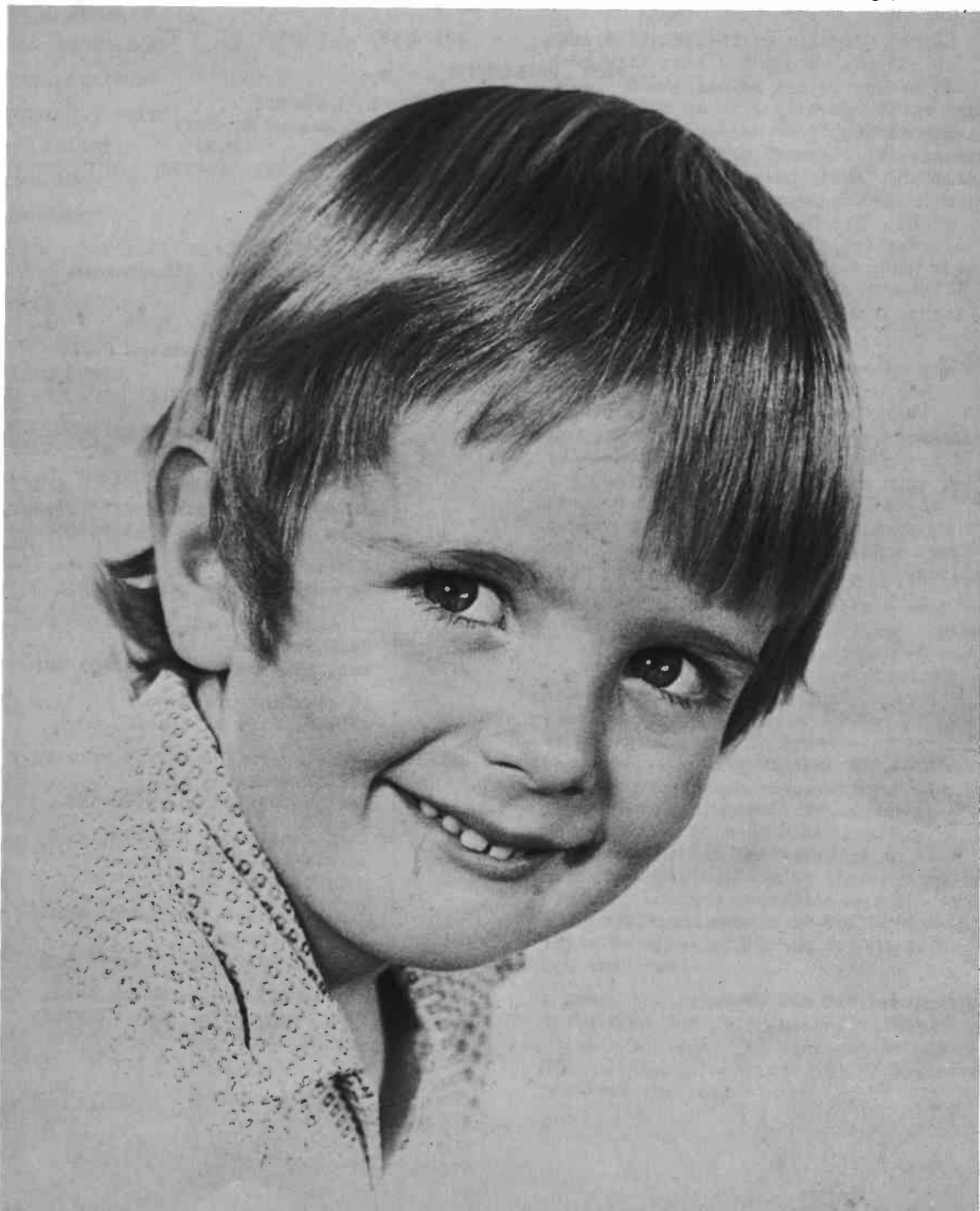




# PSSA NEWS & VIEWS

BULLETIN OF THE  
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

SEP 75



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

PRESIDENT

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

VICE PRESIDENTS

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

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

DIRECTORS

D.G. Basel

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

R. Bigalke

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

R.J. Erasmus

P.O. Box 623, Vanderbijlpark, 1900  
Tel. 33980 (B) 31965 (H)

K. Frankel APS (S.A.)

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

K.N. Halliday

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

L.E. Lavis

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

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

18 Starling Crescent,  
Walmer, Port Elizabeth, 6001

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

Adderley Building, 104 Main St.,  
Port Elizabeth, 6001  
Tel. 24123 (B) 33-6980 (H)

I.S. Shepherd

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

L. Smithies APS (S.A.)

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

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

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

## PSSA NEWS AND VIEWS

Official Newsletter of the Photographic  
Society of Southern Africa

Vol. 3, No. 9 September, 1975

\*\*\*\*\*

### CONTENTS

#### FOCAL PLANE

T.V. TIMETABLE?

CLUB MAGAZINES

EXECUTIVE SUITE

ITS AN ART!

CLUB ROUND UP

OBITUARY

KODAK 'PRINTANK' COLOUR PAPER  
PROCESSOR

FOCUS ON ....

CINE GADGETS

AIMLESSNESS

PSSA CONGRESS

DIVISIONAL REPORTS 1974/75

A.C.C. ROSEBOWL COMPETITION

INFINITY TIE AWARD

\*\*\*\*\*

Editor: Barry Cross

Production: Les Luckhoff

\*\*\*\*\*

COVER PICTURE: 'CRAIG' by Eric  
Duligal.

## FOCAL PLANE

So "News and Views" it remains. At least for a while. It looks as though the familiar format will be around for some time. According to news to hand, lots is afoot. (Now there's Irish English for you!)

Things are presently slightly bogged down with cost and quotes and ifs or buts. Dummy copies and of course the eternal "To be or not to be". Whether 'tis nobler to plunge in and come up with a new "Image", or retain the familiar "News and Views" that is the question. An answer not mine, but the Directors thank goodness! Les Luckhoff hopes to have things sewn up by the time Congress comes around when he promises to come up with something really interesting, - so you'd better be there!

With the last issue of "News and Views" scarcely off the press, - with due apologies for its' lateness, - the problem of writing a second editorial is manifold (do I mean 'exhaust'-ed?). Obviously, no return comments have yet reached me, or hit me whichever applies, so I have no reaction to work on. I can therefore but enlarge upon what was said before.

First and foremost, let's talk about deadlines. Theoretically, your magazine should be typed, approved and ready to 'go to bed' on the first of the month. This means that hopefully your current magazine should reach you somewhere around the twenty-fifth. Obviously the only way we can maintain this is by advance preparation, slotting in at the last moment any urgent copy which may be to hand. It would be nice to insert prints and articles in this month's magazine knowing that I already had next month's portfolio and a certain amount of continuance or follow-up articles already forming the basis of the next issue.

I have, for example, some prints from Olive Peel and Eric Duligal to hand which are super. If they appear next month, please, no cries of "favouritism!" you know the reason.

I feel an ideal deadline would be the first of the preceeding month!

'Crazy!' you cry? Consider the time taken in collating and compiling. Ensuring that there is sufficient interesting copy - barring last minute panic entries - to fill at least twenty pages. The typing of all this, the checking of the typing, the final checking of the whole mag. for acceptance and you can exceed thirty days before you can say 'litho'!

If you think this is ridiculous; I recently phoned the Editor of a full-blown monthly magazine the other day. I had some copy for insertion and casually asked him when the deadline was for his September issue. The somewhat terse reply was " July 15th "

In a nutshell, both you and I would like our magazine on time. Both you and I must meet deadline. Both you and I are involved in copy. I need it, and your kind assistance.

\*\*\*\*\*

## T.V. TIMETABLE ?

With the recent announcement of the two hour test programme from the SABC, it would seem that those of us who possess the 'goggle-box' or 'boob-tube', call it what you will, are going to have to start being selective with our viewing. I can't imagine sitting down to a serious bit of editing of movie film, or slide mounting, or dashing over to 'ye darkroom to get chemicals up to temp., at nine o'clock! (Oops, sorry, 21h00. The metrication board will never forgive me.)

'Nope, we're going to have to steel ourselves some nights and say "To-night, seven to eight and that's it".

What worries me, is the prospect of January and the full five hours. With my luck, the favourite programs will be at eight and ten! Another printing session blown to you know where.

Anyway, this might be a joyful thought for all wedding photogs. Bet you that you suddenly come across a lot more midday weddings with receptions ending at six sharp.

After all, what better to do on the honeymoon night than to watch TV?

OK! Who sniggered?

\*\*\*\*\*

## CLUB MAGAZINES

"News and Views" is reaching you, but are you reaching us?

This thought came to mind when reading through all the club news bulletins. Are we getting yours? With that in mind, we list all bulletins that are reaching us regularly. If yours is not listed, even if you have no bulletin, send us a newsletter. Keep us in your picture.

### CAMERA CLUBS

THE LENS - KROONSTAD PHOTOGRAPHIC SOC.  
 KALEIDOSCOPE - PIETERMARITZBURG  
 FLASH - RANDFONTEIN CAMERA CLUB  
 TRANSPARENCY - WINDHOEK PHOTOGRAPHIC  
 FOTOFLITSE - BETHLEHEM KAMERA KLUB  
 NUUSBRIEF - KIMBERLEY KAMERA KLUB  
 KORREL - AFRIKAANSE FOTO/PRETORIA  
 SHUTTERBUG! - STILFONTEIN CAMERA  
 WIDE ANGLE - FLORIDA CAMERA CLUB  
 VIEWFINDER - JOHANNESBURG CAMERA  
 NUUSBRIEF - KRUGERSDORP KAMERA  
 CHROMATIC ABERRATION - KIMBERLEY  
 FLASH - PRETORIA PHOTOGRAPHIC SOC.  
 SHUTTERBUG - VANDERBIJLPARK  
 LIGHT READING - BLOEMFONTEIN KAMERA  
 SCRIPTA LUMINA - VEREENIGING PHOTO.  
 PERSPECTIVE - EAST LONDON PHOTOGRAPHIC  
 - - YSKOR KAMERA KLUB  
 PAN - DURBAN CAMERA CLUB  
 THE PHOTOPOST - POSTAL PORTFOLIOS  
 KLIK - WNNR/CSIR KAMERA KLUB  
 ZOOM - CARLTONVILLE CAMERA CLUB  
 IRIS - SABS KAMERA KLUB  
 FOCUS- WELKOM PHOTOGRAPHIC SOC.  
 REFLEX - JOHANNESBURG PHOTOGRAPHIC  
 RHODESIAN PICTUREMAKER - MASHONOLAND  
 SHOOT - ESTCOURT & MASONITE CAMERA  
 BULLETIN - SAUK/SABC PHOTOGRAPHIC  
 - - UITTENHAGE KAMERA KLUB  
 FOCUS POINT - RHODESIA PHOTOGRAPHIC  
 SYLLABUS - CAPE TOWN PHOTOGRAPHIC  
 - - SOUTHERN SUBURBS CAMERA CLUB  
 - - SANDTON PHOTOGRAPHIC SOCIETY  
 - - HEIDELBURG PHOTOGRAPHIC SOC.  
 - - LADYSMITH CAMERA CLUB  
 FLASH - GREYTOWN CAMERA CLUB  
 FOCUS - EDENVALE PHOTOGRAPHIC CLUB  
 COLORAMA - SPRINGS COLOUR SLIDE CLUB

LUMENEWS - PORT ELIZABETH CAMERA  
 FOTO NEWS - MODDERFONTEIN CAMERA  
 - NORTHCLIFF PHOTOGRAPHIC SOC.

#### CINE CLUBS

FOCUS - QUEENSBOROUGH CINE CLUB  
 THE NEWSREEL - GERMISTON CAMERA/CINE  
 CAPE CINE WORLD - CAPE CINE CLUB  
 SPLICE - FLORIDA CINE CLUB  
 PIXIT - PRETORIA CINEMATOGRAPHY  
 A.C.C. SCREEN - JOHANNESBURG CINE  
 SPOTLIGHT - EAST RAND AMATEUR CINE  
 CINE NEWS - BENONI AMATEUR CINE CLUB  
 MONTHLY MAGAZINE - NELSPRUIT FILM  
 - PORT ELIZABETH CINE CLUB

Those are all that we appear to have unless you haven't produced or sent one in for a while. We trust you will excuse some abbreviations necessary for column spacing.

From the above host of literature, I think we should again moot for a magazine (or newsletter) competition.

This is no new idea I know but that is no reason why it should not be revived. The points and judging methods will be worked out and made known through the next issue.

In the meantime, what comments from you on this score?

Don't be discouraged if your cover is not quite so 'snazzy' or even if you have none at all! This will not be the key-point, nor to great extent the presentation. These will score, but the main idea is to see which club is producing a magazine that most benefits its members and photography at large.

\*\*\*\*\*

## EXECUTIVE SUITE

*By Les Luckhoff*

We are almost at the end of our year of office and with that we disband the present Executive Committee. Perhaps some of the members will return to serve PSSA as diligently as they have this year, perhaps they will seek honourable retirement, whatever happens they can look back on a year of unprecedented progress and development. They undertook to place PSSA on a sound financial footing and the result will be very evident to you when you receive the

balance sheet.

You will receive news in this issue of the important fact that photography has been accepted as one of the arts, achieving equal status with painting music, ballet, etc., and thanks to John Oxley of Pretoria who has worked so hard in this PSSA has been nominated as the official representative of Photography. Apart from the obvious results of this great step forward for photography there will be benefits to PSSA which will be revealed in time, but of course now works of our camera artists will find a place in art galleries, overseas embassies etc. This is probably our biggest achievement this year.

You will shortly hear of the proposed change of construction of PSSA. The Executive have spent much time on figuring out how we can make the whole system less cumbersome. Firstly we are going to recommend that we change from a section 21 company (ask your auditor what that means) to an ordinary society and we also hope the Society will adopt a plan for "regionalising" PSSA. This plan is based on John Magill's concise interpretation of this scheme and we feel it can work with greater participation at Club level.

We heard with great sadness of the death of Margaret Bevis. The work of Margaret and Lionel in our Recorded Lecture section is too well known for me to tell you about their combined work. Now Lionel, after his loss, feels he cannot carry on alone, and at the age of 78 Lionel will be vacating this position he has held so honorably for over 2 decades. We shall miss both Margaret and Lionel but hope they leave behind the foundation stone so that we can build further upon it and always be reminded of their great contribution to PSSA's club members. Perhaps as a tribute clubs could contribute slide series stating on an introductory slide that the series is dedicated to Lionel and Margaret.

By the way we are going to produce the Infinity sign in the form of cufflinks at R5.50 per pair (in silver). You lucky people who are entitled to wear

the Infinity emblem can ask your club to place your order now.

We have decided to issue a special badge with 'life member' engraved on a scroll to a certain Edenvale member who has paid R100 for life membership. He will be receiving the badge during September and I am sure we'll have a picture of him receiving his member's badge in our next edition.

Once more I should like to remind you of our insurance scheme. We are in grave danger of losing it. Only R800 was paid in premiums last year and one claim of R1000 was paid out naturally with the disappointing response and the high claim there is no chance of us twisting the Insurance Company's arm to improve the rate! Don't let this scheme die through your lack of interest and that means you !!!

See you at Congress!

\* \* \* \* \*

## IT'S AN ART .....

In June of last year, "Flash", monthly journal of the Pretoria Photographic Society, published an article by one of its members, John Oxley, urging that steps should be taken by the South African authorities to formalise the recognition of photography as a form of modern art and that, inter alia, photographs should thus have a place in South Africa's art galleries.

Pointing out that "South Africa today is lagging behind many other countries in accepting photography as an art", the writer asked: "Is this because our photography in South Africa is less good than that overseas? Are South African photographers at fault? Are our standards inferior? Or is it that in South Africa appreciation of photography as an art lags behind similar public appreciation in other countries?"

While South Africa's art galleries, John Oxley went on, compare favourably with most in the world, "...in no gallery in this country has a section been devoted to the modern form of art, photography. Today this is a gap - a serious omission - in our national cultural life".

He compared the situation here with that in a number of other countries, "notably the United States, where many major art galleries have established permanent collections of photographs and are constantly adding to their exhibits, accepting, in doing so, that photography is indeed an established modern form of art, just as painting was in earlier centuries - and still is ..."

Against this background, the writer asked: "...Is it not time that steps were taken to try and make the public and the authorities - municipal, provincial and national - aware of the way that our country is falling behind the rest of the world in this field? Is it not time that attempts were made to persuade public art galleries throughout the land to broaden the scope of their activities and begin to make collections of photographs - as art - both South African and from abroad..."

Taking the matter further, John Oxley then put the matter to the Government through the Secretary for National Education.

As a result of this approach, the Secretary for National Education in January this year called a meeting in Pretoria to discuss the matter. Present at that meeting were members of the Fine Arts Commission of South Africa, Civil Servants, civic representatives, as well as members of the PSSA.

The meeting overwhelmingly accepted a recommendation that photography as an art should have a place in the functions of the Arts Commission and the South African Cultural Council.

In due course the National Cultural Council concurred in the recommendation which was approved by the Minister of National Education, the Honourable J.P. van der Spuy.

This is a tremendous boost for photography in our country, and the field is now wide open for further promotion of photographic activities in a number of ways: for example, exhibitions - both domestically as well as internationally; - the promotion of lectures etc., to cultivate a better apprecia-

tion of and taste in photography as a plastic art, the purchase of top-quality photographic art - South African and from overseas - for permanent display in various art galleries.

The scope and application of the Minister's approval of the proposals have now to be worked out: schemes have to be implemented.

The PSSA now looks forward to the closest liaison with the Plastic Arts Commission and the government authorities in this regard.

\* \* \* \* \*

## CLUB ROUND UP

Let's start from the North. The Rhodesian Picturemaker has a query:

This month, instead of giving advice, Technical corner is seeking it. Jack Davy of Marandellas has written in to ask how he can make 40 x 40 super slides through a 2½ S.L.R. Yashica camera. Well, we don't know the answer to that one so can any of our readers help?

The second query this month is from John Hamilton who wants to know if he can copy half frame slides on to 35mm film without loss of picture size.

Please address your answers to;  
The Editor,  
The Rhodesian Picturemaker,  
P.O. Box 2038,  
Salisbury.

Well I am sure our readers can help here. If you are answering direct please send a copy letter to us at PSSA as well so that we can publish the answer. There may be some of us down here with the same problems.-Ed.

### ATTENTION WANDERING JUDGES

Any of you going down East London way? Perhaps you would be kind enough to help the East London Photographic Society who sent this letter;

Dear Sirs,

#### RE: INTER-CLUB ASSISTANCE

I have been asked by the committee of this Society to find out if you could possibly ask qualified judges of any

Club/Society to offer their services at any time they may be in East London and available.

This Society has lost three judges recently because of transfer and other causes. It has been suggested that an appeal through you to members of any Club/Society to offer their assistance if at any time they are in East London and available. This will assist us very much.

Visitors are, of course, welcome at any time, whether judges or not.  
Sincerely yours,

HON. SECRETARY

Regretably the letter does not give the venue or times and dates of meetings (Can we have this please Hon. Sec. ?) but their box number is 147, East London 5200. Please rally round all those East London bound.-Ed.

### THINK TWICE

Newsreel, bulletin of the Germiston Club have quoted some points from Allan Ballard; Camera Owner Magazine September 1966.

Some may consider these too basic, but it is after all the basics that are the foundations and the foundations that support the buildings.  
- Ed.

- "1. Think twice before writing off a potential source of pictures. Keep experimenting and trying out new angles.
2. Keep your camera loaded always. The best pictures occur at the most unexpected times.
3. Do not take a course in photography. The best teacher is trial and error. Study pictures, not techniques.
4. Never reject a picture because it is technically incorrect. It is the impact that counts.
5. Presentation of the pictures is as important as the taking, processing and printing stages.
6. Collect a portfolio of your best work. If you have only ten fine shots, do not pad them out to twenty. Constantly strive to add to this collection. This

gives a purpose to your picture taking. "

Now this, you will note was written some nine years ago. Ideas and concepts change. Your ideas change. You may violently disagree with some of these points. What we would like is to be able to print your remarks, ideas and experiences in the above context. Help us to help others with your article. - Ed.

### LET'S SMILE-AWHILE

In "Grappie van die Maand", I think the Bloemfontein Camera Club have an absolute gem:-

'n rare optog: heelvoor n lykswa, gevolg deur n groot hond en in n lang ry, sestig mans.

Toeskouer langs die pad vra aan nommer een in die ry:

"Wat gaan hier aan?"

Nr. 1: "Dis my skoonma se begrafnis"

Toeskouer: "En die hond?"

Nr. 1: "Hy't haar doodgebyt."

Toeskouer: "Verkoop hom aan my!"

Nr. 1: "Val agter in die ry in."

### THANKS FOR THE MEMORY

Roland Muller Hon., Treasurer and Salon Secretary of the SABS Camera Club had the brilliant idea of approaching Nat Cowan - one of PSSA's founder members - for an article for their magazine IRIS.

Knowing this will be of great interest to newer members and bring perhaps a thoughtful pause for memory to those who were involved in the 'early days', we re-print Nat's "Beginning of PSSA".

Our thanks to Roland and to Nat Cowan APS (S.A.) of the Bensusan Photographic Museum.:-

*THE BEGINNINGS OF PSSA by Nat Cowan  
(who was a member of the original  
Board of Directors)*

In the 1954 edition of SOUTH AFRICAN PHOTOGENS OF THE YEAR, edited by Dr. A.D. Bensusan, the Editorial concluded with the following paragraph:

"While on the basic themes of harmony and unity in photographic work, may I say that it seems astounding that in

all the years of photographic activity in South Africa we have never before come together at a congress, or convention, as the Americans call it, where the latest ideas, processes, or general matters of photographic interest can be freely discussed among Amateurs and Professionals alike in a friendly atmosphere and in good fellowship. In the past, distances between main centres and difficult transport arrangements have prevented such gatherings, but with present speedy travel this should no longer present any problems. The time is now opportune to have the first of a series of congress gatherings. Its organization would present no special difficulties, provided the support is forthcoming from amateurs, professionals, clubs and trade organizations in all parts of the country."

The idea met with considerable enthusiasm and support, and at the first meeting of delegates from Photographic Societies and Clubs held to sponsor a Photographic Congress, no fewer than 22 such Societies voiced their approval of the scheme. Only one Society expressed its inability to support the convening of a conference.

It was a lengthy meeting, and the outcome was that the first ever Photographic Congress be held in Durban, and a suggested programme was drawn up. The date was fixed for 24 to 26 July 1954. An Executive Committee was formed under the Chairmanship of Dr. Bensusan, who subsequently toured the Union and Rhodesia to obtain the support of the Clubs. The Committee put an unbelievable amount of work into the Congress, which took place - the first of its kind in South Africa - during those three historic days.

The programme was an outstanding one. Speakers included Dr. A.D. Bensusan, Eric Vertue, M.C. Margetts, Norman Partington and Nat Cowan, while the guest speaker at the banquet was the artist Nils Andersen. By way of diversion there was a bus tour to the Annual Shembi Religious Dancing Festival at Inanda on the Sunday morning.

As a Congress it was an outstanding success. But an event, more important



than any of the lectures and outings, took place during a General Meeting of those present, because after lengthy discussions and argument for and against, it was proposed by Nat Cowan of Johannesburg and seconded by S. McCullough of Germiston, "That the meeting accepted in principle the formation of a body and the action of those who had formed the Photographic Society of Southern Africa Limited, and that future congresses be held under the auspices of the Photographic Society of Southern Africa Limited."

And so PSSA, registered under Section 21 of the Company's Act, came into being. A Board of Directors was elected by ballot.

Incidentally, there is some doubt whether the Congress held in Pretoria in 1955 was the first or the second. At that same meeting, the following resolution was passed:

"It was resolved that Pretoria be the venue for the Second Congress in conjunction with their Centenary celebrations in October 1955".

It wasn't long before Eric Vertue of Cape Town - one of the Society's most energetic Directors, took on the editorship of the Society's monthly magazine CAMERA NEWS, a publication he managed most efficiently and successfully for several years. It was an excellent little periodical with many informative and interesting articles, but cost of production was high and advertisers few, so that publication eventually had to cease.

During the years that followed, PSSA had its ups and downs, but the Annual Congress was held regularly, and apart from the larger centres, the venues included the Victoria Falls, Vereeniging and Bethlehem.

One of PSSA's greatest handicaps is the geography of South Africa and the tremendous distances between centres. Directors are domiciled all over the country, while the administration can obviously be in one place only. I have often thought that members could obtain more benefits were there at least one chapter, or branch, in each province - perhaps two (Eastern and Western) - in the Cape.

I wonder if the last paragraph might come under discussion at the A.G.M.?

- Ed.

## KODAK PRINTANK' PROCESSOR

The 'printank' processor is a simple drum for the home processing of Kodak 'Ektacolor' 37 RC papers with Kodak Ektaprint 3 chemicals.

It provides an easier means of producing consistent colour prints than conventional dish processing, and has the following advantages:-

You can process in normal room lighting.

Easily maintain chemical solutions at their correct temperatures.

Save chemical costs, as you only use a small amount of solution for each process.

The 'Printank' can be used by any keen amateur who has a darkroom and a black and white enlarger. By following the step by step instructions and using the additive filter system to correctly expose the colour paper, up to 20,3 x 25,4 cm enlargements can be made with comparative ease.

Apart from the 'printank', the other items required for producing colour enlargements are a set of three filters (red, green and blue), 'Ektacolor' 37 RC paper and 'Ektaprint' 3 chemicals. With each 'printank' comes a very comprehensive instruction booklet, detailing every step in easy to follow language and with clear illustrations. This booklet not only shows how to use the 'Printank' but also how to make test prints and evaluate results.

Well for those who have been toying with the idea of trying colour, the answer here would seem to be plunge right in, it's easier than you think. - Ed.

With due acknowledgement and thanks to KODAK (South Africa) Limited.

\*\*\*\*\*

## OBITUARY

Page four of Durban Camera Club's bulletin PAN, August edition, is sad indeed. It brings to our notice the passing of two well-known members;

## FOCUS ON

..... Peet Schoeman

Peet Schoeman is a member of the Shutterbugs Photo Club of Vanderbijl Park.

He is twenty seven years old and started to 'get serious' about photography some six years ago, his first camera being a fixed lens 35mm Voigtlander. He has now moved to, and is the proud owner of a Canon and accessories.

At the moment, he is in the advanced section in prints in the Shutterbug Club and is also showing versatility by being recognised an advanced transparency worker as well.

His photographic interest and versatility can be judged by the accompanying photographs.

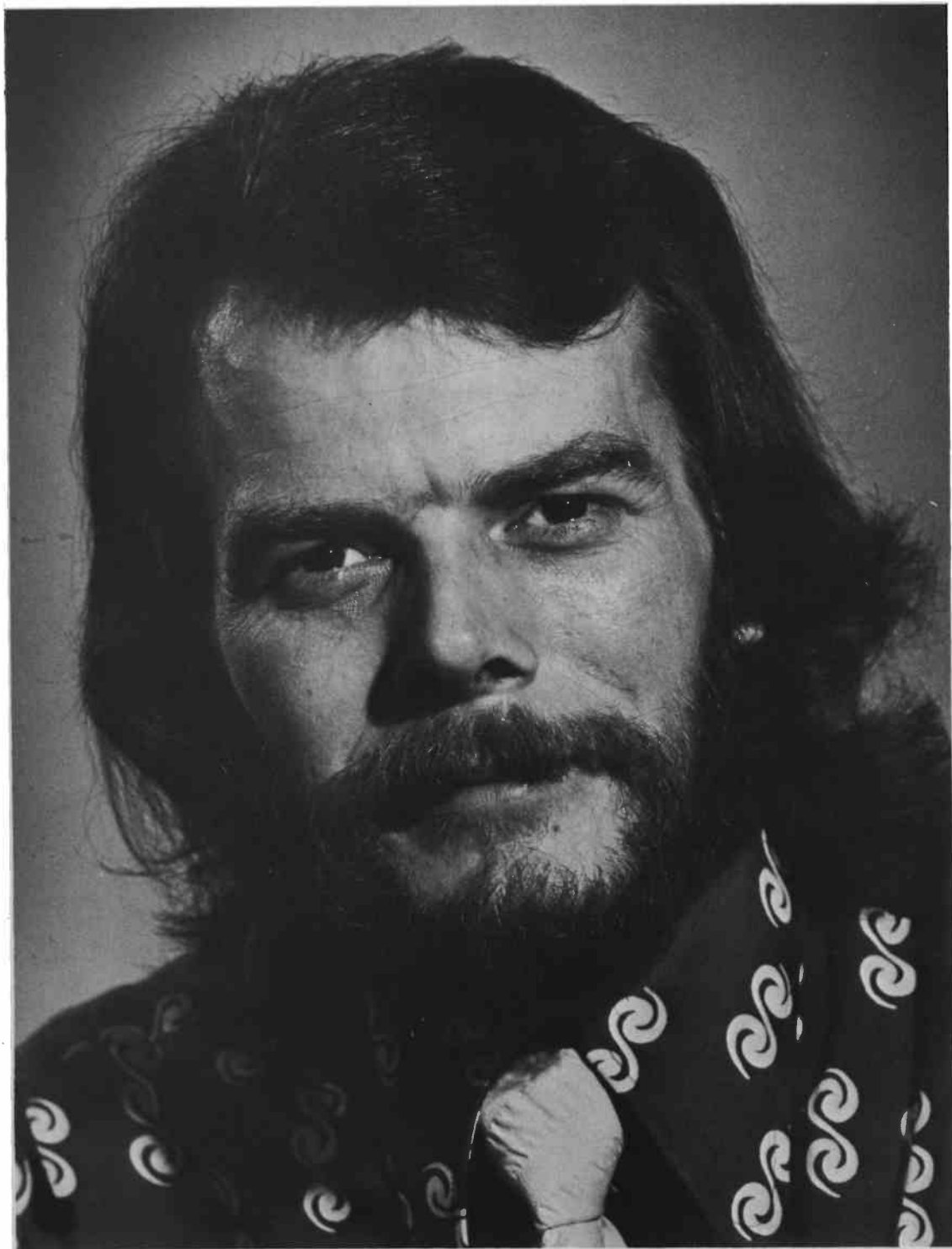
Nudes, portraiture, landscapes, close-ups, in fact anything that can be photographed will find Peet behind the camera.

For the last five years, he has been a Club Committee member, and they find him a very able Competition Secretary. Equally, his club progress during these five years have shown his improvement, interest and love for photography.

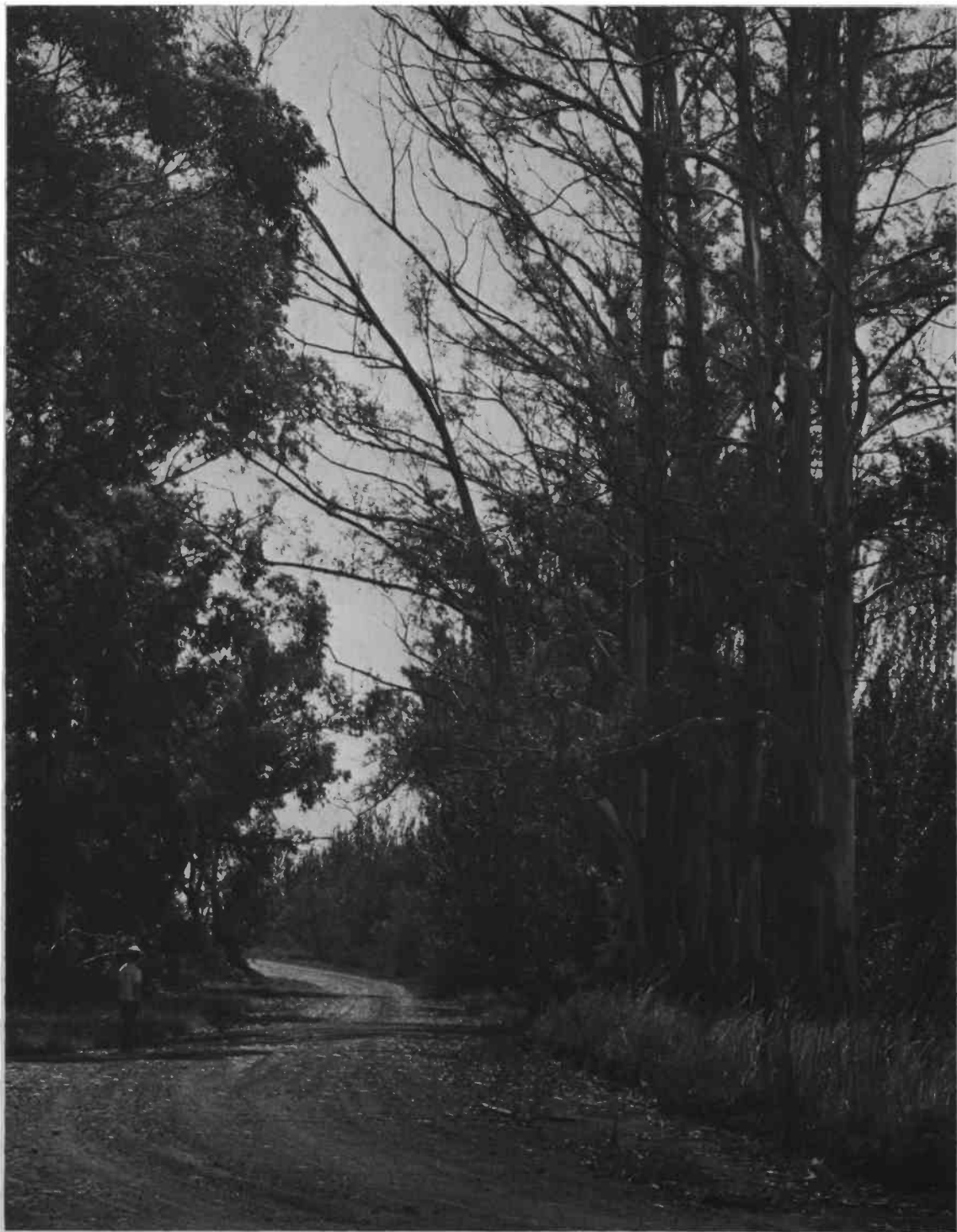
Although he has most of his Salon acceptances in the transparency section, Peet's greater love is Black and White print.



DRAKENSBERG SCENE



THE FRENCHMAN



TREES

"The recent passing of Claude Whysall has robbed the club of an old friend and staunch supporter. Claude was a member of the club for many years and after only two years was elected as a Honorary Life Member.

Although not actively engaged in club photography in recent years, Claude retained a keen interest in the progress and activities of the club and his willing response to all appeals for demonstration and exhibition equipment was deeply appreciated.

Photographic equipment which he built up over recent years has become one of the largest in the country and contains several rare pieces of equipment dating back to 1886."

To Mrs. Whysall and Jeremy we extend our sincere sympathy in their loss.

. . . . .

The news of the recent passing of Margaret Bevis will come as a shock to all members.

Margaret's interest in photography only developed in recent years and it was not until 1968 that she owned her first camera and joined the Durban Club.

She served as Secretary for two years and in addition found time to create a number of delightfully amusing and instructive slide features which she donated to the Recorded Lecture Division of PSSA. Apart from writing several books on Insects of South Africa, designing and making authentic costumes for her extensive period doll collection, Margaret appeared as far afield as Rhodesian Television as she was a lecturer in great demand in this subject.

Our sincere condolences to Lionel and her son Dugald in their sad loss.

. . . . .

## ENLARGEMENTS WITH EASE

16 x 20's from 35mm

Patterson's Acutol, the somewhat pricy one-shot developer is the answer according to Durban's Pan:-

By using Acutol in a diluted form for an extended period of development it is possible to produce 35mm negatives which are so grain free that a 16 x 20 print can be produced with very little effort.

Dilution is 1 + 40 (i.e. 10cc plus 400 cc's water) and temperature MUST be kept constant at 20° C (68°F).

FILM: FP 4 TIME 26 MINUTES.

Well, Acutol itself is a pretty special brew, 'twould appear it can be 'brewed' further. Could the author, for my 'Editorfication' pass any comparison comment as to the virtue, or otherwise, of Acuspecial? - Ed.

. . . . .

With the bridge of sighs where detente holds forth,  
It's good to hear there's still humour up North:-

Dear ASA,

I've been taking pictures for over thirty years with my Rangefinder camera and I still forget to take off the lens cap before shooting. As a result I have missed out on several vital Wedding and Barmitzvah shots with embarrassing social consequences. Is there anything I can do short of switching to a reflex camera?

RSVP

Dear R,

Yes! Focus Productions has just come out with a remarkable Lens Cap Alarm System which is linked electronically to the shutter release of your camera. A loud alarm goes off when you forget to remove the lens cap, so you don't lose any shots. Unfortunately, the loud alarm also produces some NEW embarrassing social consequences, especially during the wedding and Barmitzvah ceremonies.

ASA

Many thanks Rhodesian Photographic's 'Focus Point'

. . . . .

## PUDOVKIN

The Benoni Cine Club ask; How many of you have read Pudovkin's masterwork "Film Technique"? They go on, to enquire: ....and anyway, what relevance could anything written before 1929 have today, particularly with an author whose christian names are Vsevolod Illarionovitch.

Well, your Ed who is obviously one of the non-reading plebs (I aint never heard

of the guy!) was rather intrigued by this little lot, so proceeded to read further.

I can only say - fascinating! Now of course I shall be hunting around for my own copy! Here we go -

"...Pudovkin likens an individual shot to an individual word, and takes, as an example, the word Beech. It is an individual concept without a precise definition or meaning. Let us, however, take the phrase 'the tender green of young Beech.' It may not be remarkable prose, but we do get a much more vivid concept.

Film, says Pudovkin, is the same: an individual shot may mean very little, but it is the juxtaposition of shots with each other which gives the meaning. This juxtaposition is known as 'montage'. Indeed, in French, this word corresponds to our word editing and is much more appropriate.

In observing the development of action the spectator is first transferred to one place, then to another .. the director .. leads despotically along with him the attention of the spectator .. He sees and remarks only that which the director desires to show him.

Pudovkin invents a scene which a non-participating observer may notice. A man standing near a wall notices another man slinking through a gate, who stops, seeing the first man. They look at one another across the distance. The one by the gate then produces some object and holds it up mockingly for the other to see. The first man clenches his fists in rage and hurls himself towards his tormentor. At this moment, a woman hurls open a window and shouts "Police! Somebody fetch the Police!" Whereupon the two antagonists run off in opposite directions.

Pudovkin then analyses the way in which this scene would unfold itself to the observer, taking as a starting point where he is watching the man by the wall. He sees that the man has noticed something and follows his gaze. He sees the second man slinking through the gate, then observes their reaction to one another. His eye is attracted by the second man's movement, and sees that worthy brandishing the object mockingly.

Anticipating trouble, he transfers his attention once more to the first man, who clenches his fist and rushes forward. He watches the beginning of the struggle at which point his attention is caught by the cry "Police!" He turns once more to watch the effect this will have on the antagonists and sees them rush off.

furthermore is that those changes of angle must be motivated by the action in the same way that the observer is motivated to turn his head.

'There is a law in psychology that if an emotion gives birth to a certain movement, by imitation of this movement the corresponding emotion can be called forth. If the scenarist can construct the elements of increasing interest that the question 'what is happening at the other place?' arises, at the same moment the spectator is transferred wither he wishes to go then the editing thus created can really excite the spectator. One must learn to understand that editing is, in actual fact, a compulsory and deliberate guide of the thoughts and associations of the spectator

One who wished to poke holes in Pudovkin's arguments might say that to truly make the camera replace the observer, there should be zip-pans between each shot, to simulate the turning of the head. Such a critic however, would be wrong, for subconsciously we blink as our eyes swivel, and even if we consciously keep our eyes open, as we transfer our attention from one object to another the brain somehow "edits out" the zip-pan we should see. In other words, moving our eyes to look from one object to another corresponds exactly to the "cut" or junction between one piece of celluloid and the next.

In 1928 Pudovkin carried out an experiment in association with L.V. Kuleshov. They selected from the trims of one of his films, some close-ups of the actor Mosjukhin. They chose shots which were static, and which did not express any feeling at all. They joined these shots which were all very similar with other pieces of film in three different combinations.

In the first combination it appeared that Mosjukhin was looking at a bowl of soup. In the second, he seemed to be regarding a dead woman in a coffin and in the third it looked as though he was watching a little girl playing with a funny toy bear.

When we showed the three combinations to an audience which had not been let into the secret, the result was terrific. The public raved about the acting of the artist. They pointed out the heavy pensiveness of his mood over the forgotten soup, were touched and moved by the deep sorrow with which he looked at the dead woman and admired the light happy smile with which he surveyed the girl at play. But we know that in all three cases the face was exactly the same!

What a lesson in the value of good intercutting. - Ed

\*\*\*\*\*

Whilst on the movie scehe, all those fancy gadgets you've read about in overseas mags, like the CAROL CINESOUND, SYNCHRODEK, SYNCHROLINK, CRAVEN SUPER 8 BACKWINDER AND ELECTROFADE etc., etc., are available from:

WESTFORD'S  
Cine Equipment (Pty) Ltd.,  
1st Floor, Westfords House,  
32 Grahamstown Street,  
JOHANNESBURG Phone 21-3944/5

and

101 Russel Mansions  
c/r Russel & Smith Streets,  
DURBAN Phone 6-0023.

P.S. They even have adjustable Dollies!

(I mean the types on wheels that you put a tripod on of course!)

\*\*\*\*\*

## AIMLESSNESS

The Amateurs' Enemy

On the one hand is the advice: "Always carry a camera." On the other hand, the persuasion to "Plan every picture." "One suggests a be-ready-for-whatever-crops-up attitude; the other, a careful, considered approach. Extremes, of course and sometimes trotted out as dogma. I am sure the proper approach to photography lies somewhere in between. However, and this piece of dogma needs no justification or excuse - aimlessness - in any area of picture taking is an enemy.

You'll see the evidence of aimlessness in a dozen ways. It results, normally, in a picture failing to convey anything at all to the viewer, since some people are incurably incapable of appreciating photographs, content to go their own blunderbuss way.

Must every photograph have a message? Yes, though 'message' perhaps suggests some exceptionally significant content. But certainly every single photograph ought to give up some meaning, however trite. A photo which says "Look, here's a beautiful old town square" is much more

communicative than a jumble of figures, backs to the camera, crowded around a market stall, leaving the viewer uncertain of what he's supposed to view.

The message so necessary to a photograph has been wrongly construed to mean 'something of deep significance'. Not all newspaper articles or television broadcasts for that matter are 'deeply significant'. Nor are all conversations. Not even all paintings. So why should photographs be so? The fact that a picture readily conveys something is message enough.

Of course, "planning a photograph" sounds daunting, or even perhaps dull to the adventurous. In fact, many a photographer I've spoken to has talked of his plans for such and such a picture with real enthusiasm, so there's obviously some kind of pleasure to be had out of the events leading up to the actual picture-taking. Perhaps it's the anticipation, the feeling that this one will be the masterpiece.

The very suggestion that a picture should be planned is likely to send advocates of the photojournalistic school into a rage. But, I fear, the apoplexy will be without reason, for planning, in the context in which I am using the word, is the opposite to aimlessness. No photojournalist should tackle a subject without an aim in mind.

Formulating an aim will always depend on a certain amount of pre-knowledge. People have said they will wait weeks if necessary for the right conditions to photograph a landscape. What "right conditions"? Something miraculous, some atmospheric arrangement which only exists for some photographers, something absurd like four clouds perfectly aligned? Of course not; lighting and atmosphere which he recognises add up to the feeling he wants to communicate. The good landscape man knows how weather affects lighting and takes account of it in his plans.

Planning in portraiture is especially complex but how it pays off! There is nothing more aimless than fiddling around with lamps or different poses in the hope that something brilliant will emerge. An astonishingly large number of club photographers at studio sessions don't know even whether they are going to shoot head and shoulders, face only or full

figure portraits when the session has actually started. One decision that ought to be taken before a portrait session is the sort of lighting to use; one lamp, two, window light, flash. Decide, and stick to it - but plan one back-up alternative in case the physical conditions don't permit your first choice.

Newspapers, of course, are crammed with the results of planning. The popular conception that so many great pictures just happen, is a very naive one. "Setting-up" a picture has become a dirty term. And perhaps the distaste has blurred and confused the whole issue, reflecting badly on genuine commonsense planning. Sure, many a set-up picture is a bit pointless. I think that shots of show business personalities and leggy models most often come into this category. But newspaper style set-up pictures can be very powerful, and all the more so for the careful planning which goes into them.

Set-ups begin with an idea. And so, obviously, do advertising photographs, many of which turn out as stunners in their own right. Now why, as amateurs, should we not also encompass the set-up-and-see policy? Some do; but the results are often elaborate exercises in - nothing, the end product being Fido dressed up as Grandma, or some wierdly attired and posed girl in some unlikely juxtaposition. I know the argument can run that it is the professional's paid job to produce pictures, and to do so he can call on the resources and prestige of the newspaper, on models, on sometimes big budgets. But surely, if a picture really is good, a club cameraman could occasionally persuade club members to help out? Isn't that what clubs are for, to help members produce better work?

I suppose the most common manifestation of aimlessness is when one gets out of bed, finds the Sun shining, or a fine mist hanging, or snow on the ground, and decides there and then to go out and "take some pictures". What of? Oh yes, there's a nice old church at the end of the lane, - click - and the bridge across the river looks nice in the morning sun, - click - Oh, do look at that cow leaning over the gate, - click - well, I never noticed that colourful little poster on the town

hall door before, - click - and there's the milkman making his way home as the sun rises higher, outlining him and his little electric cart, - click - Now what shall I take? I honestly believe that a masterpiece produced on an outing of that sort is a rarity. But I'm not saying that such pictures shouldn't be taken - just that they ought not to be hailed and nailed to the exhibition wall as creative gems when in fact they merely (not always, sometimes they're evocative and good) represent the bare skeleton of a situation which recalls to one man's mind (the photographer's) the flesh and blood of the moment, communicating nothing to anyone else.

I'm all for an all-out attack on one subject at a time - blanket coverage of it, saturation photography, the ins and outs, rat-a-tat-tat with the varying images steadily piling up in the camera, probing away at every aspect. The pictures, sifted through later, ought to contain something worthwhile - a 'best' at any rate, rather than an 'only'. And the all-out onslaught is bound to be effective if you've worked out what you're after. Many a photographer will maintain he sees his picture in his mind's eye long before he takes it.

Why not give the pre-plan system a reasonable try? Instead of rattling off one cassette of film on 36 assorted subjects, choose one picture idea, a simple enough one will do - say, Sunday morning in your town. Think of Sunday and what happens then - quiet streets, churchgoers, pigeons able to peck scraps from streets and paths invaded by feet and tyres on workdays, children playing, early fishermen. Choose two or three locales, and go out and have a look at them. Sketch out compositional ideas. Check them over, deciding whether a long lens or a wide-angle will be best for what you are after. Finally, go to your location and shoot whenever your picture looks like it's forming.

Expend film on the exercise; just because the professional works on one assignment and one idea at a time it doesn't mean he uses his film one frame per day. Chances are, he'll have exposed a roll or two to check perspectives and lighting under various conditions. And during the actual session, he'll certainly run through several more rolls



or cassettes. But his planning will pay off.

George Hughes.

from: KLIK August.

\*\*\*\*\*

## P.S.S.A. CONGRESS

I wonder how many of you have 'sorta kinda' let it ease out of your minds that the 21st PSSA Annual Congress is just a rounda corner hey?

Have you booked in at Burgerspark to secure your presence? (Via the Salvo Travel Bureau, Box 3797, Pretoria).

Are your clubs putting the final touches to their slide series?

Are the last scenes shot, is the sound track forming, are you ready to finally edit that film you are putting in for the S.A. Ten Best?

Hugh Rouse, as Inspector Carr is so fond of reminding us that "Time is of the essence!", so be it, don't let time start ticking against you!

V. Kenniford has kindly forwarded the names and charges of two Hotels in Pretoria which may be of assistance to all the folk heading to the Congress.

Eaton Hall Hotel, c/r Andries and Visagie Sts.

R30 per person per week, full board

Irene Hotel, Jacob Mare St.,

R23 per person per week, full board.

Both these Hotels are very near to Burgers Park and the same distance from the station which is not far.

\*\*\*\*\*

## DIVISIONAL REPORTS 1974/75

### HONOURS AND AWARDS COMMITTEE

A total of 7 committee meetings held.

Dr. Ray Viljoen FRPS APS(SA) joined the committee when Mr. Warner moved to Pretoria.

### DECISIONS TAKEN

Audio-visual presentations may be made at Congress under the supervision of approved judges, or at the headquarters of Honours and Awards. Application

form and fee to be forwarded to secretary by 30th June for presentation at Congress. This condition to apply only where specialised equipment is used - such equipment to be controlled by the applicant.

Service Medals can only be granted when suitable nomination received.

Application form to be translated into Afrikaans. Mr. R. Erasmus agreed to undertake the translation.

Credit System introduced for first time in June 1974 to be abolished as from August 1975. However credits gained until July 1975 would be valid for eighteen months. The scheme would therefore terminate after the judging session closing on 31st January, 1977.

A Mixed panel of monochrome and colour prints to be introduced from 1976. Print applications may therefore be made as follows:

Section A - Monochrome Prints.

Section C - Colour Prints.

Section K - Mixed panel of A and C. However, Fellowships can be granted to Associates who have qualified in three sections, of which one or more must be in categories A - E but not more than two from Sections A, C and K.

### Applications and results for January and June Judging, 1975

Grade	Section	Applic- ations	success- ful	Pend- ing
APS	A Mono. Prints	11	0	-
FPS	B Slide Series	1	-	1
APS	B Slide Series	2	1	1
FPS	D Colour Slides	3	2	-
APS	D Colour Slides	33	7*	-
FPS	E Cine Films	2	1	1
APS	E Cine Films	4	1	1
APS	G Service to Phot.	1	1	-
APS	J Scien- tific & Tech.	1	0	-

\* Of the 7 Associate successes in Colour Slides, five were due to the Credit System.

Miss B. Pacy-Tootell granted an Associateship in August 1974 (Published Works) and received award at Congress. Not included in above list.

Dr. Robin Sandell the first person to obtain a Fellowship in Cine Films

. . . . .

## REGIONAL REPRESENTATIVES DIVISION

### CAPE TOWN

Cape Town Photographic Society are presently involved in their new building and all clubs in the area are still going strong, with the exception of George which seems to be waning, but we are not sure of that. Judges have been sent to all clubs when requested.

### EASTERN PROVINCE

There is strong interest in PSSA in this area and Associateship evenings are being held regularly. Once again, judges have been supplied where necessary.

### NATAL

Roy Turnbull is carrying on his good work in Natal and all clubs are going very well.

### ORANGE FREE STATE

Still again, interest in PSSA is very strong in this region, mainly from the point of view of Honours and Associateship evenings are also being held in the Free State. The museum is holding a mini-Congress and clubs are getting involved in this.

### JOHANNESBURG

All clubs have been visited and membership varies. A new club was formed in Botswana this year and Windhoek is running very well. Again, judges have been supplied where necessary.

### VAAL TRIANGLE

Two new clubs have been formed in this area, one at Parys and the other is a Cine Club in Vanderbijlpark where they have over 50% PSSA membership. Vanderbijlpark held a successful Salon.

In all areas the infinity tie and brooch has been well received and should prove to be a successful venture

## RECORDED LECTURES

During the year under review, 114 lectures were sent to 37 Organisational Members, as compared with 97 lectures to 29 Clubs during the financial year ended 30th June 1974.

The distribution of the Clubs availing themselves of the Recorded Lectures Service was as follows:- 11 (12) in Natal; 14 (8) in the Transvaal; 7 (6) in the Cape; 3 (3) in the Orange Free State; and 2 (-) in South West Africa. The figures in () represent last year's figures.

At the close of the current year no less than 49 bookings had been received for the six months ending 31st December 1975, a good augury for the forthcoming year.

At the close of the year there were 38 lectures in the Library. Of these, eight should be withdrawn as they are more than 10 years old, and in the case of colour slides, the colour has, in most cases, deteriorated. The slides recommended for withdrawal are Nos. 3, 4, 5, 24, 29, 34, 39 and 42 in the Catalogue.

In the case of No. 5, "Photographing Old Cape Dutch Architecture", this is the only lecture on photographing architecture we have and it was acquired in 1955. During the past year I have received three requests for a lecture on this subject, but one Club said they did not want No. 5 as they had borrowed it three years previously and had found the slides, though monochrome had deteriorated. Recording of our architectural heritage is most important, and a good illustrated lecture on the subject would encourage members to look to the early buildings in their neighbourhood and record them for posterity. Surely the Cape Town Photographic Society with its wealth of architectural subjects in its vicinity could help in this direction.

Eighteen months ago I pointed out that No. 42 "Application for Associateship" acquired in December 1967 was completely out of date and should be replaced. To date nothing has transpired and consequently I have had to withdraw the lecture from circulation.

As Honours and Awards is one of the most important of the Society's activities, one would have thought the Board would have made sure an up-to-date slide series and lecture would have been provided.

During the period under review, three new lectures have been added to the list of lectures available, namely No. 64 "Tips on Titles and Slides Series" prepared and presented by Mrs. Margaret Bevis; No. 65 "Middelburg, Transvaal" produced and presented by the Middelburg (Tvl) Camera Club; and No. 66 "First Aid Tips for Better Photography" produced and presented by Mr. Frank Verschooren (of Durban) who also presented No. 50 "Let's Play" in February 1970. Our sincere and grateful thanks are expressed to the three donors.

Mr. Frank Verschooren has also very kindly overhauled lecture No. 50, replacing a number of damaged slides and provided a new tape.

As a result of a letter from the Barberton Photographic Society stating they had experienced difficulty in getting the loan of a tape recorder on which to play the reel tapes, Mrs. Joan Daly of the Durban Camera Club has very kindly offered to re-record any of the tapes on to cassettes, and four of the lectures requested by the Barberton Society have already been dealt with in this manner, Recorded Lectures bearing the cost of the cassettes. Both the reel tapes and the cassette are now sent out with the lecture. Our sincere thanks are expressed to Joan for her help in this direction.

The finances of the recorded Lectures Committee remain in a satisfactory state despite the fact that a slight loss of R2.14 was incurred this year. Income amounted to R135.00 of which R135.00 was from Booking Fees. Expenditure amounted to R137.19 principally accounted for by Postage, R73.46; Bank Charges, R11.00; Tapes & Materials, R20.40 and Cases for Transporting lectures R11.14.

The year closes with a Balance of R53.29 at Barclays National Bank, Durban, compared with R63.98 at the corresponding period last year, and with R11.76 Petty Cash on Hand as

against R3.21 at the close of our last financial year.

As I shall celebrate my 78th birthday during the first week of August this year, and in all probability will be leaving Durban early in the New Year to live with my stepson at his home in Florida Glen, this will be my last Report as Chairman of the Recorded Lectures Committee, I would like to place on record my grateful thanks to my late wife, Margaret, for the wonderful help she has been to me in running the Recorded Lectures Service during the past 21 years, especially on those occasions when I had been laid up with Flu or confined to bed after operations on my eyes; also appreciative thanks to all the various Club officials with whom we have been in touch from the inception of the Recorded Lectures Service to the present day, for their valuable help by returning lectures promptly after their Club meeting, or in despatching them to another Club when so requested, thus making the work of the Chairman that much easier.

From the date of the inception of PSSA in the Durban Art Gallery in July 1954, when the Chairman, Dr. Kin Bensusan said "Lionel will run the Tape Recorded Lectures" and in reply to my query "What do I know about Tape Recorded Lectures" he replied bluntly "Find Out", to the 30th June 1975 I have packed and despatched close on 2,300 parcels, and collected them from the Durban Post Office on their return, and during the whole of that time I am happy to say only one lecture was lost, and that was stolen from the Durban Post Office where it was awaiting collection by myself.

I have thoroughly enjoyed what had undoubtedly been a truly worth while job, and has given infinite pleasure to many thousands of Club Members, and I sincerely hope my successor will have an equally enjoyable time in providing a valuable service for his or her fellow photographers.

. . . . .

#### DIRECTORS' REPORT

The Directors have pleasure in sub-

miting their report for the year 1974/75.

### OBITUARY

During the year PSSA lost four photographic stalwarts; Margaret Bevis - known for her doll collection which she used so skillfully in her Still-Life Series.

Stan Brothers - mainly involved in photography on the Reef.

Ted Jones Hon. PSSA., APS(SA) - known to all as Uncle Ted, who spent much of his life lecturing and encouraging photography. Latterly started the Photographic Museum in Port Elizabeth.

Alec Southwood.

### MEMBERSHIP

The status quo has been maintained this year -

Ordinary Members -	580
Organisational Members -	120
Honorary Members -	10

### FINANCE

We are again happy to report that this year we have a healthy Credit Balance mainly due to the successful PSSA Argus Photographic Competition and the support from the Clubs with the Affiliation Fee. As you know we now have a part-time secretary and Pam Smith is to be congratulated on the efficient way the office in Johannesburg is being run.

### EXECUTIVE COMMITTEE

The Executive Committee has been functioning with admirable zeal under the Chairmanship of Les Luckoff and despite a few early changes a hard-working team is now attending to the affairs of your Society. Members of the Executive who have taken upon themselves to work 48 hours a day are Les Luckhoff; John Magill; André du Toit; Ernie Kohn; Laurie Lavis; Dieter Basel; Rudi Erasmus.

### CARLTON CENTRE DISPLAY

Largely through the efforts of Les Luckhoff and John Magill a permanent display of South African photography is to be arranged in the Carlton Centre. This has been made possible by a substantial donation towards the cost of this exhibit from the Department of Information and will go a long way to bring photography to the eye of the Public both at home and from Overseas.

### SOCIETY RECOGNITION

Photography has now been recognised by the Department of Arts and Culture as an Art Form and as such can now enjoy added privileges as well as possible grants - bursaries. At the same time the Photographic Society of Southern Africa has been recognised as an official body in negotiations regarding photography in Southern Africa.

### PSSA MEMBERSHIP DIRECTORY

This has now been brought to fruition having been compiled and edited by Rudi Erasmus and will shortly be available to members of PSSA.

### HONOURS AND AWARDS

Sixty-seven applications for Associateship and Fellowship in various categories were received this year of which 13 were successful. There were three Fellowships awarded and 10 Associateships. As usual a high standard was required; and it is hoped at future judging sessions the interest will be maintained.

### MOTION PICTURE DIVISION

During the year Ken Frankel APS(SA) after many years of promoting this section handed over the reins to André du Toit. The Board is grateful to Ken for all the interest shown over the years and hopes that he will not dissolve from the cine scene completely. André is being very ably assisted by Doris Parker and we look forward to continued enthusiasm in this section.

### TRANSPARENCY DIVISION

Because of pressure of work on Executive Les Luckhoff has handed this division over to Dave Reynolds. Because of the popularity of Slide Photography this has always been the largest section requiring a large amount of administration. The Board would like to express its appreciation for the success Les made of promoting this division both among the Clubs and among individuals. We have every confidence that Dave will have increased support in the running of the Division and it is up to the Clubs and individuals to make the most of the service offered to them by PSSA.

RECORDED LECTURES COMMITTEE

As in the past Lionel has met the needs of the Clubs throughout the Country in this very worthwhile service; and once again the Board appeals for new work to be presented to the Recorded Lectures Library.

MAGAZINE

PSSA News and Views enjoyed a tremendous uplifting in 'Image and Context' under the guidance and editorship of Ivor Shepherd.

" LETTERS TO THE EDITOR:

Dear Editor,

The Board of Directors of PSSA hereby wish to congratulate you on the magnificent success of the Journal and hope that both you and your typewriter enjoy a not too prolonged verbal stoppage.

Sincerest thanks,

Yours, etc. "

Ivor's place has been filled by Barry Cross, who has taken on 'new Image' of PSSA.

INSURANCE SCHEME

During the year response to this service has increased and in view of the extremely low rate Members are encouraged to participate in this scheme.

PSSA ARGUS SHOW

Once again this Competition attracted a huge entry from all parts of the Country and an entertaining show was prepared with the selected slides. Successful showings were held in Johannesburg, Cape Town and Durban ably managed by Tom Botha and Laurie Lavis. The Board would also like to thank the Argus Group, Messrs. Tauber and Corssen and Sony for their contributions to the success of the venture.

REGIONAL REPRESENTATIVES

PSSA is still to the fore in all regions and Clubs are reminded to use the offices of their Regional Representatives for local PSSA requirements and guidance.

PRINT DIVISION

Clubs and individuals again submitted work for assessment and comment albeit in a limited quantity. Clubs and members are reminded that this Service needs their fullest support to make it viable.

SALON CO-ORDINATOR

Both International and National Salons were again held during the year and it is pleasing to note that co-operation of Salon organisers has made the Salon circuits successful. The International Salons still continue to enjoy world-wide support from enthusiastic exhibitors.

PUBLIC RELATIONS

Bridgette Pacey-Tootal APS (SA) took on the onerous task of this section but because PSSA Clubs are still not P.R.O. conscious Bridgette has suggested that this project be shelved pro tem.

CONGRESS 1974

Keen photographers from all parts of the Republic and South West Africa made Congress '74 an enjoyable photographic 'Happening' in Port Elizabeth. It is heartening to note that as well as the regular delegates there is a large influx of new faces which augurs well for future years. PSSA Congresses have grown in prestige over the years so that we can announce the venues for the forthcoming three years:

1975 - Pretoria  
1976 - Johannesburg  
1977 - Welkom

GENERAL

Affiliation Fee: Since the last Congress the Society is benefiting from the co-operation of the Clubs throughout the Country as they now all appreciate that their money is being used for the furtherance of photography.

Structure: A proposal is being prepared on the future legal status and organisational structure of our Society.

Infinity Tie/Brooch: This has proved a huge success with all the Clubs and Members are reminded that it is a Club decision as to the granting of this recognition of proficiency in photography.

PSSA still shoulders the burden of protecting and promoting amateur photography in Southern Africa and is dependent on all of us to ensure that it maintains the ability to carry on.

In closing the Board of Directors expresses its sincere thanks to the

the many people who have assisted the Society towards its aims and ideals.

## TRANSPARENCY DIVISION

There has not been much response so far to the National Slide series competition organised for Congress. Although some clubs are actively engaged in preparing their entries, there has been little or no response from the country areas unless of course, the last minute 'drag' during this month will change the situation.

In the not too distant future our colour transparency division will also have an opportunity it is hoped, of exhibiting their work through the medium of our new bulletin. So we will be expecting some work for inclusion and to show the monochrome chaps what its all about.

Some clubs are still sending their work for grading to our friend Les Luckhoff. Yes, I know Les is a great guy, but it does delay the process of having your slides analysed, so I would ask you to send your work to me and allow at least three weeks for the reply. I would at this stage like to point out, that this service of grading pictures is also available to individual transparency workers. In other words if you happen to live in an area where a camera club is non-existent then by all means send your work along and I'll do my best to help you or at least advise you of details of your nearest club.

Congress is now just around the corner and I look forward with pleasure to meeting many of you in between lectures etc.

It was previously mentioned about standardising the judging of work on a 'one, two, three, etc.,' star basis or 'Beginners, Intermediate, Advanced, etc.,' basis. One or two suggestions have been received but I feel that this should be brought to a point during the A.G.M. in order to set a high standard for our South African photographers.

## A.C.C. ROSEBOWL COMPETITION

Entries are invited for the A.C.C. Rosebowl Competition which is restricted to persons who are members in good

standing of a bona fide cine club affiliated to the PSSA and who have won a major award in any competition recognised by the A.C.C. Films must have been completed within the past two years. Entries close on Monday, 13th October, 1975, and entry forms can be obtained from the Hon. Organizing Secretary, P.O. Box 11180, Johannesburg.

Films must be in the A.C.C.'s hands by Monday, 3rd November, 1975.

## MOTION PICTURE DIVISION REPORT

Due to work pressure Ken Frankel unfortunately had to give up Motion Picture Division in April and the reins were handed over to André du Toit in May.

Two circulars were mailed to all clubs stating services offered by Motion Picture Division. A Cine Club members mailing list is presently being compiled and already contains 650 names and addresses. Some clubs have not yet responded with their lists and we hope they will do so soon. These lists will be used for sending competition entry forms, M.P.D. circulars and cine news to members. Contact with UNICA has been re-established and 8 films are being brought in for the PSSA Congress and the S.A. 'Ten Best' in October.

## INFINITY TIE AWARD!



Our PSSA President, Roy Johannessen F.P.S. (S.A.) receiving his Infinity Tie at a recent function at Cape Town for his excellent work in Photography.

DON'T FORGET, DO IT TODAY  
VOTE FOR THE DIRECTORS  
OF P.S.S.A.

**SECRETARY**

Mrs. Pam Smith

P.O. Box 2007,  
Johannesburg, 2000**TREASURER**

E. Kohn

P.O. Box 8399,  
Johannesburg, 2000

834-1705 B

**CHAIRMAN OF DIVISIONS AND COMMITTEES****EXECUTIVE COMMITTEE**

L. Luckhoff

135 Howard Avenue,  
Benoni54-2788 H  
45-6291 B**MOTION PICTURE DIVISION**

André du Toit

P.O. Box 412,  
Florida. 1710672-1835 H  
21-4851  
ext.2632 B**TRANSPARENCY DIVISION**

David N. Reynolds

36, Samuel Street,  
Randhart, Alberton. 1450864-3349 H  
836-8201  
ext. 112 B**PRINT DIVISION**

R. Owen FPS (S.A.)

18 Starling Crescent,  
Walmer, Port Elizabeth. 600051-2668 H  
31493 B**CHAIRMAN OF SPECIAL COMMITTEES****TAPE RECORDED LECTURES**

A.L. Bevis Hon. PSSA APS (S.A.)

16 Gadshill Place,  
Umbilo, Durban or  
P.O. Box 1594, Durban. 4000

35-9720 H

**HONOURS AND AWARDS**

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

14 Windsor Lodge, Beach Rd.,  
Fish Hoek, 7975

82-2931 H

**SALON CO-ORDINATOR**

D.G. Basel

P.O. Box 20048  
Alkantrant, Pretoria. 0005

47-4357 H

**EDITOR**

B. Cross

42 Onslow Avenue  
Georginia, Florida, 1710763-3157 H  
724-1701 B**FILM LIBRARY**

André du Toit

P.O. Box 412,  
Florida. 1710672-1835 H  
21-4851  
ext.2632 B**REGIONAL REPRESENTATIVES DIRECTOR**

B. Wilkins FPS (S.A.)

201 J.B.S. Bldg., Main St.,  
Port Elizabeth. 600051-1738 H  
23826 B**ARCHIVES**

N. Cowan APS (S.A.)

c/o Bensusan Photographic  
Museum, 17 Empire Road,  
Parktown, Johannesburg642-0872 H  
44-6610 B

# Sabena's



## Easy Payment Plan

lets you go  
when you  
want to go  
and pay how  
you want  
to pay.



**belgian world airlines**

Telephone Numbers : Johannesburg 21-8166  
Durban 64-034  
Cape Town 23-537  
Port Elizabeth 28-609  
Pretoria 38-974