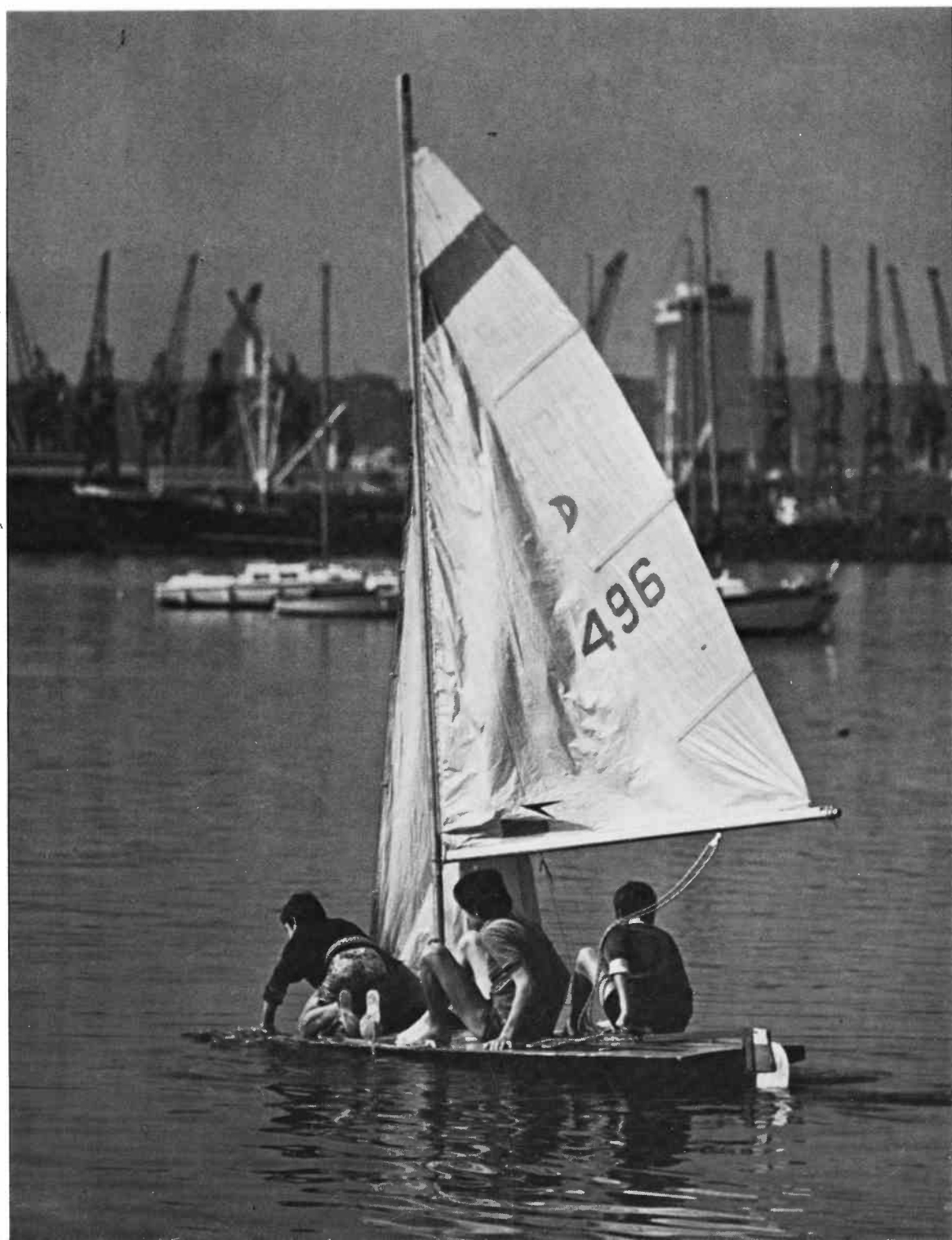




PSSA NEWS & VIEWS

BULLETIN OF THE
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



WHO'S WHO IN P.S.S.A.

PRESIDENT

Roy Johannesson F.P.S.A. (S.A.)
c/o P.O. Box 1150, CAPE TOWN.

VICE PRESIDENTS

B. Wilkens F.P.S. (S.A.)
201 J.B.S. Building
Main Street,
PORT ELIZABETH.

L. Luckhoff
135 Howard Avenue
BENONI

DIRECTORS

D.G. Basel

P.O. Box 20048, Alkantrand,
0005, Pretoria.
Tel. 47-4357

R. Bigalke

R.J. Erasmus

K. Frankel APS (S.A.)

c/o P.O. Box 3860,
JOHANNESBURG.

K.N. Halliday

CAPE TOWN (53-3201)

L.E. Lavis

12 Sinclair Road, Selection
Park, Springs.
Tel. 838-1641 (o) 56-8905 (h)

R.D.A. Owen FPS (S.A.)

18 Starling Crescent,
Walmer, PORT ELIZABETH

G.G. Robertson APS (S.A.)

301 E.P.B.S. Building,
104 Main Street,
PORT ELIZABETH.

I.S. Shepherd

21 Jacona Road,
Albermarle, GERMISTON

L. Smithies APS (S.A.)

P.O. Box 3440,
PORT ELIZABETH.

G. Whittington-Jones APS (S.A.)

14 Windsor Lodge, Beach Road,
Fish Hoek, CAPE TOWN.

PSSA NEWS AND VIEWS

Official Newsletter of the Photographic Society of Southern Africa

Vol. 3, No. 2

February 1975

C O N T E N T S

- FOCAL PLANE
- THE FUTURE OF PHOTOGRAPHY
- FORUM
- P.S.S.A. DIRECTORS
- INVITATION
- CONTOUR FILM
- TALKING ABOUT P.S.S.A.
- TRANSPARENCY CORNER
- THE SALON SCENE
- BENSUSAN MUSEUM OF PHOTOGRAPHY
- PSSA/ARGUS SHOW - 1974
- MOTION PICTURE DIVISION
- EXECUTIVE SUITE
- THE SAGA OF ERMINTRUDE SMOG
- N.I.I.A. INTERNATIONAL SALON OF PHOTOGRAPHY
- NEWS.....

Editor: Ivor S. Shepherd

Production: Les Luckhoff

COVER PICTURE: "NO WIND" by Hennie Venter of the Edenvale Camera Club.

FOCAL PLANE

Well, by now you should have had your January issue, at least, on time. And that is how it's going to be from now on, if I have anything to do with it.

It is now more than just the members to consider, although the members naturally are the major consideration, but we have also the advertisers to look after. And if we sell advertising space with the stipulation that the magazine appears in the first half of each month, then the first half of each month it is going to be. (Add to this the little item that our President in Cape Town is most adamant that the mag. arrives on time each month and you have a most convincing argument).

Therefore, just to get it on record, any copy which you may have for publication should reach the Editor by the first of the month prior to publication, i.e. 1st March for publication in April. And, please, send these items directly to the Editor, at the address on the back cover as this saves a great deal of time and delay. I've just installed a great big mail box to cope with the expected flood of copy. So don't worry about that score. (Plus the fact that your copy may prevent that account getting into my mailbox).

A series on the Directors of P.S.S.A. is something that is now being organised. I'll bet the Directors show everyone how much they are on the ball by having all the guff available within a few weeks. (You can stop making rude noises off-stage there). It should be quite interesting to see what your Directors look like, as well as reading all about "what makes them tick".

The "Focus On..." series is still a battle as most of our black and white workers are:

- (a) short of good prints,
- (b) unable to read the requests for pics,
- (c) just bum photographers,
- (d) have had so much stuff published it has all become a great bore.

Lastly, would you remember that our advertisers are entitled to your support as they are the ones who actually pay for the magazine. I'm sure your co-ope-

ration in this respect may be taken for granted.

And that's the end of that crazy Editorial but I'm not going to beat drums in this space.

* * * * *

THE FUTURE OF PHOTOGRAPHY

Predicting the future of photography can be tricky - even when experts analyze all the available data on the past, what is being developed now, and what is probable or possible for the near future.

The 1937 Presidential Committee on Natural Resources is often cited as an example. A distinguished panel of experts set forth predictions of technological innovations that would affect American life most in the next 20 years.

They correctly saw television, synthetic rubber, wireless photos, air-conditioning and the automatic trailer - but completely omitted from their list such things as atomic energy, jet propulsion, the transistor - and the computer.

The eminent scientists failed to predict these major developments in spite of their perspectives or perhaps because of them. Many changes in our technology take place along evolutionary lines - gradual or major improvements of existing products or their replacements. But other innovations are radical - completely different means of satisfying a need, or developments to meet needs that didn't exist 10 or 20 years before.

One thing is certain though, as equipment, film and processing become easier to use, it becomes less difficult for each photographer to produce work of the highest quality. When quality and performance become standardised, competition will move to other aspects of the business. The truly competitive photographer in the future will be more than just competent, he will be creative. Improvements in the photographers tools will free him to devote more time to concentrate on creativity - the exciting part of his job.

These improvements in materials and equipment are easiest to predict. We can follow their evolutionary progress by examining the recent past to see how it has

changed. Colour photography, for instance, has taken a much more important role in recent years. In the 16 years since Kodak introduced Type C and Type R colour papers, colour technologies have undergone a rapid and impressive change.

First, colour processing was greatly simplified for the professional user. In 1956 C type paper was processed in an operation that required 7 solutions, 33 minutes and manual agitation of baskets and tanks. Today, with Kodak Ektaprint 3 chemicals, the same thing can be accomplished in 8 minutes - or only five if done on a drum at 100° - and the process requires only 3 solutions.

Of course, making things simpler for the user makes things harder for the manufacturer. As products become increasingly simple to use, they become increasingly more complex and difficult to manufacture.

For example, in the past, it was extremely difficult to make good colour prints from transparencies. Now, excellent quality can be achieved in one step because of the extremely complicated Kodak Ektacolour internegative film. There are 11 layers in the films emulsion but all the layers combined are only .001" thick. (.00254cm). It is perhaps the most complicated film made today, but although it's more complex than any films previously used for the purpose, it also simplifies procedures in the darkroom.

Colour films today are faster than b/w film was in 1956. Kodachrome film then had a speed of ASA10; today's Kodak Hi-speed Ektachrome film functions well at 400 with special processing. Every advance in film speeds opens new fields for photography. In fact, one could say that every gain in usable film speeds, opens new areas of photography that formerly weren't possible. Nowhere is that more important than in industrial photography where flexibility and responsiveness are critical requirements.

In addition to film speed we have to consider graininess. Shots on Ektachrome E-1 sheet film formerly produced objectionable amounts of grain. Manufacturing techniques for reducing grain are now so sophisticated that graininess will seldom

be a problem in normal professional situations.

As an example, the new Kodak Photomicrography colour film is as fine grain as and sharper than, Kodakchrome II film. Although originally designed for other markets, the film has applications for those who want the extra visual impact that results from the film's high contrast and colour saturation.

Colour quality has been greatly improved for professional papers and films, and in addition, emulsions have been made harder to withstand the higher temperatures necessary to shorten processing times.

Improvements have also been made in negative evaluation. Formerly, determining filter packs was a time-consuming trial-and-error manipulation of filters until colour balance was acceptable.

Today the guesswork is virtually eliminated by the Kodak video colour negative analyser (VCNA); this displays a positive colour image on a video screen and the operator balances the colour from the control panel, which provides the correct printing information. The filter pack can also be printed out on a punched tape that can be fed into a printer for automatic processing.

Another major trend since 1956 is the move towards the compact, portable camera equipment that provides smaller images but has the capability for larger reproductions. Sheet film is gradually being replaced by rolls for many applications. The latest product of this trend, the Kodak pocket Instamatic Camera, uses a remarkable new Kodakcolor II film. It is only a matter of time before the excellent grain characteristics and splendid definition of Kodakcolor II film becomes available in film sizes used by professionals.

(With acknowledgements to Viewfinder: Official Journal of Federation of Indian Photography).

* * * * *

FORUM

Dear Sir,

Thank you once again for another interesting PSSA News and Views. I have read it from cover to cover, and when I got to Page 20 wanted more, and that is how it should be.

Of particular interest was the letter from Reg Ansell (Benoni Camera Club). But I agree with your comments regarding the suggestions set out by Reg and here, wish to put forward as a guide, repeat guide, the system presently in vogue in the O.F.S.

We call it the Star Rating System and it is operated by ALL the O.F.S. Clubs and Societies on exactly the same basis. If a member transfers from one club in the O.F.S. to another, his record is transferred to the new club and he continues his progress without fear of losing the standard already achieved. It is costly to enter Salons either locally or abroad and this is one reason for the transfer of the members records, to their new clubs.

I quote hereunder the promotion requirements which have been set out by the Central Photographic Society of the O.F.S. This is the Society which is made up of 11 the Clubs and Societies in the O.F.S. and includes the Kimberley Club.

1. From One Star to 2 Star.
 - a) A minimum of 15 points, including 2 Golds or C.o. M's.
 - b) A slide/print gaining a Gold, Silver or Bronze award in a club competition and then gaining a salon acceptance, earns the author bonus points. These being the difference between the two awards.
2. From 2 Star to 3 Star
 - a) A minimum of 25 points, including 3 Golds or C.O.M.'s.
 - b) Rule 1(b) applies here as well.
3. From 3 Star to 4 Star
 - a) A minimum of 40 points including 6 Golds or C.O. M's and 6 Salon acceptances from at least 3 successful slides/prints - at least 3 to be International Acceptances.

- 4. From 4 Star to 5 Star
 - a) Minimum of 60 points including 12 Golds or C.O.M's and 20 Salon Acceptances from at least 5 successful slides/prints - at least 15 to be from International Salons.

- 5. From 5 Star to Golden Honours
 - a) A minimum of 150 points plus 60 international salon acceptances from 20 different slides/prints.
 - b) The member must also have gained his/her APS(SA), ARPS or similar distinction.
 - c) The member must also have written an article for his/her club magazine, and served on the clubs committee.

N.B. C.O.M. = 5 points; Gold = 3 points; Silver - 2 points; Bronze = 1 point.

The system is designed to encourage members to enter monthly club competitions and Salons, National and International, once at the top of the proverbial "ladder" of star rating, advanced workers are further encouraged to apply for such honours as Associates and put back into photography a little of what they have gained, by lecturing and writing articles for their monthly bulletins.

If each area of the Country could be divided into regions as the O.F.S. has, the control of the Star Rating on a National basis should present little or no problem at all. Les Luckhoff's proposal for a new structure for P.S.S.A. would seem to be the answer, and I for one, would support him. Let us hope that the sub-committee agreed to at the recent A.G.M. has been formed and is already working on a report for regionalisation of the P.S.S.A.

Yours sincerely,
Trevor Nel.
Welkom Photographic Society.

* * *

Dear Sir,

Sincerest congratulations for the way P.S.S.A. News and Views is taking under your pen. You are certainly turning out a most interesting and enjoyable magazine. Long may it continue.

Some years ago I made up a series of fictitious letters, one of which I printed each month in our Greytown Newsletter.

These went down very well and, three years later, they are still being mentioned. I don't know if they will be of any use to you, but, if they are, do as you wish with them.

Yours sincerely,
Brian Field.

Editor: Thanks very much to Brian and Trevor. I'll certainly make use of the letters Brian, and the first is in this issue.

I feel it's about time the Executive had something to say in reply to the letters we've received on the subject of Standards. Over to the Exec.

* * * * *

P.S.S.A. DIRECTORS

I would really have liked to kick off with the President and then work down through the Vice-Presidents and the lesser mortals.

However, one of the "new" Directors got in first, and thus I've decided to publish the series strictly in the order in which they are received. (How's that for being Democratic?)

So, this month we have the first in the series of the current PSSA Directors - complete with photograph and life story.



RAI BIGALKE

Rai Bigalke was elected to the PSSA Board of Directors in November, 1974 for the usual two year period. I quote - "If they'll have me that long!". This is the first time Kimberley have had a Director on the PSSA Board incidently.

Rai was born on the 5th October, 1940 in Kimberley - "I'm still here as they won't tolerate me elsewhere" - was educated at the Kimberley Boy's High and then qualified as a Pharmacist at the Witwatersrand Technical College. He is presently employed at the Provincial Hospital - "which makes me a civil (sometimes uncivil) servant".

Being a Director of PSSA (and naturally a member thereof) wasn't enough for Rai who is also a member of Postal Portfolios of Southern Africa, (print section) Photographic Society of America (print and techniques divisions), plus being Chairman, Editor and Producer of the Kimberley Camera Club and magazine, Vice Chairman of the Central Photographic Association and finally, photographer.

Working with a 35mm format Rai uses two Nikon F's (one of which technically belongs to Mrs. Bigalke), with lenses ranging from 50mm to 500mm. The proud owner of his own darkroom, "where I am the Boss", Rai uses a Durst A 600 autofocus enlarger - "which is why I get flat prints" - and is a "grain" fan - "which makes me a lost soul in this part of the world". In 1958 he joined the happy band of snapshooters - "they're the happiest guys in the world" - and in 1973 became really interested in photography (and I presume became one of the unhappiest guys in the world).

Black and white prints rank first on the list, but colour processing of slides is another of Rai's achievements, and 1975 will see him breaking into the colour print world.

A keen supporter of the Salon business he has had a certain measure of success with both National and International Acceptances under his belt.

Someone said at Congress '74 that at the end of his two years' stint Rai would be awarded the Wooden Spoon for all the stirring he is likely to do, if, as he

says, "he lasts that long".

Pet photographic hates: Wedding photography and on camera flash.

For those who wish to contact Rai, who sounds a little like a crusader in the cause of "lost causes" his address is: 33 Aviva Road, Hadison Park, Kimberley, 8301. Telephones: 92-627 (home) 2111 ext. 158 (business).

First, thanks very much to Rai Bigalke for the prompt reply to the request for information. (Makes the other Directors look like slouches, doesn't it?). Thanks also for the very complete listing of information. Now that the other Directors have read this one, they can't very well object and say they didn't know what was wanted.

* * * * *

INVITATION

from the Durban Camera Club:

"We, the Committee of the Durban Camera Club, extend a welcome to all other photographers who may be visiting Durban. Our meetings are held on the 2nd and 4th Wednesdays of each month in the St. Cyprian's Church Hall, Ramsden Road, Umbilo, at 8.00 p.m. Should you be visiting Durban, please contact our Club President, Robert Page, 85-9916. You will be most welcome".

Well folks, there's an open invitation whenever you are in Durban; go along and see what the folks with the Golden Bananas do with their film.

On behalf of the PSSA'ers, thanks very much for the invite.

* * * * *

CONTOUR FILM

For some time now Contour Film has been manufactured by Agfa Gaevert for the ever increasing scientific and graphic arts field. That more use has not been made of the material in exhibition prints is probably due to the cost of the materials. Available in 5 x 4 cut film, 25 sheets together with a gallon of developer will set you back about R20.00. To share this cost with friends is the

obvious solution and further economies can be made by cutting each sheet into several pieces. How small you make these pieces will depend on the eventual use to which you put them. Naturally if your finished product is intended to be 20 x 16 prints larger pieces will assist in obtaining better results but bear in mind the size of your negative carrier for subsequent enlarging.

What is special about Contour film? Well, it is unlike any other material you've ever handled. To date it is unique in the world of film. You will normally expose the film in the darkroom, preferably using the enlarger as a light source. You will appreciate the peculiar properties of the film when I tell you that although an image may be obtained with an exposure of only one or two seconds you will still be obtaining images with exposures well in excess of 10 minutes. If I add that the image may take the form of a negative, a positive, a solarisation or even a line image you will begin to appreciate why I describe the film as unique.

Every negative on normal film is, of necessity, made up of different densities which are spread with infinite variety and pattern throughout the exposed area. Your exposure on Contour film produces a line image and areas of equal density are linked together by a continuous line, somewhat in the same fashion as on a map where contour lines join all points of equal height. The particular densities at which the line forms varies with the colour of the light source, contrast of your original and with the length of the exposure times. Thus by varying the exposures a series of different results can be obtained from the same original. These can produce pictures by enlarging individually or by multiple printing. An agile creative mind will at this stage discover limitless opportunities for creative prints. However, this is not the end of the surprises that Contour has in store. Once you have achieved a single line image you can use this as your new original and produce a second line image by contact with a new piece of contour. This second line image will be composed of double contour lines. A still further contact will produce four contour lines. In theory one could go on and on, but the image has now become

so complex and the lines so fine that the original subject matter has become lost in a maze of abstract lines.

Your original material can be either negative or colour slide material although I personally found results easier to obtain with a slightly contrasty original and where contrast was lacking I made a copy negative or positive before using the Contour film. Use a printing frame or two cover glasses to sandwich the original and Contour film. I use a Magnifax enlarger with a 150 watt lamp. With the lens at f5.6 and 15" from the baseboard using a 150 yellow colour printing filter, I find my exposures start to produce an image around 1 - 5 seconds depending on the density of the original. The yellow filter is used because this effects the width of the band of equal densities. The more yellow in the light source, the narrower the band of equidensities to which the film will respond. Pale yellow camera filters are a good substitute and can be held under the enlarger lens throughout the exposure. The density of the filter is not terribly critical for the work we are likely to be carrying out, but too dense a yellow can result in no image at all.

A test strip trebling each exposure i.e. 3 - 9 - 27 - 81 - 243 seconds will establish the information you require for subsequent experiments.

Contour is developed in it's own special developer (it is useless to use any other) for two minutes at 68 degrees F with constant agitation. It is essential that a stop bath is used for at least one minute. Failure to keep this reasonably fresh will result in brown stains. Use your normal method of fixing and washing. Whilst care should be taken, Contour film can be handled under a red safelight, in fact I use a normal bromide safelight indirectly bounced back from a low ceiling.

I have endeavoured to keep details of procedure as simple as possible mainly because my knowledge of Contour is limited in a technical sense and partly because involved and lengthy descriptions would, I believe, discourage the reader from trying this material. In any case the enjoyment of using the film in the experimenting and the surprising and

creative results you will most certainly obtain.

Contour film can be purchased from most dealers, but if you have any difficulty obtaining supplies contact Agfa-Gevaert in Johannesburg.

With acknowledgement to RuFuS of New Zealand Camera.

* * * * *

TALKING ABOUT P.S.S.A.

I culled this one from "Reflex" the JPS magazine.

I promised another searing instalment on the PSSA, and here it is on the thoughts of a member who attended the recent annual general meeting of the PSSA in Port Elizabeth. If anyone thinks they are unfair or incorrect I offer space in the next issue of Reflex for a reply or a rebuttal, but meanwhile I think it is important that these views be aired because they seem to explain a lot. Here goes.

"First of all", he says, "the AGM was a non-event, a farce. I say this because the meeting could not in fact take any resolutions ensuring executive action. This in turn is because the PSSA is constituted as a limited company and therefore the only people who can make decisions are the Directors. The Directors are spread all around the country and never meet all together except at the AGM and some don't even attend that.

"Thus all the AGM can do is made recommendations to be considered by the Directors and the same applies to the Executive Committee which does the work of PSSA but has no executive power and likewise has to refer to the Directors.

"It could, in fact, take considerable time to obtain replies from the Directors in these circumstances and this is very frustrating for the Executive Committee.

"If, however, the structure of PSSA was changed the running could be left in the hands of the Executive Committee.

"Take for instance, this business of the R1 a head levy. It was first mooted two

years ago at the AGM at the Sunnyside Hotel, in Johannesburg. The recommendation was renewed last year at the Wilderness AGM and brought up again at the P.E. AGM this year.

"The R1 levy has not yet been officially activated, notified to clubs and brought into operation, with the result that clubs which have already paid have acted prematurely.

"Meanwhile, an ordinary member or club has no power other than to make recommendations and suggestions and to elect new Directors - and cannot even do that when the nomination forms are received too late, as happened in several instances this year.

"Listening as I have, to a full tape-recording of the AGM, it does indeed seem difficult to determine exactly what concrete results were achieved.

Here are my own impressions and comments:

"It was moved that the minutes of the last AGM be taken as read. They were in fact read and quickly disposed of, with no discussion on matters arising.

"The President read his report, and for the reports of the Directors and Committee, referred members to PSSA News and Views - "when they got home".

"In dealing with the audited accounts for the year, it transpired that PSSA had moved from financial "disaster" in March to "viability" in June through the efforts of the Executive Committee which dispensed with a paid Secretary.

"The job of Secretary was temporarily carried on a voluntary basis but this could not be continued and at least R150 a month (1,800 a year) was required for a Secretary if one could be found.

"A further R200 a year was required for auditors fees, and R10 for the licence as a limited company. (Postage expenses were considerable).

"The Society's officers were all unpaid.

"The policy was to finance administration costs out of subscriptions only.

There were 530 paying members. (And I understand - 120 affiliated clubs).

"Considerable financial improvement had come from getting the Argus Group to guarantee R3,000 for running the Argus/PSSA National Slide Competition, which had been done by Tom Botha at minimum cost.

"The policy was to use such extra income as this to provide services for the members.

"The circulation of News and Views was 1000 and the printing cost R130 a month. (R1560 per year). This could be covered by advertising in future, provided however that members pulled their weight and sold ads. (A conflict in loyalties here, I think, in reply to the implied imbue. Isn't it the first duty of members to sell ads for their own clubs journals? I doubt they'll be able to do both).

"The cost of an advertisement - full page - was R55 per issue (About 7 times our rate for Reflex).

"Provided enough adverts were sold it might be possible to send copies to affiliated members as well as full members.

"With subsequent items the tendency seemed to be to skip through them to keep to a time schedule. (The new executive committee can look into it - "The Directors will consider it").

"Next on the agenda Tom Botha asked for a panel of PSSA approved judges so as to establish a national standard of judging. As an incentive for judges this could be a special PSSA "honour" but quite independent of APS(SA) and FPS(SA).

"Who would judge the judges" asked the President.

Tom was told that the scheme was just not feasible, that judges were not co-operative, and that the standard of work and methods of working varied very considerably between clubs. One could not interfere with the running of clubs.

"The whole question though, was bound up with a national standard of judging in

the sense that a worker moving from one club to another could continue where they left off. Here the Cape Town spokesman said that a JPS beret worker going down to Cape Town would have to start as a beginner. "In 6 or 9 months he would be able to go up to Intermediate. The greatest fun is in proving the judges wrong". (Fun for some, but not for me. Life - mine anyway, is too short and rather than go through that particular vale of tears again, I would gladly opt out of club activities).

Another speaker asked that in order to establish consistent salon standards a PSSA observer should attend the judging and the presentation of all Salons. He was told that International Salons had to abide by strict rules in order to obtain the Photographic Society of America's Gold and Silver Medals, but that National Salons did NOT have to abide strictly by the rules, and perhaps the idea was to draw up some PSSA rules and regulations for National Salons. It was, however, open for any Salon Exhibitor to complain, but no complaints had, in fact, been received.

On the matter of the levy, delegates voiced their confusion as to the exact position and said they had read reports and heard rumours but had in fact received no notification in writing officially from the Directors and did not know how much their own overall levy should be.

(Any number of suggestions were made and were left for the Directors to consider. It was however, clearly stated that any directive issued - which might include a slight rise in the full membership fees - would become operative only from July 1st 1975.) After further discussion it was stated by someone else that the R1 levy clearly applied only to the financial year July 1st, 1974 - June 30th, 1975. (So I'm still mystified).

On the matter of structure of PSSA it was stated by Les Luckhoff that the new Companies Act nullified any advantages there had been previously in forming the Society into a limited company. He suggested the matter of re-structuring the Society should be gone into. He also suggested regional committees, to decentralise the work and keep in touch with

local clubs. The board of Directors will presumably discuss this.

(THE ARTICLE GOES ON TO DISCUSS THE PAYMENT OF FEES FOR PICTURES, WHICH WAS BROUGHT UP AT CONGRESS, BUT AS WE ARE AN AMATEUR SOCIETY I DON'T THINK THIS APPLIES HERE² - Ed.)

However, for those who are interested, the Reflex editor, Harry Parker states, "You might expect R5, R6 or R10 for a black and white print and R10, R15 or R20 for a colour transparency. Some publications won't take 35mm colour and probably none will take colour prints as they are no good for reproduction". This is just a rough guide, but Harry is in the business, so should have a good idea of going rates.

With acknowledgements to Reflex, Journal of the Johannesburg Photographic Society.

I don't want to get involved in this one, but I'd like to make the following light-hearted comments. - Ed. News and Views.

From what I heard from a few people down in P.E. the AGM was anything but a "non-event" or even a "farce". Are you sure your correspondent hadn't had a little too much "witblits" the night before and wound up in the Ladies Gardenia Club, which met in the little hall next to the one we held our AGM in, Harry?

With regard to the long delay in obtaining replies from the Directors, who are "spread" all over the country, I must take strong exception to the phrase "spread all over the country". They haven't been that way since AA got hold of them. However, the Directors have decided to invest the R3000 from the Argus/PSSA show in one of the following ways to speed up communications:

- (a) Install telex machines in all Directors' homes.
- (b) Invest in one or two Lear Jets and a full time pilot. They can then meet once a month in Blikkiesdorp. (This is because the Blikkiesdorp Airport fees are the lowest in the country, it is very central and scotch costs only 15c per slug).
- (c) Appoint one Director to be the PSSA Dictator for two months at a stretch. (With no signing powers naturally).

- (d) Decide at the AGM to make no changes until next year. (This is the most popular means at present being considered).

There is absolutely no chance of the Directors changing the structure of PSSA and allowing the Executive to run the show. This happened in Kenya and they still haven't got Kenyatta out. In fact, he's now no longer Executive Chairman, he's the President Dictator. (And we need two people for that job).

I'm as surprised as you are Harry, about the levy. Everyone who has written into News and Views denies having any knowledge whatsoever about any levy whatsoever. So perhaps your correspondent meant that the Sunnyside AGM and the Wilderness AGM were both non-events? Correction. please, we did have one letter claiming the levy was unconstitutional. (Of course it wasn't, it didn't exist, so how could it?) - Still confused?

I imagine that the minutes "quickly being read and disposed of" ceased to exist also. And who did you get to do the disposing? Not Marlon Brando I hope!

The President didn't want the members to read the Directors' report at the AGM as it ran to 4 pages and this would have cost the Congress quite a bit. Barrie's prose is so subtle and appealing that I'm sure everyone would have been glued to the pages for a couple of days. This would have spoilt the "Apple Express" trip no end. So that's why I hope you read the report "when you got home". (It would have upset me no end to have heard that everyone "just skimmed through News and Views". Thanks Roy.).

That job of temporary Secretary (unpaid) is being carried by Ernie Kohn, and a very heavy weight it is becoming too. In fact, I'll quote Mrs. Kohn: "I told Ernie.....censored". "The Society's Officers were all unpaid" (Unsung and unremembered too).

"The R3,000 for running the Argus Show, which we are now busy spending on one of the above two items, was negotiated by Len Abelheim FPS(SA); the organising of the show was done by Tom Botha..... and Phyl Botha. (I know, Phyl telephoned me

umpteen times regarding working nights and duties). Tom Botha has told me confidentially that he can't wait for the next show to come round.

I'm sorry News and Views charges 7 times the Reflex rate, but the Editor of News and Views lives higher on the hog and needs the extra lolly. Plus the fact that you only pay for what you get or vice versa.

The subsequent items that were "skipped through" were those items on that part of the tape that was run through at the wrong speed, thus the impression of "skipping through". My suggestion here is that you re-run that portion of the tape at 3 $\frac{3}{4}$ fps and listen very carefully.

So Tom is on about the judges again is he? Three cheers Tom, there are NO good judges. They all knock you one time or another. (Although Jack Weinberg likes Les Eyres because Les gave him three certificates of merit in five star honours at Jabula one night). (The fact that he deserved them doesn't worry Jack - he still likes Les). But back to the question. It's hard enough trying to get three judges who agree at club level, let's not try and get all of them to agree at National level. The thought is absolutely terrifying. Imagine all the judges trying to judge like Piet van der Pappenfus of Stinkblaarberg. My God, what a thought.

As to who is going to judge the judges.. don't be silly Roy, send them up here to me, I'll give them a workout. If they pass my test for judges, they could judge the show at Rochester. And the Cape International. (It's quite easy really; the first requisite is that the judge can see at least 6 feet in front of him. Naturally you place the screen 10 feet away and you get intelligent remarks about the shots). So how about a set of rules for a National Judging Society.

- (a) A screen may not be placed nearer than 150 metres from the judges chairs.
- (b) A half power projection light is to be used at all times.
- (c) Judges with better than 5 - 5 vision are ineligible to attend judging sessions.
- (d) Judges who have used an Instamatic for more than three weeks become

ineligible.

- (e) Spectacles should be worn by all judges - lenses to be at least 10mm thick, preferably manufactured from beer bottle bases.
- (f) Any judge who gives two consecutive Golds more than twice is black-balled for life.
- (g) Any judge who speaks out clearly, distinctly and intelligently is automatically disqualified, and may only judge beginners at club level.
- (h) Any person who gives constructive criticism, or foolishly offers advice, should be first warned by the President. If this manner persists that person should be barred, world-wide, for life.
- (i) Unless the judge has, at least twice in the judging of the last four Salons, refused to award any Honourable Mentions, (due to lack of quality), such judge should be warned, and if persistent in this behaviour be barred for life, Republic-wide.
- (j) The judge should have ridiculed, consistently, any award winning shots, especially medal or plague winning pictures. These should be slated very strongly indeed.

Regarding a worker moving from the Johannesburg Photographic Society to the Cape Town Photographic Society, my first re-action is, serves them right. Secondly, who wants to carry on with photography after getting into Intermediate or Two Star anyway? If you still wish to continue photography after getting your Beret, then give me a ring, I'll introduce you to my physciatrist. I'll probably also get R50 for turning you in. And why try to prove the judges wrong? We all know they're wrong anyway. Guaranteed.

Regional committees are not a new idea, they exist in the form of camera clubs all over the Republic already. I'm all for the decentralising of work - we need Editors in Cape Town, Paarl, Swellendam, Stellenbosch, Franschhoek, Port Elizabeth, East London, Walmer, Warmbaths, Middelburg, Middelburg, Bethal, Bethlehem, Welkom, Springs, Bulawayo, Salisbury, Dombashwa, Victoria Falls, Tanganyika, Uganda and Dar-es-Salaam, Bloemfontein, Kimberley, Thabanchu, Fourteen Streams, Alluvial, Aliwal North (South and West), Johannesburg, Pretoria, Benoni, Germis-

ton, and Albemarle. (Sorry about Albemarle, but I am taking over as Executive Editor Director, self-appointed, as I don't want to work either). We also most certainly need de-centralised Salon liaison committees, all over the country, not spread over, just all over. This will give everyone at least 15 salons, they can enter at any one period of two weeks in the Republic, all overlapping, and all competing with each other. Brilliant idea.

Finally, as a Director, I've been considering all the above items for the last 30 minutes and am just about ready to reach an earthshaking decision. I will then right the pilot at Blikkiesdorp, who in turn will whip around and pick up the other sports, and we'll convene a quick meeting at Groot Poffadder. (They sell a very good mampoer there also). It's more interesting this way, the telex is too impersonal.

And a final finally, I'm sure there are another 530 of you out there who have more brilliant and constructive ideas you'd like to send in. I've got another 18 pages to fill.

* * * * *

TRANSPARENCY CORNER

by Les Luckhoff

There's not been much activity in this section over the festive season but I think this is the time that, if some thought is given to photography, it is only to activate the trigger finger. Darkroom, slide series and any other work on transparencies is usually relegated to later in the year - and quite rightly. This time of the year the family takes precedence, be it the group on the shore or the Christmas Cake cutting gang - but perhaps you did sneak in the odd shot for the grading committee next month.

During December I wound up on another of those fabulous safaris - this time the wife and I joined Izak Barnard of Penduka Safaris for a trip to the remote areas of the Southern Kalahari desert. Izak knows these areas well and there were times I was indeed glad that he was in charge for this is a harsh country

which doesn't tolerate ignorance nor forgive mistakes. We entered Botswana at Lobatsi and headed West - camping and sleeping at sundown wherever we happened to be. We passed through places with exciting names like Kanye, Sekuma, Pudu-hudu and on to Kang, Lehututu and Hukuntsi. The latter two were the last places where we were able to get water and the next 5 days we were unable to replenish our water supplies - in fact for a whole day we were right out of water until we arrived at civilisation - a trading store with a bore hole and an out of order pump, which necessitated hand pumping. Our destination was a pan almost on the S.W.A. border where there was an amazing concentration of game - Springbok, Gemsbok, Wildebeest, Haartebeest, Eland, and innumerable other species. At times there were 3,000 head of game on the pan and, apart from the elusive Bushmen, who were around us all the time and whom we never saw, (we found their tracks, "gardens" - where they dig for water - and their snares, but they themselves were completely invisible) we were the only other humans within 100 miles. This is harsh and brutal country but exciting, covered in all kinds of bush and trees, with a wide variety of birds, insects and reptiles - yes, we saw quite a few snakes - and, of course, the animals. We eventually retraced our steps; I wish I could go into more detail of our trip down there; and arrived back at Kang. There we headed North, skirting the Central Kalahari Reserve until we arrived at Lone Tree borehole where we stayed for a few days. Word had been sent out to the Bushmen that there would be a feast at our camp every night (a mielie meal feast), and this brought a tribe of about 20 Bushmen camping next door, but this time they were completely viable. I was able to get some lovely sound recordings of their songs and speech, for they are a happy people, forever singing and dancing. They took us out into the desert to hunt for food and roots containing water and they showed us many ways of using the leaves, bark and roots of different plants for curing cuts, sore eyes, snake-bite, thirst, bitter tasting water, etc. They demonstrated how to make rope, how to produce a flame in 15 seconds, set a snare but, most of all, they showed us how a simple people can be happy all day,



Albert Eisenstadt, one of the best known photographers of our day, was recently the guest of honour at a cocktail party held at the Bensusan Museum of Photography. Dennis Arden, Albert Eisenstadt and Trudi Heymann were snapped by Nat Cowan.



A grab shot by Nat of Albert Eisenstadt. As can be seen by the picture above and this one, there were many leading photographers, both professional and amateur at the event.

unselfish and loving. Wish that we could copy them.

On to other things.... I have had a particularly happy experience just lately, which I must report. I sent a lens in for repair, and the repairs were done in a very short time. When I asked what the charge would be I was told that it was a very small job and there would be no charge. If anyone is interested in the details, give me a ring and I will give you the name of the person and firm concerned. I can strongly recommend them as I was completely satisfied with the service.

We are getting ready for a tough year - inflation, television, and plain lack of funds is going to give some of our clubs a hard time, but P.S.S.A. has risen above other adversities and will overcome these also.

* * * * *

THE SALON SCENE

Sorry, there won't be a salon scene this month as I've not had any information regarding forthcoming salons.

* * * * *

BENSUSAN MUSEUM OF PHOTOGRAPHY

DO YOU KNOW? That there is a comprehensive Photographic Reference Library in Johannesburg? And that it is easily accessible? At the Bensusan Museum of Photography, 17 Empire Road, Parktown. And - to top it off, there is free parking, with plenty of shade. And - if that is not enough - the library houses some 6,000 books, old and new, and also contains most of the photographic periodicals. Some lending facilities are available.

AND WHAT'S MORE - the Museum is open all week, including Saturdays, from 9.00 am. to 1.00 p.m. and 2.00 p.m. to 5.00 p.m. AND ALL THE LIBRARY'S SERVICES ARE ABSOLUTELY FREE.

Nat Cowan asked me to publish the above bit of information, but what Nat didn't add was that he is always around the place to give advice and help you find what you are looking for. (Not necessarily in the Library). I spent an af-

ternoon at the Museum fairly recently, and I promise you that I really enjoyed every minute of the trip through the place in Nat's company. He has an amazing memory regarding things photographic and is a mine of information on the same subject. For those who haven't been, there's a treat in store for you in 1975.

* * * * *

PSSA-ARGUS SHOW '74

The following letter was received from the Manager of The Star, here in Johannesburg.

Dear Mr. Luckhoff,
ARGUS PSSA - COLOUR SLIDE COMPETITION

This competition was again a great success with 12,7000 colour slides being entered from all parts of South Africa.

We wish to record our appreciation for the co-operation received from PSSA and from you personally. We are sending our cheque for R3,300 to Mr. Len Abelheim, with whom this payment was agreed, in respect of the work done for this competition by the PSSA and as a contribution to the Society's general funds.

We wish to pay a special tribute to Mr. Tom Botha for the most competent manner in which he has coped with the enormous task of handling the entries, organising the judging and preparing the slides for return to their authors. We are also indebted to him and Mr. Lavis for arranging the scripts and presenting the shows in Johannesburg, Cape Town and Durban in such a professional manner.

We also want to record our thanks to the Chairman of the Colour Slide Section of the Johannesburg Photographic Society and his colleagues for all the help given to Mr. Botha and to the members of the Jabula, Florida, Cape Town and Durban clubs for all their hard work.

Yours faithfully,
R.W. MILLER - Manager.

The letter was addressed to Mr. Les Luckhoff, Chairman of the Executive Committee, Photographic Society of Southern Africa.

The President, P.S.S.A.,

Dear Sir,
Last evening a packed hall was privileged to see the Daily News Selection of Co-

four Slides and I would like to congratulate your Association for their part in making our evening a most memorable and happy one. The slides were well chosen and the stories amusing and clever. This is indeed a wonderful lesson to us all in how to make our slide shows interesting. The work involved must have been tremendous but I am sure all the backroom boys and girls must be very thrilled with the final results which certainly have and will thrill thousands of people.

With compliments,
Olive Peel.
Dept. of Land Surveying,
University of Natal.

Well, I think that ought to give all those who sorted, listed, judged, scripted, taped, organised continuity, screened, repacked and posted the 12,700 slides a bit of a kick. As I said before, Tom Botha can hardly wait for the next show.

* * * * *

MOTION PICTURE DIVISION

My thanks to the Cine Clubs who have responded to my appeal for club news. We would like to report on your club so let us have your newsletter.
Doris Parker, P.O. Box 857, Germiston, 1400.

The Amateur Cine Club : Johannesburg. ACC held their annual competition in November. Including the Rose Bowl and Pennant. Entries for the Rose Bowl trophy are not restricted to Club members. In the case of non-members, producers must be able to declare that they are members in good standing of a club affiliated to P.S.S.A. All competitors must, however, have won a major award in a competition recognised by the Council of A.C.C. This includes group films. The Pennant is the competition for CLUB ENTRIES from outside clubs. The film does NOT have to be a club effort, but can be a film made by an individual member of the club. President B.T. Smith reports 45 entries. You can be sure the standard is high.

Winners:

16mm "Five Best" Premier Award and Silver Plaque : Enchanted Moment by Isobel Warren.

8mm "Five Best" Premier Award and Silver Plaque: The Power of 1,000 Fires by Paul Monk.

Bob Pollach Trophy: (S.A. Fauna) When the Nectar Flows by Frank Weber.

Rose Bowl Trophy: The World of the Mantis by Vim Spronk.

A.C.C. Pennant: The Christmas Gift by the Cape Town Photographic Society.

The Ruecassel Trophy: (Best Lady Entrant) Enchanted Moment by Isobel Warren.

The Walsh Trophy: (Best Novice) The Big Drop by Robert Simpson.

Please Note: The public screening will take place in the University Great Hall on the 5th February, 1975 at 8.00 p.m. Make a note of this date now.

For further information contact Mr. B.T. Smith at 25-1897.

The East Rand Amateur Cine Club:

Did you go to the Ladies Gala Evening on the 26th November, 1974? If not you missed a happy evening. Invitations were sent to clubs along the Reef and the Hall was full. What a wonderful idea the ladies' started last year. All films were produced by the Lady members (Lady judges) and with such a crowd, the ladies had to help with the tea and coffee and all the good things to eat. And a birthday cake with TWO candles. Everything was organised to perfection. Why not try this at your club?

The Trophies for the Best Films were presented by Les Luckhoff, Vice President of PSSA.

Best Film: Bus Stop by Delphine Mann.

Second: The Perfect Man by Rose Whitehouse.

Third: Margies Mini Ads by Mrs. Lowe.

Durban Amateur Cine Club:

I read in the Projector that the Durban Club present a "Kodak Cup" Trophy to the best film each year, made by a member who has never won a trophy before - quite an idea to encourage your not so lucky members.

I must pass on this quip for your enjoyment: "She was only a cine-photographers daughter, but a close-up made one reel".

Johannesburg Photographic Society:
S.A. Ten Best:

Editor: As these were published in an earlier issue I have not detailed these again.

The above information was sent in by Ken Frankel and Doris Parker of the M.P.D. Regarding deadlines Doris. In future all copy must be in by the 10th of the month preceeding publication, i.e. 10th February for the March issue.

EXECUTIVE SUITE

Christmas lethargy has overcome the Executive and we have to report very little activity. We have had one meeting since the Congress in P.E. but I think we have all had to recover from a very active year. However, we are ready to get stuck in again to a full period of concentrated work. We have received R3,300 from the Argus group in payment for the organisation and presentation of the Argus/PSSA Show in 1974 - the show was a wonderful effort and was obviously not the work of one man, many people were involved - there were planners, workers, tea-makers, door-men, packers, registrars of slides, etc, etc, - you know what goes into a show like this so I'm going to limit myself to mentioning two names. The first of these is Tom Botha who virtually carried the entire show on his shoulders. I am not going into details but we are proud and grateful to number Tom among our members. He was ably assisted by Laurie Lavis who accompanied Tom Botha on the presentation tour, and gave him valuable technical assistance in the compilation of the show. Thank you these two friends of mine and of P.S.S.A. and a big thank you to all those others who were involved.

We had hoped that John Magill would be able to obtain slide series and films from PSA when he was over there, but unfortunately he had no sooner arrived than his firm whipped him over to the other side of America and after a curtailed stay he had to return to S.A. in a hurry. This has delayed our plans but we intend doing something in the New Year. Eric Horwitz of Photo Agencies has offered P.S.S.A. office space in his new building and we are extremely grate-

ful to him for this offer. We are advertising at the moment for a "mornings only" secretary to work in this office. In case we haven't found one when you read this please telephone me if you are interested and can type, (shorthand would be useful), and do elementary book-keeping.

THE SAGA OF E. SMOG

(The first of six instalments)

by Brian Field. Greytown Camera Club.

Dear Mr. Twinkle,
I enclose the XXE Automatic camera that you so kindly sold me yesterday. You may remember that you told me it was absolutely "foolproof".

Now, although I have read the instruction booklet from end to end, I can only presume that the makers have forgotten to include the little red window at the back so that I can see the film number is in the correct position.
Yours faithfully,
Ermintrude Snog (Miss).

N.I.A. INTERNATIONAL SALON OF PHOTOGRAPHY

The Northern Indian Art Association is sponsoring a Print Salon (M-C) in 1975. Closing date is the 28th August, 1975. Prints will be returned by late October, 1975. Robert E. Hutton who is the general Chairman has offered to arrange to send prints on to the Minneapolis-St. Paul Salon which closes early in January, 1976. He has also offered to locate other Print shows to which these prints could also be forwarded after Minneapolis. Bob suggests you allow 5 months for mailing from S.A. to America. If anyone is interested in this information, write to: E. Hutton, P.E., General Chairman, N.I.A.A. International Salon of Photography, 6832 Calumet Ave., Hammond, Indiana, 46324.

NEWS.....

I'm getting Decembers' Newsletters in now, the 7th January, and with the new deadline you'll be getting this News in February.... which is better than getting it in March..... I think.

GREYTOWN -

For some reason I haven't had a newsletter from Greytown for about 4 months. They still have the lowest subs. in the country - R5.00 per annum. And for that there was also a dinner in December at the local hotel in 1973, but there was a slight loss on the deal. So 1974 saw the December do at the home of Brin and Judy in the form of a cheese and wine party. That sounds just great. I like the starting time - anytime after sunset on the 14th December. The Wildlife Society's slide show was shown in Tony McClean's private theatre on the 13th December, so all in all Greytown weren't short of entertainment that weekend. Earlier on, there's a letter from Ermintrude Snog (Miss) who also hails from the Greytown area.

SALISBURY -

The December issue of the Rhodesian Picturemaker carries the final instalment of Abe Flax's "The Photographer and the Law". What's more important it carries the reminder for the Christmas Party. Editor Mike Hambrook spends Christmas in the U.K. and Don McIntosh stands in as editor for the holiday period.

SPRINGS -

Lex Liston has a replacement for editor of Colorama in Vic Goodwin. Well, Lex has certainly done his fair share for the Springs Colour Slide Club and the club showed their appreciation in making him the first Honorary Life Member in 1973. I'm sure Vic will keep up the good work Lex, and just as equally sure that the members will give Vic the same support they gave you.

PRETORIA -

The CSIR mag "Klik" has an article on Etch Bleach in the December issue which I'll probably reproduce next month or the one after. The SABS mag "IRIS" gives the Jabula Challenge results and are proud of the fact that they came second. And carried off the top nature award. However, Roland Müller feels the judges did mark a little too quickly and thinks that 1 - 2 seconds is a little short for a full scrutiny of a slide.

CAPE TOWN -

Last month was a full month for the Cape Town Photographic Society, with a One Man

show of Twelve Prints, followed by a One Man Show of Twelve Slides, plus another show of The Finale, which placed 5th in the SA Ten Best and then another Cine meeting, equally interesting and a Field Day on Sunday the 19th January. Peter Smits won the ACC Pennant for the Society with his film "The Christmas Gift". Our congrats to both Peter and Cape Town. Congratulations to Cape Town for the Honour Award Ribbon from PSA for the Annual Bulletin. That should make the Editor, Printers and correspondents really feel chuffed with themselves.

VANDERBIJLPARK -

The Shutterbug News really went to town with the December issue, having a coloured cover yet. This was a great effort Roel, I'm sure the members were delighted. Roel also comments on the Jabula Challenge but seemed very happy with the results and the judging. Just goes to show, different people see things differently. (As do judges). Rudy Erasmus is still producing copy for his clubs' magazine. I hope I get that photograph and article soon.

JOHANNESBURG -

We've heard very little from Eagle Star for a while, and believe it or not, I've just received their September issue. (They must use the same printer we use). But I do like the advice to photographers contained in this issue. "Go out and shoot and do your own thing". And this advice comes from a member recently promoted to Golden Honours.

* * * * *

SECRETARY	P.O. Box 2007, Johannesburg.	
CHAIRMAN OF DIVISIONS AND COMMITTEES EXECUTIVE COMMITTEE		
L. Luckhoff	135 Howard Avenue, Benoni.	54-2788 H 45-6291 B
MOTION PICTURE DIVISION		
K. Frankel APS (S.A.)	103 Mon Viso, 10th Street, Killarney, Johannesburg.	41-1064 H 28-3320 B
TRANSPARENCY DIVISION		
L. Luckhoff	135 Howard Avenue, Benoni.	54-2788 H 45-6291 B
PRINT DIVISION		
R. Owen FPS (S.A.)	18 Starling Crescent, Walmer, Port Elizabeth	51-2668 H 31493 B
CHAIRMAN OF SPECIAL COMMITTEES TAPE RECORDED LECTURES		
A.L. Bevis Hon. PSSA APS (S.A.)	16 Gadshill Place, Umbilo, Durban or P.O. Box 1594, Durban.	35-9720 H
HONOURS AND AWARDS		
G. Whittington-Jones APS (S.A.)	14 Windsor Lodge, Beach Road, Fish Hoek, C.P.	82-2931 H
SALON CO-ORDINATOR		
G.G. Robertson APS (S.A.)	301 E.P.B.S. Building, 104 Main Street, P.E.	36980 H 24123 B
EDITOR		
I.S. Shepherd	21 Jacona Road, Albemarle, Germiston. 1401	34-6359 H
PUBLIC RELATIONS		
Miss Bridgette Pacey-Tootal	67 Coronation Road, Malvern, 4001.	44-2611 H
FILM LIBRARY		
D. Churchman APS (S.A.)	207 Cadogan Avenue, Mondeor, Johannesburg.	59-1209 H
REGIONAL REPRESENTATIVES DIRECTOR		
B. Wilkins FPS (S.A.)	201 J.B.S. Bldg., Main Street, Port Elizabeth	51-1738 H 23826 B
ARCHIVES		
N. Cowan APS (S.A.)	c/o Bensusan Photographic Museum, 17 Empire Road, Parktown, Johannesburg.	44-6610 B 44-0771 H