



# PSSA NEWS & VIEWS

BULLETIN OF THE  
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

*MAY 75*



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

PRESIDENT

Roy Johannesson F.P.S. (S.A.)  
c/o P.O. Box 1150, CAPE TOWN.  
8000.  
52-1715 (H) 27322 (B)

VICE PRESIDENTS

B. Wilkens F.P.S. (S.A.)  
328 Allied Building,  
Main Street,  
PORT ELIZABETH. 6001  
51-1738 (H) 23826 (B)

L. Lyckhoff  
135 Howard Avenue,  
BENONI. 1500  
54-2788 (H) 45-6291 (B)

DIRECTORS

D.G. Baesel

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

R. Bigalke

33 Aviva Road, Hadison Park,  
Kimberley. 8301  
Tel. 92627 (H) 2111 (B) ext 158

R.J. Erasmus

P.O. Box 632, Vanderbijlpark, 1900  
Tel. 33980 (B) 31965 (H)

K. Frankel APS (S.A.)

c/o P.O. Box 3860,  
JOHANNESBURG. 2000  
Tel. 41-1064 (H) 28-3320 (B)

K.N. Halliday

8 Manatoka Avenue, Pinalands, 7405  
Cape Province. Tel. 53-3201

L.E. Lavis

12 Sinclair Road, Selection Park  
Springs. 1560  
Tel. 838-1641 (B) 56-8905 (H)

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

18 Starling Crescent,  
Walmer, Port Elizabeth, 6001.

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

Adderley Building, 104 Main St.,  
Port Elizabeth, 6001.  
Tel. 24123 (B) 336980 (H)

I.S. Shepherd

21 Jacona Road, Albermarle,  
Germiston, 1401.  
Tel. 34-6359 (H)

L. Smithies APS(S.A.)

P.O. Box 3440, Northend, 6056,  
Port Elizabeth.  
Tel. 33-7729 (B)

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

14 Windsor Lodge, Beach Road,  
Fish Hoek, 7975, Cape Province.  
Tel. 82-2931 (H)

## PSSA NEWS AND VIEWS

Official Newsletter of the Photographic  
Society of Southern Africa

Vol. 3, No. 5

May 1975

### ----- C O N T E N T S -----

#### FOCAL PLANE

P.S.S.A. DIRECTORS

CONDITIONS - GRANTING PSSA APPROVAL

SALON SCENE

CINE CLUB DIRECTORY

GIDS VIR F.V.S.A.

FLOWER PHOTOGRAPHY

CINE PHOTOGRAPHY TODAY

REPORT ...

THE SAGA OF ERMINTRUDE SMOG (MISS)

MOIRES

FOCUS ON .....

YOUR CLUB AND THE LAW

FROM A.C.C. SCREEN

TECHNICAL TOPICS

NEWS.....

EXECUTIVE SUITE

HONOURS AND AWARDS

MEMBERS

CAPE TOWN PHOTOGRAPHIC SOC'S BUILDING

PHOTOGRAPHIC SALON  
-----

Editor: Ivor S. Shepherd

Production: Les Luckhoff  
-----

#### COVER PICTURE: "NEW STREET LIGHT"

by John Ruehmer, ARPS, APS(SA), shows just one more way in which the photographer sees a street scene in the big city.  
-----

## FOCAL PLANE

Last month really saw things going in the world of PSSA. The whole concept of our magazine is going to change, gradually, agreed, but change it will, and for the better. However, more of that later.

Another great change which has come about over the last few months is the now overflow of copy I receive. And this is exactly how it should be. (In this way I have a valid excuse for leaving out certain Executive member's appeals for more lolly). As I noted a few months ago, just now you'll battle to get space. But keep the stuff coming, it is certainly very welcome. (And I didn't even have to threaten to leave any blank pages either!)

Attending an annual prizegiving in Pretoria last month I was very impressed with the topic presented by the main speakers. Both used the theme, if one may call it that, "Where is Photography Going?" The views expressed were very flattering to the South African amateur, in that the speakers felt that here in South Africa amateurs blazed the trail and set the trend on the photographic scene; the point was also made that the creativeness of the South African amateur should be encouraged wholeheartedly at all times - creativeness being used as opposed to gimmikry - and that the judges at club level could play a big part in this encouragement. I personally feel this is a theme that could very well be enlarged upon, and one that cannot be overemphasised. I'm sure the photographic pundits must agree on this point, as I'm equally sure that South African amateurs will continue with their experimentation and creative photography.

No doubt the Pretoria Congress will give a lot of thought to this theme in their Congress programme this year. For those of you who don't know, Congress 1975 is the 21st. Congress of PSSA, and will be held in Pretoria from the 6th - 11th of October, 1975 at the Burgerspark Hotel, van der Walt Street. Louis Marais of Pretoria AFOR is the Congress Chairman and will be sending me more information when it is available. Being the "Coming of Age" Congress I'm sure this is one that you can't afford to miss. Full de-

tails regarding bookings etc. may be obtained from our Secretary, Pam Smith at P.O. Box 2007, Johannesburg, 2000, if no other information is available.

## P.S.S.A. DIRECTORS



Rudolph Erasmus first saw the light of day in Pretoria on the 23rd July, 1936. After his schooldays in Johannesburg he was claimed by the S.A.A.F. for training which took place at the Air Force Gymnasium in Pretoria.

Rudy then joined the S.A.P. and rose to the rank of Detective Sergeant, packed that up and joined the boys in the clothing industry. In this field Rudy wound up as a Manager, but wasn't happy until at last he wound up as part owner of a photographic retail shop and studio.

"My photography started at the Springs Colour Slide Club in 1965; a fixed lens 35mm Voigtlander was the first camera I owned. I learnt a lot about photography at Springs, especially with regard to slide series - in fact, I got a big boost in the first Springs Salon where I won the "Best Slide Series" award, my teachers coming in second".

After transfer to Bloemfontein Rudy got a Pentax S1A and a 135mm lens. He became Secretary of the Bloemfontein Club, and was lucky enough to have Eric Walker teach him etch bleach, which technique was later responsible for a few of his Salon acceptances.

"Back to Vanderbijlpark in 1968, I joined the Shutterbugs Photo Club, which had about 6 members. After election to the

committee, I served as Secretary, Editor, Vice-Chairman and, for the past two years, Chairman; the club has grown to about 56 members, most of whom are very active. In fact, we had two outings, one to the Namib Desert and another to Mont-aux-Sources, both well attended".

Rudy does a little b & w but colour slides are his first choice. In 1974 he was elected to the Board of P.S.S.A., the 1st time a Vaal Triangle member has been elected.

## CONDITIONS - GRANTING PSSA APPROVAL - SALONS

1. There will be three degrees of Patronage.
  - Patronage A may be granted to International Salons which shall be open to any photographer anywhere.
  - Patronage B may be granted to National Salons which are open only to photographers resident in the country in which the Salon is being held.
  - Patronage C may be granted to limited entry salons, i.e. where entrants may be limited by age, sex, number, etc.
2. Only clubs which are members of PSSA may seek approval.
3. Approval will not be granted to first attempts at holding Salons, but only to subsequent Salons where previous efforts have conformed to P.S.S.A. standards.
4. Approval will only be granted on formal application, provided that such application is made on a form obtainable from the Salon Co-Ordinator. An invitation must be sent to P.S.S.A. to view any Salon. A previous Salon must have been viewed by a representative of P.S.S.A. who will report to the Salon Co-Ordinator. P.S.S.A. approved observers must also attend the judging sessions for any Salon.
5. International salons must conform to the internally accepted rules for Salons with regard to the number of en-

5. tries, and size of prints and/or slides. National Salons may, however, increase the number of prints or slides per entrant to a maximum of 6 (six).
6. Trophies awarded by P.S.S.A. to approved Salons may at any time be withdrawn unless a favourable report is received on the judging and viewing of a salon.
7. The word "P.S.S.A. approved Salon Patronage A (B or C)" must appear on the entry form and catalogue of any Salon which has been approved by P.S.S.A. The P.S.S.A. logo must also appear. Blocks will be loaned by P.S.S.A. on application.
8. Acceptance cards must be sent out within seven days of completion of judging.
9. All entries must be returned within 10 (ten) days of the closing of the exhibition.
10. A minimum of 3 (three) judges, of whom two are competent photographers, is required for each section whose names must be advised to the Salon Co-Ordinator, and must appear on the entry form and catalogue.
11. The minimum number of prints or transparencies which may be accepted for exhibition will be 80 (eighty) of either but if in the opinion of PSSA the quality of the exhibit is not sufficiently high approval will not be granted for the next Salon.
12. Catalogues must be sent to all entrants and two to the Salon Co-Ordinator.

NOTES FOR SALON COMMITTEES

All approved Salons will receive free advance notices in this Society's official journal. Every effort to boost the entry of approved Salons will be made by this Society through the creation of a Salon Circuit. The Society may make available suitable trophies to approved Salons.

\* \* \*

APPLICATION FOR P.S.S.A. PATRONAGE FOR PRINT AND COLOUR SLIDE SALONS/FILM FESTIVALS

Please read the PSSA Conditions for Granting Patronage before completing this form.

1. The name of your Club .....
2. Postal Address .....
3. Full name of the Salon as it will appear on your entry form .....
4. Postal Address for Salon entries .....
5. Name and Address of Salon Chairman or Secretary ..... Phone .....
6. Class of Patronage being applied for (See Condition 1) A. B. or C.
7. Nature of your Salon, e.g. prints, slides, slide series, etc. or Film Festival .....
8. (It is essential that the following information be shown on your entry form)

Full Calendar:

- a. Closing date for entries .....
- b. Judging dates .....
- c. Acceptance notification cards mailing date (See Condition 8)+ .....
- d. Exhibition dates: from ..... to .....
- e. Last day for return of entries (See Condition 9)+ .....
- f. Catalogue mailing date (See Condition 12) .....

Other Details

- g. Names of Judges (See Condition 10)+ .....
- h. Awards available to Judges (plaques, medals, certificates) .....
- i. Exhibition Venue .....
- j. A copy of your GENERAL CONDITIONS AND RULES OF ENTRY must be returned to the Salon Co-Ordination Com-

8. j. mittee with this form.
9. Please state whether Salon is to be held annually or bi-annually in future .....

- NOTE: 1. Application for patronage must be made each year.
2. Two copies of the entry form must be sent to the Salon Co-Ordination Committee.
  - 3..In the event of a club running a combined Salon and Film Festival a separate copy of this form must be completed in respect of the Film Festival.

+ Print and Slide Salon Conditions.

\* \* \* \* \*

## SALON SCENE

By Detlef Basel.

On the Home Front:

2nd National Wildlife Photographic Slide competition, closing 2nd June, 1975. Forms from D.T. Pearman, P.O. Box 586, Durban.

2nd Vanderbijlpark National Salon: Closing 8th July, 1975: Forms from R.J. Erasmus, P.O. Box 813, Vanderbijlpark, 1900.

1975 Lowveld National Salon of Photography: Closing 14th August, 1975: Forms from: L. Palmer, P.O. Box 16, Nelspruit, 1200.

The Welkom National Salon: Closing 17th September, 1975: Forms from: Ben Mulder, P.O. Box 14, Welkom. 9460.

The South African International Salon of Photography: 23rd September, 1975. Forms from: Johannesburg Photographic Society, P.O. Box 7024, Johannesburg. 2000.

The Cape of Good Hope International Salon. Closing 22nd March, 1976. Forms From: Details not yet available.

Camera Club of Johannesburg International Salon: Dates have been reserved for September/October, 1976.

Any organisers of Salons who wish to have Photographic Exhibitions during 1976/77 should contact the Salon Co-Ordinator soon to reserve their dates. As it is seen now Durban should follow the Cape of Good Hope whilst Border should follow C.C.J. thus forming a South African Salon

Circuit, which would attract overseas competitors.

Detlef Basel has a few forms for the following: The Royal Photographic Society: Closing 30th June, 1975. 14 South Audley Street, London, W1Y 5DP. Edinburgh Photographic Society: Closing 11th July, 1975. Miss G.L. Alison, FRPS, 40A Inverleith Place, Edinburgh, EH3 52B, Scotland. Kameraklub Linz, Closing 9th September, 1975. Peter Roch, PSA 4 star, EFAIP, P.O. Box 235, A-4010 Linz/Donau, Austria.

### Colour Slides:

Buenos Aires, July 16-28. Deadline June 16. Forms: Sergio S.O. Sastre, Casilla de Correo, 5377, Buenos Aires, Argentina.

Singapore (C) July 28-30, Deadline June 21. Forms: Steven Shing, No. 4 Cashin St., Singapore 7. Entry fee \$2.50.

Orange Empire (C) July 22-30. Deadline July 1. Forms: Arnie Hirsch, 1673 Chateau, Anaheim, Calif. 92802. Entry fee \$1.75.

PSA (Dallas) (C) Aug. 19-23. Deadline July 1. Forms: Aleen K. Freeland, 1604 Maxwell Ave., Oklahoma City, Okla. 73127. Entry fee \$2.

Bridge Slide Club (Hong Kong), Aug. 9-10. Deadline: July 1. Forms: Ma Wing-Chun, YMCA (Town Centre) On Lok Yuen Bldg., 11F, No. 25, Des Voeux Road Co., Hong Kong. Entry fee \$2.

Hong Kong 35 mm (C) Aug. 15-20. Deadline July 10. Forms: Liu Woon Mon, 446-452 Lockhart Road, Tai Koon Mansion, 13th Floor, Flat A, Wanchai, Hong Kong. Entry fee \$2.50.

Sarawak Aug. 30-31. Deadline July 21. Forms: Simeng Hiang, P.O. Box 285, Kuching, Sarawak, Malaysia. Entry fee \$2.

Jackson Aug. 11-19. Deadline July 31. Forms: Susan James, 221 Beverly Circle, Jackson, Miss. 39209. Entry fee \$1.75.

Rosario (C) Sept. 6-14. Deadline Aug. 6. Forms: Aldo L. Heurreux, Casilla Correo 621, Rosario, Argentinian. Entry fee \$2.

Euro-Picamera (C) Sept. 7-15. Deadline Aug. 8. Forms: Etienne Vandenweghe, Wulverstraat 27, 8902, Zillebeke, Belgium. Entry fee \$2.

North American Sept. 4-5. Deadline: Aug. 12. Forms: Monte Ramey, 2609 San Jose

Way, Sacramento, Calif. 95817. Entry fee \$2.

New Zealand Sept. 7-12. Deadline: Aug. 19, Forms: R. Baker-Clemas, P.O. Box 30-057, Lower Hutt, New Zealand, Entry fee \$2.

Sydney Sept. 18-29. Deadline: Aug. 20. Forms: Wilma Grady, Box A144, P.O. Sydney South., 2000 Australia or William D. Sandel, 9210 Belton Ave., Lubbock, Tex. 79423. Entry fee \$2,

Los Angeles Country Fair (C) Sept. 4-28. Deadline: Aug. 27. Forms: Photography Dept., CSD, Los Angeles Country Fair, Box 2250, Pomona, Calif. 91766.

Chinese Y.M.C.A. (C) Oct. 10-15. Deadline: Sep. 1. Forms: Anthony Chow, GPO, Box 16453, Hong Kong. Entry fee \$2.

Cav-OIL-Cade Oct. 20-21. Deadline: Sep. 9. Forms: Nesley N. Johnson, 3932 Gulfway Dr., Port Arthur, Tex. 77640. Entry fee \$1.75.

Linz (C) Oct. 13-17. Deadline Sept. 9. Forms: Walter Koeckh, Glueckauf-Str. 15, A4050, Traun, Austria or Henry Mass, APSA, 1864-61 Str., Brooklyn, N.Y. 11204 (USA & Canada) Entry fee \$2.

Siam (new) Oct. 23-25. Deadline: Sept. 15. Forms: Juang Ching Chuan, P.O. Box 11-1190, Bangkok 11, Thailand, Entry fee \$2.

Norfolk (C) Oct. 23-31. Deadline: Sept. 29. Forms: M.V. Hambling, 1 Woodlands Close, Holt, Norfolk, England or Henry Mass, APSA, 1864-61st Str., Brooklyn, N.Y. 11204 (U.S. & Canada only) Entry fee \$2.

Chicago (C) Oct. 26-Nov. 2. Deadline: Oct. 4. Forms: Mary A. Langill, 720 Asbury Av., Evanston, Ill. 60202.

Omni-Candid Dec. 21-28. Deadline: Nov. 16. Forms: Paul Thijs, Huize de Roerdomp, Natveldweg 2, B-3740, Bilzen, Belgium. Entry fee \$2.

#### NATURE:

B.S.C. Closing July 1. Exhibited Aug. 9-10. Fee: \$2. (\$1.75 for 5 to 10 entries in one package). Forms: Ma Wing-Chun, YMCA, On Lok Yuen Bldg, 11/F, 25 Des Voeux Rd, C, Hong Kong.

Orange Empire Closes July 1. Exhibited July 15-Aug. 5. Fee: \$1.75. Forms: Arnold L. Hirsch, 1673 Chateau Place, Ana-

heim, Calif. 92802.

Rosario Closing Aug. 6. Exhibited Sept. 6-14. Fee: \$2. Forms: Mrs. Nilda Vasconi Pena Fotografica Rosario, Casilla Correo 621, Rosario, Argentina; in U.S. from Dr. John Hartman, APSA, 7048 Clayton Rd, St. Louis, Mo. 63117.

North American Closing Aug. 12. Exhibited: Slides Sept. 4 & 5 prints (first time) Aug. 22-Sep. 9. Fee: slides \$2. prints \$3. Forms: James Louthan, 1601 Potrero Way, Sacramento, Calif. 95822.

New Zealand Closing Aug. 19. Exhibited Sept. 1-20. Fee: \$2.50. Forms: R. Baker-Clemas, P.O. Box 30-057, Lower Hutt, New Zealand; in U.S. Dr. John Hartman, APSA, 7048, Clayton Rd, St. Louis, Mo. 63117.

Euro-Picamera (new) Closing Aug. 8. Exhibited Sep. 8-15. Fee \$2. Forms: Etienne Vandenberghe, Wulve Straat 27, 8902 Zillebeke, Belgium.

Sydney Closing Aug. 20. Exhibited Sep. 18-29. Fee \$2 slides, \$3 for prints plus an additional \$1.50 if mounted prints are submitted. Entry forms: Wilma Grady, Box A144, P.O. Sydney, South, 2000, Australia in U.S. and Canada from William D. Sandel, 9210 Belton Ave, Lubbock, Tex. 79423.

Los Angeles Closing Aug. 27. Exhibited Sep. 19-28. Fee: \$1.50. slides or 1 or 2 sequences. Forms: Nature Div. Photography, Los Angeles County Fair, Box 2250, Pomona, Calif. 91766.

Norfolk Closing Sep. 29. Exhibited Oct. 23-31. Fee: \$2. Forms: K.W.K. Palmer, Spinney Lodge, Coltishall, Norwich NR12 7AR, England; in U.S. Dr. John Hartman, APSA, 7048 Clayton Rd, St. Louis, Mo. 63117.

Candid Munsterbilzen (new) Closing: Nov. 10 - prints; Nov. 17 - slides. Exhibited Dec. 21-28. Fee: \$2 slides and/or prints Forms: Paul Thijs, Huize de Roerdomp, Natveldweg 2, B-3740 Bilzen, Belgium, in U.S. Dr. John Hartman APSA, 7048 Clayton Rd, St. Louis, Mo. 63117.

\*\*\*\*\*

## CINE CLUB DIRECTORY

ALBANY CINE CLUB, 1 Park Road, Grahams-town, 6140.

AMATEUR CINE CLUB, P.O. Box 11180, Johannesburg, 2000.

ATLAS LENS AND FILM CLUB, P.O. Box 11, Kempton Park, 1620.

BENONI CINE CLUB, P.O. Box 646, Benoni. 1500.

CAPE CINE CLUB, P.O. Box 646, Cape Town. 8000.

CAPE TOWN PHOTOGRAPHIC SOCIETY, P.O. Box 2431, Cape Town, 8000.

THE CINE 8 CLUB, P.O. Box 3018, Durban. 4000.

DURBAN AMATEUR CINE CLUB, 35 Lancers Road, Durban, 4001.

THE EAST LONDON CINE CLUB, P.O. Box 645, East London, 5200.

THE FLORIDA CINE CLUB, P.O. Box 43, Florida. 1710.

EAST RAND AMATEUR CINE, P.O. Box 323, Boksburg, 1460.

GERMISTON CAMERA AND CINE CLUB, P.O. Box 857, Germiston, 1400.

GRASSHOPPER FILM CLUB, P.O. Box 8, Bushbuckridge, Tv1.

JOHANNESBURG 8mm CINE CLUB, P.O. Box 6836, Johannesburg, 2000.

JOHANNESBURG PHOTOGRAPHIC AND CINE SOCIETY, P.O. Box 7024, Johannesburg, 2000

WITBANK CAMERA CLUB, c/o A. Bain, S.A. Coal Estates (Witbank Ltd.), P.O. Box 200, Witbank, 1035.

KROONSTAD PHOTOGRAPHIC SOCIETY, P.O. Box 862, Kroonstad, 7500.

MONDEOR CAMERA CLUB, P.O. Box 1, North Rand, 1645.

MONDEOR PHOTOGRAPHIC SOCIETY, 207 Cadogan Avenue, Mondeor, Johannesburg, 2001.

NELSPRUIT FILM CLUB, P.O. Box 16, Nelspruit, 1200.

PIETERMARITZBURG PHOTOGRAPHIC & CINE CLUB, P.O. Box 1247, Pietermaritzburg, 3200.

Hon Secretary, PINELANDS CINE "8" CLUB, Ivinghoe, Newlands, Cape Province, 8000.

PINETOWN CINE GROUP, 92 Underwood Road, Pinetown, Natal. 3600.

PORT ELIZABETH CINE CLUB, P.O. Box 1237, Port Elizabeth, 6000.

PORT ELIZABETH FILM GROUP, P.O. Box 1462, Port Elizabeth, 6000.

PRETORIA CINE CLUB, P.O. Box 2367, Pretoria, 0001.

QUEENSBOROUGH CINE CLUB, 25 Blairgowrie Road, Westville, Natal, 3630.

RUSTENBURG PLATINUM MINES SPORTS CLUB, P.O. Box 143, Rustenburg, 0300.

SOMERSET WEST CINE GROUP, c/o Mr. Jack Gardner, Briza Heights, Briza Street, Somerset West, 7130. C.P.

THE S.A. BUREAU OF STANDARDS FILM CLUB, Private Bag 191, Pretoria, 0001.

STILFONTEIN CAMERA CLUB, P.O. Box 87, Stilfontein, 2550.

SPRINGS AMATEUR CLUB (CINE), P.O. Box 824, Springs, 1560.

UNIVERSITY OF CAPE TOWN PHOTOGRAPHIC AND FILM SOCIETY, c/o S.A.F.C. Office, University of Cape Town, Rondebosch, C.P. 7700.

VEREENIGING PHOTOGRAPHIC SOCIETY, P.O. Box 514, Vereeniging, 1930.

WELKOM PHOTOGRAPHIC SOCIETY, P.O. Box 14, Welkom, O.F.S. 9460.

THE PHOTOGRAPHIC SOCIETY, University of the Witwatersrand, Milner Park, Johannesburg, 2001.

MASHONALAND PHOTOGRAPHIC SOCIETY, P.O. Box 2038, Salisbury, Southern Rhodesia.

\*\*\*\*\*

## GIDS VIR F.V.S.A.

Deur Rudolph Erasmus.

Tans word daar gewerk aan 'n gids vir die Fotografiëse Vereniging van S.A. Die doel van hierdie gids is om alle lede en foto-klubs se name en adresse daarin te publiseer. Indien u dan op vakansie gaan of verhuis vanaf een plek na 'n ander, dan sal dit maklik wees om na te slaan waar die naaste fotoklub is sodat u daar kan besoek aflê of aansluit, wat ookal die geval mag wees. U kan moontlik vriende besoek in die plek waar u heen reis en hy mag u ook van besienswaardighede verwittig wat u kan afneem en mag selfs daardie fotografiëse paradys op 'n afgeleë plek aan u gaan wys. Om dit te kan doen, moet u weet waar om hierdie fotografiëse vriende te kontak en dit kan slegs gedoen word as u oor 'n behoorlike gids beskik.

Daarom dan is u samewerking in hierdie



verband nodig om hierdie inligting in te sameel. Ons beskik wel n' volledige adreëlyse van alle individuele lede en foto klubs, maar, ons benodig inligting oor die plek, tyd, datum, waar u klub vergader.

Daar word dus n' dringende beroep op alle foto klubs gedoen om hierdie inligting so spoedig moontlik aan te stuur na: Rudolph Erasmus, Posbus 623, Vanderbijlpark, 1900.

Die gids moet binnekort afgehandel word en indien u klub se naam en vergaderplek nie daarin verskyn nie, is dit u sie skuld.

\* \* \* \* \*

## FLOWER PHOTOGRAPHY

**BACKGROUNDS:** In order to take a prize-winning photograph you must first have a suitable subject, the right photographic conditions, and last but not least a background suitable for completion of the composition. Here one can use various sheets of poster board or cloth, etc. Any background material that is not stiff can be attached to a piece of masonite or other stiff board with clothes pins or masking tape. To keep the background light, turn it towards the window or light source, conversely to darken it turn it away from light source. Be careful to note this, as a change in angle or lighting can cause a change in the background colour.

**LIGHTING:** Natural light is still one of the best light sources for photography; more professional results, however, can be obtained with artificial lighting or flash, but these are more difficult to use in flower photography. Direct sunlight, however, can be just as difficult. Sunlight gives sparkling texture and brilliant colours, but harsh shadows tend to spoil the picture. A reflector or supplementary flash, may be used to control the shadows. One caution to be observed is that a colour cast may result if the flower subject is photographed in a room which has coloured walls. A blue filter may be used with artificial light and daylight type film to give quite natural results.

**EMPHASIS and DE-EMPHASIS:** It is helpful

to ask oneself what part of the flower subject one wants to emphasise and what part is to be de-emphasised. Usually the flowers themselves should be emphasised and the rest of the plant subordinated to them. So choose a background colour that contrasts with the colour of the flower but blends in with the leaves and stems. A favourite background is a deep olive green. On the other hand the entire plant may present a particularly attractive or graceful shape, in which case a lighter background helps to call attention to the shape of the plant as a whole. A green flower looks greenest against a red background, a yellow one against a blue or violet background. Dark flowers look darkest against a white background, and white ones whitest against a black background. One must be careful not to overdo this effect, however. It is not always desirable to achieve the strongest contrast or the most dramatic effect. Opposite or complementary colours tend to assault the eye more than to please it, thus it is better to provide contrast with a colour part way round the colour spectrum rather than opposite to it. An easy way to de-emphasise part of a subject is to throw it out of focus by using a wide lens opening, thus subordinating it to the central subject, the flower.

Try to achieve your result with the austere simplicity of the traditional Japanese manner of displaying flowers in the home. Just a single simple arrangement with nothing to distract the eye.

(This article condensed from one by Dell Hollenberg, published in the Bulletin of the American Orchid Society, January, 1974, and here submitted by L.B. Uye).

\* \* \* \* \*

## CINE PHOTOGRAPHY TODAY

ADDRESS GIVEN BY ROY JOHANNESSON AT PSSA CONGRESS, 1974 AT PORT ELIZABETH.

The state of the amateur film movement in South Africa, is it heading for a crash?

It happened years ago when the manufacturing industry started playing around with film gauges and equipment. Super 8 is for the homemovie family and 16 mm for the serious amateur. Where our hobby landed in trouble was when Double 8 and Standard 8 workers refused to change to Super 8 be-

cause it was just not as good as their old gauge and they could not afford to switch to 16 mm. For one reason or another they just faded out of the cine scene and took to 35 mm colour slides.

A new generation of film makers has arrived and will need time to settle down. Having been a member of the Cape Town Photographic Society for over twenty years and active in both cine and slide photography, I have seen the rise and fall and rise again of the cine movement with relation to the slide workers.

As I see the situation, a purely cine club is heading for trouble if it is not prepared to accept the slide-series worker into its fold. Cine photographers are making films, but not until Super 8 sorts itself out technically will there be any improvement in the volume and quality of 8 mm film. First we have the worker battling with Super 8 and secondly the 16mm workers who have dwindled in numbers and output. And as I see it we will just have to be patient.

To strengthen the cine section, we in Cape Town introduced the "slide-series", to our programmes because we believe "if you can't beat them, join 'em"! Because cine film production and slide-series productions are so closely allied, I believe that both cine and slide photographers can only gain in knowledge, experience and output.

If amateur film making is heading for a crash, then the blame may be squarely laid at the door of Cine Clubs for not adapting to changing attitudes. If we're in trouble now, what will happen when TV comes?!

How then to survive? All the cine workers I know only complete a film if and when a competition or Salon is held. So, to keep the movement alive an incentive must be provided. Once, or at most twice a year Cine Clubs must organise a competition (and here I'm not talking about "End of Year, Best Film, etc" contests) where the films entered are compiled into a programme and judged by popular vote by the audience - I guarantee the clubs' official judges will have much to say, but just put them into a big box for the evening!

The competition should be a great success

from the club audience point of view - "audience participation and all that" - the programme organisers, who will have one less programme to plan, and last but not least the film producers who will have made one more completed film.

## REPORT

OF THE RECORDED LECTURES COMMITTEE FOR THE HALF-YEAR ENDED 31ST DECEMBER, 1974.

During the six months ended 31st December, 1974, 45 bookings of 22 lectures have been made by 24 different Organisational Members, 11 of which were from Natal, 7 from the Transvaal, 4 from the Cape and 1 each from the Orange Free State and South West Africa. One Club borrowed 6 different lectures, one 4 lectures, four 3 each, six clubs 2 each and the other 11 clubs borrowed 1 each.

Only one new lecture was added to the Library during the period under review, namely No. 64 "Tips on Titles and Slide Series" by Margaret Bevis. This consisted of 118 slides, with duplicate tapes, one pulsed and the other with audible change signals, the talk lasting half-an-hour. This is the fifth lecture presented to the Recorded Lectures Library by Margaret, the cost of the 510 slides, binding and tapes having been borne by the donor. If one person can do this, surely there must be one or two amongst our membership who could produce and present one lecture.

As I have mentioned on several occasions during the past two or three years, many of the lectures in the Library are antiquated, and unless new ones are forthcoming in the very near future, the Service will have to close down, a situation I personally would very much regret. It would be of considerable benefit to the Society and the Recorded Lectures Service if the senior clubs in the Republic could see their way to preparing and presenting lectures as soon as possible.

Twelve months ago I suggested that the Executive Committee or the Honours and Awards Committee should take steps to have a new Lecture and set of slides prepared to replace the existing No. 42, "Application for Associateship" which was added to the Library in December, 1967. The existing one is a disgrace to the Society

as the information contained therein is completely out of date and the colour of the slides has deteriorated, and I again appeal to the Executive Committee to take steps to have a completely new lecture on the subject prepared without delay. No. 42 has been borrowed by 42 Clubs during the 7 years it has been in the Library.

I am pleased to report that the Vereeniging Photographic Society has intimated that it is considering preparing a slide series on the Pilgrim's Rest area, but I gather I am expected to copy, or arrange for the copying of the slides, which is expecting rather much of me in addition to running the Service. Phone calls asking for immediate despatch of lectures are often received late at night, or on the eve of holidays from as far afield as Kimberley and the Northern Transvaal, and these are always despatched as speedily as possible.

A financial statement for the half-year is appended. This shows a balance at Barclay's National Bank, Durban, and Petty Cash on hand of R48.96.

With Good Wishes for a Happy and Successful 1975,

I am, Gentlemen,  
Yours sincerely,  
A.L. Bevis.  
Chairman, Recorded Lectures Committee.

CASH STATEMENT

FOR THE HALF-YEAR 1ST JULY to 31ST DECEMBER, 1974

<u>Debit</u>	
Balance Brought fwd.1.7.74 ....	R63.98
Petty Cash on Hand 1.7.74 ....	R 3.21
Booking Fees .....	<u>R38.00</u>
	<u>R105.19</u>
<u>Credit</u>	
Petty Cash & Postage .....	R37.52
Printing & Stationery .....	R12.24
Material for Lectures .....	R 5.40
Sundries (Bank charges, etc)...	<u>R 1.07</u>
	R56.23
Cash at Bank and Petty Cash on Hand, 31.12.1974 .....	<u>R48.96</u>
	<u>R105.19</u>

\*\*\*\*\*

# SAGA OF ERMINTRUDE SMOG

PART IV by Brian Field.

Dear Mr. Arthur Twinkel,  
Yes, I see. But the instruction book did not warn me that the filmadvance pawl, (what ever that may be), should accidentally have been pushed forward when leading the film into this, so called, fool-proof camera.

Now my problem is that I can't push the little shutter button although I have wound on the film. I must add though, that I did manage to take the first picture even if I can't take any more.

I'm not going to send the camera to you this time as I'm certain you'll know what has gone wrong, even without seeing it. Goodness knows, you have seen it often enough.

Yours interrogatively,  
Ermintrude Smog.

\*\*\*\*\*

# MOIRES

by Bridgette Pacy-Tootell APS(SA).

Some time ago, I read the following paragraph in a photographic magazine: "Moirés are the visual interference patterns one sees when two figures of repetitive structure are overlapped in close, but not exact alignment".

This, plus the illustrations, were intriguing and I decided that here was the ideal medium for a bit of photographic fun which would produce a picture that was different and optically exciting. Not wanting to go to the expense of a set of patterns initially, until I was certain of exposures, etc, I decided to experiment with some of my own ideas.

First of all, I set up the studio with my roll of white background paper, and a dark box upon which I was going to seat a model. Next I placed a 35mm slide projector in the centre of the room about 13 ft. from the background. This gave me sufficient space to project slides with strong designs onto portion of the model. As I was working close up and entirely filling the frame, I was not particularly inte-

## FOCUS ON..... JOHN RUSHMER APS(SA) ARPS.

This was certainly the most difficult person to get any information out of regarding the photographic background. I though I'd reached the ultimate with Wally Rossini, John's sidekick, but I think the Rushmer out Rossini'd the Rossini. So here goes, with a lot of guessing or, rather, reading between the lines.

John Rushmer really has worked hard at photography, and has certainly met with a great deal of success.

In 1963 John started doing photography "seriously", in fact, 1963 saw John Rushmer join the Camera Club of Johannesburg. He is still a member of C.C.J. as well as being the Editor of Viewfinder, a job he has done for the last two years. The Viewfinder is one of the magazines which has won the magazine competition, on, I think, more than one occasion.

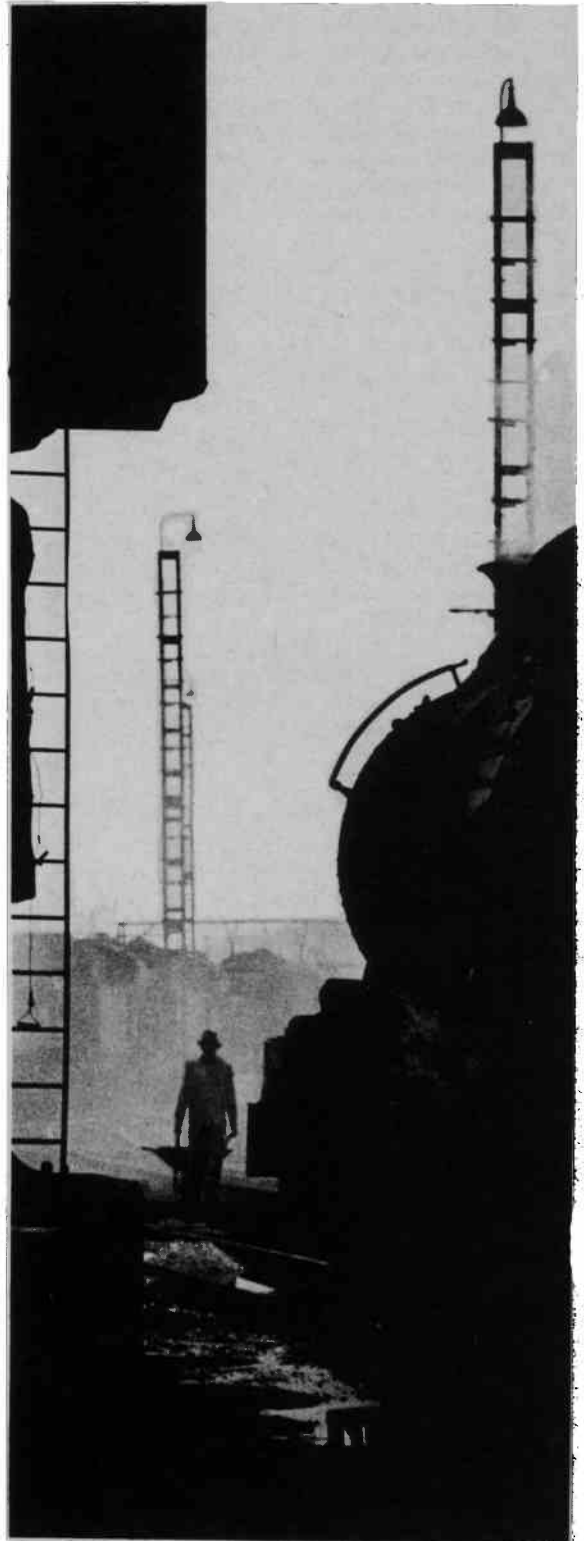
As to the equipment used, John Rushmer is very secretive, in fact, he says exactly nothing about the subject. I would guess, just by looking at the pictures he sent me, that he isn't using one of these cheap cameras, "where the man behind the camera counts, not the camera". In fact I'll guarantee it.

After 10 years in the Camera Club of Johannesburg, John reached Golden Honours, but, 5 years earlier he had become an Associate of the Royal Photographic Society. As a matter of fact he had become an Associate of the Photographic Society of Southern Africa, after only 7 years of "taking photography seriously".

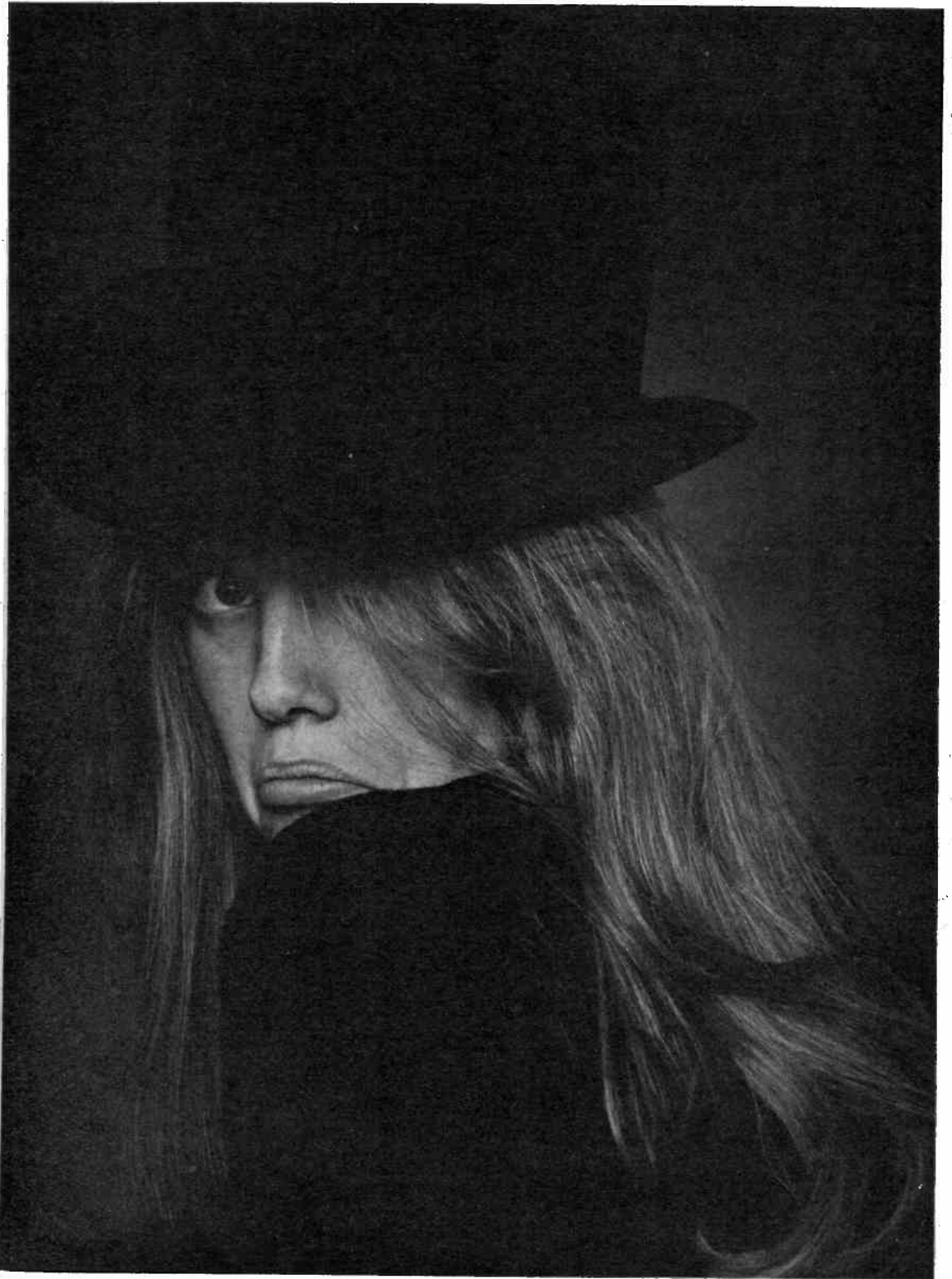
John has a most impressive record in the Salon field, having had 350 prints accepted in International Salons in the Pictorial and Nature Divisions. To top all this John Rushmer had a one-man exhibition on show at the Panther Passage Galerie, Linz/Donnau, Austria, in 1974.

As I said earlier, a most impressive record which has been achieved over a very short period.

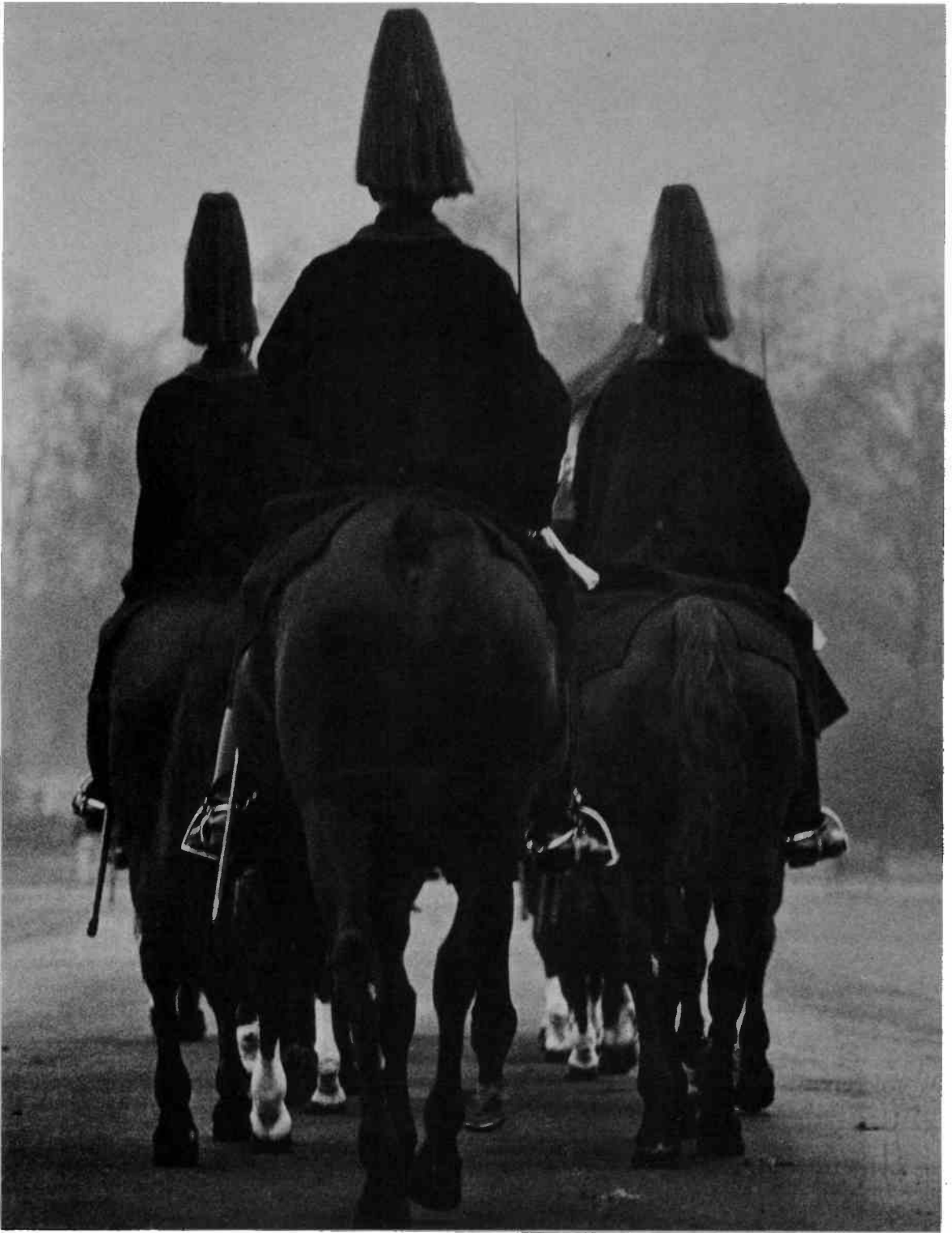
The shots say more than the resumé.



"TRAIN" by John Rushmer, APS(SA) ARPS.



"THE LOOK" I hear John got this one by coming home late one night.



"HORSE GUARDS" by John Rushmer, APS(SA) ARPS.

rested in illuminating the figure full length. The actual picture taking was done entirely in the dark, the projector being the sole source of illumination, and a light reading using a Weston Meter taken off the skin tones. At the first session, I took a couple of rolls of Ilford HP4 film which I over developed in Microphen to give added contrast. The results were fantastic, and I could well visualize the effect which could be obtained from the Moire transparencies.

The second stop was to secure a set of Moire patterns. These I obtained from Proops Bros. in England. The set that I bought consisted of one white card, 10 x 8 inches, with black radiating lines on it, plus four plastic sheets the same size, containing grey, pink, yellow, and blue radiating lines. This does not sound much, but once these sheets have been overlaid one on top of the other, varying the colour combinations, a whole host of patterns and designs suddenly present itself. These I copied onto colour film, and made a set of transparencies, which could now be used for projecting onto the model. Incidentally, another use for these transparencies, is to use them for montage work in the creation of colour abstracts, but that is yet another story.

We now had the scene set for the second night of experimentation. Taking the batch of transparencies using the moire patterns which we have overlapped originally, we now used one projector and projected the image onto the model. The effect created was that of making a contour map with the pattern lines being closer together wherever the contour was steeper. Straight lines on the transparency, curved with the contours of the model, and produced yet another selection of patterns and shapes.

We now took the transparencies which had been made from just the single sheets of moire patterns, but we had a pair of exact transparencies. Now using two projectors, we had an overlapping of the two patterned figures, slightly misaligned, which gave strong Moire fringes. By combination two different patterns in each projector, remarkable whorls and an almost bizarre tattoo were but some of the amazing results. In Black and White these

experiments produced strong exciting patterns over the nude body which certainly gave a new slant to figure photography.

From black and white to the realm of colour. We now placed different coloured pieces of cellophane paper which had been stuck onto a cardboard frame 10 x 8 inches in size, over the projector lens. Coloured pieces of cellulose will also do. Leaving only the black and white pattern in the projector, the coloured cellophane cards were moved slowly the whole time, so that a kaleidoscopic montage of colour swept across the model. The exposure was based on one layer of filter over each lens, and an approximate setting of 1 sec. at f5.6 using High Speed Ektachrome film, seemed to be the answer.

For the actual copying of the Moire patterns, I placed the sheets over a light box sticking them down with cellotape, so that they would not curl with the heat. You can take a whole roll of film or a wide variety of patterns which you can keep as stock patterns, by varying your sheets from one, to a combination of all four, which when overlapped and moved about, give a tremendous variety of shapes and patterns. For the black and white photographer, you can also use conventional black and white film, and make yourself a set of negatives with these patterns which can then be sandwiched with another negative for use in your darkroom. But just a word of warning if you are contemplating making negatives. Do vary your exposures so that you have a range of densities of your patterns. When you get to the printing stage, you may find that the negative you are working with, requires only a light pattern overlay, otherwise your pattern will be the dominant subject, and not your main model.

\* \* \* \* \*

## YOUR CLUB AND THE LAW

with acknowledgements to the Bloemfontein Camera Club's "Light Reading".

Photographic clubs or societies are usually run primarily for entertainment, instruction or interest of its members, but there are certain legal restrictions to which all clubs have to pay attention to keep within the law. There are four main points to be observed:

1. Publications and Entertainments Act No. 26, 1963 (Censorship Act).
2. Musical Performing Rights Licence.
3. Re-recording Rights from Gramophone Records.
4. Entertainment Tax.

Satisfactory arrangements have been made by PSSA with the Government for all members and member clubs of PSSA. All member clubs have been advised of the arrangements made and there are certain conditions the clubs and their members have to adhere to, as the exemptions have not been granted in blanco.

1. The exemption granted to PSSA member clubs includes the following conditions:-
  - (a) All work must be by amateurs - any professional work must have received prior approval by the Publication Board.
  - (b) Imported amateur films may not be screened without prior approval by the Board.
  - (c) No films screened may include any offensive matter as defined by the Board.
2. PSSA came to mutually satisfactory arrangements with SAFCA (Performing Rights Society) in terms of which all clubs and its individual members are covered for Performing Rights if the club pays, through PSSA, a small annual fee to SAFCA.
3. Although it may not be stated on some gramophone records, the copyright law does not allow you to re-record the record, or part of it, without prior permission from the owner of the copyright. Here again PSSA has come to the aid of clubs by having arranged with the Assoc. of S.A. Phonographic Industry for the right for PSSA member clubs and their members to make such re-recordings. The club pays a modest fee to the Association through PSSA.
4. Clubs are advised that before staging any public performance of films or slides, etc, to check with the local office of the Receiver of Revenue as to their respective responsibilities. No Entertainment Tax is however charged for regular club meetings. No tax claim will also be made if the charge

4. made for refreshments is purely nominal. One question is often raised by the Receiver when investigating enquiries regarding exemption from Entertainment Tax, namely the existence of a clause in the clubs' constitution regarding the disposal of assets should the club cease to operate. The Receiver has asked that the club's constitution be amended to state that any assets on closing of the club shall be transferred to a suitable organisation and not to be distributed amongst members. It is desirable that this organisation is specifically named in the constitution. (Is there a better organisation to name than PSSA itself - Ed).

\* \* \* \* \*

## FROM A.C.C. SCREEN

With acknowledgements to Newsreel, Taurange Movie Club.

### New Kodachrome film on the way

Kodak have announced the introduction of three new Kodachrome films in the not too distant future. Each will be known by its A.S.A speed number. Kodachrome 25 (daylight) Kodachrome 40 (Type A) and Kodachrome 64 (daylight). Only Kodachrome 25 and Kodachrome 40 will concern the moviemaker. The new Kodachrome 25 will replace Kodachrome II in both 8mm and 16 mm. Kodak claim that Kodachrome 25 has better colour and tone reproduction than KII with cleaner yellow, brighter reds, greens and blues and much better sky reproduction.

Kodachrome 40 (Type A) is said to be somewhat less grainy with much improved colour reproduction particularly the flesh tones. The new films will require different processing which is more stable, with reduced variability and consistently high quality results. Each of the new films are especially hardened in manufacture and eliminates the pre-hardening step in the existing process. It is claimed that the interlayer dye contamination is minimised, hence a cleaner colour reproduction in the same materials.

\* \* \* \* \*

Bits and Pieces taken from Club Newsletters over 1974

Tip of the month - GERMISTON CAMERA AND



**CINE MONTH.**

Do your splices hold like a bulldog - sometimes, and sometimes come apart the first time you put them thru the projector? Try this -

The right amount of cement and the time the join is held under pressure has a decisive effect on the final quality. Apply the smallest possible amount of cement, moistening both scraped ends as evenly as possible and leaving the film in the press for the shortest possible time 3 - 5 seconds. Allow the join to dry in the open without being under pressure in the press. It works, even better if you warm the splicer first with a small reading lamp and leave the join under the lamp.

Tip of the month - CAPE CINE WORLD by Moreno Alkalay.

When the striped film gets dirty, or when its quality of sound has deteriorated due to age, the following treatment can safely be applied.

Use light liquid paraffin (known to the chemist as Paraffinum Liquidum Levis). Apply sparingly with a soft cloth and leave it for a day or two, then clean away excess fat with a clean dry cloth. This process will revitalize old stripe film. It will prevent the hardening of film, will minimize scratches, the sound will get stronger and static clicks disappear.

Hints for better taping - JOHANNESBURG PHOTOGRAPHIC SOCIETY - Reflex.

The tape recorder, particularly it's heads must at all times be kept clean. Tape passing over the heads will leave a deposit on the head faces and on the guides, capstan and pressure rollers. If your machine uses pressure pads to hold the tape against the heads, oxide accumulation on these can cause wow and an audible squeaking which can ruin your recording.

To clean the heads, etc, the best solvent for hard deposits is rectified spirits, which can be applied on a cotton pad or bud to the face of the part to be cleaned. Light rubbing with the bud will remove the oxide quickly, but be sure to change the bud often so as not to spread the oxide paste all over the next head. Use a clean bud to wipe off any moisture from the parts cleaned. During your re-

ording session, wipe the heads periodically with a bud which you have wetted with nature's own cleaning agent Saliva.

From an Article in FLORIDA CLUB NEWS LETTER.

Thinking up a story line.

A good tip is to steer away from the common or popular idea which is usually the first to come to mind. To do this -

1. Make a list of all the ideas which strike you first.
2. Make a second list of ideas which does not include any of those in the first list.
3. Throw the first list away, and start writing your story.

Let us take a practical example. Assume that you have decided to make a film on "Space". Your first list might include the following -

Astronauts, Rockets, Blast off, Count down, Navigation, Re-entry, and others. O.K. Now make a second list without including any of the ideas on the first list.

What else do we know about Space? We know for example that there is space on the veranda of a flat. We could think about the dwindling amount of space that each of us is able to occupy, as population explosion takes it's toll of living room. We could think about the limited space in a prison cell. The prisoner notices every detail of the room - cracks on the wall, ants, spiders, or a wet patch growing larger.

Now we throw away the first list. After all most people would think of Space Travel. Write your script and allow your story to unfold in the logical way.

## \*\*\*\*\* TECHNICAL TOPICS

### EFFECTS

Dewdrops on Flowers and Leaves: With atomiser, spray sufficient water containing a few drops of blue ink.

Soapsuds: For large amounts of foam, quarter fill milk bottle with liquid detergent, add similar amount of hot water and drop in some pieces of dry ice.

Blood and Gore: Tomato sauce or whipped cream containing cochineal with shreds of tobacco sprinkled in.

To Age Clothing: Dampen the coat or other garment, put rocks in the pockets and hang up to dry.

Boiling Pots and Kettles: They will have no actual heat. Drop pieces of dry ice into the pot containing hot water. Be careful not to have tight fitting lids or you may get an explosion.

Beer: Put a pinch of sodium bicarbonate into a glass of beer to whiten the froth.

Meat: Paint the lean parts with undiluted grape juice.

Ice-Cream: Use mashed potatoes.

Wine: Use Coca Cola.

Cobwebs: Coatings of rubber cement between two small boards when drawn apart will give realistic cobwebs.

Fog: Blow steam over dry ice ... water should be boiling to get the best effect.

Caviar: Axle grease.

NOTE: Frequent mention is made of dry ice and a good sized block will last for many hours. DANGER! It should not be touched with bare hands owing to its extremely low temperature but it is quite safe if used with care in small amounts.

(With acknowledgements to the Christchurch Moviemaker).

\* \* \* \* \*

## NEWS....

### PRETORIA -

The SABS Camera Club celebrate their 15th birthday this year, and from the look of things at their annual prize giving, they have certainly come a long way in what is a comparatively short while. Present at the prize giving dinner were, among the 150 guests, Vics President Les Luckhoff, Director General of the SABS Mr. Tighman, Aubrey Eliot, Robbie Robertson, (the last two being judges at the year end competition - the other judge being yours truly) and various other dignitaries too numerous to mention. (It was nice meeting quite a few old friends whom we don't seem to have time to see in the normal course of events). Mr. Kruger, the SABS caterer outdid himself that night with a really first class menu, fruit cocktail, Asparagus soup, Fried Kingklip, Roast Leg of Mutton (which I didn't know still existed), steamed date pudding and wine

sauce, coffee (in big cups for a change), and cheese and biscuits. Both white and red wines were served during the meal, (which made the speeches a little easier to take). Les Luckhoff commented on the standard of the monochrome prints displayed in the foyer, whilst Aubrey Eliot commented on the fact that black & white seemed to be a dying art and commended Eric Dulligle on his expertise in this field. (There were muted cries of semi-professional - from the Chairman, Piet Strydom, no less). Mr. Tighman caused quite a belly laugh with his story about van der Merwe - "What were the best 5 years of your life Van?" - "In standard 3". The slide series show after the dinner, a series which incorporated all the winning pictures and many of the entries, was really well put together and very well presented. A fast fade series on two projectors, plus a slow fade effect in another series, and then the old fashioned one projector system were all used, just to show the different methods available. The fact that the South African Bureau, being responsible for the maintenance of standards throughout the country naturally led to a bit of punning regarding the standards set by the SABS club. Their second in the Jabula Challenge and their second in the Pretoria Interclub were mentioned by Mr. Tighman, as were their many Salon successes in 1974/75. Piet Strydom and his wife were gracious hosts throughout the evening, although I'm sure Piet heaved a massive sigh of relief when the last guest walked out after the show. Roland Muller, immediate past Chairman did yeoman service as Master of Ceremonies. All in all, a most memorable evening.

### RUSTENBURG -

"We would like to inform you that the Rustenburg Camera Club is alive and well" So starts a letter received from the Treasurer, Piet Marais, of the Rustenburg Club. The letter goes on to make a few suggestions for the benefit of PSSA, but mainly for the benefit of the younger clubs. The rating system is again mooted: "PSSA must have a rating system that is adhered to by all clubs affiliated to PSSA and which is available to all clubs from their inception". "A standard recording system should be instituted - perhaps forms printed by PSSA and sold to the clubs for a small profit could be considered".

"An elementary constitution available to clubs could be drawn up".

"The above could be included in fees payable by clubs and/or members to PSSA".

A standard rating system would be a boon for new clubs and would enable judges to have only one system to follow when visiting away from home clubs.

A standard recording system would be a blessing when a member joins another club as this could be added to the new clubs records without any changes being necessary.

The constitution idea and the scale of fees is self explanatory.

Rustenburg use the star system of rating but as their members are now reaching 5 star (what, after 2 years?) they now have a problem of further ratings.

Well, what about Golden Honours or a Diamond Cluster?

#### EVANDER

Chris Miny of Evander was the lucky winner of a trip to Botswana, all found, and all this was achieved by entering the recent photographic competition organised by Die Beeld. Chris is off to Chobe and Moremi in August to try his luck on the Fish Eagles up there. The fact that he won the comp. with a shot of a - you've guessed - Fish Eagle in the KNP, (Lower Sabie Road) didn't have anything to do with it. I also hear Helen Valentine has now retired to the Coast - I'm sure you'll find Helen at Mikuze whenever you're there.

#### PORT ELIZABETH -

The Port Elizabeth Cine Club are holding their Top 8 Film Festival in June/July, 1975 and entries are invited from all over the country. The showing of the winning films will take place in the City Hall on the 4th and 5th July, 1975. Entry forms are being sent out to all the Cine Clubs throughout the country - with a load of prizes I'm sure there'll be a top class entry. Just for starters, how does a Eumig 810 HQS sound projector grab you as a prize? Not forgetting the attractive Copper Plaques, plus a whole lot of other loot. Now's the time to start thinking of entering.

\* \* \* \* \*

## EXECUTIVE SUITE

Occupant Les Luckhoff.

The last four months have been hectic ones for the members of the Executive. It has been a time of progress and much negotiation - some of the projects we'll discuss, others are yet advanced enough.

First and foremost, PSSA are now out of the woods financially and will have the where-whall to start plowing back some of the lolly for the members' benefit. Ernie Kohn has been appointed Honorary Treasurer and if the books don't balance in the future you'll know who to blame. This is one tough cookie and hates spending a rand of our money even more so than spending his own; every cent has to be justified before Ernie will authorise re-payment so our funds are in good hands.

We now also have a paid Secretary who has started cleaning up the accounts, as those of you who haven't paid will have discovered when receiving your statement and reminders. (Shortly now you won't be receiving your News and Views either). Pam Smith is at present operating from her home in Edenvale, but will shortly be moving into our own office, very generously given to us by Photo Agencies. When this happens you will be able to telephone all queries directly to our Secretary.

Very soon now we hope to change the whole concept of News and Views, but more of that when the ideas are fully developed.

Our "Infinity Tie" will shortly be available and should you want to know more about it your Club Secretary will be able to give you full details. We are also having an "Infinity Brooch" being made for the ladies.

John Magill has obtained a prime site on the top floor (Panorama) of the Carlton Centre for a PSSA display. 250,000 people a year visit this Panorama floor, and they will, in the near future, see a screen displaying monochrome and colour prints as well as viewing colour slides being projected from a booth to be installed in the same area. In this manner our members will have a show case for

the public display of their work. Any ideas regarding the design and display of this showcase will be appreciated. The Carlton Hotel have started the ball rolling by offering 3 prizes of R250 cash each for competitions which will be announced later. A portion of the area up there has been offered to Nat Cowan of the Bensusan Museum to allow him to display some of the exhibits usually on view at the Museum - all in all, an exciting venture.

Through the good offices of the Camera Club of Johannesburg we are able to obtain the latest copy of "Around the World with PSA" and we'll keep everyone posted when this arrives. We shall shortly be adding to our recorded lectures library - you already know of the competition in progress to obtain further material - from YOU. Ask your Secretary if you haven't heard about this one - also ask about the prizes. Chas. Knowles has offered to get films from Europe for the Cine Section.

You've no doubt heard about our membership Directory? Rudy Erasmus is well on the way to getting the Directory produced. At one of our leading photographic clubs in Johannesburg recently I discovered that the Secretary hadn't sent in the information to be included in the Directory. (I'll not mention names as I wish to spare everyone a little embarrassment). You know why this was? The President hadn't handed on the copy of News and Views and the Secretary thus didn't know anything about the Directory. Therefore, if your club doesn't appear in this Directory it is your own fault, and if your name isn't there it's probably because you haven't paid your subs.

In order to get past the blank wall of some club executives' we have started a new project. Each month we send a Newsletter to the Editor of the club magazine, for inclusion in the club mag. In this way we hope to reach all the members and by-pass the cut out system - in this way we also hope to let non-members of PSSA know what PSSA is all about.

There are many other very interesting and exciting things on the go, but more of that next month.

\*\*\*\*\*

## HONOURS AND AWARDS

Audi-Visual presentations for Honours will be judged by a panel of competent judges during Congress in Pretoria. (Names of these judges will be published later). Applicants must furnish full details of their presentation, especially that of the equipment they intend to use. This MUST be included with their APPLICATION FORM, which may be obtained from the Honours and Awards Committee, (see address on back page), but no slides or equipment must be sent in with the application form. This should be brought to Congress in person. (Slides and equipment that is). Times and dates may also be obtained from the Honours and Awards Committee.

Dr. Ray Viljoen APS (SA), FRPS, has joined the H & A Committee to replace Mike Warnier who has been transferred to Pretoria.

Due to rising costs, the H & A Committee have reluctantly had to increase the application fee to R8.00 as from the 1st. February, 1975. This fee applies to all categories.

The Honours and Awards Committee had advised the results of the January judging and the following members had been awarded honours:

Dr. R.C. Sandell - FPS(SA)  
Mr. J. Weinberg - FPS(SA)  
Mrs. Beth Grundlingh - APS(SA)  
Mrs. A. Ansell - APS(SA)  
Rev. Malcolm Pearce - APS(SA)  
Dr. P. Sneider - APS(SA)

## MEMBERS

The following new members had been accepted:

Mr. A.F. Barrows, Alderstraat 17, Newlands, Johannesburg, 2001.  
Mr. A. Castle, 26 Rover Road, Rondebosch, 7700, Cape Province.  
Mr. A. Dietrich, P.O. Box 3390, Bloemfontein, 9300.  
Mr. T.B. Ferguson, 410, 29th Street, Villieria, Pretoria, 0002.  
Mr. H. Korrubel, 5 Hugo Street, Brandwag, Bloemfontein, 9301.  
Mr. R.W. Muller, 8, 21st Street, Menlo Park, Pretoria. 0002.

Mr. J.C. Swart, P.O. Box 104, Boksburg, 1460.

Mr. C.R. Walter, 66 Rosemary Way, Fairmount Ridge, Johannesburg, 2001.

## \*\*\*\*\* CAPE TOWN PHOTOGRAPHIC SOC.'S BUILDING

### THE LATENT IMAGE - OUR BUILDING.

It was in 1970 when a vital decision had to be made. An old Church came on to the market. Its dimensions appeared to meet our requirements and we had seen many properties which somehow or other just missed the final crucial test. The old Church - it had stood firm against all the elements for nearly eighty years, was checked, it was measured, was examined for acoustics, for parking, for accommodation and... discussed. Again and again it was talked about until the decision to buy. The negotiations were involved and lengthy and not necessarily pleasant but we signed on the dotted line and the Society was a property owner!

Some four and a bit years later the members - emphasise members - had by various ways raised some R23,000. Some wrote for a newspaper, some sold rummage, many if not all, donated. Shows by members raised funds and all but a sprinkling, contributed. The bond was repaid and repairs had been undertaken and the final day of decision arrived. When were we to move into our own building?

That decision was put to members during November and December and the Council were left in no doubt as to what the members wanted and so last week the contract for alterations and additions was signed and we are committed for a further R20,000.

On the 1st May the builders will move in. The single storey section will become a double storey to house the comfort stations for ladies and gents; a projection room to for once, and all, stop the incessant setting up and dismantling of our equipment both sound and visual; the library will no longer be a hole in the wall with books that no one can reach; storage space that will be a pleasure to enter; a long gallery to take care of the wonderful collection of old equipment col-

lected over the years and which at present is taking up space in so many members homes.

All sounds wonderful. Much planning has gone into the arrangements from small details to the interesting lighting arrangements.

By August or September an outing will be arranged for members to see what all the effort has been about. The members have made this possible and we would like the members to participate in the thrill of the final sprint!

Much has been done - much remains to be done. Fund raising must continue; work parties to clean and polish the exhibits; work parties to make pieces of equipment. Ladies and gentlemen can put in the idle hour and if there are no idle hours, we must make them. The old, the young and also the inbetweens, have a job. Meanwhile arrangements can be made for instruction. Workshops on editing, sound, monochrome print making, mounting - you name it we will arrange it. It should be fun!

\*\*\*\*\*

## PHOTOGRAPHIC SALON

Monday, the 2nd June, 1975 will see the opening of a unique salon night here in Johannesburg.

Mr. Francesco Mander who, among other things, is the conductor of the S.A.B.C. Orchestra, will officially open the 3 Man exhibition of photography at the Nedbank Gallery, Killarney Shopping Centre.

The word "unique" is used deliberately, as we have never before had a salon of this nature in the Republic. There will be three well known photographers, Wally Rossini, John Rushmer and Michael Meyersfeld, who will exhibit selected prints and - these prints will all be for sale.

The pictures will be unrelated, that is, there will be no attempt at a photo journalistic or essay type exhibition - and all three exhibitors will have 7 selected prints on display, magnificently framed, beautifully presented and properly signed etc. A further three prints (from the same negative) will be available in an

unframed condition.

The invitation to attend the showing reads, "..... a presentation of 21 selected art works in the photograph medium....."

"These works are for the first time offered to the public and have previously been exhibited in New York, Edinburgh, London, Bordeaux, Bariiero, Linz, Sidney, Taiman and Hong Kong."

For a long while now P.S.S.A'ers have houted long and loud about photography as an art form - well, here's your chance to really see the forerunner of what I'm sure will be a regular feature in the Republic.

To Michael Meyersfeld, Wally Rossini and John Rushmer, the best of luck for your salon and we all hope it meets with the success it deserves. All our readers are cordially invited to attend.

The Nedbank Gallery,  
Killarney Shopping Centre.

\* \* \* \* \*

**SECRETARY**

Mrs. Pam Smith

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 Sterling 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**

D.G. Basel

P.O. Box 20048,  
Alkantrand, Pretoria. 0005

47-4357 H

**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 St,  
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