



PSSA NEWS & VIEWS

BULLETIN OF THE
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

July 75



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PSSA NEWS AND VIEWS

Official Newsletter of the Photographic
Society of Southern Africa

Vol. 3, No. 7 July 1975

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Editor: Ivor S. Shepherd

Production: Les Luckhoff

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by Eric Duligal.

FOCAL PLANE

Browsing through the club magazines this month, the following club editorials... or parts thereof, caught the eye.

"Have you heard what happened this month? They wanted to change the name of our club !!!! But did you also know that the motion was turned down by 16 votes to 5!"

(Shutterbugs, Vanderbijlpark).

"Let us take a look at ourselves and our attitude towards the club and it's activities. Do we strive not only to better our own photography but also to support the club as such? Are we taking note of the criticism not only of our own work but also that of others, and in this manner expanding our own knowledge?"

(Transparency, Windhoek)

"As our present Editor has unfortunately decided to move to Durban, we urgently need someone who is prepared to do the job for us. If anyone is interested please contact the Chairman and he will give you details."

(Nelspruit Film Club).

"T.V. will be an enormous boost for photography enthusiasts. The technique in recording a T.V. show or commercial, is intensely and totally applied photography. Just watching the finer points of a filmed close-up or sequence, the composition used, the framing, the use of depth of field etc., will be educational and of the greatest thrill for the amateur photographer."

(Nelspruit Film Club).

Flash has in the past on various occasions provided a forum for the promotion of Photography to be recognised as Art.....

I was therefore profoundly shocked to notice a print at the Pretoria Salon which was an exact copy of a print published in the June 1973 issue of Photo Graphic."

(Pretoria Photographic Society).

"O.K. now, what happened at the last Club outing? Why such a poor turn out? Surely we haven't all been to a mine dance before today!!!"

"The editor of a club newsletter is actually the "voice" of the club - what you say and think is important. Why not let me publish some of these actions on your behalf? Your anonymity will be respected at your request". (Vereeniging Photographic Society)

"Now instead of hearing complaints all the time how about some new ideas from our members? In our last magazine I invited members to participate in day - and week-end outings. Since then I have had no response from anyone". (Bloemfontein Camera Club).

"Last month we reached the probability that the advent of T.V. would result in a lessening of the effort we put into our hobby of photography, and posed the questions - "Are we going to accept this? or is there anything that we can do about it?"

(Springs Colour Slide Club).

"Very soon it will be here and many of us will be seeing T.V. for the first time. How will it affect our interest and participation in photography? Will we lay down our cameras and no longer make films? Will people rather watch professional T.V. material than home movies?... Or can T.V. and our hobby live side by side? I think it can".

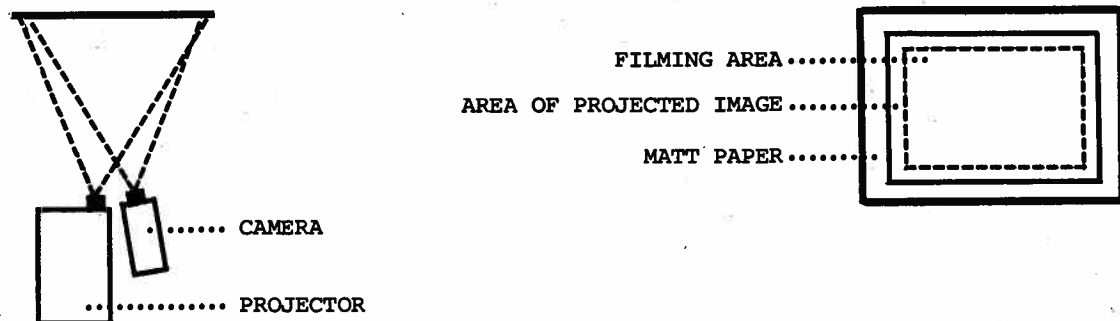
(Queensborough Cine Club).

* * * * *

COPYING YOUR OWN MOVIES

Copies of your films can be made at home using your projector and cine camera. Many cine enthusiasts will tell you that it is impossible to make a copy in this way due to the strobing effect caused by the two machines not running in sync. First thing you do is to ignore their remarks and try it for yourself. I did, and it worked.

To obtain a bright picture I projected an image approx. 4" square on to a matt surface (a fine grained blotting paper was ideal). The camera was set up alongside the projector, as illustrated below. Cine cameras record more than the camera-man sees in his view-finder, so allowances have to be made for this so as



not to film the dark area outside of the projected image (see second diagram).

Admittedly I projected at 24 F.P.S. and filmed with a camera speed of 18 F.P.S. this possibly is the reason that the strobing effect did not occur on my finished copy.

Many interesting effects can be made using this method of copying, especially when one wants super-imposed titles or credits. Try it for yourself - you will be surprised at the results.

PAYING YOUR WAY IN PHOTOGRAPHY

With prices of photographic materials soaring, the average amateur thinks more and more about ways of selling an occasional pic or two in an attempt if not to make a little cash, then at least to contribute something towards the cost of his hobby.

Some of the more proficient - the more advanced amateurs with better-than-average equipment - have developed for themselves thriving little commercial enterprises photographing weddings, children, people. Others earn money - in varying degrees - by selling prints and transparencies to magazines in the press.

This free-lancing is more haphazard than the Saturday-afternoon wedding business, and certainly requires a lot more work, not least in the actual marketing of one's products.

It is the marketing which takes the time and effort. One can either do-it-yourself, by submitting pictures directly to editors, involving oneself in mailing pics and all the considerable, consequent secretarial labour. Or one can make use of established agencies who have the essential marketing experience and the expertise. For such benefits and for the agents' time-and-labour one, of course, has to pay - sometimes as much as 60 percent, and seldom less than 40 percent, of the sales-money.

These professional agents do know the market, however, and, with their knowledge of individual requirements are able at once unerringly to "place" a picture at the appropriate sales point. They are specialists in the marketing field.

My pocket is no exception when it comes to taking a beating from the costs of photo equipment, of film, paper, chemicals and so on; and - like most other similar amateurs - I have also looked for commercial outlets for my pictures in an effort to calm my conscience (and the family's criticism) about rising expenditure on my hobby.

I am not a wedding photographer. I never could expose properly for pure virginal white, and any brides I photographed would be in danger of gazing radiantly out from some white-washed tent!

I have also come to realise that I am not a photographer of babies. They have simple round fat faces, with two eye sockets, two nostrils and a mouth: all the same. Only their mothers can detect "character" and any expression in their pale oleaginous full-moons - expression and character have consistently eluded the Kodak, the Agfa the Ilford, the etc. film in my 35 mm camera.

Thus forced to seek other commercial outlets, I have managed to sell one or two pics to local newspapers and to South African magazines - and some have actually paid me: with cash, I mean. Others have fobbed me off with the "honour" of publication - which, my Bank Manager agrees, however prestigious that may be, is not very lucrative!

And, let's face it, almost all magazines and all newspapers have their own staff-photographers, so that there is little scope in that direction for the casual contributor.

A top-flight American photographer was asked how a free-lance should go about selling pics.

He said, "My first answer would be, get an agent. And my second answer would be, get a flock of agents..."

I have tried that too.

For the benefit of amateurs, a British photo magazine recently conducted a survey of selling agents in the United Kingdom. The results were interesting.

Firstly, only some would accept 35 mm transparencies and/or negatives: most insisted on larger formats. Most wanted colour rather than black-and-white; and most agencies insisted on possessing the original transparency or negative. Most pay only half the sales revenue to the photo-

grapher - some pay out only forty percent. Phases such as "top quality pictures only" were, of course, commonly listed among the agents' requirements. Many, too, deal in limited and specialised fields - botany, pop stars, animals, etc.

The trend indicated a "closed shop" for anybody other than a professional. In a number of instances, further, agents specifically stated "No amateurs," or, "will not accept work from new photographers unless 100 prints can be shown which are of high enough quality".

These requirements virtually rule out any hopes the casual (but good) amateur photographer may have had for earning the odd cent or two.

And the rules seem not limited to Britain.

Recently I followed up an advertisement from a South African firm for colour transparencies and I submitted two or three Transvaal scenes. In reply I was informed that the main sales outlet was the sea-borne tourist and for that reason there was "naturally more scope for business on the coastline than in the hinterland. ..."

One agency in Europe wrote - in reply to my enquiry - "... If you might decide to send one or two subjects, forget it. ... send us everything you have for at least a period of a year, and by everything you have we mean submissions of at least 25 to 100 high quality standard pictures per month. ..."

So much for agents!

There is, of course, very little an agent can do for you that you cannot do for yourself - providing you are prepared to spend most of your time doing it!

An agent engages himself full-time in selling pics and knows the market. Casual amateurs like ourselves - certainly myself - do not possess that

essential commercial knowledge. Nor, generally, do we have the time.

It looks as if I shall continue penniless!

THE DOLBY SYSTEM

by MARGE PAULIE, OREGON, U.S.A.

MAKING AN ORDINARY RECORDING

MUSIC AND NOISE. When a tape recording is played, the noise of the tape conceals the quietest musical sounds, and interferes with many sounds, even though they may actually be louder than the noise itself. As musical notes go down the scale towards the deepest base tones, they need to become louder for tape noise not to be heard during the music. During times when there is no music being played, the tape noise fills the silence when nothing at all should be heard.

MAKING A DOLBY SYSTEM RECORDING.

1. WHAT THE DOLBY SYSTEM DOES FIRST.

Before a recording is made, the Dolby System "listens" to the music to find the places where tape noise might later be heard when the tape is played. This happens mainly during the quietest parts of the music. When it finds such a place the system automatically increases the volume so that the music is recorded at a higher level than normal. An important feature of the Dolby System is its ability to distinguish sounds of different pitch as well as sounds of different loudness.

2. THE RECORDING. In a Dolby System recording, those parts of the music which have been made louder stand out clearly from the noise. This is what makes Dolby System recordings sound brilliant and unusually clear even when played without the special Dolby circuit. Listeners without Dolby equipment use Dolby cassettes, for example, just like any other cassettes.

3. WHAT THE DOLBY SYSTEM DOES

DURING PLAYBACK. When Dolby recordings are played back on a recorder equipped with the Dolby circuit the volume is automatically reduced in all of the places where it was increased during recording. This makes the music sound exactly right because the loudness of every note is just the same as it was at the start. At the same time, the noise of the tape which was mixed with the music, is also reduced in volume in all of the same places - just the places where the noise would otherwise have been heard.

QUESTIONS AND ANSWERS.

Q. Can cassettes made with the Dolby System be played on any cassette recorder, even without the Dolby circuit?

A. Yes, and often with better sound than old type cassettes. Even though there is no noise reduction in such cases, most listeners who notice a difference at all find the sound richer, clearer and more realistic. On good hi-fi equipment, turning down the treble control will give quite normal sound with partial noise reduction as well.

Q. How does the Dolby System work with special kinds of tape, such as chromium dioxide tape?

A. The results are even better than with ordinary tape. Because chromium dioxide and high density tapes can record high frequencies more efficiently than ordinary tapes, they can give improved fidelity, some noise reduction (much less than the Dolby System) or a little of both. The newest tape recorders offer users both Dolby System and facilities for using special tape.

* * * * *

IN MEMORIAM

STANLEY A. BROTHERS

It was with a deep sense of shock and sadness that the sudden death of Uncle Stan became known to all who knew him.

Uncle Stan was a member of this club for as long as we can remember. He served the club as a committee member and vice chairman for many years and together with his wife Auntie France they were the only honorary members of the society.

He was responsible for the first edition of the Lens more than four years ago and remained its Editor until his death. Through his unstinting effort in producing the Lens month after month he contributed an unmeasurable amount to keeping the club alive. Through his writings he filled members with enthusiasm for photography and always gave his readers something to think about.

He was an individualist who went his own way, worked things out for himself, read widely and relied on his own skills and ingenuity to solve any problem. So it was with his photography. He produced films of the highest quality often with equipment he himself had made in his workshop. His films were shown to and appreciated by people throughout South Africa. Some of his work has been used by the National Film Board for educational purposes. Anybody who has seen his film on Spiders cannot help but be impressed by his technical skill and his vast knowledge of the subject.

Uncle Stan is no longer with us but those of us who had the privilege of knowing him will always remember his wisdom and knowledge which he was always prepared to share with others. His films will remain a living monument to his greatness.

To Auntie France and the family we extend our heartfelt sympathy at their great loss - a loss in which we all share.

* * * * *

LEADER STRIP

This month I have a moan; not against members of the Club, but against those many organisations or bodies or firms that lend or hire out films, especially 16 mm.

As projectionist at Club meetings I have invariably found that the leading trailer (sounds contradictory) is too short, especially if it is threaded on a sound projector with an involved film path. By the time the film has been guided and wriggled through the gate, under the loop restorer, through the tensioners, over the sound drum, along the base of the projector on to the take-up reel with enough film to ensure that it does not slip off, I am invariably well into the title and perhaps some of the credits. This does not allow for focussing before one can sit back and enjoy the film oneself.

Recently at the Drive-In, I watched the projectors being laced up; the projectionist had at least 12 feet to play with and how I envied him. I would like six feet on 16 mm films.

Cannot the PSSA do something about influencing Film Libraries?

THE SOUTH AFRICAN SALON SCENE

1. Nelspruit, closing 14th August (National)
2. Welkom, closing 17th September (National)
3. S.A., closing 9th September (International)
4. Cape of Good Hope, closing March 1976 (International)
5. Durban, closing June, 1976 (International)
6. Wits, closing September 1976 (International)
7. East Cape, closing February 1977 (International)

8. Pretoria closing April 1977 (International)

TIP OF THE MONTH.....

By Moreno Alkalay

EXPRESSING MOOD FILMATICALLY

By Actions -

1. Love - Holding hands under the table
2. Nervousness - Tapping foot or crumpling up a piece of paper in hand
3. Anger - Tearing up a letter, throwing a cushion
4. Elation - Going upstairs - six at a time
5. Surprise - Dropping something from your hand.

By Camera Angle

1. To make somebody look impressive and dominating - film him from a low angle.
2. To make him look insignificant and shrinking - film him from a high angle.

CAMERA EFFECTS (With Acknowledgements)

Lap Dissolves

A lap dissolve consists of a fade-out and a fade-in superimposed over each other by means of a double exposure. On the screen we see it as a slowly fading picture which, as it dissolves away, reveals another scene underneath which grows in brightness until the original picture has vanished completely. It is an extremely useful effect when a special continuity gap needs to be bridged.

Normally a lap dissolve can only be obtained by a camera equipped with backwind. The first scene is faded-in the usual way and the film is then wound back to the beginning of the fade - the frame counter being noted at the time. Having wound back, the

FOCUS ON.....Eric Duligal

Born in Grays, Essex, England, "too long ago to be worth recording" Eric first became interested in photography at the age of 15, "when an aunt gave me her discarded Kodak Automatic Brownie - not mark you, the conventional starting point of a Box Brownie!" "This one had a bellows and a genuine lens and the facility to write in a little window thing at the back the information one wanted to record and which then became imprinted on the film."



"ANTICIPATION" by Eric Duligal



"HOPE ABANDONED" by Eric Duligal

Eric still has prints that were made in 1935. He has possessed, among others, a Thornton Pickard Reflex, "massively constructed of oak and steel, with a 4,5 Dallmeyer lens," A Zies Ikon, numerous cine cameras, as cine became his hobby. Has had a great deal of experience on the administrative side of photography as well, being Secretary to the West Riding Group of Cine Societies, Chairman of S.A.B.S. in about 1970/71, a member of the PSSA Executive and a member of the 1973 Pretoria Salon Committee. After doing the slide bit, Eric has now gone back to monochrome prints, his "first love" as he puts it.



"THE GLAD EYE" by Eric Dülígal.

next scene is filmed with a fade-in effect so that a number of frames have been doubly exposed.

If your camera is not fitted with backwind, lap dissolves can still be used at the beginning of a film - but the camera will have to be opened in a darkroom so that the film can be wound back on the spool. As a rule dissolves should not last for more than three or four seconds.

Focus Dissolve

Alternative methods are the focus dissolve. For a focus dissolve the fading effect is not adopted. Instead the lens of the camera is thrown out of focus at the end of the scene. As you begin to film the next scene the lens is brought back into focus and the transition is accomplished at the moment when the focus is most blurred. Because of the large depth of field with 8 mm. cameras, it is advisable to use a longer focal length lens to obtain this effect otherwise the focus will only soften instead of blurring.

Smoke Dissolve

The smoke dissolve is easier to do and just as effective. Blow a cloud of tobacco smoke in front of the lens during the last few frames of the first sequence and then turn off the motor. As you start filming the next scene blow another puff of smoke in front of the lens a fraction of a second before pressing the button. On the screen the first scene will grow fuzzy as the smoke thickens and then, as it clears away again, the second scene will have appeared.

The 'Swish Pan'

Yet another way to change scenes is the swish or blur pan. Here we need a pan and tilt head and a tripod plus a continuous run button on the camera itself.

The locking nut on the panning movement of the tripod head should be loosened and the camera locked for continuous running. Now just twist the camera round quickly on top of the tripod and switch off the motor when the camera has completed a 360° revolution. This 'too rapid' pan will show up on the screen as a sideways blur and is a useful bridge between,

for example, two views of the same scene.

Soft Focus Effects

Soft focus effects can be very attractive when the appropriate subject is featured - or perhaps if you want to simulate mist. Some camera manufacturers provide a special soft focus filter to fit over the lens. This is usually a plain glass disc with a central circle of frosted or ground glass - the diameter of this central segment determines the degree of unsharpness.

A cheaper way to obtain the same effect is to smear vaseline jelly on a sheet of glass and then holding this in front of the lens. It works just as well as a diffusing filter.

The Wipe

Yet another effect used to bridge sequences is a wipe. On the screen the picture is apparently wiped out and replaced by another - such wipes being either vertical or horizontal, although on occasions I have even seen a diagonal wipe.

This, again, is a cheap and simple effect to achieve and you need only a piece of black cardboard. Here's how you do it..

During the final moments of the scene slide the card across the front of your lens while the camera is running. Make it a fairly slow movement and switch off the motor when the lens is completely covered. When you shoot the next scene start the camera running while the card is completely covering the lens and then slide it away slowly in the same direction until the lens is completely uncovered.

Wipes can be made in any direction, left to right, right to left, top to bottom and any other variations you can think of.

The Double Wipe

An interesting effect is a double wipe in which two pieces of card are used. This is best adopted as a means of opening a scene. Hold the two cards together so that they cover the lens - a small overlap will ensure that no light gets through - and switch on the camera. Then slowly slide the two cards apart, one to the left and one to the right, until the lens is completely uncovered. On the screen the picture gives the appearance of two curtains opening to reveal the scene - and it can be extremely effective!

Masks

There are practically no limits to the various types of masks that can be adapted for cine work - though for best results some form of matte box is recommended. Keyhole effects, telescopes, binoculars...they're all possible, and they are quite easy to cut out yourself at home from odd pieces of card.

THE CRITIC

by nature is malicious, has no idea of photography, usually judges a photo from a superficial angle without recognizing its depth. In a word, he is a wicked contemporary, who is fortunate in being in a position where his opinion counts.

This, at least, is the opinion of many an amateur after his exhibits are relegated to the cellar, or when they are unsuccessful in competitions, or when his "collected works" are returned by an editor's office without a single paragraph being published.

He who takes photographs for himself only, and shows them to his friends, usually has little trouble with critics. But he who exposes his photographs to public criticism - and this is done by everybody participating in exhibitions or competitions - has to accept criticism. He must - to put it plainly - be able to take knocks and try to recognise as objectively as possible the weak points of his own photographs before exposing them to public criticism.

And above all, he should study the pictures of successful photographers. Without having to follow them blindly, he can learn a lot by doing this.

Any opinion - the critic's as well - is subjective despite all endeavours to be objective. And even the most experienced critic is not infallible. But good pictures are successful (this is always shown by experience) even though the first critic might have rejected them. This, at least, is some consolation.

JUDGE FOR YOURSELF...

Analyse, don't criticise: Criticism is an expression of opinion, and that of the author is just as valid as that of the judge. There is nothing to stop a judge expressing his opinion but he shouldn't allow it to colour either his commentary or his marking. The judge should ask himself (a) if the purpose for which the picture was taken is apparent to him, and if so, to what extent, and (b) how well it has been interpreted by the author's presentation. If the picture falls short in either of these two categories, his analysis should logically explain the elements that have diluted the purpose or interpretation. If he cannot find them he should not hazard a guess, nor knock off marks because (quote) "I don't really like it!"

Suggest, but don't dictate: Never tell the author what he should have done; that is his business. It is fair, however, to inform the author what you would have done under similar circumstances and leave him to make up his mind if he agrees with you or not.

Be positive: Emphasise what you consider to be the good points, not the bad ones. By all means point out what you believe to be the aspects that dilute the good effects of the author's purpose, but be obviously appreciative of the points that support it. Negative comment wins no friends.

Keep it lively: A judge is engaged to entertain as much as to comment. The success of the entire session is in his hands and he must endeavour to keep the interest of the audience the whole time. Avoid unfortunate mannerisms both in speech and action; the audience will pay more attention to them than anything else. Show enthusiasm for the task, be appreciative of what the author is trying to convey, and for heaven's sake smile. People appreciate a pleasant approach.

Mark reasonably: Don't damn by low marking, and make your marking consistent with your comments. How would you like your work being proclaimed worth the

equivalent of only two out of ten in public? Surely perfection is a highly unobtainable commodity, the good ones can reach ten (a gold) and superlative ones a "ten-star" (certificate of merit).

Don't mock: Never make cheap jokes about any picture; it is somebody's work, and although a quick laugh might be obtained from it, one person, at least, is going to be offended. Quite often, this sort of thing loses a club one of its members and is a nail in the coffin of future re-engagements. If you feel inclined to be humorous about an aspect in photography, word the joke so that it is on you.

To sum up, be fair, pleasant and helpful. Don't condemn or be destructive in comment, and above all, don't be humorous at somebody else's expense. It's nice to be welcome wherever you go.

* * * * *

TRANSPARENCY DIVISION

FROM THE DESK OF YOUR NEW CHAIRMAN
DAVID REYNOLDS

It is certainly some time since I put pen to paper for our local club magazine and I sincerely hope that I will be able to carry out the duties that have been bestowed upon me.

Without any further ado let's pick up the ends and start with the plans for the transparency section at least for the balance of this year.

Conference is just around the corner, and by now I trust that many of you have started on the club "Slide Series Competition" to be held in Pretoria during Congress. Time is of the essence and in order to make this a success we must adhere to certain rules and conditions. For your information then, I publish the rules governing this competition. Those of you who are familiar with these will notice that there have been one or two slight changes.

The competition is open to all PSSA members, individuals as well as clubs. A club entry may be the work of one or more members of the group.

An entry will comprise of any group of standard size (5 cm X 5 cm - 2 ins X 2 ins) glass mounted colour transparencies in series or story sequence or photographic images brought into relationship through the medium of sound. Subject matter will be of the entrants choosing.

Special conditions of entry:

- (1) There is no limit to the number of transparencies in the series or the time between slides.
- (2) The series should run for a reasonable time but with a maximum of 15 minutes. Entries may be submitted in either of the official languages.
- (3) Photography must be the work of the entrant/s. Voice need not be that of the entrant and technical assistance in recording is permitted.
- (4) The tape recording must be "reel-to-reel" at 3 3/4 I.P.S. on 1 or 2 tracks. All other tracks must be left free of all recording. Impulses for slide changes should be recorded where possible. Alternatively an audible sound should be recorded to indicate slide changes. A script with slide changes marked must accompany each entry. No cassette recordings will be accepted.
- (5) Each transparency must bear the maker's name and address and be numbered in sequence order. Tape spool must show maker's name, number of slides in series and tape speed.
- (6) Creative work will be recognised and encouraged while awards will be given for merit in photography - the best sound - the best overall technique.
- (7) An insured parcel post label and uncrossed postal order for R1-00 should be enclosed for return postage.

Great care will be exercised with all entries, but no responsibility will be assumed for loss or damage.

Entries should be sent, post paid to:-

David N. Reynolds,
36 Samuel Street,
Randhart, ALBERTON
1450. TVL.

Closing date for the receipt of entries will be SATURDAY 27TH SEPTEMBER 1975.

A panel of judges will select the best five entries to be exhibited during Congress.

Since taking office last month, I have received only two batches of slides for analysis. I feel sure that there must be more clubs around the country that could make use of this facility. Just send in your slides to my home address together with completed insured parcel post labels and R1-00 to cover return postage costs, and a blank cassette or 5" reel of tape on which to record the comments.

In order to set up a more standard basis of advancement i.e. 1 star to 2 star etc., I hope to publish in the near future a basic plan which may be used by clubs as a guide to promotion in the various sections.

Finally, if any member would like to drop me a line or offer any suggestions re the transparency division, I would be only too pleased to hear from them. Constructive criticism will also be welcomed.

* * * * *

PSSA CONGRESS 1975

PROGRAMME

Tuesday 7th October

14h00 - 17h00 Registration at the Burgerspark Hotel

17h30 Buses depart from Burgerspark Hotel.

18h00 Official Opening & Reception at the Bureau of Standards.

20h00 Selection of South African and Overseas prize-winning Amateur films - Venue: Bureau of Standards

Wednesday 8th October

09h00 Delegates depart from Hotel on a visit to Onderstepoort

12h30 Luncheon at the German Club

13h30 Delegates depart from German Club on a visit to the National Film Board's Laboratories and Studios.

19h30 Opening address by the

19h30 President of the Photographic Society of Southern Africa - Mr. Roy Johansson FPS (SA)

(cont.)

19h45 "Production of a Slide Series" by Mr. John da Silva from the S.A. Tourist Corporation.

21h30 National Interclub Slide Series Competition.

Thursday 9th October

09h00 Delegates depart from Hotel on a visit to the Bureau of Standards.

12h30 Luncheon at the S.A.B.S. Cafeteria.

14h15 Depart from the Bureau on a conducted tour of Pretoria.

19h45 Fellows' and Associates' Show.

Friday 10th October

09h00 "Earth Photography from Space"- by Dr.O.Malan.

10h30 "Television and the Amateur Photographer by Don Briscoe APS (SA)

11h45 "Photography as a Medium for Artistic Expression"- an Historical Survey by Nat Cowan APS(SA) ARPS APSA

14h15 P.S.S.A. Annual General Meeting

20h00 "Insect Photography"-by R.W. Robertson FPS(SA) ARPS

21h15 "The Print Today" by Ted Dickenson Hon. FPS(SA) ARPS AIIP

Saturday 11th October

09h00 "Criteria of Judging and the Old Masters of Painting" by P.E. Odendaal APS(SA)

10h30 Session under the Chairmanship of ...

1. "Photography as an Art" by Dr. A.D.Bensusan Hon.FPS(SA) FRPS FPSA
2. "An Artist Looks at Photography" by Dr. A. Werth, Director of the Pretoria Art Gallery
3. Discussion from the floor.

14h15 (a) Directors' Meeting

(b) "Workshop on the Judging of Slides and Prints" by Mr. John Magill.

19h00 Fellows' and Associates Get-together

20h00 Honours Banquet.

MOTION PICTURE DIVISION

I have recently been appointed Chairman of M.P.D. and would like to make the acquaintance of everybody with an interest in Cinematography in S.A.

First of all, who am I?

I am the Chairman of the Florida Cine Club and when I am not involved in Cinematography I work as the Engineering Manager of the IBM Johannesburg Branch. I have been involved in Photography since 1954 and formed a Camera Club while still at School. I made my first film in 16mm. in 1955. Unfortunately I have not entered too many Salons yet, although I have been successful in some. I make professional films in my spare time though, to help pay for a preference in working in 16mm.

I have pledged myself to promote amateur film making in all its forms, to serve amateur film makers throughout South Africa in every way possible, to forge National and International ties, and to revitalise Motion Picture Division of PSSA. I have been serving on the PSSA Executive Committee since the beginning of 1975 to achieve just that.

What is M.P.D. doing for the individual PSSA Cine member?

1. Comments on films

We have established a small panel who would be prepared to view a member's film and offer informed, unbiased opinions on his/her film and suggestions for improving it. I know that many club members shy away from having their films discussed after a public screening at their own club, and might welcome an independent and anonymous opinion. They might also want another opinion, after hearing their own club's 'expert's' opinion! Finally the lone worker, in the country districts particularly, might appreciate this service.

2. Technical Information

Assistance with technical problems; adding magnetic sound, titling, continuity, scripting, editing, lighting, etc. Answers will be individually

by post.

3. P.S.S.A. Congress

The Pretoria Cine Club, in conjunction with the other Pretoria Clubs, is organising the Cine section of this year's Congress and it promises to be an interesting program for Cine workers. A preview of the 'S.A. Ten Best' and a selection of films from UNICA. will be on show plus a visit to the National Film Board's Studios and editing rooms. A lecture by Don Briscoe on 'T.V. and the Amateur Cine Worker' will be one of the highlights. All material in both the Recorded Lectures and M.P.D. Film Library could be seen as well, so that Clubs can see what is available. The latest Honours and Awards winner's work will also be shown.

4. International Film Festival Entry forms and Information

From time to time M.P.D. receives entry forms for International Film Festivals as well as information. The entry forms that we have available can be obtained from me at the above address. Information will be published in these Newsletters. We have received the following information:

INTERNATIONAL AUSTRALIAN GOLD CUP - closing date June 30th, Films in by July 20.

CANNES INTERNATIONAL FILM FESTIVAL - closing date July 1st, Films in by July 30.

HUY-BELGUIM WORLD FESTIVAL - closing date September 15th, Films in by September 22.

SCOTTISH INTERNATIONAL FILM FESTIVAL - closing date October 16th.

MALTA-GOLDEN KNIGHT INTERNATIONAL FILM FESTIVAL - closing date September 15th, Films in by September 30th.

I realise that some of these dates are given to you too late for entry but these festivals are normally held at about the same time yearly so you can at least remember them for next year.

5. Recorded Lectures Library and tape Cassette Library

In addition to the PSSA Recorded Lectures Library, which incidentally contains a number of lectures on Cine, we hope to build up recorded lectures on cassette tapes on such phases of movie making as continuity, script writing, care of films sound, editing, lighting, film criticism, travel film construction etc., from outstanding South African and Overseas Film makers. These could be used as substitute lectures during Club Meetings and Workshop evenings or for private listening.

Don't forget the recorded lectures competition! Cine entries in 16mm., Super 8 and Standard 8 will be most welcome and the R100 first prize should be very useful. Remember the closing date is September 30.

6. PSSA Directory

PSSA is presently compiling a Directory of all Clubs and individuals belonging to PSSA. Under Clubs will be listed when and where they hold their meetings so that visitors from other centres can meet them. It will also list the names of the Chairmen and Secretaries as well as their phone numbers.

7. Union Internationale du Cinema d'Amateur

We hope to have two delegates at the UNICA Congress in Poland this year which will be held from the 22nd August to the 31st August. We also hope to enter a number of films to represent South Africa in the Congress Competition. If you expect to be in Europe at this time, and are able to attend the Congress, we would be only too happy to assist you in obtaining visas to visit Poland.

8. 'S.A. Ten Best'

The Johannesburg Photographic and Cine Society are once again running this competition for M.P.D. in 1975. This is the top Amateur Cine Competition in S.A. and I hope you will support this with entries. We are bringing out a selection of top Amateur films from UNICA to be shown in conjunction with the 'S.A. Ten Best' at the Pretoria PSSA Congress and at the end of October at the Witwatersrand University Great Hall. I would very much like to see these films tour the major centres of S.A. during the following six weeks. Here is an ideal opportunity for your Club and M.P.D. to gain funds and new members and show the public top class amateur films as well!

This year there is a clash of dates between the 'S.A. Ten Best' and the 'Wellcom Salon'. This is no problem though as the judging for both competitions will be held in Johannesburg and films can be entered in both.

9. M.P.D. Newsletter

We hope to publish a regular newsletter, to supplement M.P.D. news in 'PSSA News and Views', which will be sent to individual Club members whether they are PSSA members or not. These Newsletters will be of general interest to all Cine workers

in S.A. and should reach them much faster than the present slow method via Club committees or Club magazines. This newsletter will also be sent to all photographic dealers in S.A. for free distribution to their customers. This will be to encourage more people to join a local Club. The Cine portion of the PSSA Directory will be published in this newsletter.

10. Other Services

Copies of the following pamphlets are available from M.P.D.:

- The Legal Responsibilities of Photographic Clubs and Societies in S.A.
- Standards for Sound and Synchronisation for Cine Films.
- Conditions for granting PSSA Approval to Amateur Film Festivals.
- M.P.D. Film Library list (16mm.) and conditions for hire.

I would like to know what else Clubs or individuals would like to have from M.P.D. Please write to me and convey your feelings about M.P.D. Any constructive suggestions would be most welcome.

Finally I would like to congratulate Dr. Robin C. Sandell FPS (S.A.) on being awarded the first Fellowship that I know of in Cine in S.A. I would also like to congratulate Dr. Paul Sneider APS (S.A.) on being awarded his Associateship.

I am looking forward to co-operation from all Club and cine workers.

André F. du Toit
Chairman, M.P.D.
P.O. Box 412, Florida
1710.

S.A. 'TEN BEST'

FILM COMPETITION

The Cine Section of the Johannesburg Photographic Society is organising the 'S.A. Ten Best' competition on behalf of the Motion Picture Division of PSSA.

Screening Date

October 29, October 31 and November 1 1975

Venue

Witwatersrand University Great Hall.

Closing Date for Entries

October 1, 1975

Awards

Winner - Derrick Beadle Floating
Trophy - PSSA Silver Medal
JPS Plaque

Runner up
and Third- JPS Plaque
Place

Certificates of Merit to all Producers of
the 'Ten Best'.

Entries

All Producers of Amateur Films in the
Republic of S.A. in 8 mm, Super 8 mm and
16 mm gauge.

Enquiries

The Director , S.A. Ten Best,
P.O. Box 7024,
Johannesburg 2000

**P.E. 'TOP 8' FILM
FESTIVAL RESULTS**

- 1st. 'Come Thursday' by Chris Christensen
of Durban.
- 2nd. 'Venus Cultures' by Paul Monk of
Johannesburg.
- 3rd. 'Traditional Hospitality' by
D.H. Foster of Randburg
- 4th. 'The Finale' by B. Genn of Cape
Town
- 5th. 'Trio' by The P.E. Cine Club
- 6th. 'Death amongst friends' by the
P.E. Cine Club
- 7th. 'Sunday Morning' by G. Leale of
Port Elizabeth
- 8th. 'Watch your Diet' by the P.E.
Film Group

Twenty films were entered. The Judges
said that the standard was so high that
they felt it was a pity that all films
couldn't be shown at the Public shows.
They therefore included 'The Swing'
by Dave Sterling of Johannesburg and
'A Man to be Trusted' by H. Stocker of
Germiston in the shows.

The Judges were as follows:

R.E. Ashington
R. Brooks
M. Templar
C. Schewitz
G.I. Parry

LOST TROPHIES

The Motion Picture Division are look-
ing for the following two trophies that
are lost.

Bolex trophy awarded for the National
Group film competition.

Ferrania trophy

Anybody knowing the whereabouts of the
above two trophies are asked to contact
the Chairman of M.P.D., André F. du Toit,
P.O. Box 412, Florida 1710. Telephone
672-1835 (H) or 21-4851 ext. 2632 (B).

'INFINITY' AWARD!!!



*Norman Pearson of the Florida Cine Club
receiving his 'Infinity' tie from the
Chairman, André du Toit.*

At a recent club meeting, The Florida
Cine Club awarded their first 'Infinity'
tie to Norman Pearson, an outstanding
Cine worker in their club. The enthu-
siasm in their club for this coveted
award is running high and most of their
members are hard at work, producing films,
to become eligible for this tie. Florida
does not give this award easily though.
Their first award winner has long been
known to be a top amateur film maker and
is still very active.

**NEUTRAL DENSITY
FILTERS**

Neutral Density Filters are usually em-
ployed to reduce the amount of light
reflected from bright surfaces such as
white sand and snow.

However, some very interesting special
effects may be obtained by their use in
shots where 'pull-focus' is required.

First let me explain how they work.

N.D. Filters come in three densities, calibrated in numbers 1, 2 and 3. In order to obtain normal exposure, with a No. 1 filter, you would have to double your aperture setting. With No. 2, 4 times and No. 3, 6 times. As these filters come in shades of neutral grey, they do not affect your colour balance.

As we have seen, the only effect obtained by their use is to make us use larger apertures to get our exposure right. So what?

So our depth of field suffers, that's what. And if our depth of field suffers, we can get some very special effects. We could get a very sharp foreground, falling rapidly out of focus or gradually, depending on the grade of filter used and the aperture setting. We could film say, a telephone with its ringing on our soundtrack, showing a blurred figure appearing out of the background, materialising into a person in sharp focus coming to answer the phone.

We could have a shot of a flower with a blur in the background and by turning our focussing ring we could turn the flower into a blur and the blur into a beautiful girl. Of course one would have to take your distance measurements beforehand, and a tripod is essential.

All this magic is possible simply by using the F. stop on your camera and the focussing ring intelligently. Remember, the smaller the aperture, the greater the depth of field, the larger the aperture, the shallower the depth of field. It's as easy as that.

Condensed from an article by
Ian McDougall.

* * * * *

HELP.....

EAST RAND AMATEUR CINE CLUB

Our approach to schools offering tuition to scholars interested in movie photography has had unprecedented results. No fewer than 177 matriculants have already had their first 'lecture' on the subject. However, to keep up the good work, we would like to know if you can contribute some time towards helping further the start already made. If you are willing and able, please contact Mr. Ian James,

or Mr. Neville Whitehouse. The attention of all other clubs is drawn to the result of our move and we suggest that it is in the interests of movie making in general and their own future membership in particular, that they follow our example. From the ranks of these young people we could produce a new generation of ideas vitally necessary to our continued existence in the face of growing opposition in the form of TV and, ultimately, the producers of the TV programmes for universal consumption. We have the finest system of TV in the world; is there any reason why we should not have the most polished shows? It's worth trying, isn't it?

* * * * *

THE INTERNATIONAL SALON SCENE

Contact the Salon Director for data.
Closing date only for competition is shown after the Salon name.

PICTORIAL PRINTS

Torino Italy - Aug. 31.
Hong Kong YMCA - Sept. 1.
Detroit, USA - Sept. 6.
Hong Kong CPA - Sept. 8.
CavOILcade, Texas - Sept. 9.
Central Washington (Yakima) - Sept. 10.
Alabama, USA - Sept. 12.
Midland, England - Sept. 13.
Bordeaux, France - Sept. 20.
Sao Paulo, Brazil - Sept. 30.
Louisiana, USA - Oct. 2.
Arizona State Fair, USA - Oct. 6.
Toronto, Canada - Oct. 20.
Mississippi Valley, USA - Oct. 22.
Hong Kong PSHK, Oct. 29.
Saigon, S. Vietnam - Nov. 1.
S4C, USA - Nov. 4.
Barreiro, Portugal - Nov. 5.
Bilzen, Belgium - Nov. 10.

NATURE

Detroit, USA - Sept. 6.
Fresno Wildlife, USA - Sept. 17.
Kentucky, USA - Sept. 17.
Decatur Botany, USA - Sept. 22.
Norfolk, England - Sept. 29.
Salt Lake, USA - Oct. 4.
Stampede, Canada - Oct. 11.
Toronto, Canada - Oct. 20.
Mississippi Valley, USA - Oct. 22.
SWMCCC, USA - Oct. 31.
S4C, USA - Nov. 4.

National Insect, USA - Nov. 10.
Candid Munsterbilzen, Belgium - Nov. 10

COLOUR SLIDES

Chinese YMCA, Hong Kong - Sept. 1.
Aiken, USA - Sept. 2.
Detroit, USA - Sept. 6.
CavOILcade, USA - Sept. 9
Linz, Austria - Sept. 9.
Luxemborg, - Sept. 10
Torino, Italy - Sept. 14.
Siam, Thailand - Sept. 15.
Fresno, USA - Sept. 17
Stockton-on-Tees, England - Sept. 18.
CPA Hong Kong - Sept. 22.
Norfolk, England - Sept. 29.
Sao Paulo, Brazil - Sept. 30
Tulsa Magic Empire, USA - Oct. 1.
Salt Lake, USA - Oct. 4.
Chicago, USA - Oct. 4.
Arizona State, USA - Oct. 6.
Pittsburgh, USA - Oct. 8.
Stampede City, USA - Oct. 11.
Toronto, Canada - Oct. 20.
Mississippi Valley, USA - Oct. 22.
Mexicali, USA - Oct. 27.
SWMCCC, USA - Oct. 31.
S4C, USA - Nov. 4.
Photo. Soc. Hong Kong - Nov. 5.
Omni-Candid, Belgium - Nov. 17.
Grupo Desportivo da Cuf, Portugal -
Nov. 19.

* * * * *

COPING WITH COPYING

PART 1

by RuFuS, from New Zealand Camera

If you work with transparencies it is only a matter of time before you feel the necessity to obtain duplicates of your better efforts. This may be triggered by a straightforward wish to exhibit at several locations simultaneously or a desire to improve or manipulate the original. In this article we will discuss the immense scope and opportunity for diversity which exists in this field. Before you read further however, be warned that as yet it is not possible to make as exact duplicate of an original. With certain originals there could even be an improvement as a copy, but more often it will be fractionally less satisfactory.

Few people realise how many fascinating and varied operations can be carried out with simple methods of copying. Expo-

sure can be corrected, colour balance changed, textures added, selective dodging and masking carried out, montages introduced and titles made. No doubt once you become involved many other techniques will develop.

The equipment available for this work is not offered commercially in any great variety or quantity. It could be that you are capable of making your own but this is not a D.I.Y. article...at least not in the structural sense of the phrase. It is possible to buy equipment ranging from the Lumitran with electronic exposure control (\$300 - \$400) to bellows and slide holder (\$50 - \$150) or variable Duplicator (\$30 plus T Mount Adaptor). The Lumitran is a commercial high production instrument but the bellows system and the variable duplicator are capable of equally good results and are being used very successfully by many photographers.

Possibly the variable duplicator is slightly less versatile than the other systems but what it lacks in this direction it certainly makes up for in convenience and ease of use. The device screws or bayonets into the camera body in place of the regular lens thereby becoming an integral part of the camera and eliminating problems of vibration. It has an excellent fixed aperture lens built into the barrel and requires only two simple settings... a trombone action movement to set the required magnification and a conventional twist action focusing mount. The slide to be copied can be moved both laterally and vertically enabling any portion of the slide to be reproduced from 1 : 1 to 1 : 24. An opal perspex diffuser which prevents hot spots folds down to allow more light when focusing. There is provision for the use of filters between this and the slide. The most consistent light source as regards both colour temperature and exposure is undoubtedly electronic flash. Once a series of tests has been carried out to establish the correct flash to diffuser distance whilst exposing a normal density slide at 1:1 magnification the exposure becomes simplicity itself. This distance need only be varied when the density of the original requires correction, when heavy filtration is necessary, or when a magnified image is required. In this latter respect at the 14 X setting reduce the light source distance by 1/10th, at 2 X 1/5th and at

2 $\frac{1}{2}$ X by 1/3rd. The one remaining variable is the speed of the film being used for copying. Using your established test distance as a standard reduce the light source distance by 1/3rd if the ASA is doubled.

However, the choice of a film for copying will not be made to utilise film speed but rather on account of film characteristics; the most important of which will be ability to handle contrast. It is well known that when any kind of copy is made the tendency is towards increased contrast. The manufacturer realises this and his products include special duplicating films with inherent low contrast. These are only available in bulk 100ft rolls which is enough film to provide approximately 19 rolls of 36 exposure length. The contrast of transparency films is related to a certain extent with the film speed. The slower speed films are mostly contrasty while higher speeds tend to be softer in character. It is logical therefore to use something like K11 where the original is flat and requires the contrast building up and to use High Speed Ektachrome if there is a necessity to try to restrain contrast. Agfa 50s and Ektachrome 64ASA are good for use with slides of normal gradation. There is a big advantage to be had in home processing when copying as, by controlling the exposure-development ratio, one can exert some influence on the finished result. By halving the distance of the light source when exposing and then halving the time in the first developer the contrast can be held within reasonable bounds. Of course this estimate is approximate and can be varied to suit circumstances. Home processing is not possible with K11 but in this case control is not necessary as this film would only be used to increase contrast. Copying is not restricted to transparencies and this reduction of contrast by control of exposure and development is equally important when making internegatives for black and white or colour prints.

When copying badly exposed slides it might be thought that the amount of under-exposure in the original would be corrected by an equal amount of over exposure during the duplicating. This is not so! Doing so will only produce a copy of the same density. In practise it is necessary to double the amount. i.e. an original with an apparent under exposure

of one stop requires two stops increase in exposure to correct the density. In the case of an adjustable light source the normal distance must be halved. If the original is very badly under exposed then it will be advisable to make two further exposures, one over and one under the estimated correction. The same rules reversed apply to over exposure but be warned whereas there is a reasonable chance of success with under exposed originals the same cannot be said where colour is virtually non-existent in over exposed slides. It just isn't possible to replace colour which is not present in the original slide - all one can do is increase density.

The correction of colour balance is too big a subject to discuss in the space available but in a very simple way it can be covered by saying that when colour casts occur they can be corrected by using colour compensating filters. There are a large number of these in several densities of warm and cool colours. Unless you are going in for copying in a big way you will be better off buying these as you require them. The lower densities 5-10-20 will probably be the most useful and the easiest way of estimating the correction required is to view the transparency through the filter, only partially lapping the two so that comparison is easily made. The cast which causes most problems in duplicating is the green or blue-green and many people use a Kodak Wratten 81A filter as a virtual fixture in their copying device, removing it only when drastic differences in filtration are necessary.

There are many interesting variations in the copying of original slides and yet few photographers think of them or even bother to explore the possibilities. Until now we have been content to discuss methods of obtaining slides as near to the original as possible. No need to mention enlarging and cropping, they're obvious enough, but have you thought of adding texture screens, vignetting, selective masking, montage, double exposure, zooming and titling? These subjects by no means exhaust the possibilities and one suggestion inevitably leads to another, as you will find when you start applying yourself to these methods.

Textures can be added in great variety. Two methods may be used, the first by

binding a textured material in contact with the slide (don't forget to allow extra exposure), the second by double exposing the slide and a textured surface such as wool, coarse sand, wallpaper etc. The latter method is probably more easily carried out by first photographing the textured surface normally and then double exposing the resulting slide with its planned partner.

Continued in next month's magazine.

EDITOR

by Les Luckhoff.

With this edition we say adieu to our editor Ivor Shepard who has provided us with so many facts and so many laughs over the last year. Ivor's first edition, June 1974, gave full warning that we were about to see a happening in the life of PSSA and over the year (to Ivor it seems like 10 years) we have seen the magazine grow from strength to strength. Unfortunately Ivor, due to pressure of work (and wife) has had to relinquish - reluctantly - this arduous job. We can only say 'thank you Ivor for helping us in our hour of need'. In his first editorial Ivor mentions "Les Luckhoff conned me into taking over the job" and a fortunate "conning" it was, for Ivor has put some of his personality into his production, something which forever will remain in this production which is PSSA's very life-line.

TRANSVAAL ORCHID SHOW

Mr. W. Howarth, show Chairman of the Transvaal Orchid Society has informed us that he has arranged for photographers to have the opportunity to photograph the orchids on show at their 12th Orchid Show held at Milner Park in the Flower Hall from the 30th August to 1st September. He has arranged for photographers to be admitted to the show on the Sunday morning (31st) between 8 am and 10 am. The ordinary public will not be admitted at this time and photographers will not be bothered by people tripping over their tripods etc. Of course photographers will have to pay the usual entrance fee of 50c. but this will include a brochure describing the contents of the show. For

further details contact Mr. Howarth at Box 2678, Johannesburg, or phone business 834-1711 or after 5 pm at 262228.

AGFACOLOR

FIAP CUP 75

The Agfacolor FIAP Cup is an international colour photo contest organized annually by Agfa-Gevaert de l'Art Photographique (FIAP). It is open to amateur photographers throughout the world.

Each contestant may submit up to 3 transparencies or colour prints.

Transparencies should be ready for projection and should not be smaller than 24 X 36 mm or bigger than 6 X 6 cm (2 1/4 X 2 1/4").

Prints entered should not be smaller than 13 X 18 cm (5 1/8 X 7 1/8").

The organizers cannot accept any liability for entries damaged or lost in the post. Entrants agree to having their photos published in connection with the contest without remuneration.

The verdict of the neutral international jury is final and no legal redress is possible. Entries should be marked "Agfacolor FIAP Cup 75" and be submitted to Agfa-Gevaert AG, Abteilung Presse- und Öffentlichkeitsarbeit, D-5090 Leverkusen, West Germany.

The motto for the 4th Agfacolor FIAP Cup is "The Eternal Female".

- 1st. Prize : Agfacolor FIAP Cup, 2000 Deutschemarks in cash, a certificate.
- 2nd Prize : 1500 Deutschemarks in cash, a certificate.
- 3rd Prize : 1000 Deutschemarks in cash, a certificate.
- Special prizes : Illustrated books and certificates.
- Closing date for entries : November 30 1975.
- Entry forms are available for the competition from the Agfa Photo Company, Dept. PR, P.O. Box 1366, Johannesburg, or by telephoning 36-2811 ext. 266.

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