



PSSA NEWS & VIEWS

BULLETIN OF THE
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

JUNE 75



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PSSA NEWS AND VIEWS

Official Newsletter of the Photographic
Society of Southern Africa

Vol. 3, No. 6

June 1975

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Editor: Ivor S. Shepherd

Production: Les Luckhoff

COVER PICTURE: A Facial Study by Olive Peel. As Olive says, "I don't like titles to photographs".

FOCAL PLANE

This being my 14th Editorial, I'm keeping it short as I'm running out of ideas, or should I say, ideals. Therefore I've decided to put in a letter I received from Brin Field, originator of the Ermintrude Snog saga.

"Dear Sir,

How dull! How dim!! How dismal!! Bearing in mind that colour photography started in 1904, it would seem that our "top brass" hasn't progressed much further than 1906.

A retired Field Marshall might wear one, when applying for a job as a bus conductor; a Bishop in Mufti might feel quite the boy in one, and the Managing Director of a funeral parlour would have a dozen in his wardrobe - but photographers in 1975 might expect something less dreary and soul-less.

My wife said, "you can knot these dull things round your camera but don't expect me to come out with you when you're wearing one of them!" "All it needs now is for them to produce one in bottle-green and they'd have had a hat-trick!"

So taking that thought a step further why don't the old men up top supply us with straw boaters as well and we can wrap these new "Infinity" ties round their crowns and look "right proper Charlies". We are told they look dignified. We say they are cheerless and gloomy, but ideal at a wake. Dark Blue and Dark Maroon - with all the colours there are in this modern world, these rank at the top of the list as non-colours.

Alright, keep them if you want to, but please add one more tie with some colour in it for your up-to-date photographer who isn't colour blind. If you wish some modern colour ideas, my wife, who has a degree in Fine Arts, would be delighted to send some along."

Well, it goes to show that not everyone has the same idea regarding ideal colours for ties.

Meanwhile, don't forget to register for the 1975 Congress in Pretoria.

And finally, you will note there is a new Chairman to the Cine Division. See the back page. Congratulations to André du Toit, may your term of Office be most successful

SALON SCENE

By D. Basel.

COLOUR SLIDES

PSA (Dallas), (C) Aug. 19-23, Deadline: July 1. Forms: Arnie Hirsch, 1673 Chateau, Anaheim, Calif. 92802. Entry fee \$2.

Bridge Slide Club, Hong Kong, Aug 9-10, Deadline July 1. Forms: Ma Wing-Chun, YMCA (Town Centre) On Lok Uen Bldg., 11F No. 25, Des Voeux Road Co, Hong Kong. Entry fee \$2 in U.S. and Canada from Henry Mass, APSA, 1864 61st St., Brooklyn, N.Y. 11204.

Hong Kong 35mm, (C), Aug. 15-20, Deadline July 10, Forms: Liu Woon Mon, 446-452 Lockhart Rd, 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 Berverly Circle, Jackson, Miss. 39209, Entry fee \$1.75

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

Euro-Picamera (C), Sept. 7-15, Deadline: Aug. 8. Forms: Etienne Vandeweghe, 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 Sep. 18-29, Deadline: Aug. 20. Forms Wilma Grady, P.O. 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), Sep. 4-28, Deadline Aug. 27; Forms: Photography Dept, CSD, Los Angeles County Fair, Box 2250, Pomona, Calif. 91766.

Oklahoma, Sept. 19-28, Deadline Aug. 27, Forms: Betty Patterson, 510 S.W. 54th, Oklahoma City, Okla. 73109. Entry fee \$1.85

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

Detroit (C), Oct. 1-3, Deadline Sept. 6, Forms: Gilbert R. Lehbeck, FPSA, 19310 Eastwood Dr., Harper Woods, Mich. 48225 2 1/2 x 2 1/2 slides accepted. Entry fee \$1.75

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

Linx, (C), Oct. 13-17, Deadline Sept. 9, Forms: Walter Koeckh, Glueckauff-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, Box 11-1190, Bangkok 11, Thailand, Entry fee \$2.

Fresno, (Oct. 7-19). Deadline: Sept. 17. Forms: Lillie H. Anderson, 4672 E. Shields, Apt. No. 5, Fresno, Calif. 93726. Entry fee \$1.75.

Stockton-on-Tees, Oct. 17-29. Deadline: Sept. 18. Forms: H. Dixon Dawson, 44 Grange Rd, Thornaby, Stockton-on-Tees, Cleveland, England. 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 St, Brooklyn, N.Y. 11204 (U.S. & Canada only). Entry fee \$2.

Tulsa Magic Empire (C), Nov. 6-9, Deadline: Oct. 1. Forms: Dorothy Boyle, APSA, 4641 So. Quiney Pl, Tulsa, Okla, 74105, Entry fee \$1.75.

Salt Lake (C), Oct. 22-Nov. 7. Deadline: Oct. 4. Forms: Mrs. Norman Harkness, 2099 Condie Dr., Salt Lake City, Utah 84119, Entry fee \$1.75.

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

Mississippi Valley Nov. 5-14. Deadline: Oct. 22. Forms: Sarah Gray, 5810 Finkman St., St. Louis, Mo. 63109, Entry fee \$1.75.

Mexicali (C), Nov. 21-30. Deadline: Oct. 27. Forms: Arturo E. Ojeda, Box 2131, Calexico, Calif. 92231, Entry fee \$1.75.

Photo Soc. Hong Kong, Dec. 5-11, Deadline Nov. 5, Forms: Yung Chai-Yee, c/o PSHK, P.O. Box 3001, Wanchai, Hong Kong, Entry fee \$2.

Omni-Candid, Dec. 21-28, Dealine: Nov. 17. Forms: Paul Thijs, Huize De Roerdomp,

Natveldweg, 2 B-3740, Bilzen, Belgium, Entry fee \$2.

Smethwick (new), Jan 1-9, Deadline: Dec. 3, Forms: Ian W. Platt, APSA, 199 Bilford Rd, Worcester WR3 8HL, England or Henry Mass, APSA 1864-61st, Brooklyn, N.Y. 11204. Entry fee \$2.

NATURE

PSA (Dallas), Closing June 24. Exhibited Aug. 19-23. Fee: \$2 slides; \$3 prints. Forms: Aleen K. Freeland, 1604 Markwell Ave., Oklahoma City, Okla. 73127.

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. 6. Fee: \$1.75. Forms: Arnold L. Hirsch, 1673 Chateau Place, Anaheim, Calif. 92802.

Rosario, Closing Aug. 6. Exhibited Sept. 6-14. Fee \$2. Forms: Mrs. Nilda Vasconi, Pena Fotografica Rosariono, Casilla Correo, 621, Rosario, Argentina; in U.S. from 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.

North American, Closing Aug. 12. Exhibited slides Sept. 4 and 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-Clema, P.O. Box 30-057, Lower Hutt, New Zealand, in U.S. Dr. John Hartman, APSA, 7048 Clayton Rd, St. Louis, Mo. 63117.

Sydney, Closing Aug. 20. Exhibited Sept. 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 Sept. 19-28. Fee: \$1.50, slides or 1 or 2 sequences. Forms: Nature Div. Photography Los Angeles County Fair, Box 2250, Pomona, Calif. 91766.

Oklahoma, Closing Aug. 27. Exhibited Sep. 19-28. Fee: \$1.85 slides, \$2.75 prints. Forms: Kenneth Hull, 2900 Green Oaks, Edmond, Okla, 73034.

Detroit, Closing Sept. 6, Exhibited Oct. 1-7. Fee: \$1.75. Forms: Gilbert R. Lehmbeck, FPSA, 19310, Eastwood Dr, Harper Woods, Mich. 48225, MML.

Fresno Wildlife (new), Closing Sep. 17. Fee \$1.75. Forms: Charles E. Peck, 3105 W. Holland, Fresno, Calif. 93705.

Kentucky, Closing Sep. 17, Exhibited Sep. 28-Oct. 19. Fee: \$2, slides - \$2.50 prints, Forms: Lester L. Duncan, 213 Maevi Dr, New Albany, Ind. 47150.

Decatur Botany, Closing Sep. 22, Exhibited Oct. 7-19. Fee: \$1.75. Forms: Mary Creager, APSA, 8 Fenton Dr, Decatur, Ill. 62521, MML.

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.

Salt Lake Closing Oct. 4. Exhibited Oct. 22-Nov. 7. Fee: \$1.75. Forms: Mrs. Norman Harkness, 2099 Condie Dr, Salt Lake City, Utah 84119.

Candid Munsterbilzen (new) Closings, prints Nov. 10, slides Nov. 17. Exhibited Dec. 21-28. Fee: \$2 slides and/or prints. Forms: Paul Thijs, Huize De Roerdomp, Natveldweg 2, B3740 Bilzen, Belgium; in U.S. Dr. John Hartman APSA 7048 Clayton Rd, St. Louis, Mo. 63117.

ERMINTRUDE SMOG

Part 5 - By Brin Field.

Dear Authur Twinkle,

So that was it. The next frame didn't register because the winder hadn't been fully advanced. Clever little things these "fool-proof" XXE's, aren't they?

I managed to take a film with it at long last and thanks to all your help, but, oh dear, what a mess the processing people have made of it! They have gone and underexposed every coloured picture on it so that they all look completely washed out. Can I send the film back to them so that they can darken it, or do you think something else has gone wrong with this beastly machine? Yours querelously, Ermintrude.

Part 6.

Dear Arthur,

Thank you so much for your nice letter. I'm afraid no-one ever told me about APA's whatever they may be.

I have now been writing to you for the past 6 months, forever trying to get some sense out of this camera and I'm now thoroughly fed up with it. I think the best thing for me to do is to send it off to that cats' home; even the cats shouldn't do worse with it than I have.

If it's all that foolproof as you said at the start, and I still can't get the hang of it, I wonder why they bother to make these things at all. I could work that old square non-foolproof type without any trouble at all.

There is just one final possibility that may make it all worth while to have bought it from you. Would you like to come along to my place and have dinner with me next Saturday evening. You can then give me a lesson on how the thing works at the same time. My friends say that I'm a very good cook and there are some lovely etchings you may care to see.

Yours wistfully,

Trudy.

AUDIO~VISUAL LECTURES

Mr. E.P. Walker of Bloemfontein has written in, asking if more than one series can be entered in the competition.

The Executive Committee discussed this request on the 16th April, 1975, and agreed that "more than one series may be entered".

I hope this clears up any doubts there may have been in this regard.

PSSA DIRECTORS

Detlef Basel. Salon Co-ordinator.



Born in Germany in 1935, Detlef arrived here with his parents before the outbreak of the war. At the early age of 12, the proud possessor of a box Brownie, he was a happy snapper.

Educated at the Wartburg High School, Natal, and the Natal University, Pietermaritzburg, Detlef wound up with a B.Sc, followed by a U.E.D. After a two year teaching stint in Durban, the next stop was Ndola, in the then Northern Rhodesia. This terminated when Independence arrived, and the present post of Senior Science Master at St. Albans' materialised.

Whilst at University Detlef first became interested in photography; this was responsible for his interest in starting photo clubs at the three schools in which he has taught.

In March 1969 joined the Pretoria Photographic Society; in August that year became the President, and has been on the committee ever since.

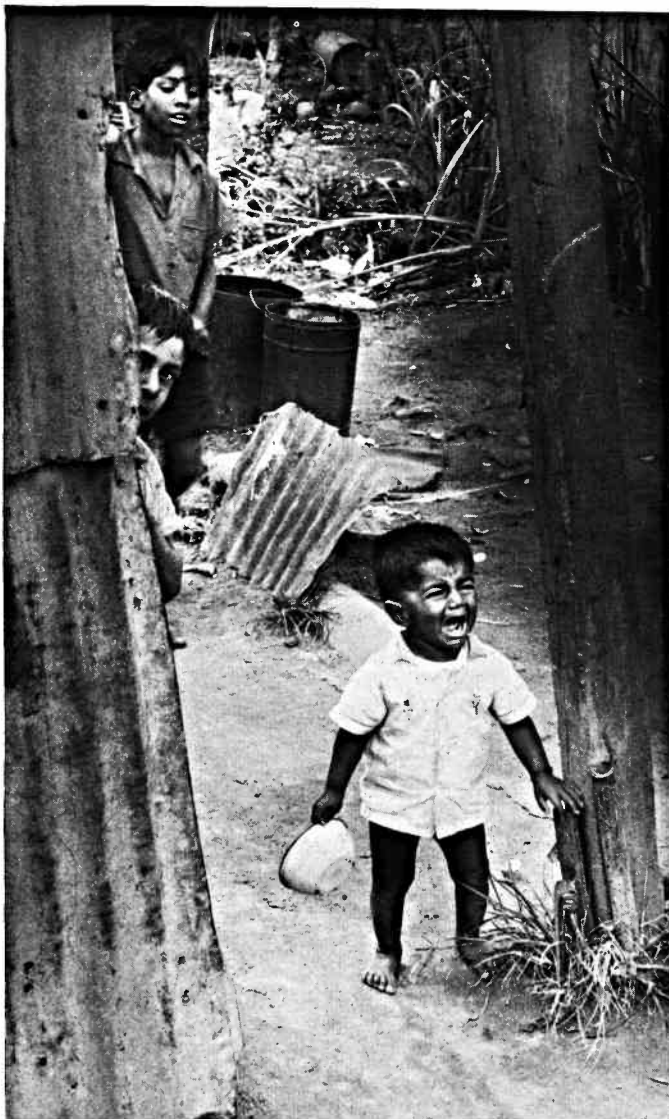
Has been involved with the Pretoria Salons, first as Secretary in 1971 and then as Salon Director for the next two.

Detlef then became a Director of PSSA in 1974 and is now beginning to realise that what with all the administrative guff, photography is taking a back seat.

FOCUS ON~OLIVE PEEL.

In 1960, with the aid of a £20 Agfa camera, Olive Peel entered a local competition, and was so flattered by Norman Partington's remarks about her entry that she has been in business ever since.

In 1961 Olive joined the Durban Camera Club, and was amazed to win several trophies. In 1961 Olive also joined the Durban International Photographic Society and there learnt "some of the finer points of photography from some of Durban's better photographers". "I managed, by a fluke, to win all their trophies, and also managed to become the Secretary. I was honoured by becoming, eventually, the first Fellow of their Society for my contributions towards photography - I had helped beginners in Darkroom Technique and acted as Examiner for the Beginners Certificate in Photography, and the Diploma in Photography".



A grab shot by Olive Peel of a little Indian lad, who doesn't seem too happy about something or other. Olive specialises in studies of the Indian and their way of life.

Olive has written quite a number of articles on photography, as well as articles on travel. Most of the illustrations in the book "Portrait of South African Indians" were executed by Olive Peel.

After attaining Advanced Status at the Durban Camera Club Olive found out she has just been press ganged into the Secretary's job, by none other than Ozzie Radford. Later she became Editor of the magazine as well, but had to give this up later owing to other commitments. A black and white fiend, Olive eventually tried colour and "hasn't looked back"

The Opera Group took up most of her time, but as this has now closed down Olive is back in the image business. A former Salon Co-Ordinator for PSSA, Olive has certainly done a great deal for photography in a very short time.

Working with two Minoltas and using standard lenses and a Viviatr zoom, Olive has many Salon acceptances and a bronze plaque, plus sundry Certificates.



St. Basil's Cathedral, Moscow: A reticulated version by Olive Peel.



A semi-Nude Study with an overlay used in printing: By Olive Peel.



MISS OLIVE PEEL

FOCUS

..... on Beginners.

All that some Clubs require for a beginner to get an award for his slide is that he should have sharp focus and correct exposure. Others point out that with modern cameras this is no test of technical skill and that his slides should contain sufficient of the other elements to make it a moderately good picture. Hence these general notes designed to help beginners progress to higher sections.

FIRST, KNOW YOUR CAMERA:

The figures like 1, 5, 30, 60, 125, 250, 500, 1000 represent shutter speeds (the length of time that light hits the film) in fractions of a second (1/30th, 1/60th, etc.) Each time you advance from one of these figures to the next (e.g. from 60 to 125) you halve the time interval, and vice versa. Normally don't shoot slower than 125 (i.e. not at 60 or below) without a support, or camera-shake may blur the picture.

Figures like 2.8, 4, 5.6, 8, 11, 16, 22 represent the size of the lens opening, or aperture, and are known as f-stops. The higher the figure (16, 22) the greater the distance range over which objects will appear sharp. By slowing down one stop (eg. from f8 to f11) you halve the light reaching the film, and vice versa.

Thus you can select a permutation of shutter speeds and f-stops to suit your lighting conditions. Your meter or film instruction sheet (sometimes a better guide) may, for example, indicate f11 at 1/125. If you want to stop subject or camera movement you can therefore go up one speed and up one stop and shoot at f8 and 1/250. Similarly if you want to throw background out of focus you can choose a bigger aperture still and take at 5.6 and 1/500. If depth or field is important you can choose your smallest stop (f22) and shoot at 1/30 using a tripod or other rest. Or at f16 and 1/60.

LIGHTING:

Pictures should have a sparkle to them. So avoid overcast or shadowy conditions, which will give a flat effect. Also, avoid contrast conditions, such as you will get on a sunny day between mid-morning and mid-afternoon. Generally, the best times for daylight photography are before mid-morning

and after mid-afternoon or even later, though late-day pictures may have a yellow cast. Hazy conditions, with all-round diffused lighting may, however, offer good conditions throughout the day.

COMPOSITION:

Unless it is a religious one don't place your subject in the middle of the frame. The eye should go at once to the point of interest. Landscapes should have a lead-in. (See also under appropriate headings).

BACKGROUND:

A cluttered or busy background detracts from the subject. So it is often better to choose a plain background, failing which, to throw it out of focus by using a big (small number) f-stop or, if it is a moving object, by panning with it and so blurring the background.

SIMPLICITY:

Simplicity is a virtue. Don't clutter up the foreground, either with a variety of items so that the viewer has to search around to try to find out what you were supposed to be taking. Sometimes this can be overcome by moving in close, e.g. by selecting one person out of a crowd, one bloom out of a bed of tulips.

RULE OF THREE:

If there are a number of animals, boats, trees, blooms etc. in the picture keep it to an uneven number like 3 or 5. Even numbers are marked down on the theory that they tend to divide the picture in half.

IF IT MOVES:

If a person or animal, or boat, ship, car motorcycle, etc. is facing or pointing in a certain direction, then allow space in front of it so that it is "moving into the picture" rather than out of it.

ANIMALS, BIRDS:

Try to achieve an uninterrupted view of the entire animal or bird, showing all its extremities, and without branches, grass, leaves, etc. in the way. Get a highlight in the eye, if necessary using flash. This makes it look "alive". Try for fur and feather texture which requires sharp focus and good lighting. Separate subject from background (by selective focus).

LANDSCAPES:

Look for a lead-in - river, path, road, wall, line of trees - bringing the eye in from just right of the bottom left hand

corner of the slide to some point of interest. Avoid "barriers" - walls, fences, roads, lines of trees, etc. which the eye has to "jump over" to get to the scene beyond. In the same way don't let such objects cut the picture into a series of slides.

Get maximum depth of field by using a small stop. Balance the picture see-saw-wise, by having heavier masses nearest the centre and small masses further from the centre. Horizons must be straight and must not bisect the picture. If the sky is "bald" cut down on the amount of sky. Try to get "interesting" sky conditions. Think about positioning a human figure in contrasty colour in a position of thirds or fifths (one third or one fifth in from one side of the frame) to give perspective to the subject. Contrasty colours (e.g. red) help to offset the scene.

Avoid too-heavy masses and shadows. Avoid middle-of-the-day overhead lighting conditions as they offer no modelling to the contours.

PORTRAITS:

Considerably more space is necessary to deal with lighting in detail, but generally go for even overall lighting with light shadows to give modelling in the right places. Avoid contrasty bright areas and dark shadows. If taken in daylight position model with back to sun to prevent squinting and use a flash or reflector as a fill-in light.

Get one highlight only in each eye. Don't pose the model square onto the camera.

Get sharp focus from nose to ear.

Try for skin and hair texture.

Get both eyes in the picture, and in the upper half of the frame.

Shoot in a vertical format.

Don't put the model in advancing colours (e.g. red) or white, or black, or patterned clothes.

Background should be in a reclining colour (light blue, grey, brown).

A cheerful smiling expression.

TABLE-TOPS:

If using miniatures at least see that they are in proportion, e.g. don't include a cow that's twice the size of the house.

FLOWERS:

Preferably a graceful, translucent flower

in a vertical format. Backlighting with a fill-in from front. Stem should come in from just right of bottom left-hand corner and grow upwards diagonally with a bit of a curve. Avoid light-traps. Sharp focus throughout subject.

INSECTS:

Use a macro-lens or supplementary lenses (+1, +2, +3) or bellows or tubes or a combination. Small aperture to give maximum depth of field on subject. Flash to compensate and to freeze movement. Avoid light traps. Have clean, clear even background. Sharp focus, even lighting. If positioned on stick, see stick does not appear sharply cut or crudely broken. Get highlight in eye.

MASKING:

This is not a lecture on masking and mounting. Just a note to mention that superfluous background and foreground, sky etc. should be eliminated in the masking, and, if possible, bright spots and light traps.

LIGHT-TRAPS:

Try to avoid highly-reflective bright white or light areas as they distract eye from subject. Small spots can be subdued by judicious dyeing.

This is by no means a comprehensive or complete guide. What it should do is to help beginners avoid most of the common errors which judges are prone to pick up.

As a final thought try to add some quality which gives a picture impact and has a pleasing effect, so that the judges will warm to it. It is still possible to be more or less technically faultless and leave the judges stone cold.

(Acknowledgement to Harry Parker, JPS).

* * * * *

FORUM

36 Burreleigh Road,
Sutton, Surrey,
SM3 9NE, England.

Dear Mr. Shepherd,

As Secretary of the British end of an England - South Africa - Australia International Postal Portfolio exchange (Bridgette Pacy-Tootell runs your side of it), I occasionally get copies of the PSSA News & Views, which I find most interesting,

particularly the (usually scathing) comments on judges which appear in your columns. Photographers' opinions on judges don't change much anywhere in the world - much the same comments are made in Britain and in Australia, I know for a fact.

In your September 1974 issue (you see - I'm well behind with my reading), Rudolph Erasmus makes a plea for "outside" judges to bring in fresh ideas, but asks "where does one "find" these "outside" judges?". Well, here is one. England - how much more "outside" can you get? I'm not a great photographer - not even a good one - but I do enjoy my photography, and I like going round London clubs judging prints or slides and making my own brand of inane and ill-informed comment. I often return home with a lavish supply of ripe fruit, eggs, etc., which have been thrown at me by the audience. The more judging sessions I do the better my family is able to eat.

Anyway, if any of your member clubs would be interested in hearing a different voice (if only on tape) commenting on their efforts I would be happy to offer my humble services. I have a cassette recorder, so if you would send me a tape of suitable length (C.90?) and your slides or even prints if the postage would not be too much, I'd be pleased to do my worst for you. Surface mail to England is about 3/4 weeks, which isn't too bad.

So there it is. If you think South African judges are bad, you wait until you've heard an English one!

Yours very sincerely,

George Miles.

* * *

Windhoek Photographic Club,
P.O. Box 3103, 9100, Windhoek.

Mr. L. Luckhoff,
135 Howard Avenue,
Benoni.

Dear Les,

I'll bet this letter is a surprise? It might be for you, but for the Windhoek Photographic Club it is a request for help.

As you are aware we are really in the area you might well call "The Back of Beyond", with the result that we do not get to see

or appreciate the standard of Photography as it is. Being way out as we are I feel that we miss a lot by not being able to get live lectures on the many aspects of Photography by the local experts as the local clubs are able to get in the Republic.

If at all possible we would like you to forward our request for help to the Editor of PSSA News and Views as I am sure he would be able to work wonders through his bulletin. Our request is as follows:

Should any of the many advanced Photographers of various clubs in the Republic be coming up to S.W.A. for their annual leave or school holidays to please contact our Chairman or myself on their arrival here in Windhoek to arrange a meeting or a lecture of their own choice.

I am convinced that should these various photographers see our appeal for help in PSSA News and Views they would make an attempt to prepare a lecture for our club members during their visit, should they be staying over for a night or two in Windhoek. Should we be fortunate enough to have any response from our plea and the visitor should be here in Windhoek when we do not have our monthly meeting, all he has to do is phone either Mr. Doepie du Plessis or myself (Hermann Stall) and I am sure we could arrange to have the majority of our members ready at a moment's notice.

Should somebody be keen enough to want to do this while on holiday here and he has planned his or her holiday well in advance, it would be nice to have a short letter from them so that we can in turn get all our members prepared for such an occasion.

If the response to our plea is anything like the assistance we have had from yourself and the Springs Colour Slide Club re the grading and judging sessions that Lex & Co have done and are still doing for the Windhoek Photographic Club, I feel that this would be a major event for the W.P.C. as well as for Photography in S.W.A.

In turn for such favours we could possibly assist the visitor in as much as giving advice on how to get to certain area,

places of interest that are not found in Tourist Brochures, and even try and arrange permits for certain areas in advance of their arrival. If the visitor should let us know well in advance perhaps we could let them have a map of S.W.A. marking all the places of interest that most people pass on their way to Etosha Pan.

We would also appreciate it if any of the Photographic Clubs have any type of recorded lecture with or without slides on derivation work to please contact us, so that we can arrange to hire this from them.

Hoping our appeal meets with success and thanking you in anticipation.

Sincerely Yours,
WPC and Myself.
Herman Staal (Hon. Secretary)

President:

Mr. L.N.J. du Plessis,
P.O. Box 3103, Windhoek. 9100

Tel. (h) 25085 (w) 31951

Secretary:

Mr. H. Staal,
P.O. Box 9284,
Eros, Windhoek. 9103.

Tel. (h) 27152 (w) 27894 - 27128.

* * * * *

WHY AREN'T YOU IN THE CLUB?

There are all kinds of reasons, why people don't give club life a whirl, but the one heard most frequently is the belief that club members are a load of old fuddy duddies.

Don't you believe it. True, many members of photo clubs are serious minded people, but that's only typical of the really keen amateur the photo nut, if you like.

Another reason quoted for non-interest in the club movement is that one doesn't need the help and encouragement of club circles to further one's own photography. All we can say to that is you're an extremely gifted person if that happens to be true.

Photographic clubs are lively, knowledgeable institutions; anyone who has become

bitten by the photo bug is earnestly recommended to give club life a try. All right, some club do lack imagination and new ideas but if folks like you, Sir or Madam, won't go and enter into club activities, where are they going to find new blood, new ideas and new enthusiasms?

Any enthusiastic photographer, regardless of his level of knowledge cannot fail to benefit from club membership. There is always someone with more experience than yourself, and there are always people with specialist knowledge of particular types of photography. It's surprising how rapidly this kind of experience can rub off on to you.

Nearly every club in the country has it's practical nights when members have the opportunity of trying different types of photography on a group basis. Portraiture and figure work are two very popular subjects for this type of activity.

Lectures from experts in almost every imaginable field connected with photography also form the basis of many successful evenings ... and this is an excellent way to learn.

The biggest test of your own photography comes in the form of competitions. All clubs hold print and slide contests as part of their regular programme and there's a great deal to be learned from open discussions on each other's work.

So give one of the clubs in your area a try. You'll find everyone, eager to welcome and assist new members.

L. Rayners
Member of the P.S.S.A.

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HONOURS

1. SUCCESSFUL HONOURS CANDIDATES February, 1975.

Recorded Slide Series:

ASSOCIATE Rev. M.L. Pearce,
46 Coronation Drive,
Symhurst,
1401. GERMISTON.

Colour Slides:

FELLOW Mr. Jack Weinberg,
P.O. Box 3780,
2000. JOHANNESBURG

1. ASSOCIATE Mrs. Beth Grundlingh,
18, Gillwell Road,
Farrarmere,
1500. BENONI.

ASSOCIATE Mrs. A.J. Ansell,
127 Victoria Avenue,
1500. BENONI.

Cine Films:

FELLOW Dr. Robin, C. Sandell,
6 Kenilworth Road,
7700 KENILWORTH.

ASSOCIATE Dr. Paul Sneider,
P.O. Box 4878,
2000 JOHANNESBURG.

2. CINE JUDGING PANEL

The following members judged the Cine Film entries:

- Mr. R.E. Johannesson, FPS(SA)
- Dr. R.C. Sandell, APS(SA) ARPS (except his own entry)
- Mr. K.N. Halliday
- Mr. D. Biscoe, APS(SA)
- Mr. R.D. Churchman, APS(SA)
- Mr. K. Frankel, APS(SA)
- Mr. C.M. Knowles, APS(SA)

3. If anybody knows the present address of the following kindly forward this information to: The Honorary Secretary, Honours and Awards, 40 Acacia Way, PINELANDS, 7405:

- Collins, G.G.
- Culverwell, P.
- Haywood, A.
- Houliston, D.
- Partington, N.
- Sawyer, V.
- Scott, P.A.

The addresses are required for the honours register.

DOUBLE TALK

- OR NONE AT ALL.

There's nothing more infuriating than bashing off shot after shot only to realise eventually at about the 40th, that your film hasn't been going through the camera.

Or maybe there is. When a film comes back from the lab and you find that every shot is a double exposure.

Either event leads to an extreme of frustration, but as the remedies are simple, it's as well to make a habit of them.

When loading the camera it isn't unknown for the film perforations not to mesh with the wind-on wheel sprockets. So whenever a film is loaded, tighten up any slack on the rewind spindle, then watch it. If, when you take the first blank wind-on shots the rewind spindle doesn't turn, get worried. Wind on once more to the first taking shot, and if it still doesn't turn, go back and start again.

There are many ways to make sure that an exposed film is not put through the camera twice. Some people bite off a corner of the leader. Others scratch it. Still others mark it, or the cassette, but there's an even better method.

When you take the film out of the camera, wind it back so that the edge of the leader is flush with the lips of the cassette's light trap. This ensures that light will not enter the light trap and also that neither you nor the processor can pull out the leader; you to reload at your peril, and the processor to scratch your film instead of having to open the cassette as he should do.

Small points these may be, but they can save you cash as well as an upsurge of blood pressure.

HONOURS

The judges for the June entries will be selected from the following panels:

Monochrome Prints

- N. Cowan, APSSA
- E. Dickinson, FPSSA AIIP ARPS
- M. Feldman, FPSSA
- A. Halliday, APSSA ARPS
- J.E. Gordon Maddox, FPSSA
- R.D. Millington, APSSA
- W. Rossini, FPSSA
- F.J. Sanborn, FPSSA ARPS
- H.G. Stay, FPSSA
- R.E. Viljoen, FRPS APSSA
- G. Whittington-Jones, APSSA

Colour Prints

- E. Dickinson, FPSSA AIIP ARPS
- A. Halliday, APSSA ARPS

Colour Prints (Continued)

J.E. Gordon Maddox, FPSSA
 W. Rossini, FPSSA
 F.J. Sanborn, FPSSA ARPS
 H.G. Stay, FPSSA
 R.E. Viljoen, FRPS APSSA

Recorded Slide Series

E.R. Johannesson, FPSSA
 L. Eyres, APSSA
 Rev. M.L. Pearce, APSSA
 R.W. Robertson, FPSSA
 R. Gooden Till, FPSSA

Colour Slides

L. Abelheim, FPSSA
 L. Eyres, APSSA
 M.M. Freeman, FPSSA
 E.R. Johannesson, FPSSA
 L. Miller, FPSSA
 R.D. Millington, APSSA
 R.W. Robertson, FPSSA
 R. Roelofsen, FPSSA
 F.J. Sanborn, FPSSA
 R.E. Viljoen, FRPS APSSA
 J. Weinberg, FPSSA

Cine Films

D. Briscoe, APSSA
 R.D. Churchman, APSSA
 K. Frankel, APSSA
 E.R. Johannesson, FPSSA
 R.C. Sandell, FPSSA

Published Photographic Works

D. Briscoe, APSSA
 N. Cowan, APSSA
 E. Dickinson, FPSSA AIP ARPS
 A. Elliott, APSSA
 Miss B. Pacy-Tootell, APSSA

Closing date for entries: 30th June, 1975

Entrance fee - R8.00 per section.

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NEWS.....

KIMBERLEY -

Last month I happened to be down in Kimberley for a very quick business trip, so I decided to take Rai Bigalke up on his offer of a few months back regarding people who were in town giving him a ring. Well, we had a pleasant meal together, re-organised P.S.S.A. over a bottle of wine, and generally had a very good time. I like Mrs. Bigalke's remark, "We've wondered what you looked like - thought you were a real old fuddy duddy". Thanks.

BENONI -

I noticed in Cine News, the Benoni Amateur Cine Club's magazine that the Editor, Les

Silver has quite a lot of info on the new censorship laws. This is quite interesting, as the Vice President, who is being kept informed by an M.P. isn't as well (?) informed (?). From what I hear from Les Luckhoff, it would seem the info is (i) inaccurate, and (ii) premature. However, for any guff on this subject, do contact Les Luckhoff, if he doesn't know, he'll find out.

EAST LONDON -

In the News this month is O.J. Potgieter, one of our newer members who has won second prize in the recent "Sea and Sky" competition run by Photography and Travel. Our sincere congrats "Pottie".

BLOEMFONTEIN -

I must apologise to the new members in this area who haven't been receiving their copy of News and Views. Andre Dietrich, Hans Korrubel and P.S. Smuts, please accept my personal apologies. Perhaps our mailing department haven't yet been notified of these new members. Rai Bigalke promptly sent me a letter regarding the omission.

GREYTOWN -

Springs Club had better watch the Greytown crowd as it would seem that the Springs judges are now wielding a mighty sharp axe when judging the Greytown slides. (Perhaps this is because I did a little chopping when I judged the Springs slides?). However, from the editor's remarks it would appear that Greytown are going to try a little harder in future.

OBITUARY -

It was with sadness that we learnt of the tragic death of Mavis Beadle in the bus tragedy in Iran. Many of us remember the late Derrick Beadle of the Johannesburg Photographic Society who was an active member of the Cine Section. His activities were not confined to J.P.S. but extended to all Photographic Clubs in South Africa, at the time of his death he was President of P.S.S.A. Derrick was instrumental in commencing the S.A. 10 Best Competition. The "Derrick Beadle Trophy", winning award in this Salon was contributed to by many members of Photographic Clubs in the Republic, and the Trophy will stand in perpetuation of the sterling work done by Derrick and Mavis Beadle.

After Derrick's death Mavis still main-

tained interest in photography and to her grieving family the condolence of all members of P.S.S.A. and associate clubs are given.

The same accident claimed the life of Miss Joan Drubin, a member of J.P.S. for many years, and to her family we extend our sincere condolences.

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NEWS FLASH

And here is a late flash for you PSSA have been donated a most magnificent trophy by Photo-Agencies on behalf of Fuji Film Incorporated.

The Trophy has been allocated to a Nation wide Interclub slide competition, all slide clubs throughout PSSA are invited to participate.

The competition is to be called the PSSA Fuji Grand Challenge.

The idea is to get neighbouring clubs together for actual head-on or three way contests and by using a knockout system thin it down to the 3 most successful clubs in the country.

PSSA hope to promote friendly competition and interclub contact and it is hoped that the clubs will undertake the competition in this friendly spirit.

Particulars, rules and a photograph of the trophy will be in next months News and Views.

If you have any questions, suggestions or queries, write to the Secretary at P.O. Box 326, Edenvale. 1610, Transvaal.

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NEW MEMBERS

Mr. J.M. Van Niekerk,
3 Catchcart Street,
Grahamstown.

Mr. G.A. Pelsier,
9 Riseling Road,
Vincent, East London.

Mr. J.R. Wesson,
7 Westacre Road,
Glen Harmoney, O.F.S.

Mr. and Mrs. J. Bennie,
P.O. Box 292,
Dalby Qld 4405,
Australia.

Miss A.D. Barnes,
12 Kleve Road,
Gerview, Germiston.

Mr. P.G. Van Niekerk,
3 Catchart Street,
Grahamstown.

Mr. Rodney Jones,
32 Beacon Road,
Hazeldene, Germiston.

Mr. P.S. Smuts,
Kapt. Proctor Str. 12,
Brandwag, Bloemfontein.

Mr. E.W. Temlett,
Cottage C3, Fairlands Home,
Cambridge West, East London.

Mr. B.C. Harmse,
P.O. Box 58,
Evander.

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UNICA

The Union Internationale Du Cinema D'Amateur - (The International Union of Cine Amateurs) is, on an international scale what PSSA is in South Africa. The difference is that UNICA has nations as members where PSSA has clubs as members and both encourage personal and commercial membership. UNICA started long before the 1939-1945 war but its activities were interrupted during the world conflict and resumed in 1946 and in its long history of assisting cine amateurs, South Africa has been an honoured member. Originally this was undertaken by the Amateur Cine Club of Johannesburg, who represented South Africa in the international organisation but, as only one body can represent a country, the A.C.C. handed over the representation to the Motion Picture Division of PSSA.

Like PSSA, UNICA strives to do what it can for cine amateurs - and its activities deal solely with cine work and do not embrace other branches of photography. It issues a periodic News Sheet, in four languages, to bring clubs up to date with its activities and to its member nations it circulates

the minutes of all its Committee meetings. Each year in August/September it holds an extensive Congress, held in a different country and city in Europe. The Congress consists of the screening of films representing the member nations - each country being allowed 90 minutes of screening time, including the periods between films, and the films can be on any subject.

The awards for the films have varied from year to year but currently there is a Gold, Silver and Bronze Medal and Diplomas and the awards are not confined to one medal of each type but are conferred according to the merits of the films. For some time there was an inter-nation contest with nations being placed according to the awards won but this was discontinued to avoid unnecessary or possible frictions and, more sensibly, the awards go to the producers of the films, although their countries are mentioned. UNICA awards are highly treasured as being the absolute hallmark of quality in amateur cine photography. In past years South Africa has been as high as third place and more recently has gained Bronze Medals and Diplomas but only the best in the country can be considered. The films have to be entered by the national organisation, in our case PSSA.

It was South Africa who proposed at the 1972 UNICA Congress at Lisbon, that UNICA award a special medal to each nation member each year, for the best film in the national contest and in 1974 we received this medal for the first time. It was awarded in our Ten Best Contest to Mr. Christensen of Durban for his outstanding 8mm film "Come Thursday" - a beautiful Bronze Medal that any amateur can possess with considerable pride - indicating that this film is of world class.

The annual Congress is also the time of the Annual General Meeting or, as it is termed, the UNICA General Assembly, at which each nation is represented by two delegates who may make such propositions as the member nation wishes. Complete translation services are employed so that all delegates understand clearly the debates at the General Assembly of Nations. In addition to the General Assembly and the screening of the national films, Congress also embraces several social events including an opening cocktail party, a

dance and a closing banquet which is usually a glittering event. Additionally there are several tours of the city and surrounding area of the place in which Congress is held - altogether making a week or more of an extremely interesting and action packed events. For visitors from distant lands it is something more than worth attending - a travel tour coupled with the attendance at a festival of films and discussions on the films and the chance to meet with people of similar interests.

UNICA itself is a member of the Council of Cinema and Television, a direct Committee of the United Nations Educational, Scientific and Cultural Organisation and consequently, PSSA is represented at UNESCO as far as amateur cinematography is concerned. It assists in arranging all matters relating to Customs transactions for amateur films, copyright and music rights. It has a Library of films from the annual Congress and these are loaned, free of charge, to member nations and South Africa is able to bring in international films for exhibition to our clubs here. Arrangements are being made for such a programme to coincide with the next PSSA Congress in October this year.

It has been the pleasure of several PSSA members to attend UNICA Congresses and all have enjoyed the friendly hospitality and keen interest that marks Congresses and any member of PSSA is more than welcome. The next UNICA Congress is in August 1975 at Torun in Poland and we are informed that it will be extremely interesting. For those contemplating a holiday in Europe 1975, a week at UNICA Congress will provide an additional stimulus to their holiday. In 1976 the Congress will be in France. There is no reason why we should not hold this vast international amateur cine Congress in South Africa and this is something that PSSA looks forward to.

Meanwhile its continued membership of UNICA is another service that PSSA offers its members, with the sense of belonging to the broad international union of amateur cine enthusiasts.

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DIRECTOR NOMIN.

PLEASE KEEP THIS AS A REFERENCE TO BE USED WHEN YOU ELECT YOUR SEVEN DIRECTORS TO THE INCOMING BOARD.

The following is a thumb-nail sketch of each of the nominees for the Board of Directors for whom you are asked to vote. You will find a voting form in this envelope.

VERNON BURTON -

Vernon was President of the Johannesburg Photographic Society from 1968 to 1974 and Chairman of the JPS Print Section during the same period. He is a life member of JPS. He was president of PSSA in 1968 and was awarded the PSSA Service Medal in 1969. He was the Johannesburg representative of PSSA at the Bensusan Museum of Photography from 1969 to 1974 and was Chairman of the S.A. International Salon of Photography from 1969 to 1973.

ERIC A DULIGAL B.SC(HONS, ARIC, ARTCS, F.I.Corr.T -

Eric was born and educated in England, where he was active in various photographic clubs, specialising in colour slide and cine work. He immigrated to South Africa in 1970 and joined the SABS Camera Club of which he is now Chairman. He has served on the Executive Committee of PSSA and is now specialising in monochrome photography.

ANDRE DU TOIT -

Andre became interested in photography while still at school where he founded a camera club. In 1968 he joined the Florida Cine Club and was elected Chairman in 1973. In 1972 his Super 8 "win", "Looking at Paris", was awarded a place in the 1972 S.A. 10 Best. He has recently been elected Chairman of the Motion Picture Division of PSSA, and has been serving on the Executive Committee of PSSA since the beginning of this year. His ambition is to promote amateur film making in all its forms.

RUDY ERASMUS -

Rudy was born in 1936 and attended school in Johannesburg. He first joined the Springs Colour Slide Club where he learnt his photography. Then he went to Bloemfontein and is now in Vanderbijlpark where he is President of Shutterbugs Photo Club.

He owns a photographic retail shop and studio in the town. Last year he was elected to the Board of PSSA and is a valuable member of the Executive Committee.

KEN HALLIDAY -

After serving with the Royal Navy during the war, Ken joined the Cape Town Photographic Society and helped form the Cine Section in 1946. In 1957 he was awarded the Cape Town Photographic Society's Bronze Medal for Special Service and was elected an honorary Life Member of the Society in 1967. In 1970 he was awarded the PSSA Service Medal and was elected a Director of PSSA in 1973. He has been a member of the CTPS Cine Committee for 29 years.

ERIC HEINZE APS(SA) -

Eric is a member of the Pietermaritzburg Photographic Society where he was Chairman for a year. He is also a member of the Southern Africa Postal Portfolios in which he has a three star rating. He is a professional photographer specialising in child portraiture and colour prints.

Laurie LAVIS -

Laurie Lavis is a long-standing resident of Springs Colour Slide Club for at least 15 years and has been instrumental in helping to raise the club to its stature today. He is at present President of Springs Colour Slide Club and was elected last year as a Director of PSSA. He has been a member of the PSSA Executive for the last two years and mainly due to the wonderful work he performs on the Executive and in the production of the Argus/PSSA competition, he was awarded a Service Medal at last year's Congress.

LOUIS LOUW -

Louis is 38 jaar en het sy eie ateljee in Odendaalsrus. Hy het groot welslae behaal op nasionale en internasionale salonne en is h 5 ster klubwerker. As voorsitter van die Klub dien hy nou reeds ses jaar en is ook onlangs verkies tot Voorsitter van die Sentraal Vrystaat Fotografiese Vereniging. Hy besoek omliggende Klubs in die OVS gereeld en toon h lewendige belangstelling in the FVSA. Op die direksie behoort hy net h groot aanwinst te wees, omdat hy bereid is om te werk en die OVS se sake op die hart dra.

JOHN MAGILL -

John is a beret worker at JPS and has served on their Transparency Committee, and

the JPS Council. He is very active in other fields as well as photography, and is an ex-President of the Junior Chamber of Commerce in South Africa and is also an ex international Vice-President of the Junior Chamber International. He has been with IBM for the last 20 years and is married with two children and lives in Johannesburg. He is actively interested in all branches of photography and specialises in slide work. He has been a member of the PSSA Executive for the last 2 years.

BEN MULDER -

Ben is a very active worker in the Free State and is Chairman of the Welkom Photographic Society. He has been a committee member of that Society for 8 years, and is Chairman of the Welkom National Salon.

ROBERT OWEN FPS(SA) -

Robert is a professional photographer with his own studio in Port Elizabeth specialising in commercial colour work. For many years he was Print Chairman and Editor in the Port Elizabeth Camera Club. He is PSSA's first triple-fellow and presently a director of PSSA.

BRIDGETTE PACY-TOOTELL

Bridgette has been a member of the Durban Camera Club for 15 years. She has been a freelance photo journalist, working on fashion and travel articles, which have been published in magazines and newspapers in South Africa and overseas. She founded the Southern Africa Postal Portfolios Club which caters for photographers residing in remote areas. She has a preference for colour transparencies, particularly of subjects taken from unusual angles. She also produces audio visual shows and colour slide essays. She is the Public Relations Officers of PSSA.

OZZIE RADFORD -

Ozzie joined the Durban Camera Club in 1947 where he is now a 4 star worker in the monochrome section. He prefers the black and white medium in which his specialities include landscapes, portraiture and figure studies. He is a foundation member of the Southern Africa Postal Portfolios, and via this club, has run a short postal course in black and white photography for the benefit of beginners.

GARTH ROBERTSON APS(SA) -

Garth is a qualified architect practising in partnership in Port Elizabeth. He is a past President and Print Chairman and Secretary of the Port Elizabeth Camera Club. He is at present a Director of PSSA and Director of the Salon Committee.

LEO SMITHIES -

Leo is a director of an automotive engineering firm in Port Elizabeth and has been a serious photographer for over nine years. He has exhibited slides on many salons - local and overseas. He is presently treasurer of Port Elizabeth Camera Club and is a director of PSSA.

DOCTOR PAUL SNEIDER APS(SA) -

Dr. Sneider was born in 1931 and is a Diagnostic Radiologist. He first became interested in cine photography in 1955 and joined Johannesburg Photographic Society in 1965 where he is now an advanced worker with one leg in Beret. He served on the committee of JPS Cine Section from 1966 to 1971 and was Chairman from 1969 to 1970. Paul is a true amateur who believes in the Cine medium and wishes to see it advance with special reference to improving the standard in South Africa.

BARRY WILKINS FPS(SA) -

Barry is an optometrist practising in Port Elizabeth. He studied in London and has been a serious photographer for 10 years. He has been President of Port Elizabeth Camera Club for the last two years and was previously the Secretary for four years. He is presently a director and Vice-President of PSSA.

ERIC WALKER -

A very keen photographer living in Bloemfontein. Well-known amongst Free State photographers where he is in great demand as a judge. Achieved 5 star status in CCJ before transfer to Bloemfontein. President for 3 years of Bloemfontein Camera Club, now very interested in colour prints and black and white. Has over 200 International acceptances for transparencies, and has put much back into photography.

ERIC NORMAN -

Eric is a Civil Engineering and an active 3 star worker in the Durban Camera Club. Served on the Committee of the Durban Camera Club as Vice-President for 4 years and President for two years. He has been con-

cerned with both the 1966 and 1971 Durban Congress, being Congress Convenor for the latter. He was also Salon Director of the International Salon for 1974 and has been elected for 1976.

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CCJ GIFT

It is with heartfelt gratitude that we announce that Camera Club of Johannesburg, has donated three "Around the World with PSA" slide series to PSSA. They are the 1970, 1971 and 1972 editions and these are available from Mr. Lionel Bevis Hon. PSSA APS(SA), 16 Gadshill Place, Umbilo, Durban under the normal borrowing arrangements from the Recorded Lectures Library. CCJ's gesture is, we are sure, appreciated very much by all members of PSSA and will do much to further photography in South Africa.

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HOW TO GET MONEY ~ CLUBS

The Okavango Wildlife Society (OWLS) have two wildlife 16mm programmes of excellent quality which they are prepared to send to you to exhibit to the public, provided you charge R1 for adults and 50 cents for children. If the show takes place within distance of the Reef they can provide a 16mm projector as well. These are excellent professional films mainly filmed in Etosha and Okavango. The OWLS expect to receive 50% of the admission fee. Several clubs have taken advantage of this offer and have made up to R300 for one showing. Perhaps this is a way for your club to raise the subscription needed for PSSA next year. For details write to L. Luckhoff, 135 Howard Avenue, Benoni, 1500.

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EXECUTIVE SUITE

By Les Luckhoff.

Once again the Executive Committee have been alive and active on your behalf, tearing in where angels fear to tread, and generally promoting the image of PSSA. Due to the co-operation of our very good friend John Oxley who is in Diplomatic circles in Pretoria, we have been given a

grant of R1100 - yes, eleven hundred Rand, for the permanent exhibition we are going to construct on the top floor (the Panorama) of the Carlton Hotel. This generous gift has come from the Department of Information, and will mean that photographers in South Africa will have a permanent showcase for their work. Other photographers and the general public will be able to share the pleasure of looking at their work.

We have had some important changes amongst Chairmen of Divisions. First Ken Frankel, the man who has been in the seat of Motion Picture Division for so many years, has resigned. Ken has done so much for PSSA and now he will be able to spend a little more time taking pictures. Ken is not lost to PSSA and will always be available to clubs for lectures and advice. Thank you Ken on behalf of the members, for the hours you have given so cheerfully to PSSA. Ken's place is being taken by that human dynamic Andre du Toit - you'll be hearing from Andre (loud and clear). I have relinquished my position as Transparency Chairman and Dave Reynolds has taken over. Dave, I am sure, will bring efficiency and drive to a section where it has been lacking for some months. We are expecting great things of you Dave! You all know Earnie Kohn our previous honorary secretary has been appointed honorary treasurer. If you see Earnie driving a new Rolls Royce you will know why. We are trying to generate our interest in UNICA (see article) and we have appointed Chas. Knowles as our official representative. The same goes for FIAP where we have appointed Montie Freeman as our representative. I hope Montie will write us an article about FIAP for News and Views.

The honours tie has arrived, as has the brooch. The brooch is so attractive that I am sure all honours holders will want one as well as the tie. Unfortunately, owing to increased production costs, the brooch will now sell for R1.50. Remember clubs you must make the achieving of the tie a difficult target, because we hope you will make this the highest award your club can give. Please don't let this honours tie interfere with your trying for the APSS(A) or FPS(SA), for this is on a different level entirely; one is a recognition at club level and the APS(SA) is on an international level.

The response to all our competitions has been poor to say the least. When John Magill wanted to do this I told him he was wasting his time as photographers were completely unenterprising and the response would be minimal. Don't let John down, prove me wrong and I'll be only too happy to apologise publicly.

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FOTOJAG

Hier is 'n goeie resep vir alle klubs om belangstelling by hulle lede aan te wakker. Ons komitee het besluit om 'n fotojag kompetisie vir lede aan te bied. Daar is 'n lys van 16 punte deur die Voorsitter saamgestel wat net hy van bewus was. Hierdie lys is afgerol en in koeverte verseel en die oggend van 31 Mei om 8h45 aan lede by een punt oorhandig. Elke lid het ook 'n skyfiefilm van 20 ontvang, wat deur 'n besigheid geskenk is. Die lid moet dan die 16 punte op die lys gaan afneem en moet om 12h00 weer rapporteer by die bymekaarkompleg waar 'n bring-en-braai gehou word. Indien hy ná die tyd aankom, word daar strafpunte agter sy naam geskryf wat van sy totaal met die be-oordeling, afgetrek sal word. Die 16 punte was almal plaaslik en was ondermeer, die brandweer; interessante posbus; golfspeler; kafee baas, ens.

By die bymekaarkom plek is elke lid se film uit sy kamera gehaal en word saam ingestuur vir ontwikkeling. By ontvangs word dit gerangskik en aan buite be-oordelaars gegee om op 'n punte basis te be-oordeel. Daar sal 'n spesiale klub-aand gereël word waar die skyfies ná be-oordeling vertoon sal word.

Dit was baie suksesvol en lede het ook interessante ondervindings gehad. By die afneem van die konstruksie van 'n gebou, het die voorman daar gedink die fotograaf is deur die argitek aangestel om sy vordering te kom afneem en was baie bekommerd. (Seker gebrou). Een persoon het gedink dat die fotograaf sy interessante posbus afneem om vir homself net so een te gaan maak. By die golfbaan wou die een speler weet of hy eers sy hare moes kam. Die ander golfspeler het gesê dat daar moet stilte wees terwyl sy maat afslaan. (Toe slaan hy die balletjie in die water!) Een pompjoggie wou nie dat die fotograaf die

petrolpomp afneem nie want volgens die joggie is dit "sabotasje". Een lid het die hele drop platgery voordat hy 'n kafeebaas gekry het wat hom toegelaat het om sy foto te neem.

By die braaivleis het lede hulle ondervindings vertel en daar was baie gelag. Ook dadelik is daar besluit dat ons dieselfde kompetisie, met ander onderwerpe natuurlik, vir die wit-en-swart gaan reël.

Hierdie gesellige kompetisie het by al die lede byval gevind. Lede het ook daarna gesê dat hulle nie daarvan bewus was dat daar so baie interessante onderwerpe in hulle eie omgewing is wat afgeneem kan word nie.

Hierdie soort kompetisie het beslis die volgende doelstellings:

Dit leer 'n lid om in sy eie omgewing goeie onderwerpe vir fotografie te vind;

lede kan op 'n informele geelligheid met mekaar verkeer;

lede word geleer om te dink voor hulle neem;

dit is 'n uitstappie vir die hele gesin;

lede leer ook om hulle toerusting reg te gebruik;

dit wakker belangstelling onder lede aan.

Waarom probeer u Klub ook nie hierdie suksesvolle resep nie?

(Dudolph Erasmus - Shutterbugs Fotoklub, Vanderbijlpark).

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AWARDS

It is the desire of the Honours and Awards Committee to recommend Associateship and Fellowship awards; the benefit of the doubt is always in favour of the applicant.

Although at times it may not seem so to unsuccessful applicants, it is this Com-

mittee's wish that all photographers be given every opportunity to prove they are worthy of receiving APS(SA) and FPS(SA). Thus, for example, the various categories via which these awards can be achieved, are continuously being added to, so as to include specialist fields in photography.

Yet another category is now being considered by the Committee. However, because the various members of the Committee are divided in their opinions as to its desirability they have decided to "put it to the vote" - of PSSA members themselves, through "News and Views".

The suggested category is for a mixed panel of Black and White and Colour prints. (Any number of each).

Members will be aware that there are already separate categories for Black and White and Colour prints.

- (a) Should a mixed category be added?
- (b) If included, should this category be for Associateship only, or also for Fellowship (which is usually more specialised).

These are the questions on which your views are invited.

Replies to:

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Honours and Awards,
40 Acacia Way,
PINELANDS. C.P.
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* * * * *

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MORE NEWS FROM PRETORIA

The programme has now been finalised and to give you some idea of what we have planned, let us take some items at random:

Don Briscoe will give a talk on "What Photographers can learn from Television"

John da Silva (of "Peace Game" fame) will talk on slide series.

There are outings to the Bureau of Standards and the National Film Board.

The theme for this Congress is "Art and Photography"

This will be discussed by speakers who are leaders in their respective fields.

In all, we hope to provide enough relaxation with enough stimulation, as well as the opportunity of meeting photographers from all over the country.

Registration Forms are available from the Secretary, P.O. Box 3954, Pretoria, 0001.

The Congress Fees are as follows:

Full Congress	R25-00 per person
Full Congress	R45-00 husband and wife
Per session	R 2-00 per person
except Saturday morning	R 3-00 per person
evening	R 6-00 per person

Below are the tariffs of hotels closeby to the Burgerspark Hotel. These tariffs include Bed and Breakfast only.

		<u>DOUBLE</u>	<u>W/BATH</u>	<u>SINGLE</u>	<u>W/BATH.</u>
Assembly	1½ blocks	R10-00	R12-60	R 5-60	R 6-80
Boulevard	8 "	-	R18-00	-	R11-50
Burgerspark	-	-	R18-00	-	R12-00
Continental	3 blocks	-	R13-12	-	R 6-56
Culemborg	3 "	R10-00	R14-00	R 5-50	R 7-50
Oklahoman	11 kilometers	-	R18-00	-	R11-00
Motel					

All reservations are being done through SALVO TRAVEL BUREAU P.O. BOX 3797, PRETORIA, 0001, who will arrange block bookings at a discount. It is essential that you make your bookings early, as October is a popular month in Pretoria.

Congress 1975 is going to be the photographic happening of the year - - - - See you there ! !

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SOUTH AFRICA | SUID-AFRIKA

7 tot 11 Oktober 1975
7 to 11 October 1975

AANSOEK OM REGISTRASIE / APPLICATION FOR REGISTRATION

Naam: (Drukskrif asseblief) **ERETOEKENNINGS:**
Name: (Please print) **HONOURS** :

Naam van Eggenote:
Name of Wife :

Adres :
Address:
.....
.....

Klub:
Club:

Arriveer per: Motor/Car Trein/Train Karavaan/Caravan
Arriving by :
Vliegtuig/By Air Vlug/Flight No.

Moet ons u afhaal? Ja/Nee
Do you wish to be met? Yes/No

Datum en tyd van aankoms:
Date and time of arrival :

Vlug/Hotelplan: Ja/Nee
Air/Hotel plan : Yes/No

REGISTRASIEGELD : R25,00 per persoon/per person
REGISTRATION FEE: R45,00 per paar/per couple - Man en eggenote/Man and wife

LW Tref asseblief u reëlings persoonlik met :
NB Please make your own reservations direct with:

SALVO Reisburo (Edms) Beperk
Travel Bureau (Pty) Ltd

Posbus 3797 PRETORIA 0001
P O Box

Tel No. 48-6656/7/8/9

.....
Handtekening/Signature

.....
Datum/Date