskyn het, onder die naam van ene Gert Marais. By wyse van bekendstelling mag ek net meld dat ek lid is van die uitvoerende komitee van P.S.S.A., en dat ek daar is met die spesifieke doel om Afrikaans in die Organisasie te bevorder. Ons as Afrikaanssprekendes is in hierdie verband baie dank verskuldig aan Les Luckhoff,

vice-president van P.S.S.A. en voorsitter van die uitvoerende komitee, by wie die gedagte van bevordering van Afrikaans ontstaan het. Sy bemoeiing met die saak het dan ook gelei tot my benoeming. Ek mag net meld dat daar ook by die ander komiteelede groot belangstelling vir hierdie saak heers.

Die bal is nou in my baan en ek wil u verseker dat ek alles in my vermoë sal doen om hierdie taak met sukses te volvoer. Vir my is dit 'n besondere eer om vir die bevordering van my moedertaal te werk.

'n Paar voorstelle met die bevordering van Afrikaans voor oë, is reeds gemaak en deur die uitvoerende komitee aanvaar:

- (1) Dat 'n amptelike naam in Afrikaans as eweknie van die Engelse naam aanvaar word. Die voorstel hier is Fotografiëse Vereeniging van Suid-Afrika - afkorting F.V.S.A.
- (2) Ook moet 'n Afrikaanse woord gevind word vir "associate" en "fellow". Die woorde wat voorgestel is, is assosiaat en genoot onderskeidelik. Afkortings "APS(SA)" = AFV(SA) en "FPS(SA)" = GFV(SA).
- (3) Die lapelwapen van F.V.S.A. moet ook in Afrikaans beskikbaar wees.
- (4) Die voorblad van die Vereniging se maandblad moet tweetalig wees en so ook die inleidingsartikel.
- (5) Die voorgaande behels natuurlik ook die beskikbaarstelling in Afrikaans van amptelike stukke van die Vereniging, soos die akte van oprigting, die statute en omsendbriewe.

Daar sal getrag word om die voorgaande voorstelle, mits dit die goedkeuring van die Direkteure wegdra, so gou doenlik te implementeer.

U sal met my saamstem dat die bevordering van Afrikaans, 'n groot taak is en daarom wil ek graag 'n beroep om hulp doen aan elke Afrikaanssprekende fotografiëse klub en fotograaf wat trots is op sy taal, en wat graag wil meehelp in die bevordering daarvan. Alle voorstelle wat u in verband met hierdie saak kan doen, is baie welkom en sal ernstige oorweging geniet. In die tweede plek ont-

vang ek graag hulp van u in die vorm van bydraes vir publikasie in F.V.S.A. se maandblad. Dit kan die vormaanneem van klubnuus, beskrywings van fotografiese besienswaardighede in u kontrei, artikels van fotografiese belangen dies meer. Hoe lyk dit met 'n mooi-klinkende ekwivalent vir "P.S.S.A. news and Views"

Kom taalgenote, met u hulp kan ons hierdie wa speel-speel deur die drif sleep. Laat ons van u hoor.

Vriendelike groete,

Gert Marais
Manserstraat 242(a),
Meyerspark,
Pretoria. 0002

TRANSPARENCY CORNERS

Les Luckhoff reports

Last week I spent an exciting evening with the Evander Photographic Club. I had been invited by their live-wire Chairman (or should it be Chairwoman) Mrs. Helen Valentine to give their Club a talk but before addressing the Club I graded their slides. The standard was so high that I was hard-pressed not to award golds for every slide. Helen herself had achieved about 120 International acceptances in the past year, and the number of Novaflex 640mm and Tamrow 200 - 500mm zoom lenses in the club would enable me to retire if sold for their original price. These folk are real experts in the field of wild-life and not content with that they dabble in all kinds of processes, Helen for one processes all her own colour films. It was with a great deal of trepidation, then, that I presented my own show of mediocre slides. It is indeed a pleasure to visit a progressive club such as Evander whose progress can only be in one direction - upwards. Their Chairman is completely P.S.S.A. orientated and appears to be fully competent to drive home the importance of P.S.S.A.

delight it was. Every day my wife and I lept onto a horse (I scrambled on), and with a camera on my back rode into the mountains. I think this is as near as anyone can come to heaven on this earth, sometimes we galloped along the mountain track with the wind whistling past, and at other times we strolled along drinking in the scenery. Every step took us higher, revealing a wide panorama of the Natal plains and further mountain peaks the poor mortals in the hotel do not know exist. Now and then we stopped to take a photograph of a particularly beautiful scene such as a waterfall, some newly created by the over-abundant rainfall. Sad to relate my photos are mediocre in the extreme - I've still some left in the camera and like an uncorrigible gambler, hope that these are the ones. I have been visiting this area since I was a youngster, climbing Mount-ax-Sorces when I was seven and many times since - it breaks my heart to find people in collars and ties up at the top, having driven up there via Witzershoek on a road built almost to the summit. A few weeks in this paradise will reward any photographer and I can well remember the thrill when, for the first time, I saw a malacite kingfisher drinking from the huge indigineous pink protea which grow in profusion in season. Remember to add the Royal Natal National Park Hotel to your itinerary when next you go on holiday - it's worth considering.



LUS LUCKHOFF AND HELEN VALENTINE, CHAIRMAN OF EVANDER CLUB, SHARE A CUP OF TEA. By Courtesy of "The Springs Advertiser".

I have recently spent a week in the Royal Natal National Park, and what a

TROUBLED WITH INEXPLICABLE CAMERA SHAKE?
THIS SHORT ARTICLE MIGHT SOLVE YOUR PROBLEM.....

Many amateurs will recall how, in the years following the early thirties when the 24 x 36mm format became popular, the chief topic of conversation among photographers was the special and "secret" formulae for 35mm development, aiming at as little grain and as much sharpness as possible.

I won't elaborate on this type of discussion, which today is only of interest to the photographic historian. Progress in photo-chemistry has rendered the debate superfluous. This is shown by the fact that the high quality of 35 mm films has been improved even further during recent years. This may be illustrated by Isopan ISS film, which today (at a speed of 100 ASA) possesses the same all-round usefulness as the 40 ASA version of only a few years ago. Having said this, I would like to tell the 35 mm perfectionist of a few cases I have myself encountered, where it was a question of obtaining the highest possible degree of sharpness - apart from processing conditions.

System cameras for 35 mm are generally equipped with a focal plane shutter having a rubberized cloth or metal shutter blind, which passes in front of the film during exposure. This passage can cause camera shake because the blind is spring driven. But few people realise that this form of camera shake can be particularly evident when the camera is mounted on a tri-pod, especially (depending on model) at shutter speeds between $\frac{1}{8}$ and $\frac{1}{30}$ second. This should be remembered if perplexing blurring is to be avoided. Something similar applies to the mirror action in the case of reflex cameras. The best method of avoiding camera shake with inanimate subjects such as landscapes, is to raise the mirror manually before pressing the release and then to fix the mirror. Most reflex cameras allow this.

I HATE JUDGES!!...

We re-print the following article on judging which first appeared in a recent PSA Journal and was also published in the monthly bulletin of the Eagle Camera Club of Johannesburg.

"The other night I judged at a fine club in New Jersey, a club with lots of nice people and many good photographers. And they were so courteous.

One lovely gal said, 'You're the best judge we've had in a long time'. Another commented, 'I really enjoyed the judging'. One gracious club member volunteered, 'I learned a lot from what you said'. And a hippy-looking character drawled, 'That was real good, man. What a change from our last judge'.

The compliments were nice, and always welcomed. Yet more importantly, they got me to thinking about judges. And when I remembered some club and salon judgings, I decided it was time for me to be objective and honest. I decided that I hate judges. Well, maybe not all of them. But I hate judges who say....

'I may as well tell you. I don't like portraits'.

'This sheep dog is overexposed'. (It was a Shih Tzu).

'This is blurred. It should be sharp'.

'You should have used a 500 mm lens on this shot. The main subject is too small. (No sense of art and the poor gal who took the show owns only an Instamatic).

'Cute shots don't belong in competitions'.

'You can't photograph the back of a person'.

'Montages never work'.

'Nudes are disgusting'.

'You have to have a S curve in this photograph'.

'If you had stepped to the side a little and'.

'The subject, not the background, should be blurred'.

Judging is ridiculous one fellow told me recently after my little slide show at

a local club.

'Why?' I foolishly asked.

'All judges are prejudiced. They just parrot each other'.

'I won't buy that'. After all, I explained, there are professionals who are trained to be objective. Certainly perfection is never guaranteed; but one can learn to minimize personal preferences. Judges do often fail to judge a picture on its own merits. Some, for instance go ape if the slide is of a monkey.

There are those who will give you high award if it is a bird. But the fact that many judges too obviously show - their preference for subject matter - and fail to be objective does not negate the art of judging. But my emotions are there again. And when I hear the following comments, I hate judges.

'You can't put a dog in a boot'. (I'd like to back some of those dogs).

'That montage doesn't come off'. (It was a double exposure).

'I think this is the best picture of the evening'. (It was the worst).

'I would like it better if.....' (Are we trying to please the judge or are we trying to present a good picture?)

'Why do you have to waste film on....'

'That reminds me of my father. I remember him with a beard just like that.' Certificate of merit.

And to insure my not leaving you with the feeling that I move about photographic circles with bitterness, let me assure you that I like judges who say...

'If you had gotten just a little more light' rather than 'This is four stops underexposed'.

'What an interesting idea. If you tone down the glove a little, and use a softer background, you'll have a truly top slide'.

I like judges who find something nice to say before they beat the poor gal's efforts to death, provide a bit of education in the commentary, and don't tell you they did it better themselves. I like judges who don't need a white cane.

Who judge a pictorial slide on its pictorial merit.

Who speaks with appreciation of the fact that the fellow or gal who submitted the slide thought well enough of it to show it to an audience.

Who take into account that the beginner class is made up of beginners.

Who realize that photographers are an emotional lot by and large and are hurt by harsh criticism.

Who know their ducks from their swans.. and their swans from their geese.

Who appreciate that there are good photographers other than themselves, remembering that once they did not know much about picture taking.

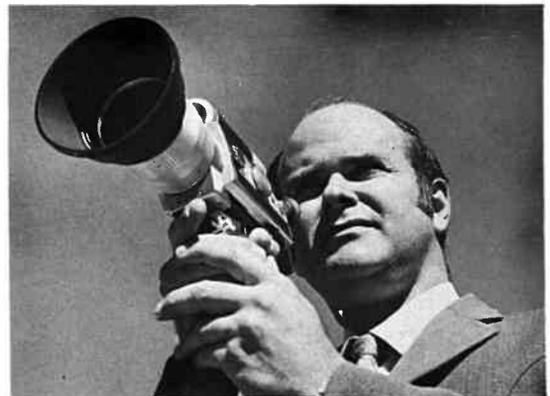
Who have a sense of humour.

Who come to the club more than once.

And I really like judges who give me gold awards.

CONGRESS '74

BOOK AT "HOLIDAY INN" PORT ELIZABETH FROM 8TH TO 13TH OCTOBER. SUPPORT PSSA BY SUPPORTING THE CONGRESS IN PORT ELIZABETH.



Andre du Toit, Chairman of the Florida Cine Club and one of the most active film makers on the Reef. In recent months he has moved strongly into the 16mm field leaving 8mm far behind.

A NOTE FOR GEORGE

What has happened to our group photos of the Congress?

A NOTE FOR PHOTOGRAPHERS in the Orange Grove area of Johannesburg. Harold Sher of Hilton Radio will be having instruction evenings beginning with the first steps in photography. On 23rd April at 8.00 p.m. at the Savoy Hotel he will devote the evening to Black and White printing, developing and enlarging. He will assume you know nothing about the processes but he tells me that there will be much for even advanced workers to learn. The following meeting will be on colour printing. Phone Harold at 728-5611 for information.

Good news for those of you who haven't applied for our special offer of "Photography and Travel" - the special offer has been extended for a further 3 months. Details: 1 year - R3.00
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Cheques made out to "Photography and Travel", and sent to P.O. Box 2007, Johannesburg.



Film making is alive and well on the East Rand. Pictured are three members of the Springs Amateur Cine Society checking a film before screening.

INSURANCE

My name is Vicki Stewart and one of my duties at Stewart Wrighton is to look after the insurance scheme we have designed for the P.S.S.A.

Les Luckhoff has asked me to give you some idea of the benefits of the insurance policy compared with most other contracts available. Offhand I think the most important are these:-

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6. Claims can be settled immediately.

I have already processed a considerable number of proposals and look forward to receiving more as the months go by. If you want any further information, please phone me at Johannesburg 834-1211 - it will be nice hearing from you.

* * * * *

SALON SCENE

By Larrie Lavis.

CINE

S.A. 10 BEST

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Forms: W.M. Gillott, 406 Pacific 66 Plaza, Calgary, Alberta T2P 0T8, Canada.

Buenos Aires - Deadline June 1, 1974

Forms: Foto Club Buenos Aires, Casilla de Correo 5377, Buenos Aires, Argentina.

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Forms: Eric V. Norman, P.O. Box 1594, Durban, Natal. 4000.

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