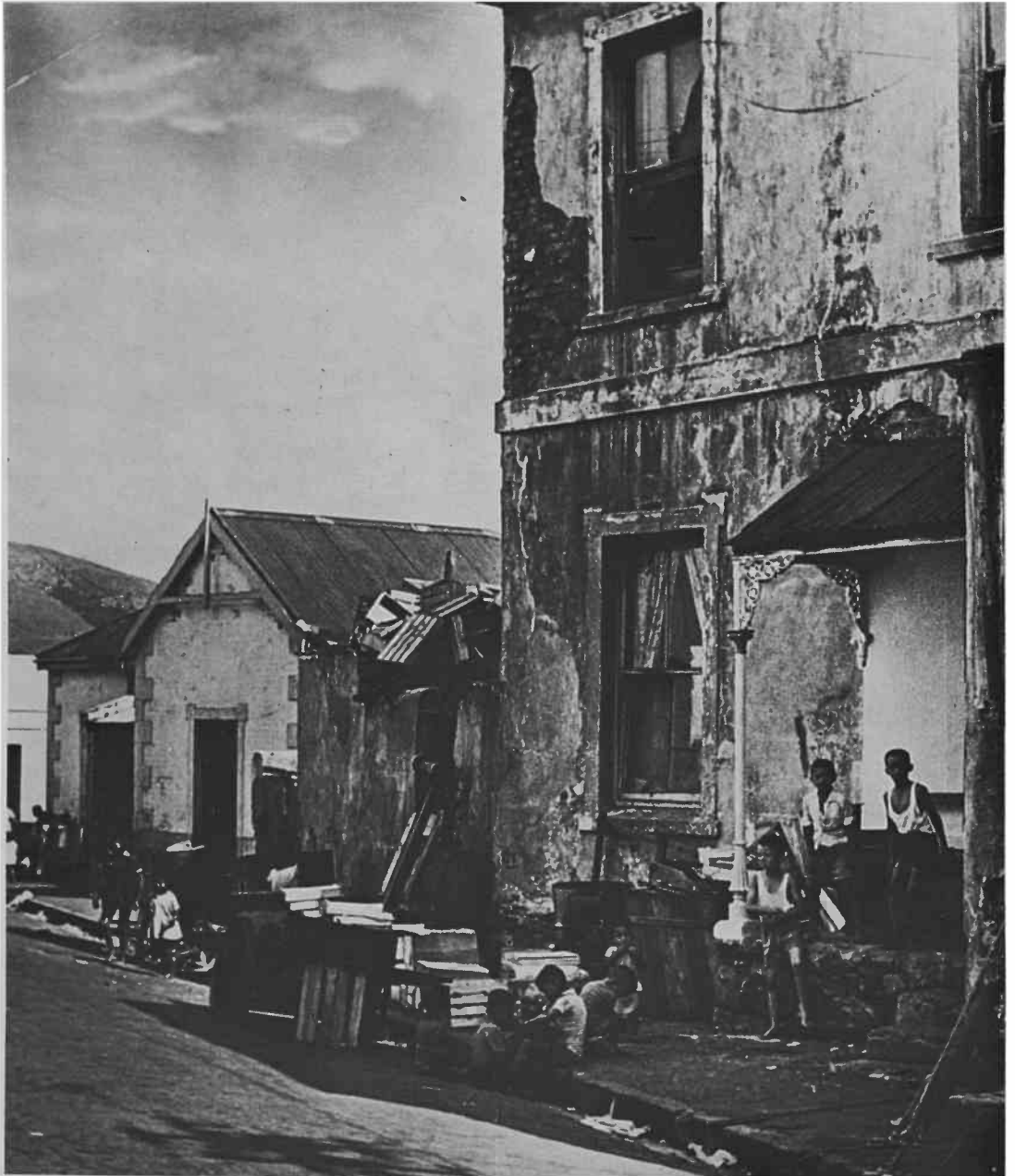




PSSA NEWS & VIEWS

BULLETIN OF THE
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



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PSSA NEWS AND VIEWS

Official Newsletter of the Photographic
Society of Southern Africa

Vol. 2, No. 9

October 1974

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PHOTO PANORAMA '74 & Menschen '75

..... AND "VIEWS"

QUERY COLUMN

ANNUAL INTERCLUB

FORTHCOMING SALONS

Editor: Ivor S. Shepherd

Production: Les Luckhoff

FRONT COVER

"HAWKERS SCRAPYARD" is a very small portion of a 2½" square neg. which has been blown up to the original 16" x 20" print. A graphic description of District 6, Cape Town.

FOCAL PLANE

1974 Congress has been and gone, and from early reports this was a great event. The next issue of News and Views will be in the nature of a "Post-Congress" issue.

More and more of our photographers are tending to the view that we are becoming photographic "mechanics", there being far too much emphasis being placed on the purely technical aspect of photography, such as exposure, focus and lines of thirds. Whilst we agree, we don't think a straightforward "nay" is the answer. We definitely have to have all the above ingredients to have a top quality pic, plus a little of the "artistic" or "creative" touch. And this is the point, or, as our American friends say, "the nitty-gritty". How much should the "creative" count against exposure, focus and composition? Should "artistic" treatment outweigh such technical points as bad exposure, and to what extent? Or should the exposure and focus be a must before we consider "creativity"? It would seem that what, at first glance, is a fairly simple matter, actually has a few shades of grey in between the blacks and whites. No doubt there are those who have their own ideas on this score, and pretty positive ideas they may be, but... and it's a big but.... who is right? The purists or the offbeats?

Summer is nearly here, and those misty moody shots are still available, but now they're a little earlier than usual. But the hot weather creates other problems, such as keeping camera and film cool. However, if you like kinky colours, just leave camera and unexposed film in the hot sun for a few hours. Results can be spectacular, if you like that sort of thing. A polystyrene box will protect film from a tremendous amount of heat, and a mohair stole will keep the camera cool. (Don't forget the foam rubber pad on the car seat).

Another of the monthly appeals; anyone got any black and white gloss shots for publication? Plus a little copy? So far it is the guys up here on the Reef who have responded with the pics, although the copy has come from much further afield.

The appeal in the July issue regarding advertising definitely fell on deaf ears, (It looks as if Les Luckhoff is going to win his bet, as he assured me the response would be a big fat ZERO).

* * * * *

CATALOGUE OF RECORDED LECTURES LIBRARY

In the September issue of News and Views page 18, we gave you the gen. on the Regulations governing the Recorded Lectures, Loan Thereof; this month we'll give you the lectures available. Please read the Regulations before doing anything else, as Lionel Bevis has a hard enough task organising this very well supported division of PSSA without the need for a lack of co-operation. (Which I'm sure wouldn't happen at any rate).

3. COLOURFUL CALIFORNIA (Travelogue).
60 Kodachrome Transparencies by
Fred Hankins APSA. ½ hour (R1.00).
4. COMMENTARY ON THE PRETORIA PHOTO.
SOC. COLLECTION OF PRINTS AWARDED
THE A.P. OVERSEAS PLAQUE IN 1955
by Drs. A.D. Bensusan, J.K. du Toit
and B. Danzig. 23 (M) slides. ½
hour. (R1.00)
5. PHOTOGRAPHING OLD CAPE DUTCH HOME-
STEADS
by Eric Vertue. Hon PSSA APS(SA)
27 (M) slides. ½ hour (R1.00)
- (20) MAKING EXHIBITION PRINTS
by Dr. S.D. Jouhar, FRPS.
48 (M) slides. 1 hour (R1.00)
22. PICTORIAL ARRANGEMENT
by John Bardsley, Hon. FRPS.
86 (M) slides. 1 hour (R1.00)
23. QUEST FOR BEAUTY
by Stuart Black, FIBP, FPSA.
73 (M) slides. 1 hour (R1.00)
24. THATCH REFLECTIONS
by Dr. A.D. Bensusan, Hon. FPS(SA),
FRPS, FPSA. 12 (M) slides.
½ hour. (R0.50)
25. PHOTOGRAPHING NATURE
slides by members of the Photo.Soc.
of America, Commentary by Margaret
Bevis.
42 (C) slides. ½ hour. (R1.00)
29. SALON ENTRIES FOR 1959 PSSA SALON,
WHICH JUST FAILED TO GAIN ACCEPTANCE
29. Commentary by the Judges, Dr. A.D.
Bensusan, Hon. PSSA, R.A. Holliday,
FRPS, G. Maddox, FPS(SA).
26 (M) slides. ½ hour (R1.00)
34. 2ND INTERNATIONAL OF CONTEMPORARY
PHOTOGRAPHY, JOHANNESBURG, 1963
A series of 70 (M) slides made from
selected prints. Print titles and
authors name given on tape.
½ hour. (R1.00)
- (35) FOCUS ON COLOUR
by Nat Cowan, APS(SA) ARPS.
38 (C) slides. ½ hour (R1.00)
38. TABLE TOP AND STILL LIFE PHOTOGRAPHY
by Donald Seaton.
46 (C) slides. ½ hour (R1.00)
39. HARBOUR PHOTOGRAPHY
by Donald Seaton.
44 (C) slides. ½ hour (R1.00)
- (40) MY KIND OF PORTRAITURE
by Malcolm Lyle, ARPS.
88 (M) slides. ½ hour (R1.00)
- (41) MAKING 35mm BLACK AND WHITE SLIDES
by Donald Seaton.
35 (M) slides. ½ hour (R1.00)
- (42) APPLICATION FOR ASSOCIATESHIP OF
P.S.S.A.
by Springs Colour Slide Club.
99 C) slides. ½ hour (R1.00)
Commentary tells how to apply for
APS(SA) and slides show work of suc-
cessful applicants.
43. COLOUR CLINIC - A BEGINNERS GUIDE TO
FAULT CORRECTION
by T. Alton Dighton.
104 (C) slides. ½ hour (R1.00)
44. BASIC PORTRAIT LIGHTING
by Donald Seaton.
55 (C) slides. ½ hour (R1.00)
45. THIS IS HERMANUS (Travelogue).
by Hermanus Photo Soc.
85 (C) slides. ½ hour (R1.00)
46. 50 BEST SLIDES FROM 2nd NATAL INTER-
CLUB SLIDE COMPETITION (1968)
Commentary by Frank A. Morris.
50 (C) slides. ½ hour (R1.00)
48. FOTO FUN AND FASHION
by Margaret B. Bevis.
64 (C) slides. ½ hour (R1.00)
Lecture specially suitable for so-
cial evenings. Table Tops of Dolls
in historical costume. Anecdotal
commentary concerning characters
portrayed.

49. 1st PSSA INTERCLUB SLIDE SERIES COMPETITION (1969)
92 (C) slides. $\frac{1}{2}$ hour (R1.00)
Tape pulsed with Phillips impulser.
Winning series - So You've Bought a Camera by Germiston C.C. and 2nd. Series - Colour Kaleidiscopes by Welkom C.C.
50. LET'S PLAY by Frank Verschoren (of Lever Bros. (Durban) Photo Club)
101 (C) slides. $\frac{1}{2}$ hour (R1.00)
Lecture deals with 3 forms of montage, and with physiograms.
51. A PHOTOGRAPHIC TOUR OF NATURE by Afrikaanse Fotografiese Organisasie, Pretoria.
156 (C) slides. $\frac{1}{2}$ hour (R1.00)
2 tapes supplied, English and Afrikaans commentary. Depicts Birds, Insects, Flowers, Marine Life and Mammals.
52. 50 BEST SLIDES FROM THE 3RD NATAL INTERCLUB COMPETITION (1970)
Commentary by Phillip Schnell.
50 (C) slides. $\frac{1}{2}$ hour (R1.00)
53. FOTOTONICS AND FOTOPTICS by Margaret Bevis.
123 (C) slides. $\frac{1}{2}$ hour (R1.00)
A lighthearted look at things you can do with colour slides; titling, masking, slide series, sequences, hints on hitching hobbies to your camera.
54. DURBAN NORTH - OUR GRACIOUS SUBURB by Durban North Colour Slide Club
95 (C) slides. $\frac{1}{2}$ hour (R1.00)
Travelogue outlining history and development of Durban North suburb
55. THEIR'S IS THE SKY by Cape Town Photo. Socy.
88 (C) slides. $\frac{1}{2}$ hour (R1.00)
Tapes impulsed and with audible signals. Winning series, 1971 Congress
56. 50 BEST S.A. SLIDES, 1970
Selected from a competition organised by PSSA. (2 sets available).
50 (C) slides. $\frac{1}{2}$ hour (R1.00)
57. PRETORIA - A CITY OF CONTRASTS by Pretoria Photo. Socy.
121 (C) slides. $\frac{1}{2}$ hour (R1.00)
Commentary alternates between English and Afrikaans.
58. 50 BEST SLIDES FROM THE 4TH NATAL INTERCLUB COLOUR COMPETITION, 1972
Commentary by Judges, members of
58. Springs Colour Slide Club.
50 slides (C). $\frac{1}{2}$ hour (R1.00)
59. MAY WAY WITH TABLE TOPS - WITH A FRI VOLOUS EPILOGUE, DEDICATED WITHOUT MALICE, TO ALL JUDGES by Margaret Bevis.
112 (C) slides. $\frac{3}{4}$ hour (R1.00)
60. TREASURES OF THE BENSUSAN MUSEUM OF PHOTOGRAPHY, JOHANNESBURG by Nat Cowan, APS(SA).
96 (C) slides. $\frac{1}{2}$ hour (R1.00)
(A brief account of the history and a view of some of the interesting items therein).
61. IF ONLY.... by Dick Moon APS(SA), ARPS.
46 (C) slides. $\frac{1}{2}$ hour (R1.00)
(By means of 2 half frame slides bound together Dick Moon shows how a poor slide could have been improved "if only.....")
62. COLOUR by C.S.I.R. Camera Club.
Winning entry in the PSSA Slide Series Competition, 1972.
50 (C) slides. 8 mins (R1.00)
Tape pulsed. Series presented by the C.S.I.R. Camera Club.
63. HITCH YOUR WAGON TO A STAR by Margaret Bevis.
93 (C) slides. $\frac{1}{2}$ hour (R1.00)
Two tapes. Pulsed and audible change. The adventures of a crazy cameraclub which abolished judges. All in table top.

Applications for hire to:

The Chairman, (Mr. Lionel Bevis),
PSSA Recorded Lectures Committee,
P.O. Box 1594, Durban. 4000.

Telegrams: Bevis, 16 Gadshill Place,
Umbilo.

Telephone: Bevis. 359720, Durban.

Please give Lionel at least 21 days notice of your intention to book a lecture. See the September issue of News and Views for full details regarding regulations governing loans of lectures. These should be strictly adhered to.

And, a last appeal from Lionel Bevis: "If anyone has an outstanding slide series which would be of interest to others please contact Lionel Bevis in Durban and arrangements can be made regarding duplication, etc."

* * * * *

"NEWS"...**UITENHAGE -**

It seems the new "wonder" camera has hit Uitenhage; it still doesn't give a negative, rather a shame. Regarding the Censorship laws... you write the questions, we'll try to find the answers.

FLORIDA -

As mentioned in an earlier issue of News and Views, Florida attained "teen-age" status this year. The great event was celebrated on the 8th August, 1974. (Sorry, no pictures were received). Of the 18 South Africans mentioned in PSA's Who's Who, 6 were Florida members. And Florida are justly a little proud of that achievement. And what with Gordon Douglas giving a talk on Landscape photography, I'm sure Florida will improve on that record shortly.

The Cine Club editor has raised a point which I'm sure all of us amateurs have had thrown at us before. "Why not more shots of the family?" Wow. My wife can go non-stop on this subject for a few hours. I'll bet yours can too. Still, it's not a bad idea to get people into a film, and I assume you are married to a people?

QUEENSBOROUGH -

The Club's mid year party went off "swingingly", what with a film show, cheese and wine and dancing, I'm sure there'll be an influx of members, even if only for the social side of the club's activities. The big disappointment was the fact that the instigator was in bed with flu and missed the whole scene. Never to fear Mandy, it looks as if next year will be your bit. For those who are interested, "Focus" carries an article on "Magnatrack", an article that knocks stripe off the map apparently. The pitch goes so: "Magnatrack" is suitable for tri-acetate or polyester based film, has a wide frequency response, which in most cases is only limited by the equipment used, and avoids excessive build up of film reel diameter as the thickness of the coating is less than 0,0004", thus 400 ft of film will go comfortably on the same reel, and no balance stripe is necessary. Cost involved Australian \$2.75 per 100 foot with amin.

charge of Aus. \$5.50. Laboratory time; 1 week max. from time of receipt. Postage: Air Mail (To Sydney) Australian \$1.80 per 250 gramme parcel or Australian \$0.45c per 50 gramme parcel".

Apparently to send a 200 foot reel to Australia, have it striped and sent back will cost approx. R12.00". (max). Interested parties should contact Bob Wink, Magnatrack Laboratories, P.O. Box 22, Hunter's Hill, 2110, Australia.

It appears that stripe sound cannot meet the quality obtained with this product. Over to you.

NELSPRUIT -

The last Lowveld Salon, the 3rd, showed a slight profit, which is always acceptable, but was, in addition, very well supported by all. So much so that the Salon is now "GOING NATIONAL". I'm sure the Salon will receive PSSA blessing, as it will fill the gap left by Durban going International, which filled the gap left by Camera Club of Johannesburg going local/menschen '75.

Let's wish Nelspruit the best of luck with their enterprise, and mark down in your diary now..."Lowveld National 1975".

The Lowveld Seminar was cancelled through lack of support. Well, what with the fuel snag, and the cost of living, these things do happen. It's a great pity as quite a full programme had been arranged, in very congenial surroundings, and a good panel of lecturers organised. (I wound up drinking the whole week-end away by myself as no one told me the whole scene had been scratched). However, I did take some pictures late Saturday evening of a funny looking turkey in a straw hat playing the bag pipes. I can hardly wait for the slides to return from the lab.

Please let me know about the next seminar!

BLOEMFONTEIN -

They train them early down in Bloemfontein, if Leonard Cousins is anything to go by. At the age of 15 Leonard has done quite a few things in the Free State photographic world. 13 prizes in 1973 and 7 prizes in 1974 on the Bloemfontein Show, several prizes at Dealesville, Bultsfontein and Dewetsdorp shows. This must surely be a best ever at this age. Then he

topped this little lot with the first prize, a C220 and R100 in the S.A.Schools Photographic Salon, having all 3 prints accepted. Two of these three were also accepted for the Welkom National. It's not surprising that his ambition is to be a professional photographer, possibly in the advertising sphere.

BENONI -

The Editor of the Benoni Amateur Cine Club seems to be pursuing a vendetta with PSSA regarding the levy. I quote: "In our FIGHT with PSSA we have published both sides but I think there are still some points to be cleared up". (This comes under the heading of "The Last Word"). "The fact that PSSA reacted to the first article in the magazine is a point in PSSA's favour". (Thanks for the praise). Our experience has been that nothing could arouse them. The R20 that they would receive from the levy is not going to help them all that much so it must be a matter of principle".

"Since I wrote that first article, the conditions of the new publications bill has been published. The conditions are far more strict than the old bill. If PSSA can still manage to arrange that we can show our films without censoring, it will make it easier for us. Mainly for this reason the committee decided to remain with PSSA and pay the levy out of the club funds. Next year we'll wait and see". (Wonderful reaction). Ed. note: It's strange how these remarks seem to fit in with last month's "bones" article.

DURBAN -

"Pan" certainly went to town with eye-catching adverts in October. Pages 5 & 16 were printed upside down, which may not be as stupid as you think, as it certainly causes one to have another look. Under the Aunt Annie Column there appears a letter, reputedly from a one star worker bemoaning the fact that there seems to be little done to help beginners in photographic clubs. (In the basics of photography).

The reply by "Aunt Annie", that basic aspects can be found in any good photography book, plus the "advanced worker" routine, plus the workshops, is, I feel, not very convincing. If photographic

books filled the need we wouldn't have photo. clubs. Advanced workers are notoriously difficult to approach (I say this with confidence, as I'm one myself), and lastly, the workshops, these are the backbone of any club.

So, I'd say outings, advanced workers and photo books are a waste of time without the workshops. However, perhaps the original letter, "Beginners get very little assistance in photo clubs", is a cry that is being echoed in quite a few club mags. of late. Perhaps the committee's could give this some thought?

PRETORIA -

Hat's off to Roland Muller and his committee for a novel way in which to raise a little extra lolly. R0,05c per slide entry. This was by way of raising the levy money this year. SABS are certainly a club with ideas, even if some of the ideas don't meet with everyone's approval, they seem to meet with majority approval. Every time I've been to SABS club, I've been well entertained and haven't yet heard a full blooded moan from the members. Obviously a very STRONG committee, but probably a very GOOD one.

CSIR is another Pretoria club "on the ball" with their magazine. The articles therein of a technical nature are really top class. (As well as being very useful). I don't know where these articles come from, if they aren't original, but would certainly like to receive a few for News and Views. The Printing Techniques and Colour Correction series would certainly bear reproduction here.

Pretoria Photographic are having a little dig at those merry men who strive behind the counters of photographic retail shops. (Not all of them, just those who don't know the difference between a cine and a 35mm still camera). I quote, "Better than the chap the other day who was heard to remark, 'I think they develop this film in Farmers solution or is it Microphen?'" Great day. (But unfortunately quite true).

BULAWAYO -

After the last letter from the Editor I'm going to have a little "bleat". I've not received the Bulawayo journal for awhile so don't know what is going on in Loben-

gula's territory. I was asked where all the Ridgebacks were at Congress though. How about it?

SALISBURY -

Just for a change I've got two mags. from Salisbury. The same question applies here. What happened to "you all" at Congress time? The beer in P.E. is equally as good as that served at the Jameson. However, Mashonoland are going to produce a Christmas issue with a full colour front cover. And they are justly proud of the fact that they will be the first photo club to do this. All that is now required is a good quality 35mm or 2½" square slide. Best of luck chaps, I'm sure the Christmas issue will be a great publication. Definitely looking forward to my copy.

JOHANNESBURG -

Dr. Robinson of the Johannesburg Photographic Society has had a really busy year, what with lectures to Camera Club of Johannesburg on "Portraiture" and a series to JPS on black and white, among other things. "Robbie" is really to be congratulated on the work he puts "back into photography" with his lectures and demonstrations. Let's hope we see more of Robbie in an active role with the camera in the near future as his colour prints have to be seen to be believed.

ESTCOURT -

I'll add PSSA's congratulations to that of the Estcourt Masonic Club when noting that Mrs. J. Jeffery is now 100 years of age; and still attends meetings. Congratulations, Mrs. Jeffery.

PORT ELIZABETH -

The P.E. Camera Club were entertained by Frank Ruevers' APS(SA) slide series, the actual series with which Frank obtained his Associateship. Naturally everyone was suitably impressed, as those who have seen Frank's work will appreciate.

There was a little unscheduled drama when someone sat at one end of one of those horrible trestle tables. These have a horrid habit of winding up coming down on your head as you lay sprawled in an undignified position on the floor. In this case all the slides for judging followed. After a little sorting out of the rubble, things carried on. I like the

final remark, "In future please use the chairs provided and DO NOT sit at the back of the room and hold private conversations as this disturbs those members who are listening to the comments of the judges".

I think this is the second time that P.E. have put into words what a lot of us think and do not say. Those pests who sit at the rear of the hall and prejudge every exhibit in a monotonous drone which partly drowns out the judges comments, must be a part of all clubs. Let's hope they get a blasting from all sides in future.

The P.E. Cine Club members have all been duly warned in the last Newsletter. Subscriptions: Read Rule 5 etc. etc. Most ominous.

The tip for the month here concerns horizons. A high horizon denotes closeness. A low horizon creates a feeling of space and distance, and footage with the horizon in the middle is usually least appealing. Remember to keep the horizon horizontal unless you want special effects. The last committee meeting prompted the following remark, "If Mr. Boswell dropped in at our meeting he'd engage us on the turn for his circus, without even asking the price". Your committee meetings must therefore at least be entertaining, and not all committees can claim that.

EDENVALE -

The AGM comes off on the 29th October, 1974 and the remark that the outgoing committee has done a good job seems to signify that there shouldn't be much change. Only 6 of the outgoing 9 are having another bash, so there'll be 3 newbies on the board. Best of luck for your AGM.

And I must apologise for the late arrival of last month's magazine as this must have ruined the advert for the Expo. I'm terribly sorry about this happening, but it was something I had no control over. Several PSSA members were most indignant that they had got their mag. AFTER the show. I can only promise to publicise next years do in two or three publications.

SPRINGS -

Lex Liston is back in the saddle as Editor of "Colorama". I was a little dubious when I heard Lex give his "retirement" speech at this year's AGM; well, he's been out for 5 months, and a change is as good as a holiday. Don't moan Lex, most of us don't even get the 5 month break.

The Springs "East Rand Salon, 1974" caused a little drama this year, when, with 48 hours to go to "start" time, the decision to drop the dual projection set-up was taken. And yet the show was really a great success. So it just shows, you can sometimes do a "midstream change". PSSA join with Springs in extending their sympathy to Mrs. Staal, Mariaan and Herman on the tragic passing of Herman Staal Snr, who met with a sudden and accidental death.

WELKOM -

Another Editor back in harness after having his resignation refused. But only for one month. It appears Johan Roodt had to go to PMBG for a conference and thus gave Alec Buck the fright of his life when asking to do Focus for another month. Relax lad.

I notice Ben Mulder once again ran the judging sessions for the Welkom National, and apparently did it very well indeed.

I'm not so happy to hear the news that Welkom are having to contemplate International status for the Salon owing to poor support this year. We'll soon have one or two Nations only, and too many Internations. However, that is a decision only the Salon committee can make. It will be a great pity after 17 years. But you can't really expect a salon committee to break their necks and not get the support.

A quick word to Ben. I see you are giving the Club a report on Congress. How about a copy to me here?

KROONSTAD -

I'm glad to see that the lecture was "Beginners Problems". Just shows, the whole country is really tuned in when it comes to photography.

CAPE TOWN -

The Cape Cine Club have a problem. Guess what? They are looking for an Editor. So the "old" editor is back at work. So what's new?

I hope the .10c levy part in your mag is a misprint. (?)

It's not every day that a club gains a member like Dick Bomford, who is Cape Cine Clubs' gain, but East London's loss. Dick has done a great job with the Workshop chore, being a pro., the owner of the "f stop" Camera Shop in Cape Town. (He'll be one of those who know what the difference between a still and a cine really is).

The Cape Town Photographic Society publish their Annual Report this month, for the year ended 31st July, 1974.

Membership is healthy with 245 Ordinary, 58 Family, and 18 Honorary, Life and Senior Members; with a gain of 22 new members against a loss of 19 they are getting a bigger membership each year.

The Building Committee are investigating renovations necessary prior to occupation, and I'll bet everyone can hardly wait for the move.

With 106 members attending the Annual Dinner it's pretty obvious they're an active crowd down in the Cape. And the next dinner will be on the 1st November at the City Club. ONLY 110 can be accommodated. (I'll bet it's a sell out).

The field day to Tulbagh also sounds like a great scene, and at R3,25c a head it's a steal. Sorry I don't live in Cape Town. The balance sheet is definitely the healthiest I've seen for a long, long time. Considering what's being done down there.

* * * * *

EXECUTIVE SUITE

by Les Luckhoff.

With the A.G.M. just around the corner the Executive are working flat out to get out the various reports, notices of meeting and accounts. This is a hard job

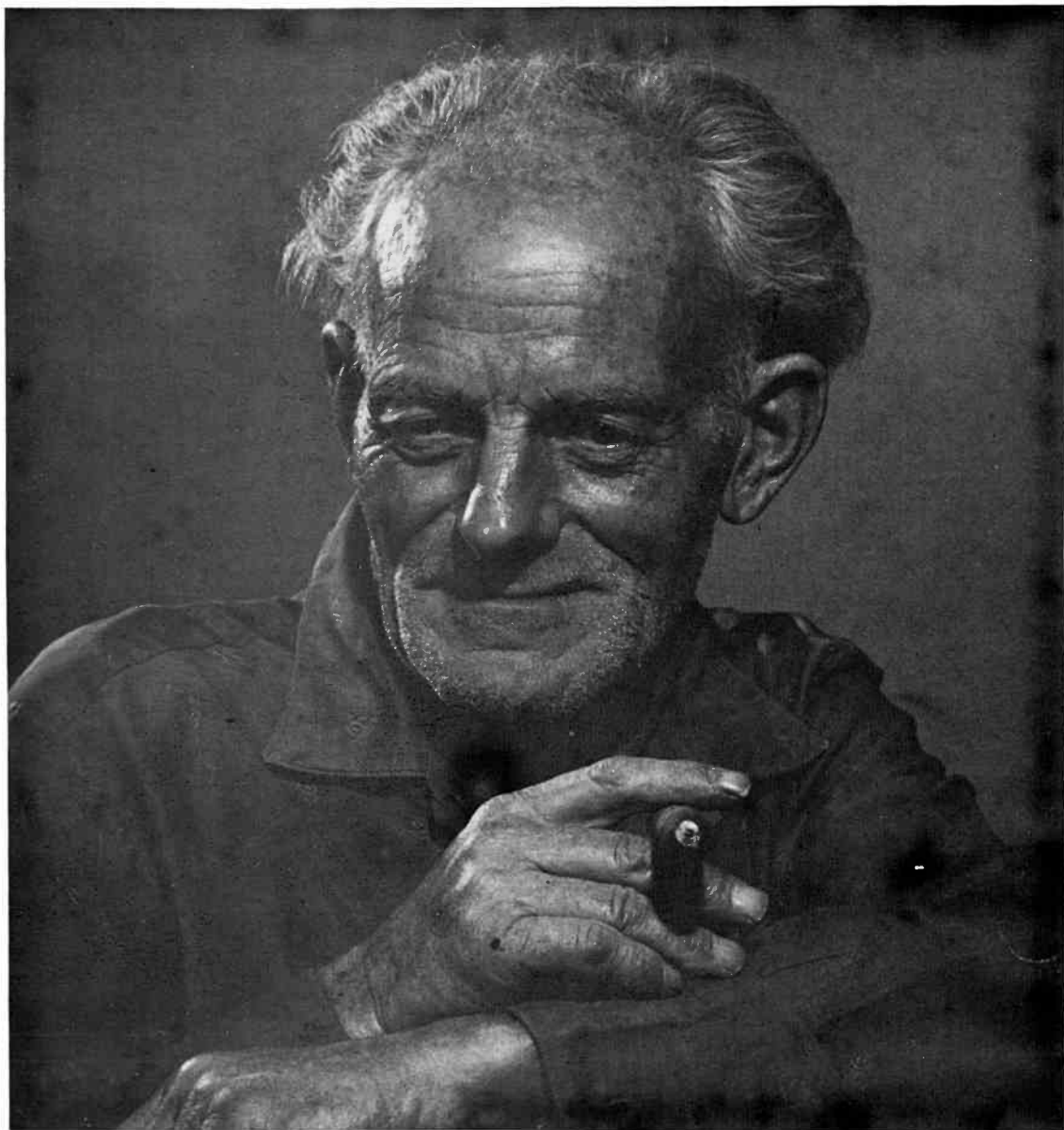
FOCUS ON... KIEK BURTON

Our first photographess in this series, and I hope it is not the last. Kiek is a member of the Johannesburg Photographic Society, in fact, having Beret status in the Club. First interested in photography in 1964, Kiek used a "Fanka" camera, one of the fixed focus jobs. (Cost R8.00). In the same year Kiek won her first medal, (for a print of her grand-daughters jumping on a trampoline) at the Johannesburg Festival. This naturally fired Kiek's enthusiasm and, in her own words, "I joined the 'K.J. Hora' classes held for JPS Beginners and Intermediate workers". Jan Karel certainly managed to impart his knowledge to Kiek, as the shot of Trees and Clouds below shows.

Entitled "HOLOCAUST" the print is almost a classic of the soft moody effects sought after by some of our photographic greats.



Apparently many of today's "famous" photographers were members of the J.K. Hora classes held in Africa House in Rissik Street. As Kiek says, "We were a happy crowd and Jan Karel was a wonderful instructor". "I sometimes wanted to blow the judges sky high during the period I moved from Beginners to Beret, but looking back on it all, I can see the judges were absolutely right, and their comments guided and assisted me no end". (At last, a word of praise for the judges - well deserved too). Kiek uses a Mamiya 2 $\frac{1}{4}$ " square format camera, has a fully equipped darkroom, and really enjoys working at D & P Kieks' advice to budding photographers is to join a camera club, learn the basics, and then compare notes with other workers. Finally, branch out and produce your OWN work, with your personal stamp thereon.



"WILLEM POST" by Kiek Burton. A character study taken at the request of the Benoni Camera Club. (Whom Kiek would like to renew acquaintances with again). This is a very strong type study with emphasis on texture rather than detail.



"GOVERNORS LODGE" - Edinburgh Castle; A study in light and shadow with the couple giving perspective and depth to the print.

when you can only do it in your spare time; it is so much easier when you sit at a desk and produce all the information as part of a routine.

Of course, the Publications Bill has given us much food for thought but as members of PSSA it does not appear that we shall have much trouble. The Act has now had it's third reading in the Senate and will become Law shortly.

We have decided to press on with the CLUB honours tie which will have the infinity sign (∞) as the motif; we will let everyone know as soon as we have a stock of these ties. We haven't yet decided on an equivalent for the ladies but will probably have to settle for a scarf. (Any suggestions ladies?) The tie will be both in a plain maroon and plain blue material with the sign delicately woven in. We must stress that the tie will NOT denote PSSA honours, simply that the person wearing it has reached top honours in his club. This of course does not set a standard but it indicates that the holder is a person of consequence in his own club and when photographers meet this fact will be obvious to all his compatriots. The tie will have to be purchased from PSSA and will only be sold to the clubs for presentation to Honours workers, 5 star workers, beret workers, call it what you will, and the decision as to who pays then becomes the clubs' concern - we shall need cash with order.

We are getting a fantastic response to our levy although some clubs do not understand what it is all about - we'll spell it out for them later, and once we get to the end of our extra work caused by the A.G.M. we will write each club detailing their position and thanking those who have paid in full.

You will be pleased to see as I write that the number of new members is increasing each month. This is a most gratifying sign of the times.

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HOW TO EDIT A CAMERA CLUB MAGAZINE

by Ann Passmore - Durban Camera Club.

So your club members are notoriously evasive when asked to supply copy for the club magazine? The fault may well lie with you, the Editor, and not the member. No one in their right minds is going to sit down and produce an article without a little friendly persuasion.

All Editors and aspirant Editors may benefit from the following suggestions:-

Get to know the Club members:

By this I mean all members, not just advanced workers. This may mean that you have to do without tea every meeting and even never being able to open your camera case at club outings but the results will be worth it all.

Do not rely on verbal contact to obtain articles:

Decide which member is to supply the copy and "demand" it in writing. Promise to publish his/her name prominently if he/she does not comply - AND CARRY OUT THIS THREAT.

Ask members from all sections of the club: Often newcomers and beginners are better writers than the "old hands" and this helps club members to get to know them.

Thank all correspondents in the Editorial: Should any other magazine borrow their article give them a copy of the magazine. They will walk on air for weeks to come and another article will soon be forthcoming.

Prevail upon members of other clubs and other local photographers who are not club members to supply copy.

Seek out artists in the Club: They can supply cartoon features of well known members or club outings. The cost of a stencil is not that exorbitant.

Write up Club activities: Not only competition nights. If the Club President falls into a pond at a club outing say so - this brings the club activities to all members.

Seek out and interview ALL new members: Write up a short paragraph on their likes and dislikes, on their photographic capabilities - this makes them feel welcome and can fill at least half a page a month.

Try to balance the contents of the magazine; serious articles with a little humour to break the monotony.

"Borrow" articles of interest from other magazines. If they are not covered by copyright you have a free hand. Always acknowledge the source from which it was obtained.

Never, never, never, leave a page blank. A blank page is a wasted page. If you have no copy state THIS PAGE IS BLANK this will raise a laugh if nothing else.

Keep your ear to the ground - snippets of club gossip make good end of page fillers.

All this may seem like hard work, but take it from me, editing a club magazine can be fun; I enjoy it and as I have not yet been fired it would seem the club enjoys me.

Editor: Well, there it is, the Passmore method of getting copy. The bit about leaving a page blank if the author does not produce is not jokingly mentioned. Ann Passmore does just that, in fact the Vice Chairman gained a blank page this month. As for the ideas, try them out, you can only get shot once.

* * * * *

PHOTO PANORAMA '74 & MENSCHEN '75

As mentioned in last month's News and Views the Camera Club of Johannesburg decided to forgo this year's International Salon and organise instead a public exhibition of photography.

The venue, the 50th floor of the Carlton Centre.

Well, when I heard about the idea, it sounded like something a little different, although why a camera club should knowingly go out to make a loss I could not imagine.

Tonight I was shown around the exhibition by Harold Nakan and Ernie Kohn, two of the persons connected with the show; now I know why Camera Club decided to try this type of exhibition. The results were fantastic. Colour prints of amazing texture and shade, slides (back projected more of which later), of a quality you sometimes see on International Salons and black and white prints which rivalled, even the colour slides for quality. I've seen something like 10 salons, 3 PSSA/Argus shows and several photo exhibitions but I'm positive that this show beats the lot. (In fact I'm only sorry News and Views doesn't come in colour).

Speaking to Harald Nakan, one of the brains behind the idea, I learnt that 20,000 people have seen this show. And that is some going.

There are some 55 Colour slide authors and 35 Print authors participating. PLUS Dr. Raimo Gareis, Mr. Willy Hengl, Mrs. Marie Luise Oertel and Mrs. Almut Wilschinsky-Jannsen. Their pictures are on the theme "People Today" and depict photographs taken of South Africa and it's people by these four internationally acclaimed photographers whilst here in 1973.

The tremendous variety of subject matter, technique, interpretation and method used has an impact of it's own. The back projection method used to present the slides on six screens simultaneously, makes the old salon method outdated.

Harald Nakan is full of enthusiasm for the next show which is going on in 1976, (perhaps). And Harald musingly says 1976 will be much better than 1974. (I can't imagine how they are going to improve on this, but I'm always willing to be surprised).

The idea behind the show was to present to the general public the work of leading lights in Camera Club of Johannesburg and the 4 invited internationals. The result, 20,000 viewers, speaks for itself.

If you missed this show, then you have my sympathy, and can only hope that Harald Nakan, Ernie Kohn and the rest of the organisers decide to go ahead with the 1976 show. And make it bigger and

better. In your aim of furthering photography, you have certainly succeeded; my congratulations to Camera Club on a great show.

(Apology: I must apologise for naming the show Mention '75 last month. This is the title I was mistakenly given and used. However, I don't think it spoils anything, and might have given some people the impression they were seeing a little extra).

* * * * *

...AND "VIEWS"

By Ivor S. Shepherd

It was mentioned a little while ago that certain judges have got themselves into very bad habits; in fact, not only very bad habits, but darned annoying ones at that.

Offhand one can think of several that niggle, several more that annoy, and a few that make the blood positively boil.

For instance, that old chestnut "Here we have a slide of a flower...." Do tell, the audience naturally thought they were seeing an elephant.

Then the clever remark, "This picture of an Nyalla, taken at Mkuzi...." So what, we couldn't care if it was taken in the Mare Nebula, as long as it is good.

Another smart type remark, "I know this scene very well, and you should have waited another 11 minutes 43 seconds to really get good lighting on the left hand tree". (To accompanying whispers of, "Isn't it brilliant?").

When judging exhibits it is absolutely unnecessary to state the obvious; everyone, except the club Chairman, will know what the picture is of, to coin a phrase, and the Chairman will eventually guess, so why go and spoil his fun. So the next time you judge, don't kick off each time with, "Here we have a picture of.....", it sounds far worse than it reads.

It doesn't matter where the picture was taken or when, if it is good, it is good,

period. Don't try to impress the audience with your knowledge of the geography of the country. If you can see it's been taken in Mkuzi, and you are a judge, then everyone else, except perhaps, the village idiot, will know it was Mkuzi. In fact, if it turns out to be the Krugersdorp Game Reserve you'll look a right twit, won't you.

Don't try and pull the shot to pieces; try a balanced "knock for knock" approach. Good point - bad point. Don't rub it in, break the news gently. If it is really so bad that you don't think any comments can be made, pass it by with a "No award" and a gentle reminder that a little more is expected.

Make a few suggestions on how the shot could have been improved, change of lens length, change of angle etc. That's what the author exhibited for in the first place, a constructive analysis of his/her work and how it may be improved.

Don't try and say too much about a shot. A picture is worth a thousand words, some old Chinese guy said. Don't you try and use a thousand words criticising the picture.

Don't get bored by the whole business, as this shows in the tone of voice and the comments. If your interest lags, so will that of the audience. And, after all, you were asked along to add to the entertainment. (You don't have to make like Danny Kaye or Red Skelton or any of the other comics, but a little humour doesn't come amiss, as long as it is NOT at the exhibitors expense). So keep it interesting, keep your voice pitched up so all can hear, and make it sound as if you are really enjoying yourself.

As I said, don't make jokes at the authors expense; we can't all be great artists, and what may be someones pride and joy is what you may be murdering. If you want to raise a laugh, mention the fact that it should have been a blue background not a red one, when the background is obviously blue. The audience will die laughing as now they KNOW you're an idiot, previously they only thought so. There are many ways of raising a laugh, but NOT at an EXHIBITORS expense.

A judge therefore needs the wisdom of a Solomon to really qualify for a job that most people dislike. But the task is sometimes made more pleasant if you try and give that little extra reward when a "borderline" pic. comes up. So give the man a Silver instead of a bronze if it is only that small leaf in the background that bothers you, or you can't see the end of the tail, or the one eye looks squint. It doesn't cost you any extra. Equally as well, don't throw Golds about the place, or Certificates of Merit. This cheapens the award for a really good exhibit. (As I said, the wisdom of Solomon. You haven't got? Don't judge!)

Finally, when judging, do try to sound as if you KNOW what you are talking about. Don't waffle, hmmm, haw, er, uh. Those words you don't need. You'll sound as if you are not sure, and if you're not sure, then the author certainly isn't going to be, unless he thinks you are a twit.

* * * * *

QUERY COLUMN

by S.H. Utterspeed.

I'm going overseas on a photographic tour. What equipment do I need?

This could vary a great deal, depending on what you hope to shoot. I'd say you need 2 camera bodies, 35mm, a wide angle lens, about 28mm, a standard 50 or 55mm lens, a 135mm lens and a 250 mm lens. Plus cable release, pistol grip, flash unit complete with recharger, UV filter, polaroid filter, lens tissues, spare battery for exposure meter and flash unit, and a suitable case to place the whole lot in. An aluminium type safari case is ideal if you can carry all this. Otherwise a leather carry bag with plenty of room for films. A hand held type exposure meter, in addition to the built in job, is always useful. A notebook, rubber bands and sticking tape can also be useful. A monopod makes things a little easier, but by this time you are probably overloaded anyway.

You might try a zoom to substitute for a couple of lenses. This could cut down number but not weight.

* * * * *

I have great difficulty seeing an image in my viewfinder and all my pictures come out black. What is wrong.

That little black thing over the front of the lens comes off before you shoot. This makes for a much clearer image in the viewfinder, focusing becomes easier and your exposure meter will now work. Oh, you may also get coloured pictures as well, as a bonus.

* * * * *

I'm looking for a camera, 35mm type. Which is the best one on the market?

Let me ask you a question first; which is the best radio or hi-fi on the market?

Same with cameras; the best on the market is really the "best for your purpose". You are going to buy a 35mm, fine; so next it should be a 35mm through the lens type with interchangeable lenses (This means a built in meter).

Let's look at the meter types available. There are the so-called "centre weighted" type, the "spot" type, the "averaging" type and so on. Then these fall into the "wide open" and "closed down" types. The "spot" type takes a reading from a portion or "spot" of the scene.

The centre weighted system gives a reading whereby a portion of the screen, usually about 20% thereof, influences the rest of the screen cover. The average type gives an average "overall" reading.

I would go for the "centre weighted" system.

The "close down" method of reading means that you have to close down the aperture (or the aperture closes down automatically when you switch on the meter), to get a reading.

The "wide open" type gives the correct reading without closing down the aperture, the aperture remaining wide open until the shutter release is pressed. The "wide open" type would be my choice as this makes for easier focusing, especially with the longer lenses.

Next on the list of "extras" is interchangeable screens. Very useful if you are going to diversify with your interests. Certainly try and get a camera with a "ground glass" type screen as these are clearest and easiest to use, generally speaking. The fancy fresnel finish can be a great handicap when focusing with the larger tele lenses. Screens marked in thirds, eighths, spots, etc, etc, are available. Try viewing through these different screens with different lenses, and try them in poor light as well. This will give you a good idea on what your requirements will be.

Next is flash sync. Most 35mm cameras sync at around 1/60th sec. with electronic flash and any speed with bulbs. Some cameras, especially the "copal square" shutter type, sync, at 1/125sec. with electronic and at any speed with bulbs. Not really that important but could be a consideration in making the final choice.

Shutters: "Copal" type, runs from top to bottom of the camera. Focal plane, runs from end to end of the camera and the iris or compur type shutter, usually built into the lens. (The compur shutter syncs with electronic flash at any speed incidently). You'll probably find you'll wind up with a focal plane or a copal shutter. Compur types are commoner in 2 $\frac{1}{4}$ " format and larger.

Shutter speeds are going up the scale now, with 1000th sec. being common and 2000th sec becoming less rare. This will naturally add to the cost of the camera.

Another area in which one can save is to take a non-standard lens with the body, and not the high priced, fancy hunk of glass with an aperture of f1,4, which you'll seldom, if ever, use wide open. Rather go for a macro lens, 50mm or 55mm with a 3,5 f stop. It's quite adequate and a darn slight cheaper.

By now you should be delightfully confused, but a little nearer your choice.

Next thing is to try out the camera in the shop, pick it up, aim and shoot. Change the shutter speeds and listen to the shutter sound. Feel the mirror

bounce. How much har when the shutter is released? How does the shutter rewind fit your hand? Where is the shutter release? Can you release without jiggling the camera? Is the body too heavy? Too light?

How does the flash plug in? Where? Is the exposure meter needle easily visible? Does the aperture and speed show up in the viewfinder? Is there provision for mirror lock? Is there provision for double exposure? What is the service facility like? Are parts available? Are the cogs and gears made of metal or plastic materials? What is the "ease of operation" like? Do you have to do thirty different operations each time you shoot? Is the camera difficult to reload? How do the lenses fit in? Screw? Bayonet? Screw is slower than bayonet when changing lenses.

Finally, now that you have chosen the made and model.... can you afford it? And that I think is going to be the main factor governing your choice cost.

In conclusion, buy the best you can afford, in fact, stretch it a bit because you lose more trading in a camera, than you do on a car, and that is saying a great big mouthful.

And before you make your final choice, talk to the guy who takes the best pictures in your area, you'll probably wind up buying what he's got.

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ANNUAL INTERCLUB

I've received a little notice from the Pretoria Cinematography Club notifying all and sundry that the Annual Interclub will take place in early 1975. Details and entry forms will follow in due course. So those of you who take part in this Interclub each year, keep an eye open for the details and entry forms. If you feel like writing in now to the Secretary for any reason, the address is:

Mrs. Kay Heley,
Hon, Secretary,
Pretoria Cine Club,
P.O. Box 2367,
Pretoria. 0001.

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FORTHCOMING SALONS

By Ivor Shepherd.

Newcastle: Colour Slides, Colour Prints and Monochrome Prints. Closes Jan 13. Forms from: Miss E.S. Towler, Newcastle, A.H. & I Assoc., P.O. Box 53, Broadmeadow, N.S.W. 2292, Australia.

Circle of Confusion: Monochrome & Colour Prints, Colour Slides. Closes Jan 14. Forms from: Helen Greenwood, 6248 S. Greenleaf, # 5, Whittier, Calif, 90601. Also Nature slides and prints.

Maitland: Mono & Colour Prints, Colour Slides and Nature Slides & Prints; Closes Jan. 17. Forms from: Paul Prendergast, P.O. Box 144, Maitland, N.S.W. 2320, Australia.

Minneapolis-St.Pauls: Mono, Colour & Nature Prints and Colour & Nature Slides: Closes: Jan. 11. Forms from: Herman Steiner, 1056 Sixth Avenue, S. So. St. Paul, Minn. 55075.

Springfield: Colour Slides; Closes: 21 Jan. Forms from: Barbara Jensen, 56 Greenacre Ave., Longmeadow, Mass. 01106.

Baltimore: Mono & Colour Prints, Colour Slides: Closes Jan. 28. Forms from: C. Graham Cromwell, 311 Weatherbee Road, Towson, Md, 21204.

Willmington: Mono & Colour Prints, Colour Slides: Closes: Feb. 4. Forms from: W.T. Drennan, Jr. 210 Wellington Road, Wilmington, Del. 19803.

Camelia Capital: Mono & Colour Prints, Colour Slides: Closes: Feb. 4. Forms from: Mrs. Lila Lincoln, 1916 Meer Way, Sacramento, Calif. 95822.

Mid-Missouri: Mono & Colour Prints: Closes: Feb. 15. Forms from: Milton D. Shanklin, 12 No. 10th Street, Columbia, Mo. 65201.

Taiwan: Mono & Colour Prints, Nature Slides and Prints: Closes: March 4. Forms from: Kao Cheng-Chung, P.O. Box 1188, Taipei, Taiwan, Rep. of China.

Wichita: Mono & Colour Prints, Colour Slides: Closes: March 18. Forms from: Russell Forrester, APSA, 1910 Park Street, Wichita, Kans. 67211.

Du Poitou: Colour Slides: Closes: Feb. 8. Forms from: Jean Bichet, Limbre, 86440, Migne Auxances, France.

Allasio: Colour Slides: Closes: Feb. 8. Forms from: Cine Club Allasio, Corso Dante, 256, 17021, Italy.

Southampton: Colour slides: Closes: Feb. 10. Forms from: V.A. Willstead, 106 Lackford Ave., Rushington, Totton, Southampton, England.

Chicago Nature: Nature Slides & Prints. Closes: Jan. 20. Forms from: Dr. Will. Burger, Field Museum of Natural History, Chicago, Ill. 60605.

Eastcape: Colour & Nature Slides, Mono & Colour Prints, Nature Prints: Closes: Feb. 5. Forms from: Barrie Wilkins, FPSSA, P.O. Box 1322, Port Elizabeth, Republic of South Africa, 6001.

1975 WEST RAND NATIONAL SALON:

Colour Prints, Mono Prints, Pictorial Slides, Nature Slides and Contemporary Slides. Closing date: Jan. 27, '75. PSSA Silver Medals, Bronze & Silver Exhibition Plaques and Certificates. Print forms from: Print Director, P.O. Box 276, Florida, Transvaal. 1710. Slide forms from: The Slide Director, P.O. Box 604, Krugersdorp, Tvl. 1740. Slide series forms: The Slide Director, P.O. Box 11067, Unified, Tvl. 1713.

SALON LISTING:

For club secretaries who wish to apply for recognition for Salons please write to the following:

PSA Pictorial Prints: Paul C. Clough, APSA, 4412, Sedgwick Rd., Baltimore, Md. 21210.

PSA Colour Slides: Cecil V. Chambers, APSA, 14891 Yorba Street, Tustin, Calif. 92680.

PSA Nature Slides and Prints: Mrs. Jane S. Prince, FPSA, 2509 Melvin, Brentwood, Mo. 63144.

PSSA: See inside back cover: Please remember to send catalogue to Honours & Awards Chairman, also.

* * * * *

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