



# PSSA NEWS & VIEWS

BULLETIN OF THE  
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

*Aug 75*



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Editor: Barry Cross

Production: Les Luckhoff

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COVER PICTURE: Laura

The winsom lady twixt the scrollwork  
was printed on Agfa BN112 (Rai thinks)  
and the film was Kodak 2475 for the  
grain effect.

## FOCAL PLANE

In the words of the immortal you-know-who, "Oh for a Muse of Fire, that would ascend the brightest Heaven of Invention".

Right now, I could do with one of those Muse characters perched on my shoulder whispering words of inspiration and encouragement as my fingers - well two of them anyway - fly over the typewriter keys.

I have in my hands, your magazine, your bulletin from and thus your link with, P.S.S.A. This bulletin is going to be one of two things to you. Either pages packed with the printed word or something you look forward to receiving and reading for information and interest.

Obviously, my choice is the latter. 'News and Views', shortly to be dubbed 'Image', is the voice of the P.S.S.A. to you. Equally, it is your voice to us and the rest of the readers. I want to cram it full of information and interest. Ultimate importance, I feel, should be given to information. P.S.S.A. is on the move, P.S.S.A. is alive and you've got to know about it. The knowledge of the moves, advantages and ideas of P.S.S.A. and the benefits you derive from them must be transmitted.

This is an urgent call to all Directors and sections. Your magazine has a ravenous appetite and needs feeding once a month. Only you can prepare and supply the correct diet, without which the bulletin will have at best, Colitis or more likely an advanced state of malnutrition.

From the topmost club to the loner way out back of beyond, as the bulletin reaches you, so you must reach the bulletin. Let's hear of your doings and ideas. In fact let's have your News and Views.

This request for inflow of magazine copy is in a way delegating. These days people are inclined to mis-trust and perhaps mis-use the word. To many, the word delegate immediately conjures up the picture of "I'll sit back while you do it". I prefer to look at it from a noun point of view. You, the members of P.S.S.A. are all delegates. Delegates of yourselves and your clubs. Delegates we would like to hear from.

# 1975 PSSA CONGRESS

As you are all by now well aware '75 Congress, the 21st, will be at Pretoria. Here is a gentle jab in the arm as a reminder, the program again and more detail in an article from John Oxlee.

PRETORIA 7th to 11th October, 1975

This year's Congress of PSSA - the Coming of Age gathering - is to be held in Pretoria from the 7th to 11th October, during jacaranda time, when the Capital annually becomes a sea of soft mauve and is at its spectacularly most attractive.

The Organisers, a Committee from the six photo and cine clubs of Pretoria, have chosen as the main theme of this Congress the traditionally controversial subject of "art versus photography", the highlight of which will be a discussion led by Dr. Kin Bensusan, a Founder Member of PSSA and one of South Africa's leading and most honoured photographers, and Dr. Albert Werth, Director of the Pretoria Art Gallery. They are known to have diametrically opposing views on the subject, so that the seminar should be lively and interesting - apart from the views expected to be expressed by the Delegates themselves at this open meeting.

At the same time, the programme brings a number of completely up-to-date and topical questions to the attention of delegates: Don Briscoe, who has one foot in the SABC and the other in PSSA, will talk on the impact of television upon the amateur photographer, while Dr. Malan, of the Council for Scientific and Industrial Research, will lecture on photography in Outer Space.

A careful balance has been preserved in arranging the programme: between black-and-white and colour work, on the one hand; and still and cine work, on the other hand. Colour workers will enjoy the talk by Mr. John da Silva, who produced the universally acclaimed and internationally prize-winning film, "The Peace Game," for the South African Tourist Corporation: while print workers will surely be rewarded by what that "Old Master", Ted Dickinson has to tell them. Cine workers will derive much instruction and pleasure from what they see in the course of an

afternoon's visit to the studios and laboratories of the South African National Film Board.

In addition to these and a number of other talks, delegates from all over South Africa will have ample opportunities to meet one another in the course of several social occasions which figure on the programme of this forthcoming 21st Congress.

A number of excursions to places of interest in and around the Capital - not least the Bureau of Standards and the Onderstepoort Veterinary Research Station - have been arranged, together with a conducted sight-seeing tour of Pretoria which will provide delegates with opportunities to create their own special photographic records of the City in jacaranda time and also to collect their individual photographic souvenirs of what promises to be a most interesting get-together.

The main venue of Congress 21 will be the Burgers Park Hotel, modern and new and situated near the centre of the City, close by a number of spots of historical and photographic interest. Enquiries about Congress should be directed to:-

The Secretary,  
21st Congress Organising Committee  
P.O. Box 3954,  
Pretoria 0001

Reservations may be made through the Salvo Travel Bureau (Pty) Ltd., at any of its offices in the main centres throughout the Republic, or directly with the Bureau's office in Pretoria - P.O. Box 3797.

Registration fee, which includes the cost of the Congress Banquet, is R25.00 per delegate, or R45.00 per married couple.

Reservations should be made without delay.

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## 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 President of the Photographic Society of Southern Africa - Mr. Roy Johannesson FPS (SA).
- 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 PSSA 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 the Hon. Mr. Justice J.F. Marais
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.

For those who don't wish to be left out in the cold by hearing the words "Sorry we're booked up", we suggest you register now. With a programme as interesting as this, response will be high.

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## ANYONE FOR MONEY?

An interesting excerpt from *Movie Maker* by Tony Rose. Kindly sent to us by Dan Henley.

Just suppose that you had £10,000 or so of public money to give away for the purpose of promoting and encouraging non-commercial film making. Who do you think would be the most worthy recipients?

While you're pondering the question, let me make a few suggestions. The first name that comes to mind is Bill Townley. With a standard 8 camera and his own pocket money he made *Baskeyfield V.C.* in wide-screen and stereophonic sound. Thousands of people have seen the film and I've never met one who wasn't impressed by it.

However, you may think that non-commercial film making should be more experimental and personal than *Baskeyfield*. In which case how about Bill Davidson? He's as personal and experimental as they come. But maybe you don't like him or you think that public funds should be used to encourage groups rather than individuals. All right, what about Altrincham Cine Club, the producers of *One Man's Meat and Un-lucky For Some*?

By now you may be wondering what has sparked off this hypothetical distribution of imaginary cash. So I'll tell you. Right here in front of me is a leaflet issued by the Greater London Arts Association which gives details of grants to film and video groups made in the financial year 1973/74 by the British Film Institute.

The names of Altrincham Cine Club, Bill Davidson and Bill Townley don't appear anywhere in the list but they need not

feel too badly about that. Among those who have applied for B.F.I. grants and been turned down in the past are Ken Russell, Peter Watkins and Cecil Satariano. So an ability to make films is obviously not much help.

Now let's look at some of the names that do appear on the list. First there's the Berwick Street Collective (contact: Marc Carlin). You've never heard of them? Well maybe you should have done. They copped a grant of £1,000. So did Infilms (contact: George King) and Liberation Films (contact: Tony Wickert) and Ifriqiyah Films (contact: Kwate Nee-Owoo), while an outfit called Graft-On! (contact Sue Hall) had to make do with a mere £675.

I'm not joking. These are real people and the money they received is real money collected from real tax payers like you and me. I don't know about you but I'd rather like to see some of these films that I've been helping to sponsor. Or at any rate, I'd like to know if these chaps in Berwick Street ever actually made a film.

Now when the B.F.I. executives read the foregoing, they may well write it off as a case of sour grapes. For the fact is that I mayself have just made an application to the Institute and been turned down.

I wasn't asking for money. All I wanted was moral support in an endeavour to distribute the 1975 Ten Best through the B.F.I.'s network of regional theatres. Having told us that their library can no longer rent the programme out to cine clubs as they have for years past, you might have thought that the Institute would have jumped at this chance of giving the Amateur Film Movement a helping hand without having to dip into the public purse.

But did they take it? Not on your life. Colin McArthur, Head of Film Availability Services, told me that active support for the Ten Best or even a recommendation to the Regional Theatres to book the programme would not be in accordance with the Institute's current policy.

Was that a polite way of saying that our films were not good enough for their theatres? By no means. Mr. McArthur wanted to make it quite clear that he was not implying any criticism of the quality of amateur films. So what was the reason?

I must warn you that you'll have to brace yourself for the answer which hit me with all the shattering impact of a straight left from a two-day-old kitten. Mr. McArthur explained that the Ten Best amateur films were "not central to the critical issues, discussion of which the British Film Institute is trying to stimulate".

Pretty disconcerting isn't it? You spend twenty years of your life trying to put amateur movies on the map and then you wake up one morning and find that you're not central to a critical issue. It sort of takes your breath away.

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## UNIFORM PRACTICE

Photographic Judging throughout the Republic should follow a uniform set practice assisting the setting of standards, and ensuring correctness in judging arrangements. This month, the recommended practice in judging of black and white prints. Previously published as P.S.A. 1 now P.S.S.A. 1, first in a series that we will print each month.

### PSSA UNIFORM PRACTICE NO. 1

*Recommended Practice for Judging black and White and Toned Prints*

#### 1. General Lighting Statement

It is recommended that tungsten lights between 2800° and 3200° K (the usual lights provided by your electric company or 3200K projection lights) be used for the judging of black-and-white or toned prints, these lights to consist of regular room lights plus a spot light with a combined intensity of 25 ± 3 footcandles in the print position. The placement of each spot or flood light should be such as to provide glare-free lighting in the usual print viewing position. The wattage will depend upon the distance and the efficiency of the reflectors used. It is recommended that use of the PSA print box for judging purposes be discontinued due to irregularities in constructing and finishing, unevenness of illumination and variations in wattage which usually prevail - thereby affecting print quality adversely. In the event of its continued use, however, the combined intensity of the lights in the box and the regular room lights (which should be left on throughout the judging) should also total a 25 ± 3 foot-candles in the print position.

Where prints judged by the above method are to be exhibited, the committee recommends that the judging conditions be duplicated as nearly as possible in the gallery lighting used.

## 1. SCOPE

- 1.1 The purpose of this Recommended Practice is to define reproducible lighting conditions which should be used by approved PSSA salons in the judging of black and white or toned prints.

## 2. LIGHTING CONDITIONS

### 2.1 Type of Lighting Used

Only unfiltered tungsten should be used for direct illumination of the judging easel. The colour temperature of these sources should fall between  $2800^{\circ}\text{K}$  and  $3200^{\circ}\text{K}$ . General room illumination should also be tungsten within the same colour range.

### 2.2 Light intensity

Total illumination at the viewing easel should be 25 footcandles + 3 footcandles including illumination from the room lights, which should contribute from 1/4 to 1/3 of the total light on the prints.

For measuring illumination at the print position on the easel, an exposure meter can be used according to the method indicated in Table 1. The measurement is made without the easel lighting to determine the room illumination; and then with the easel lighting to measure total illumination on the prints.

- 2.3 Evenness of illumination of the Judging Easel Illumination variations must not be more than 10% over the 16" x 20" area occupied by a print in judging position, when measured with an exposure meter.

### 2.4 Freedom from Glare

- 2.4.1. The angle of incidence of the judging light on the print surface should be carefully adjusted to eliminate all glare from all judging positions. (An

angle of  $35^{\circ}$  between the beam from the light to the surface of the print is suggested for a 3-man jury.)

- 2.4.2 The height of the judging light above the print and the angle of tilt of the print must be adjusted to exclude all appreciable glare from the viewing position.

- 2.4.3 Judging lights should be shielded to protect judges and spectators from direct illumination.

- 2.4.4. Where practicable, screens (Figure 1) should be provided to protect print handlers from all possible direct glare. An alternative scheme is to utilize a spotlight with "barn doors" or a rectangular aperture to confine the beam to the easel.

## 3. SURROUNDING CONDITIONS

### 3.1 Colour of Viewing Easel and Light Screens.

The viewing easel and screens where used between judges and handlers should be painted or covered with a dull neutral gray finish that has approximately a 40% reflectance. (e.g. Assuming a white photographic blotter to reflect 90% a satisfactory gray surface should reflect a little less than one half as much light.)

- 3.2 Distracting lights or reflections directly above or behind the viewing easel should be eliminated. However, in the vicinity of the judges and judging easel, a room illumination of approximately 7 footcandles (1/4 to 1/3 of the total illumination) should be maintained from lights elsewhere in the room.

## 4. APPENDIX

- 4.1 Suggested Plan for Achieving Recommended Salon Judging Conditions (Figure 1)

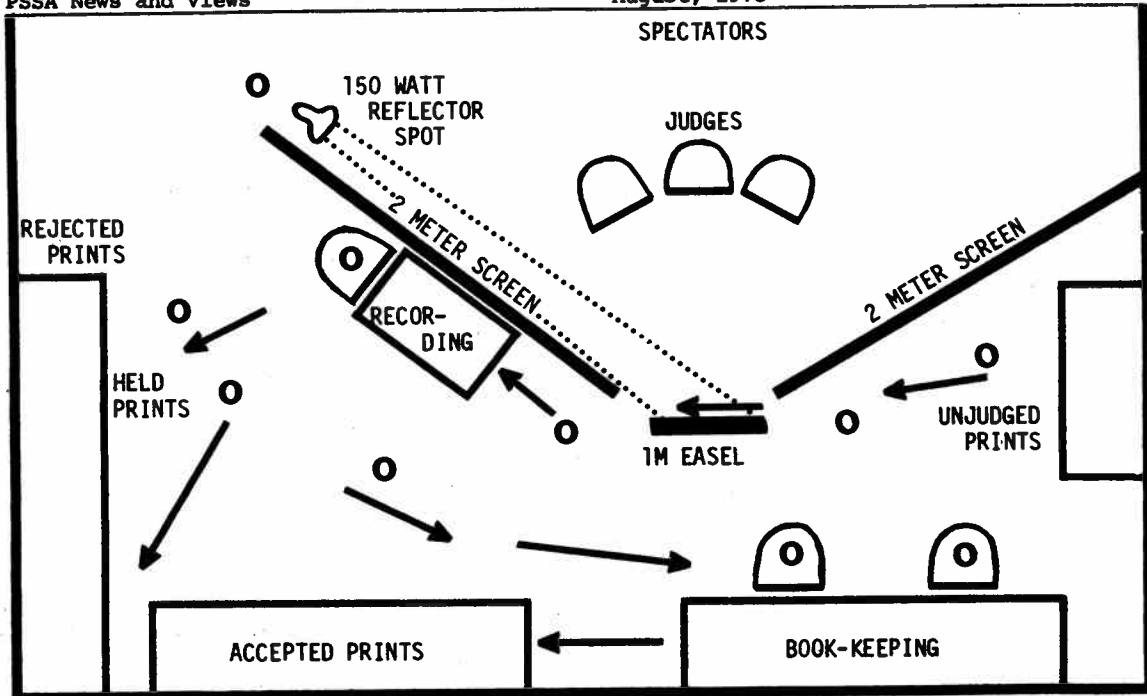


FIGURE 1

#### 4.2 Suggested Method by Which the Exhibitor Can Approximate Salon Judging Conditions with Commonly Available Equipment.

Place the print on an easel, or wall, or drape, that has a neutral colour and as close to a 40% reflectance as possible. Adjust the room lights so that the illumination level at the print surface is about 7 footcandles - with no distracting glare or reflection near the print. Then adjust glare free lighting so that a uniform total print illumination level of 25 footcandles is achieved. The actual technique for lighting the prints is relatively unimportant as long as glare free illumination of proper intensity is obtained.

As a rough guide, the following setup will deliver approximately 18 footcandles: 2-100 watt bulbs in Kodaflectors (matte side) at 2 meters distance; with an angle of 35° between the beam from the light and the surface of the print.

#### 4.3 Accuracy of Light Meters Used in Establishing Correct Illumination Levels

The illumination should be measured

with a light meter and the readings should be preferably checked with those of a second similar meter.

The diagram suggests an efficient and compact arrangement for judging a salon in a room 6 x 7.3 meters. Shown is the location of a single 150-watt reflector spot for providing an 18 footcandle illumination that is to be augmented with 5 to 7 footcandles from room lights. These figures were obtained with the meter cell parallel to the easel, pointed toward the judges, not pointed toward the light. The reflector spot is clamped to the screen in a location 2.4 meters straight out from the front of the easel and 3.2 meters to the left of its center; The light is located at a height of 2.1 meters. In this position, the spotlight gives adequate head room, clears most obstacles and delivers glare free light if the easel is tilted back so that the top of the print is about 5 cm farther back than the bottom. Small circles show the stations of assistants. There is a space for about ten spectators although it is better, if possible, to place them at least 3 meters behind the judges. This, or space for more visitors, could be provided in a larger room.



## TABLE 1

For Illumination  
(footcandles) of 5 10 20 25 30  
*Incident-light*  
*method:*

*For GE DW-type meters*  
remove hood, hold  
meter in print po-  
sition with cell  
parallel to print.

*For Norwood meter*  
replace photo-  
sphere with flat  
photodisk. Hold  
meter in print  
position with cell  
parallel to print.  
Meter should read: 5 10 20 25 30

*Reflected-light*  
*method:*

Place white  
blotter in print  
position. Make  
close-up reading  
on blotter with  
Weston meter.  
Meter should read: 1.25 2.5 5.0 6.2 7.5

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## MONEY FROM SUPER 8

Movie Makers will be interested to hear that the company Super 8 Promotions (Pty) Ltd., are in need of suitable material from amateurs for which, of course, they are prepared to pay if the films are of required standard.

In a nutshell, here is their letter to Andre du Toit, M.P.D. Chairman.  
Name and address in back of N & V  
"I confirm that we would be most appreciative if you would bring to the attention of amateur Super 8 film makers in South Africa, that our company is interested in acquiring and distributing any Super 8 material which is relevant to the activities of our Group. We are heavily involved in educational, entertainment, industrial, sport and medical circles and have a constant demand for top class Super 8 material of this type. Furthermore, I feel confident that any really outstanding material produced by your associates, could be successfully distributed by us abroad inasmuch as we are in constant touch with the major film distributors in the United States

and all of those who are involved in Super 8 film production.

May I suggest that any interested party who feels that he has any film of any description on any subject matter, which is of a high quality, get in touch with me so that we can ascertain whether the material is suited to our needs. The price which we would be prepared to pay will of course depend upon the nature of the material offered.

In view of the expansion of our activities, it is conceivable, also that we may well from time to time, be able to offer production opportunities to some of your members and if any of them would like to offer their services to us on this basis, we would welcome such discussions."

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## CAMERA INSURANCE

We wish to quote from a letter in reply to the enquiry we made as a result of one of our members telling us he could improve on our scheme with his Insurance company:-

"We regret to advise that unfortunately during the period of your correspondence with Mr. Melrose our All Risks rates on the Reef were increased to 2½% on Cameras subject to an R10-00 excess. As mentioned Mr. Melrose was unaware of this recent increase in rating and unfortunately owing to the adverse claims experience on these articles we reluctantly cannot reduce our rate for the Photographic Society."

As a footnote, I asked a friend of mine, a Broker of some note, where he could place insurance on photographic equipment for me at less than 1½% "Less than that?" he asked "I can't even offer you that!" When I told him I could he somewhat disbelieving reply was "Then grab it with both hands!" Remember, too, this cover is World Wide, and an insurance will pay out the full market value of equipment and not merely the depreciated value of your old equipment! - Ed.

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## CLUB ROUND UP

At PSSA we are fortunate enough to receive copies of club bulletins from all over the country and beyond. These are appreciated

and any club who has not put us on their mailing list, well, please do so, we want to hear from you. If you don't have a monthly magazine how about a 'news' letter?

Much as we would like to print all of your news and tips we can't do it in one issue as space would not permit. What we would like to do is maintain a regular 'round up' of interesting club articles going for you. Preference will obviously be given to news regarding competitions that will be for National entry. This of course will not clash with 'Salon Scene' which will still be coming from Deetlef Basel. Here are a few notes this month, may we have your reaction?

### PHOTOGRAPHING INSECTS

When filming fast moving insects their normal speed, when projected, will be disappointing, so shoot at thirty-two frames per second. This uses more film but gives a longer run in action and will certainly look more natural.

Many insects tend to become very active as the set warms with the lights, so keep the lights off as much as possible. Alternatively, a short spell in a refrigerator will keep them quiet!

*Estcourt and Masonite Camera Club*

### MACROPHOTOGRAPH

'Macro' is derived from a Greek word meaning large or long. In photography it should be used to denote a photograph from a negative on which the image is large - note this special distinction. A large print blown up from a small negative image is not a photomacrograph. Macrographs range from almost life-size to several times magnification. Regard it as an inspection through a magnifying glass.

### PHOTOMICROGRAPH

A photograph taken through a compound microscope. Low power photomicrographs follow on from photomacrographs - but they are beyond the scope of this little work.

### MICROPHOTOGRAPH

This term is very frequently used when photomicrograph is intended. Strictly, a microphotograph is a tiny photograph which has to be viewed through a magnifier. Examples are the seaside novelties such as tiny pictures of the Eiffel Tower and such landmarks let into the barrels of propelling pencils and viewed through a magnifier

in the form of a small glass bead let into the other side of the barrel. Micro copies of documents may also be regarded as micro-photographs. They are outside the scope of these pages, but it is felt necessary to correct a very frequent misuse of terms.

*'Light Reading' Bloemfontein Camera Club*

### PHOTO CLUBS : TO JOIN OR NOT TO JOIN!

Discussing the value of membership of a photographic club - with all the hackneyed familiarity of their activities, all their inflexible rules and stultifying judgements - a recent issue of the British magazine, "Amateur Photographer", reports a protagonist's succinct opinion in favour of club membership: "When I ask a silly question, I get a sensible answer".

A neat summing up of an important aspect of club membership.

*Flash, Pretoria Photographic Society*

President of the *Greytown Camera Club* ran into a battery of problems and one day after lunch he was quite willing to drop the Nikon over a krantz. It's meter didn't work.

Even with the amount of labour our most trigger-happy member gives his camera, one of these batteries will last at least a year as long as it was bought fresh. So when you do buy one, get it from the busiest photo shop you know of. They will have a much faster turn-over than a chemist who might sell one or two a year. To be doubly sure, get the shop to put it on the tester to show that they aren't selling you a dud.

When you get it home, tie it up in a plastic bag and put it in the deep freeze where it will last for years without loosing any of its charge.

So the rule is, 'Don't Get Caught' with a flat battery. The way to work it is to change your batteries each year, say on your birthday or New Year's day. Then remember, before the next year comes round, to buy another and deep-freeze it till next time.

*"Instant Success?" from Johannesburg Photographic Society.*

After watching several good professionals whip beautiful instant proofs (and negatives) I decided to look into Polaroid materials. First surprise - the cost of a Polaroid back, Second sur-

prise - the price of Polaroid film. Nevertheless, the Polaroid process has been used by such eminent photographers as Ansel Adams, Edward Weston, David Bailey, Philippe Halsman, Bert Stern and many more. In fact Ansel Adams, the master of the "Perfect Print" recently showed what he had achieved in 20 years of Polaroid photography in his book "Ansel Adams Singular Images" (Morgan and Morgan).

The new Polaroid 105 positive/negative material has been advertised a lot lately. Imagine taking a picture of a subject and instantly having a perfect print and an enlargeable negative! All who have used the Type 55 P/N material will remember that the exposure which gave the best print did not necessarily give the best negative. The 105 P/N material has a recommended exposure index of 75 ASA. One user has advised about 1/4 stop more exposure for the negative than indicated by the print. In most cases the negative and print require identical optimum exposure.

Now to actually use the Polaroid P/N material; backs are available for Bronica, Hasselblad, Kowa, Mamiya and most press and view cameras. (The film image area is 7,3 x 9,5 cm., which means that only a portion of the format of a 4 x 5 camera is used). When all is ready, pull out the black tab - no, not the white one! Oh well, seven pictures left. Expose again, pull out the white tab then the yellow one and allow the picture to develop for the correct amount of time (about thirty seconds). Now peel them apart and put the negative into the sodium sulphite clearing bath, which should have been prepared before hand. Oh well, you can see from the print that it wasn't much of a shot anyway!

Sooner or later (after a pack or two) one gets the feel of it, and the prints are really good, even if the tones are a bit cold. The negatives enlarge well, with the smooth tonal gradation typical of a large format negative. The enlargement is fairly fine grained, and quite crisp. 30 x 40 inch enlargements are possible using the full format. The instructions for preparation of the negative for printing are:

1. Clear developer layer from the emulsion side and black backing from the base by immersing in the sulphite bath. A handy bucket with space for

ten negs. and a leakproof top is available for use in the field. (The negs. may be left in this solution for several days).

2. An acid hardener is optional.
3. The negative should be washed for five minutes (or thirty minutes if hardened). For urgent use a thirty second wash is sufficient, but re-washing is suggested for permanence.
4. Dip into wetting agent.
5. Dry, but do not force-dry with excessive heat.

The negative surface is suitable for re-touching. In unusual situations, running water can replace Sulphite bath. The instant print should be coated to prevent fading.

Don't under-estimate the Polaroid range. As well as the SX70 materials, a 3000 ASA black-and-white film material is commonly used. Specialised materials such as Type 410 are rated at 10 000 ASA and used for oscillograph trace recording, and Type 1001 and 3000X films are used in 25,6 and 30,8 (10" x 12") X-Ray cassettes. Monochrome reversal film is available, as well as high contrast process material. Dr. Land is working on instant colour negatives and many other incredible ideas, including a SELF-ENLARGING PRINT!

Dr. Edwin Land has just been nominated the Patron Saint of lazy photographers.

*With thanks to David Shaw*

\*\*\*\*\*

Many amateur movies require the locale of a railway station or airport to set a particular scene or indeed have a large slice of action at these places. The following letter, printed in Viewfinder, Johannesburg Camera Club has relevance which few may have thought about. Rather than run the possible risk of having one's equipment confiscated or having to answer awkward questions we suggest most strongly that you ensure compliance.

From

Mr. J.H. Laubser,  
General Manager,  
The South African Railways & Harbours.

re: Photographing ships in Durban Harbour

The general policy of the S.A. Railways Administration in this respect is that

# FOCUS ON

Rai Bigalke

Who says the Big Hole is the only thing to photograph in Kimberley? Not so our director Rai. Rai, who 'sorta started snapping' in 1958 found the interest in photography really blooming around the beginning of the seventies. A Nikon man, two Nikon F's in fact, with lenses from 50 to 500mm Rai is most at home in his darkroom where "I'm the boss". Use of a Durst A 600 Autofocus enlarger, is why Rai gets flat prints he says and goes on to bemoan the fact that being a grain fan makes him a lost soul in his part of the world. -Don't worry Rai, doesn't this make you the only 'grain' of truth around? -

Born in Kimberley on the 5th of October 1940, Rai did all his 'larnin at the Kimberley Boy's High and furthered to Wits technical college where he qualified as a pharmacist. Add to this string of qualifications the fact that Rai has been involved in the print section of the Postal Portfolios of South Africa, Print and techniques division of the Photographic Society of America, Chairman, Editor and Producer of the Kimberley Camera Club Magazine and vice-chairman of the Photographic Association, I wonder how on earth he finds the time to take photographs at all, let alone 'be the baas' in his ou donkerkamer. (Perhaps you'd let me know the secret Rai).

For those who would like the specs on the pics. (Really, don't mess around with the English language these days? Call it poetic licence please, it sounds nicer than laziness) here they are:

## WAITING TO GO

No technical data available as the photomags say, except yours truly is batting his brains out trying to figure out if its a 15F or a 25C??? Help RAI!!



## THE WHITE WALL

Taken at the 'stretches' court (dis vir al one Engelse mense, ons bedoel eintlik streeks but it's much easier than trying to spell region...regierna...) Agfa BN 112 (or something like that) quips Rai.

Many thanks for the widely diversified selection Rai. O.K. all you others, if you moan about prints not being published, remember ... you aint sent them in! Please let us have some portfolio (if that's the right plural) with a thumbnail sketch of yourself. Without the actual nail please.



Prints of slides from the  
recent Wild Life Salon.

1st Prize - Dr. J.J. Botha  
'Brown Hooded Kingfisher'

Merit award - Mr. W.G. McIlleron  
'Squirrel Trio'



2nd Prize - Mr. Peter Ginn  
'Cardinal Woodpecker'

There is no objection to the taking of photographs with an ordinary portable camera from any spot on the Railways' premises to which the public normally has free access provided that the activities of the photographer concerned do not interfere with or hamper the activities of the Department or its clients.

However, in cases where it is the intention to film scenes for the production of motion pictures prior approval must be obtained from this office.

*Pixit, Pretoria Cinematography Club*

#### FILTERS FOR INTERESTING CINE EFFECTS

One of the biggest complaints about the amateur cine worker is his lack of ingenuity and imagination. He never varies his technique and his films therefore lack the necessary sparkle. There are many filters available that could materially help him to obtain some interesting and quite unusual shots with colour film.

##### Diffusion Filter

Gives soft-focus effects for portraits and scenery.

##### Neutral Density Filter (ND)

Reduces amount of light reaching the film. Used where reflected light is too intense and also used to diminish depth of field for blurred background effect.

##### Polarising Filter.

Eliminates glare and reflections from water, glass, etc. Slightly darkens sky in colour film without changing other colours.

##### Skylight Filter

Renders natural colour balances, lessens bluish tone of scenes filmed on overcast days or in the shade.

##### Star Filter

Gives the star effect to bright points of light. Adds sparkle to night-time shots.

##### Multi-facet Prism

Used to reproduce a scene three, four or five times on one frame.

##### Fog-effect Filter

Stimulates natural fog conditions. Variations can be created by using

combinations of filters. Density of the fog can be controlled by changes in exposure.

##### Tri-colour Filters

One filter with three different colour segments.

Members of the *Durban Camera Club* via their bulletin *Pan* give us the low-down on Agfa's newest baby

AGFA CT 21 ... 100 ASA!!

NO, you are NOT seeing things. Agfa are now ready to launch their new 100 ASA colour reversal film on the market. Recently two of our members were given the opportunity of testing out this film and I record their findings below for the benefit of members:-

CLIVE PASSMORE: Having recently tested CT21 over various subjects - close-ups, portraits early-morning scenes, bird photography, I have found the colour good, the extra stop most useful especially when using a telephoto lens. Contrast seems somewhat higher than CT18 - this is beneficial for some subjects but not for others. Sharpness was very good. I can recommend this film provided the price is comparable to CT 18.

ROB KRUGER: I found the sharpness and colour saturation of this film very good. Skin tones were however slightly green. I tried it out on insects and portraits and the bright colours came out spot on. Provided the price is right I would say that this film will replace CT 18 in popularity.

FOOD FOR THOUGHT from the *Bloemfontein Camera Club*

#### SOMETHING TO STIR YOUR MIND

Composition based upon triangles, opposed diagonals, dignified curves, and so on - staple items of most dissertations on composition and in textbooks usually illustrated with carefully drawn line diagrams - exist only in the minds of the photographers who made them and of certain academicians who still teach the "Old" photography. As a matter of fact, with a little bit of trying, by cropping here and there and using some imagination, almost any random photograph can be forced to conform to some kind of postconceived "composition" triangular or otherwise. However, the unbiased viewer of the picture usually does not recognize such an arrangement even when

it is pointed out to him, and then couldn't care less.

by A. Fethinger.

Shades of "Light of a thousand fires"?  
- Ed.

DE-STRIPE IT! Many of us bewail the problems of striping movie films, but far worse the question how to get the darn stuff off? Gordon Viles supplies the answer from the *Cape Cine Club*

#### REMOVAL OF DEFECTIVE STRIPE

All "Stripes" sooner or later end up with a good film spoiled by a faulty stripe, whether it be caused by a bad piece of stripe, or by faulty application. In any case the film as a striped sound film is ruined.

Many experiments in different ways of removing stripe have been tried, ranging from paring blades to buffing wheels but with no appreciable results.

Following a letter published in an English film magazine I wrote to a cine enthusiast in South Africa who had perfected a solution for the removal of stripes. He is Mr. C.H. Ball and he gladly sent me the full recipe and instructions for the method of stripe removal which he has found so successful.

Furthermore, he has asked me to test the solution and also to publish both the recipe for the solution and our test report in the "Bulletin". I feel that this is an attitude seldom met with today and could only be the mark of a true cine man and must make all stripees indebted to his generosity.

Immediately upon receipt of the data, the recipe was sent to Cine Technical Services for testing, and their report is published at the end of this article.

As the recipe quoted the ingredient ethyl acetate as option, Technical Services were asked to test the solution both with and without the acetate as follows:

##### Mixture 1:

3 oz Duco Thinners  
3 oz Methylated Spirit  
1 oz Ethyl Acetate

##### Mixture 2:

3 oz Duco Thinners  
3 oz Methylated Spirit

#### Method of Application.

Stretch the film bearing the defective stripe over a piece of glass or formica and, with a thin camel-hair brush, apply the solution to the stripe. At first it will appear to have no effect, but after a short while rub off the stripe by pressing on the stripe with a soft cloth over a finger. Finally clean the surface of the film with a clean cloth wetted with Duco Thinner.

The purpose of adding ethyl acetate to the solution is that it tends to prevent the stripe oxide from melting into a sticky mess when the solution is applied.

Note: This solution is intended to remove the stripe oxide only, not the base. Any attempt to remove the base can only harm the film as they are welded together. The film may be re-stripped on top of the old base as soon as the film is dry and with no ill effects.

Mr. Ball states that he has always applied stripe back onto a film or film section that he has stripped and has at no time been plagued by fluctuations or drop-outs in the repaired sections.

In conclusion I would like to quote from Mr. Ball's letter:

"The whole cine world seems to be suffering from stripe-itis. Since advertising my removal solution I have made a point of finding out the reason for so many failures in applying stripe.

After conducting many experiments, I have come to the conclusion that the fault lies mainly in the type of cement used, rather than the type of applicator. I suggest you make up your own cement instead of relying on commercial preparations, as I have found that they can vary considerably. The following mix is the correct formula for super stripe cement:

Take 1 oz bottle of M & B Embacoid Cement and add to this 3 oz of glacial acetic acid.

Try this on a waste piece of film and compare the results."

The above formula has not been sent to Technical Services for testing as it was not considered necessary.

#### STRIPE REMOVAL TEST

Method: Three teaspoonfuls Methylated Spirit and three teaspoonfuls Brolite



Morgloss Lacquer Thinner were mixed so that their effectiveness as a stripe remover could be tested. The smaller quantity was deemed sufficient for the test and would prove adequate for a fair amount of stripe removal.

The solution was applied with a small camel hair brush and care was taken to ensure that the solution did not get on the picture area. After a few seconds the stripe was rubbed off quite easily. The oxide appeared to come off in flakes rather than a powder and by wiping away from the picture area there was no need for further cleaning although the usual pre-stripping cleaning would probably prove beneficial.

There did not appear to be any suggestion of a "sticky mess" when the solution was applied to the stripe, and as Ethyl Acetate is not readily available this test was dispensed with.

This department is reluctant to recommend the use of Duco or Brolite Thinner as a cleaning agent because it could have an adverse effect on the base material, and if cleaning is necessary then a test on the particular film type should be carried out to ensure that no damage results.

NOTE: Brolite Thinner was used because it was "on the shelf". Result: Recommended with caution. - J.G.

Acknowledgements: We thank our member Mr. C.H. Ball for the above, and also acknowledge our thanks to the Federation of New Zealand Amateur Cine Societies' "BULLETIN".

\* \* \* \* \*

## THIS AND THAT

### CONGRESS CONFUSION

A note to all transparency buffs. Please remember that the 21st P.S.S.A. Congress is running TWO transparency sections this year. One of them is the National Inter-club slide series competition to be shown at 21h30 on Wednesday the 8th of October. Please send your entries for this competition to Dave Reynolds.

The second competition is the entries for the AUDIO/VISUAL LECTURES. This is open to clubs and individuals in the PSSA. This section is being handled by

John Magill and the winner will be announced at Congress. Closing date is 30th September, 1975.

### DIRECTORS

Please remember 14h15 Friday 10th October at Congress. The Annual General Meeting of P.S.S.A. An A.G.M. in any organisation is the most important meeting of the year, so remember and attend your Society's A.G.M. Many Clubs and members have not cast their votes yet for the Board of Directors.

### INFINITY

The response for the infinity brooch is overwhelming. So overwhelming in fact that further stocks have had to be ordered. Who requires all these brooches? Do we have so many lady photographers? Alas, no, the demand comes from the men! Why? Well some enterprising males have discovered that this attractive emblem makes an excellent tie-pin or lapel badge as well! Top marks for ingenuity chaps. Unfortunately, as we have experienced increased demand, the suppliers have experienced increased production costs too, so we must regretfully announce that future brooches will have to be supplied at R1.50 each and not at R1.00 as previous. Still, R1.50 spread over the proud years you will wear the emblem is, we are sure you will agree, a small price to pay.

An order form will be found on the last page.

### INFINITY AWARDS

Has anyone merited the infinity award? Well we've had some names so far and here they are:-

#### FIVE STAR WORKERS FROM THE CAPE TOWN PHOTOGRAPHIC SOCIETY

Ted Dickinson, Otto Dose, Dieter Kruger-Haye, Raymonde Johannesson, Roy Johannesson, Roy Millington, Dick Pearce, Renee Polchet, Percy Sargeant, May Sim, Peter Smits, Bambine Rauch, Dick Rawkins, Ethel Rosenstrauch, Robin Sandell, Joe van der Linden, Ray Viljoen, Bill Vye, Mike Warner, Tita Wilson.

### INFINITY CINE AWARDS

Norman Pearson - Florida Cine Club.

Those names we haven't printed, we don't yet know, so clubs, come on keep us informed.

# SUCCESSFUL HONOURS

JULY 1975 - COLOUR SLIDES

FELLOW

Mr. Jack Armstrong - Pretoria

ASSOCIATE

Mrs. Wendy Birch - Bryanston

Dr. J.J. Botha - Pretoria

Mr. Koos Delport - Glen Harmony

Mr. P.M. Feitelberg - Johannesburg

Mr. Hank van der Wal - Odendaalsrus

There were no successful print applicants.

The judges for the July judging session were as follows:

## Monochrome Prints

N. Cowan, APS(SA) ARPS APSA

E. Dickinson, FPS(SA) AIIP ARPS

M. Feldman, FPS(SA) FRPS

A. Halliday, APS(SA) ARPS

R.D. Millington, APS(SA)

H.G. Stay, FPS(SA)

R.E. Viljoen, APS(SA) FRPS

G. Whittington-Jones, APS(SA)

## Colour Slides

L. Abelheim, FPS(SA)

M.M. Freeman, FPS(SA) EFIAP

E.R. Johannesson, FPS(SA)

L. Miller, FPS(SA)

R.D. Millington, APS(SA)

R. Roelofsen, FPS(SA)

F.J. Sanborn, FPS(SA) ARPS

R.E. Viljoen, APS(SA) FRPS

\*\*\*\*\*

# S.A. 'TEN BEST'

UNICA - "Union International Cinema du Amateur"

A world body with a link through P.S.S.A. have provided this 10cm Gold Medal with the UNICA symbol embossed on a white marble base for the top South African amateur cine worker.

This will be an extra boost for the winner of the South African Ten Best Amateur Film Competition.

In addition to receiving the Derrick Beadle Floating Trophy and the PSSA



Silver Plaque Award, the UNICA Gold Medal will also be presented to the winner as an outright award.

We would like to clarify at this point that the P.S.S.A. Silver Plaque will be awarded to the winner only and not as previously mentioned, to the runner up in second and third position.

Closing date for entries is October 1st.

\*\*\*\*\*

# COPING WITH COPYING

PART 2

by RuFuS, from New Zealand Camera

Vignetting may be approached in two different ways. In each case a vignetting slide must be prepared in advance. The dark vignetter is made with a transparent centre and dark edges and is used sandwiched with the selected slide when making the dupe. The high key vignette is made with a dark centre and transparent surround. To obtain the vignette in this case two exposures are made without transporting the film. First expose the vignette thus burning out the surround (the dark area will protect the central part of the slide) then expose the original

slide which will print only in the central area. The vignetting slides are made by photographing white paper on which the necessary shading has been carried out with a colour wash. When photographing this "art work" throw the lens completely out of focus - this will smooth out any slight unevenness in the colour wash.

A little thought will suggest an obvious side effect which may be obtained using the vignetting technique. Yes, you've guessed it ... dodging and burning in! The method is the same, just use the colour wash to control local areas remembering that photographing as a sandwich will darken the areas where the dense portions of the overlay are and double exposing will burn out the areas where clear film exists. This effect of burning in and dodging has very fine tolerances and should only be attempted when you have complete control of your equipment and considerable experience in copying.

One of the most fascinating uses of the variable duplicator is the zoom effect. This is brought about by zooming the duplicator through the whole of the variable magnification range during a slow exposure. Naturally one cannot use flash because of its brief duration (although a series of multiple exposures at increasing magnifications would be interesting), so artificial light is resorted to and an 80b filter used for colour correction.

Unusual and dramatic effects can sometimes be obtained by montaging two or more slides in a simple copy. The technique is simply a case of binding the slides together and making a copy.

There are two types of montage, one in which the aim is symbolism and the overlapping of subject matter is obvious.

The second method is more realistic, there any false highlights or overlapping material spells rejection. When preparing these latter montages watch particularly for multiple light sources, ripples of water visible where only dry land should be, a sun or moon precisely rendered on top of heavy banks of cloud, shadows that proceed in more than one direction. There is only one rule in montaging .. don't be found out!

When you show slides to an audience, prepare lectures for your photographic society or present audiovisual programmes it is important to create the right impression from the start by using an immaculate title slide. There are any number of ways of producing such slides and novel effects can be obtained particularly suitable to the theme. Let me describe one method used by most film and TV producers.

Art work is done in black on white card. The professional employs a graphic arts firm to do this but you can do it yourself with LETRASET. Take great care with your levels and spacing, remember the lettering will appear very much magnified when projected. When the artwork is completed use a good quality rubber to get rid of any pencil guide lines you may have used and then set up the card for copying. High contrast black and white film and developer is used, the aim being to produce a high contrast negative in which the lettering is transparent on a dense opaque background. Having achieved this it is only necessary to choose a background slide of an appropriate subject and by double exposure superimpose the title. The finished title will appear as white lettering over the chosen background. Should you prefer black lettering, make a contact copy at the high contrast stage and this will produce black lettering on transparent film. Sandwich this with your chosen background, and then copy.

Perhaps the foregoing will provide the incentive to try some of the methods outlined. If it does then you will soon be discovering countless opportunities for new pictures. Believe me, there's a whole new world awaiting you in the field of copying.

## \*\*\*\*\* FUJI COLOUR SLIDE CLUB COMPETITION

Edenvale Camera Club are in the process of organising an inter-club for the - kindly donated - Fuji Trophy.

Their first step was a letter explaining the ideals of the competition coupled with a short questionnaire which they sent to all clubs that might be interested in competing.

Roger Calligari informs us that questionnaires are returning through their mail box at a brisk rate. As soon as the questionnaires have all returned, Edenvale will have an overall picture of just how many clubs and members thereof are willing to compete.

Once this is clear they will then be able to formulate the rules, regs and dates, and battle can commence.

So if your club is holding up the works by delaying your reply please get cracking and post P.D.Q. to

P.O. Box 326

Edenvale

1610

Transvaal

If for some reason, postal or otherwise your club has not received a questionnaire please apply for one urgently to the above address.

P.S. Roger promises us (his Canon on a block) that we will have a photo of this trophy for next month's issue - our Canon-basher is raised Damocles!

\*\*\*\*\*

## OBITUARY

It is with deep regret that we have to announce the sudden passing of Mr. Anthony Charles (Tony) Dickinson of Kodak, Braamfontein, Johannesburg.

Tony, with his long service was a familiar, friendly figure to all who called on Kodak's Braamfontein Showroom.

He was ever helpful and we can in return but offer our sincere condolences to family and friends, similarly to Mr. J.H.C. Terlien and Staff

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## HONOURS & AWARDS

THE JUDGING OF PRINTS AND SLIDES  
(and some advice)

by May Sim

At the beginning of last year when I was asked to join the Honours and Awards Committee as its honorary secretary and slide representative I was assured that there was not much to it - largely a case of sending off application forms and typing a few letters. However it is not quite that simple, especially since the introduction of the "Credit System"

and I thought that it might interest applicants to know the procedure followed by this Committee.

Before the entries are due to arrive I prepare a chart on which to record the applicant's number, name, date application received, date entry received, date acknowledged, amount received, when banked, how the entry was received (under this heading I record the value for which an entry was insured) and a general remarks column.

As soon as possible I unpack the entries and check them for damage before sending the acknowledgement. Unpacking is often a lengthy process for quite a number of slides (and some prints) come rather like a surprise packet - in numerous wrappings and boxes of decreasing size - all well stuck down with tape! On finally reaching and checking the slides I place them in a slide carrier and the packing material in a bag marked with the applicant's number. I fully appreciate your concern for valuable and important slides and therefore offer the following advice: Do not wedge the slides into a frail box with packing material that has no "give" in it. Allow the slides just a little play by inserting a piece of foam rubber at each end of them. Damage is usually due to the collapse in the post of the brittle lids of slide boxes; therefore wrap the box itself in a thick piece of foam rubber or cut a snug hole for it in a thick piece of light-weight packing material.

The viewing order is the order in which entries are received. The viewing order has to be carefully noted now that so many are operating on the credit system. The credits gained at previous judging sessions have to be included and shown in the panels but are not judged. Consequently it is necessary to note the fact that entry CT/-/ has credits for Nos. 2, 3, 5, 8, 9 10. The judges must be given this information before judging the panel and the word "Credit" is written on the score sheet opposite these numbers. A few put all their credits first or last; this is handy but not essential, as it may interfere with the general appeal of the panel.

There is an air of quiet concentration at the judging session. The judges simply place a tick, opposite each print or slide number, in the column headed "Below Standard" or in the column headed "Up to

Standard". At the foot of the score sheet he states his opinion of the panel and a general comment. The slide judges make their ticks by the aid of a small torch and a gap is left between each panel so that no slide is left in the projector while the judges record their final comments. The print judges have the advantage of proper lighting and after judging each print the entire panel is set out for inspection.

Before the Honours and Awards Committee meets, the score sheets must be analysed. Since the Committee has been based at Cape Town the judging has been shared with judges in another centre. Their score sheets, together with those of the Cape Town judges are analysed by means of a special analysis sheet for each applicant. This sheet is headed by the applicant's number and, across the top, judges 1 - 8 (or whatever number there were) and the print or slide number down the left-hand side. Thus by placing a tick opposite the print or slide that each judge approved for honours, and the judge's Yes or No at the bottom of his column, it soon becomes possible to assess the result; here again, previous credits have "Credit" right across the page. The analysis sheet is attached to the applicant's score sheets and tabled at the committee meeting. It is always a pleasure when the application is a clear-cut success, but if not, credits are granted to those prints or slides that received a sufficient number of approval ticks from the judges. The credited prints and slides are extracted and marked accordingly, and a record made of the date on which they were gained.

The Chairman happily sends off the good news while I send the sad letters that say "We regret to inform you..." I really do feel for every applicant who receives this letter after months spent on the preparation of material and the final anxious wait for results.

Lastly, there is the repacking of the entries. This I try to do at least as well as (if not better than) the way in which they were sent to me; before posting, I check my original chart to see whether you simply committed your entry to the post or valued it at R5 or R500. Occasionally somebody acknowledges the safe return of an entry and that is

quite a red letter day.

The parcels are posted, the President and News and Views have been informed of the results and I heave a sigh of relief - at last I shall be able to devote some time to my own photography instead of admiring the work of others - but my hopes fade, for Mr. Dick Whittington-Jones is back on the telephone to say "Mr. - of - would like an honours application form and full particulars."

A few final words of advice:

DO put your entry number and the viewing order on each print and slide. If it is not possible to change the number on a credited slide, put the new entry number on the back of the slide.

DO put your entry number on your print or slide container.

DO use strong paper for wrapping. The heavier the parcel the stronger the wrapping - otherwise it arrives in tatters.

DO post early - if this is not possible send your entry by express delivery.

DO NOT remove a credit label even though the slide may have gathered dust in the interim.

DO NOT BE DISCOURAGED.

Good luck to you all for the next judging session which closes on 31st January, 1976.

\*\*\*\*\*

Super 8 Promotions (Pty) Ltd.,  
44th Floor, Carlton Centre,  
Johannesburg - 2001 Telephone 21-5401/5

\*\*\*\*\*

Negotiations have almost been completed with Sabena World Airlines for two photographic tours to Europe in 1976. The first will be to UNICA Congress for Cine enthusiasts towards the end of August. The second one will be to PHOTOKINA towards the end of October. If interested, please complete the coupon below, and send it to Motion Picture Division, P.O. Box 412, Florida, 1710, so that brochures can be sent to you when they are available.

NAME .....

ADDRESS .....

.....

.....

I am interested in the UNICA/PHOTOKINA\* tour.

\*Delete the tour you are not interested in.

THE PHOTOGRAPHIC SOCIETY OF SOUTHERN  
AFRICA, LIMITEDP.O. Box 2007  
Johannesburg  
2000AUDIO/VISUAL LECTURE COMPETITIONENTRY FORM

LECTURE TITLE: \_\_\_\_\_

ENTRY SUBMITTED  
BY : \_\_\_\_\_

ADDRESS : \_\_\_\_\_

(If this is the winning entry, cheque will  
be paid to this person, club etc.,  
at this address).

TELEPHONE NO.'S

INDIVIDUAL \_\_\_\_\_ BUS. \_\_\_\_\_

INDIVIDUAL \_\_\_\_\_ BUS. \_\_\_\_\_

I/We, a P.S.S.A. member(s) in good standing,  
agree to abide by the rules and accept  
that the P.S.S.A. assumes all rights  
to this/these work(s) upon payment of  
R10,00 per retained entry.

SIGNED: \_\_\_\_\_

(PRINT NAME(S) )

ON BEHALF OF (WHERE  
APPLICABLE): \_\_\_\_\_

(CLUB, ETC.)

THE PHOTOGRAPHIC SOCIETY OF SOUTHERN  
AFRICA, LIMITEDP.O. Box 2007  
Johannesburg  
2000"INFINITY" ORDER FORM

ORDER DATE \_\_\_\_\_

1. NAME OF CLUB: \_\_\_\_\_

2. ADDRESS TO  
WHICH ARTICLES  
MUST BE SENT: \_\_\_\_\_

## 3. DETAILS OF ORDER

<u>Description of Item</u>	<u>Quantity</u>	<u>Price</u>
1. Standard "Infi- nity" Tie -Dark Maroon at R3,00 each	_____	R _____
2. Clip-on "Infi- nity" Tie - Dark Maroon at R3,00 each	_____	R _____
3. Standard "Infi- nity" Tie -Dark Blue at R3,00 each	_____	R _____
4. Clip-on "Infi- nity" Tie - Dark Blue at R3,00 each	_____	R _____
5. "Infinity" Brooch at R1.50 each	_____	R _____
Total for which Remittance Enclosed	_____	R _____

(Note: Price includes standard surface  
mailing costs and packing).

## 4. AUTHORIZATION: \_\_\_\_\_

(SIGNED)

(PRINT NAME)

(CAPACITY)

**SECRETARY****Mrs. Pam Smith****P.O. Box 2007,  
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Benoni****54-2788 H  
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Florida. 1710****672-1835 H  
21-4851 B****TRANSPARENCY DIVISION****David N. Reynolds****36, Samuel Street,  
Randhart, Alberton. 1450****864-3349 H  
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Walmer, Port Elizabeth. 6000****51-2668 H  
31493 B****CHAIRMAN OF SPECIAL COMMITTEES****TAPE RECORDED LECTURES****A.L. Bevis Hon. PSSA APS (SA)****16 Gadshill Place,  
Umbilo, Durban or  
P.O. Box 1594, Durban. 4000****35-9720 H****HONOURS AND AWARDS****G. Whittington-Jones APS(SA)****14 Windsor Lodge, Beach Rd.,  
Fish Hoek, 7975****82-2931 H****SALON CO-ORDINATOR****D.G. Basel****P.O. Box 20048,  
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