



PSSA NEWS & VIEWS

BULLETIN OF THE
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

Oct 75



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Editor: Barry Cross

Production: Les Luckhoff

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COVER PICTURE: by Malcolm

Lyle ARPS APSSA

FOCAL PLANE

Now if there is one thing that really drives me to distraction, it's being 'led up the garden path' by experts.

Reading widens the horizons they say, so yours truly reads avidly whenever possible. Generally it helps, although my horizons still seem to be bounded by four garden walls. No matter, a large amount of information comes from the printed word, so when I see, in one month, two overseas magazines both carrying articles that are of particular interest to me I jump for joy and in true capitalist form, I buy both.

Being rather fond of the sun (it's cheaper to run than lighting) my favourite type of portrait work is outdoors. So gleefully I rush homeward with two magazines carrying articles on just that, Outdoor portraiture.

I settle down and read through one. Then I start the other. And this is where the story really starts folks. They are chalk and cheese. One article completely contradicts the other!

Space does not permit me to list out all the differences (thank goodness I hear you cry.) but the most glaring of all was the approach to lighting suggested by the different authors. One says, and I quote; "If it's a rather cloudy day, you will get diffuse illumination. This gives flat lifeless pictures. Much better is a sunny day." Whilst the other decrees "For example, dull days are ideal .. The lighting is soft and there are no heavy shadows to contend with."

Now I am not for one minute 'knocking' either magazine. Both are excellent and well worth their money, nor am I going to disparage either author. What I am going to say, is - help!

Does one take either, or evolve one's own style? Which learned gent is correct, or are they both right in their own ways?

Among our members we have many who are excellent portrait men (and women).

What I would like ladies and gentlemen is to hear from you. To run a column

on your opinions and experiences in this particular category. I am at a loss and I'm sure others are too. (At least I hope they are! Surely I'm not the only guy in the R.S.A. to need help with this problem?)

Anyway, it will make interesting reading and you've got to admit, it's a rather sneaky way of getting around actually asking for magazine copy.

I hope you've all voted for your directors, I hope all your entries are just about in, and most of all, I hope to meet YOU at Congress.

* * * * *

SALON SCENE

by DETLEF BASEL

CAPE OF GOOD HOPE:

Closing : 22nd March 1976.

Forms: Available from

Ted Dickinson,
Park Gate Cottage,
Piers Road,
WYNBERG.

DURBAN

Closing : 16th June 1976

Forms: Available from

E.V. Norman,
P.O. Box 1594,
DURBAN

WITS

Closing : September 1976

Forms: Available from

Salon Director,
P.O. Box 2285,
JOHANNESBURG

BORDER

Closing : November 1976

Forms: Available from

F.P. Filmer,
P.O. Box 147,
EAST LONDON

EASTERN CAPE

Closing : February 1977

Forms: Available from

Barrie Wilkins
P.O. Box 1322,
PORT ELIZABETH

PRETORIA

Closing : April 1977

Forms: Available from

Detlef Basel,
P.O. Box 20048,
Alketrant,
PRETORIA

FOLKS, PLEASE REMEMBER TO USE THE POSTAL CODE IN ALL CORRESPONDENCE.

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PUBLICATION DATES

Last month, in Focal Plane, we tentatively suggested closing dates for magazine inclusions.

Due to pressure of work and other excuses, it was finally agreed that the very latest we could make this was the twentieth of the month, preceeding.

In other words, December Magazine will close on November 20th.

As a P.S. I ask are there only two print workers who read this magazine? Malcolm Lyle (who features this month) who is one, and I'm struggling to be the other!?

Kom nou mense, help die organisasie! Vergeet Scope en al daardie klomp vir 'n paar maande en stuur liever U fotos vir ons. (En die artikels ook natuurlik)

Publication guaranteed FREE!

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Being neither pro nor anti-Irish, I was nonetheless amused to hear of the latest problem facing the IRA. Petrol bombs thrown in to Dublin pubs are fizzing out. The locals are drinking the petrol before it can explode!

Begorrah!

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EXECUTIVE SUITE

by LES LUCKHOFF

This will be the last report I shall be giving you from the Executive Suite as I shall not be available for the position of Executive Chairman next year. We have extremely capable people who will be able to fill the chair with distinction, so progress will continue as before. I should like to take the opportunity of passing a few comments on the members of the Executive Committee who have worked so hard for you during the past year. First we have our firebrand treasurer Ernie Kohn,

the man who knows the constitution backwards, then there is John Magill the tireless ideas man who has so much up his sleeve he should wear a Chinese smock. André du Toit has been a great asset and a rare find for the committee, whilst Detlef Basel has done sterling work as a representative from Pretoria. For some of our best achievements, we have to thank Rudy Erasmus from Vanderbijl and Laurie Lavis was always on hand when work was allocated. Roland Muller also represented Pretoria and saw to it that our Afrikaans friends were not forgotten. Last but not least, our charming and efficient Secretary Pam Smith (and her tolerant husband who allowed her to stay up so late).

That was the team who seldom left a meeting until after 1 a.m. and worked all their spare hours on PSSA affairs; we all owe them a debt of gratitude, I know that without them there would have been no progress in PSSA this year. I hope next year's Executive Chairman is as lucky with his committee as I was.

I should not like to see the year out without some reference to our previous Editor Ivor Sheppard who did so much to help us through the dark days of 'News and Views', and in the future we change the name to IMAGE. Even this was his suggestion.

Have you heard that we have opened the Insurance Scheme to ALL members of photographic clubs, not just PSSA members; of course they must be members of good standing in their clubs and their application fee must have been paid to PSSA. This is a wonderful achievement and the rate of 1½ is extraordinarily good. Unfortunately, the response from PSSA members has been so poor that we have had to open it to all club members.

It has been a pleasure serving all you lovely people this year and if we have fallen down in some ways, remember, we did our best!

Adieu!!

.....

Many thanks Les, for this, the last Exec. Suite 1975. In your comments and praise of committee members, you have left out one very important person - you!

Mr. Executive Chairman, may we thank you for all the work, time and care that you have put into the Executive and indeed to PSSA. We are indeed sorry to learn that you will not be standing for this position next year, I think that I can say for us all that we enjoyed your term of office as much as you did. Great work, well done!!

DEVALUATION!

I am mixed up, confused and completely demoralised. My films are tangled, with measures new-fangled.

In 120 film will I have one less frame, to pay a price more or less the same? Now 17,9 into 24 won't go, so with 220 film I just don't know. About 6,434 frames will be the slice, to buy 36 frame 35mm at the same price. Now 20 frame rolls will never much value, so what the hell let them de-value! But now here comes the coup-de-grace, and here I really fall flat on my face. My movie film is 50 feet, (15 metres if I don't cheat). But to count the frames is cutting too fine, to see how much is 17,9! With all the exchange rates up the creek, I go to a photo dealer mild and meek. However I've worked it, whatever I say, I'll look askew at price tag new and he'll just smile and say - PAY!!

Editor's blues.

THE TEN BEST !!

1. Focus on Birds - F. Weber - 16mm
Derrick Beadle Trophy, U.N.I.C.A.
Gold Medal and the P.S.S.A. Silver Medal
2. The World of the Mantis - Wim Spronk
16mm
3. The Four Seasons - Dr. Cyrille Coulon
Sup. 8
4. The House Trap - Rocco van Aardt
Sup. 8
5. Easy Come, Easy Go - Terence Hammond
Agfa Merit Trophy 16mm
6. The Portrait - Dave Stirling
Sup. 8

7. The African Scene Changes - Dr.Alex R. Roy - 16mm
8. W.H. Auden - Peter Lederman - 16mm
9. Accommodated Man - Peter Lederman - 16 mm
10. Transaxillary Arteriography - Dr. Paul Sneider APS(SA) - 16mm

All ten receive J.P.S. "Ten Best" Silver Plaques. 32 films were entered. The public showing of the "Ten Best" will be held at the Witwatersrand University Great Hall on Wednesday 29th, Friday 31st October and Saturday 1st November, 1975.

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WELKOM SALON

The Welkom Photographic Society wishes to announce a record Salon for 1975. Taking into consideration that the Johannesburg International Salon was being run at the same time as our Salon.

Entries were as follows:

Monochrome Prints	:	211
Colour Prints	:	19
Slides	:	1228
Slide Series	:	9
Cine	:	15

The above figure can only be due to the fact that most Clubs have gone over to the Star Rating System and the majority of Club Members need the acceptances for promotion.

Then I would like to also take this opportunity to thank some of PSSA Members who really went to extremes to assist The Welkom Photographic Society. Firstly, there is our new Salon Co-ordinator, Detlef Basel, who proved that with a live wire in this position, it can be successful. Thank you, Detlef, for all you have done. i.e. The booking of dates, regular correspondence, delivery of Medals well in time, even arranging for Judges for our salon, (Slides and Slide Series were judged in Welkom.) I wish you endless success as Salon Co-ordinator.

Now we come to our new Motion Picture Chairman, André du Toit. André, to you a very big thank you. You undertook the whole of the Cine on your shoulders, arranged for the Judges, the place for the judging, and you made this Cine a record. This was only

through your hard work that we had a wonderful smooth judging and had the results so promptly. You kept in touch with us all the time, and all that we can say is 'Thank you, André, your hard work is very much appreciated.'

Then to all my judges, whom I wish to name:

Pictorial Slides Nature Slides

Gerry Greef	Robbie Robertson FPS(SA)
Mat de Beer	Deon van der Westhuizen
Louis Marais	Roland Müller

Cinematography

Don Briscoe APS(SA)
Des Churchman APS(SA)
Solly Schneider
André du Toit

and then the judges from Natal:

Prints

Bridgette Pacy-Tootell APS(SA)
Eric Heinze APS(SA)
Ozzie Radford

Thank you very much for all your valuable time you put to our disposal, and all the travelling you did to Judge our Salon. We can't find words to describe our feeling of appreciation. All we can say is a very big Thank you.

(signed) Ben Mulder,
Chairman.

MONOCHROME PRINTS

- 1st Edward Dickenson APS(SA), AIIP, ARPS
'Impression of Old Spain' - Welkom Plaque
- 2nd Edward Dickenson APS(SA), AIIP, ARPS
'A Cabbage Patch' - Welkom Plaque
- 3rd Chappy Vernon - 'Cycle Chase' - Welkom Plaque

C.O.M.

1. (Mevr) A. Brink Wilgerboom in Potchefstroom
2. Rai Bigalke Corrugated Iron Shack
3. C.L. Gittens The Church
4. Dr.Ronnie Rautenbach The Scribe
5. R.A. van den Berg Welkom Kerk

COLOUR PRINTS

- 1st Garth Robertson APS(SA)
'Hold That Pose' - PSSA Plaque
- 2nd Garth Robertson APS(SA)
'On the Bleak Banks' - Welkom Plaque

- 3rd Garth Robertson APS(SA)
'Still Life' - Welkom Plaque

C.O.M.

1. Hans Korrubel - 'Lesotho Drive'
2. Garth Robertson APS(SA)
- 'Anita'

COLOUR PICTORIAL SLIDES

1. D.A Boshoff - 'Woman' - Welkom Plaque
2. Ken Hellyer - 'Sky Diver' - Welkom Plaque
3. Robert W. Robertson ARPS., FPS(SA)
'Silver and Gold' - Welkom Plaque

C.O.M.

1. F.R. Ballot - I Wonder What She's Thinking
2. Willie Bouer - Shoe Shine Girl
3. M.W.Duckit - Heading for a Fall
4. J.C. Faure - Ribs and Spokes
5. John Magill - Smeulende Mooiheid
6. John Magill - Solar Power
7. B.Pacy-Tootell - Industrial Tapestry
8. Brian Watton - Shirley

NATURE SLIDES

1. Koos Delpont APS(SA) - 'Two's Company' - PSSA Plaque
2. V. Tyte - 'Flamingo No.4' - Welkom Plaque
3. Humphrey Gerretsen - 'Fighting Zebra' - Welkom Plaque

C.O.M.

1. R.J.du Preez - 'Hammerkop No. 3'
2. Louis Louw - 'Mating Grasshoppers'
3. Leo Smithies - 'Little Egret'
4. Hank v.d. Wal APS(SA) - 'Courser at Rest'
5. F.H. Weber - 'European Roller'
6. F.H. Weber - 'Double Banded Sand Grouse'

SLIDE SERIES

1. Dr. G. v.d. Westhuizen 'Groen Erfenis' - Welkom Plaque
2. Lyn & Pat Smith 'The Owl and The Pussy Cat' - Welkom Plaque
3. Christine Vader(Miss) 'Polonaise' - Welkom Plaque

C.O.M.

- C.R. Barrett - 'Blyde River'

CINE

1. Paul Monk - 'Venus Cultures' - PSSA Plaque
2. Dave Stirling - 'The Swing' - Welkom Plaque
3. Wim Spronk - 'Aquarium Splendour' - Welkom Plaque

C.O.M.

- Claude Naude - 'The Door'
Norman Pearson - 'Corner in Old London Town'

SPECIAL AWARDS

1. Koos Delpont APS(SA) Best Free State Nature Slide - Central Division Plaque
2. Ken Hellyer Best Free State Pictorial Slide - Central Division Plaque
3. Hans Korrubel Best Free State Colour Print - Central Division Plaque
4. Dr. Ronnie Rautenbach Best Free State Monochrome - Central Division Plaque
5. Roelof v.d. Berg Best Welkom Print - Silver Trophy
6. Hank v.d. Wal Best Welkom Club Slide - Silver Trophy

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NUWE KLUBS

Dit is verblywend om te sien hoedat ons geledere die afgelope tyd gegroei het. Behalwe die individuele lede, het daar in die afgelope twee maande nie minder as vyf Fotoklubs by hierdie Vereniging aangesluit. Ons verwelkom hulle in ons geledere en vertrou dat ons nog baie van hulle gaan hoor. Die Klubs is die volgende: Vanderbijlpark: Vanderbijlpark Kineklub het up 'n goeie voet weggespring en sodoende ook die eerste klub geword wat gratis lidmaatskap ontvang, aangesien nie minder as 11 van die 12 lede, wel lede van die F.V.S.A. geword het nie. (Die enigste uitsondering is 'n junior.) Die entoesiasme is groot onder hierdie lede en gaan nog baie van hulle sien en hoor in die nabye toekoms.

Kuruman: Die Kuruman Kameraklub het begin met 10 lede en vergader elke derde Donderdag om 19h30 in die

Biblioteeksaal. Alle lede is welkom en daar word gevra dat indien u gedurende daardie tyd in hulle omgewing is, daar aan te doen. (Miskien kan u help as gasspreker of met die be-oordeling?) Enige navrae (of hulp) kan gerig word aan Kuruman Kameraklub, P/A Mnr. D.L. Becker, Kareelaan 27, Kuruman.

Kraaifontein: 'n Groep van 5 lede het begin met die klub "f8". Dit blyk dat hierdie lede baie belangstel om aan Salonne deel te neem en versoek dat alle organiserende klubs asseblief vir hulle 5 inskrywingsvorme vir hulle Salon te stuur. Nuusbriewe en hulp sal ook baie welkom wees. Die adres is: Die Voorsitter, "f8", Posbus 196, Kraaifontein.

Johannesburg: Die "S.A.B.C. Camera Club" is ook een van ons nuwelinge. Dit is goed om te sien dat daar in hierdie groot stad nog klubs ontstaan. Die ander klubs in Johannesburg sal dit sekerlik ook verwelkom, want nou is daar meer kompetisie en groter getalle.

Kaapstad: Wie het gesê die Kaap kan nie nog klubs bykry nie? Welkom aan die Rosebank Camera Club wat so pas aangesluit het. Met die groot klub in hulle onmiddellike omgewing kan hulle verseker wees dat daar volop kompetisie en hulp sal wees.



Tydens die Vanderbijlpark Nasionale Salon is die eerste "Infinity" das toegeken aan die voorsitter van die Shutterbugs Fotoklub, Rudolph Erasmus. Hierdie toekennning is gemaak vir sy gehalte

fotografie en ook vir sy kennins en toewyding aan fotografie. Hier ontvang hy die das van die seremonie meester, Johan van der Merwe.

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SOUND QUALITY

by C.J. ROSS FPSA

With editorial comments by Marge Paulie of USA

So often we see films that are quite good but the sound tracks leave something to be desired. It may be the voice was not clear, perhaps it was muffled and heavy with bass. The volume level of the music was high and we had to force our attention to hear the voice or the music was too low we had to reach for it. The overall recorded volume was too high for the equipment and the sound was distorted and a "muddy" track was the result. These things are disturbing to the picture maker as well as to his audience.

All of today's audio equipment, except for the very inexpensive, may be considered as at least approximating high fidelity, even though some is better than others. Projectors and tape players available to us amateurs may not be up to professional studio quality, but they are of good quality and quite adequate for our use. The big problem is learning how to do the job with our equipment.

Every picture maker wants a good quality sound track with his pictures. Hopefully some of the matters discussed here will help improve the quality of his sound tracks.

Quality sound is the clear crisp reproduction of whatever is on the sound track, free of distortion. The music and sound effects available to the amateur on disc and tape are usually of good quality. The problem begins when the amateur transfers the sound to his own film or tape. It can be equipment but so often it is lack of knowledge on the part of the user of the equipment. What one selects to put on his sound track is not the subject of this talk but rather some of the mechanics involved in the process of quality sound tracks.

It may not have occurred to the reader that all recorded sound of interest to us was accomplished through a micro-

phone. The microphone, as we know it, was developed in the 1920's and is an integral part of sound recording equipment.

MICROPHONES

Not all microphones are alike. They are not intended to be. Some mikes record a man's voice low in pitch and on playback the voice may be too bassy. Such mikes could do a good job of recording a higher pitch female voice, such as a soprano. A man with a heavy voice should avoid a mike of this character for narration.

If a mike is to be used only for the recording of narration or public address system work, an inexpensive mike may serve the purpose. More expensive mikes have better tone quality. The inexpensive mike is not likely to have anti-pop features and may be short of our objective. I do not wish to discourage the use of inexpensive mikes because some will serve the purpose very well. One should work at least 12" from the front of a mike. He may work closer by turning the mike to one side, at right angle to the speaker, and talk across it, not directly into it.

For narration, it is desirable to have a mike with a cardioid pattern (unidirectional) pick-up and a frequency range of 70 to 8,000 Hz (cycles per second). A cardioid pattern is less sensitive to sound behind the mike and will pick up less noise from the rear than a mike with an omnidirectional pattern.

In the event music is to be recorded, consideration should be given to the purchase of a mike with a frequency range of 50 to 12,000 Hz, or higher, and a cardioid pattern (unidirectional). If the mike is expected to pick up music from all directions, front and rear, it may be desirable to use an omnidirectional pattern mike for 360° coverage.

There is always the question about which mike one should purchase. The size and shape is primarily for convenience and esthetics. We should be more interested in how well it will perform for us. A dynamic (type of construction) mike is quite rugged and performs well. The higher priced line usually is indicative

of better tone quality, extended frequency range, uniformity throughout its frequency range, and faithful reproduction of the sound. Condenser microphones are good and are now in a price range attractive to the amateur.

To gain a better acquaintance with mikes, I suggest that one gather several different mikes from friends and do a short recording with each on tape, recording the voice of one person with all of the mikes and then play it back. The results may be surprising.

Thanks to "The Photopost"

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PSSA GROWS

We have been a little slack in publishing the names of new members and for this we apologise. It gives us great pleasure to welcome the following new members to the Society:

Mr. SW Jones
66 Cable Street
Power Park
PO Bertsham
Johannesburg

Mrs JE Hooper
1 Englewood Drive
Saxonwold
Johannesburg

Mr PMA Barrett
PO Box 61995
Marshalltown
Tvl

Mr J da Silva
c/o S.A. Tourist
Corporation
Private Bag X164
Pretoria

Mr JW Strauss
1 Murton Street
Cinderella
Boksburg

Mr & Mrs CJ Bothma
PO Box 446
Barberton

Mr FB Tapnack
502 Chartwell
2nd Avenue
Killarney
Johannesburg;

Mr & Mrs BJ Cross
42 Onslow Avenue
Georginia
Roodepoort

Mr GS Niewoudt
PO Box 1585
Welkom

Mr CL Naude
PO Box 713
Randfontein

Mr H Donaldson
PO Box 115
Springs

Mr & Mrs P Ramsbottom
14 Mumford Street
Vanderbijlpark

Mr P Monk
14 Vardon Road
Greenside Ext 1
Johannesburg

Mr M de Beer
602 DBS Building
Sentraal Street
Pretoria

Mr PBW Marais
PO Box 22
Rustenburg

SABC Photographic
Club
PO Box 8606
Johannesburg

Methodist Church of
S.A.

Rosebank Camera Club
c/o Mrs MF Davidson
Chapel Lane
Rosebank

Mr KG Bauer
35 Empire Avenue
Chiselhurst Ext.
East London

Mr RV Rudge
15 Sheridan Road
Farrarmere
Benoni

Mr A Betta
19 Acacia Street
Bergsig
Butterworth

Mnr GJW van Niekerk
Posbus 146
Rietkuil

Mr RA Tarr
2 Jameson Court
336 Florida Rd.
Durban

Mr J Toerien
PO Box 169
Amanzimtoti

Mr & Mrs LL Peacock
22 Forestgate Road
Pinetown

Mnr JC Jansen v Vuuren
Pittsilaan 6
Discovery

Mnr JW Roux
Posbus 10276
PK Staal

Mr & Mrs EW Steven
60 Kerry Road
Parkview
Johannesburg

Mnr CW Edwards
Trezonalaan 21
Mindalore
Krugersdorp

Mnr & Mev LAD Roux
Posbus 1280
Vanderbijlpark

Mnr JD v Stuyvenberg
17 Thomasstraat
Vanderbijlpark

Capt. Thys Uys
"Afgunst"
PO Box 8
Van Reenen

Mr & Mrs N Whitehouse
4 Hurlyvale Court
St Theresa Road
Hurlyvale
Edenvale

Mr K Jonkheid
Van Dyckstraat 5
Vanderbijlpark

Mnr GF Rautenbach
Suikerbos W/S 36
Genl. Hertzogweg
Drie Riviere
Vereeniging

Mr & Mrs DJ
Northnagel
PO Box 42
Vanderbijlpark

Mr & Mrs AK
Dalving
212 Florida Keys
Lelie Street
Florida Park

Mr H v.d. Wal
PO Box 105
Odendaalsrus

"f8" Fotografiese
Vereniging

Joostenberg
Posbus 196
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Klub
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PORTRAIT LESSON

BY ROEL ROELOFSEN

Roel feels that only one highlight must appear in the eye, as there is only one light, the sun, in nature. The highlight must appear in the top portion of the eye, so your lights must be high.

The eyes must not be on the level, or in the middle of the format. There must be more room in the front of the head than behind.

Blondes need much less light on their hair, than do Brunettes or people with Black hair.

Do not cut the line of the model's face with the nose. The nose shadow must not cut into the lips.

Tune your lights to suit your model, i.e. a picture of a rugged man does well with harsh lighting. A pretty girl needs soft lighting.

Props are essential for good portraiture - use scarves, hats, caps, pipes for smokers, etc., but it must be in context.

Roel demonstrated how easy it was to soften shadows under the chin, or at the side of the face by using a piece of white paper, which can be held by the model, as it will not appear in the format.

A tip for making things easier for the model: keep eyes shut until about 2 seconds before the shot is taken.

Roel ALWAYS uses an incident light meter reading which he takes standing behind the model, with the light meter in front of the model, pointing directly to the camera lens. His usual exposure times are around 1/15 to 1/30 seconds.

Roel finds his models through friends, at the local Cafe, the Dustman, the Postman, the list of people whom he has approached is endless.

To get those lovely pictures of people smoking pipes - the secret is to BLOW not suck.

To summarize the lecture (if possible):

1. ONE highlight in each eye.

2. DON'T cut cheek with nose.
3. DON'T show a portion of an ear.
4. DO have more room in front of face.
5. DON'T touch your model.
6. EYES must not be on the level.
7. NOSE shadow must not cut lips.
8. KISS (keep it simple, stupid!)
for maximum effect.
9. CONTEXT - all aspects must be in
context.
10. A pipe must have SMOKE (N.B. BLOW!)
11. INCIDENT LIGHT READING.
12. FOCUS ON EYES.
13. Background must be darker than face.
14. Subjects with glasses: have lights
high, and subject looking down.
15. VARIETY - take five or six shots
with each pose. Use up to 36
shots per session.

from 'REFLEX' - J.P.S.

* * * * *

FOCUS ON....

MALCOLM LYLE ARPS APSSA

Malcolm, born in 1938 in Durban, took up photography for 'something to do' as a hobby whilst at the University of Natal in 1957.

On leaving varsity, he joined an advertising agency and got himself ensconced in their production department.

Three years later, a photographic studio job came up. This, he says, he 'grabbed with both hands'.

Three studio jobs later (things were hard in those days folks!) the realisation of an ambition came to fruition. The position of Chief photographer with newspaper.

That was just six years ago (It only seems longer, Malcolm says) and there is still much he feels to be learnt.



YOUNG FISHERMAN

Strong backlighting from a high angle against the backdrop of a dam wall in shadow. Exposure for highlight area, 1/250th at f11. Printed on Ilfobrom 3.

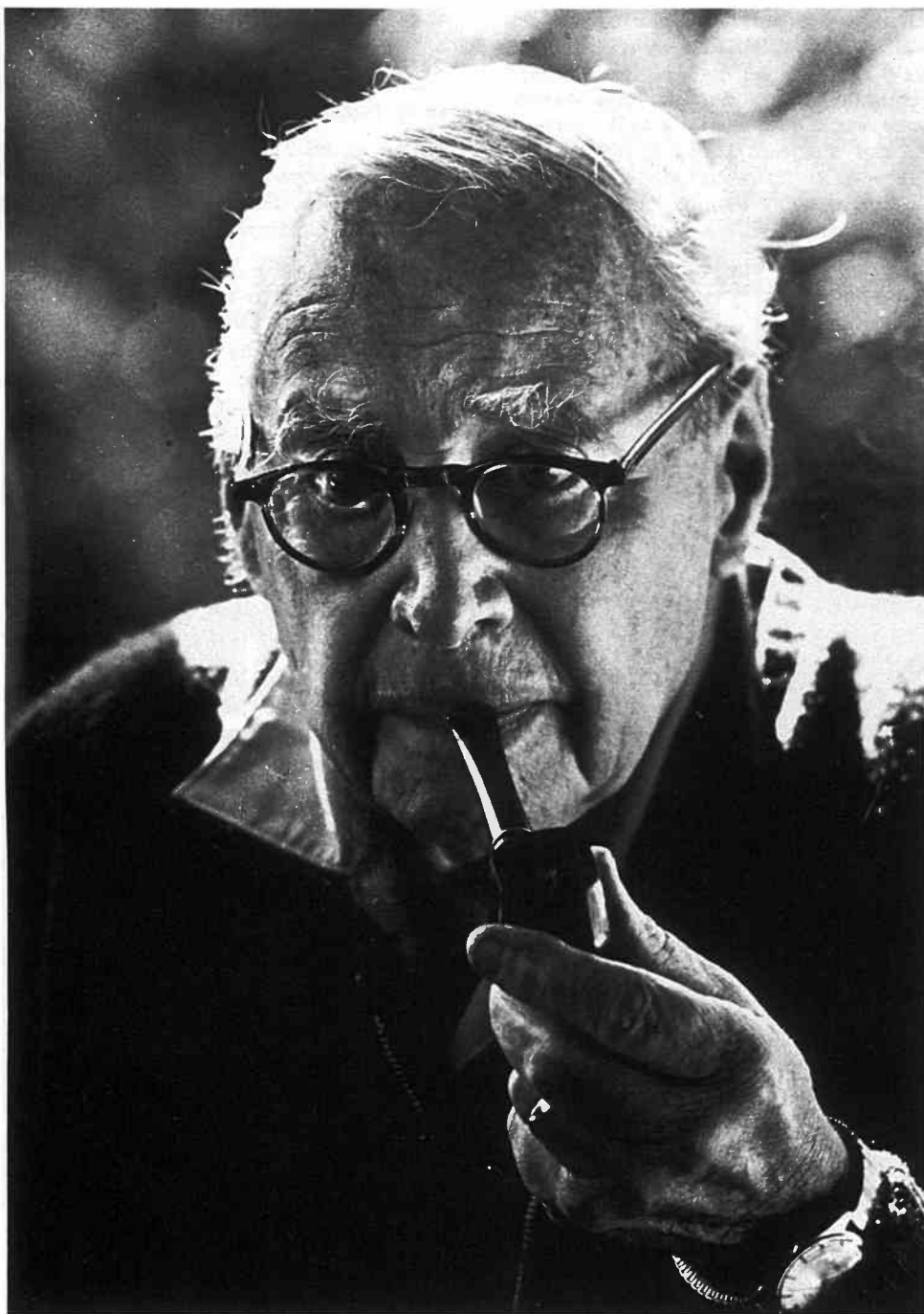
Photography is still his hobby, as well as his job, (lucky man!) and the last two years he has spent some of his doubtless valuable time on the manuscript of a book on photography which he hopes will be published soon.

GRAN DAD

Tri-X, 400 a.s.a. 1/60th at f5.6

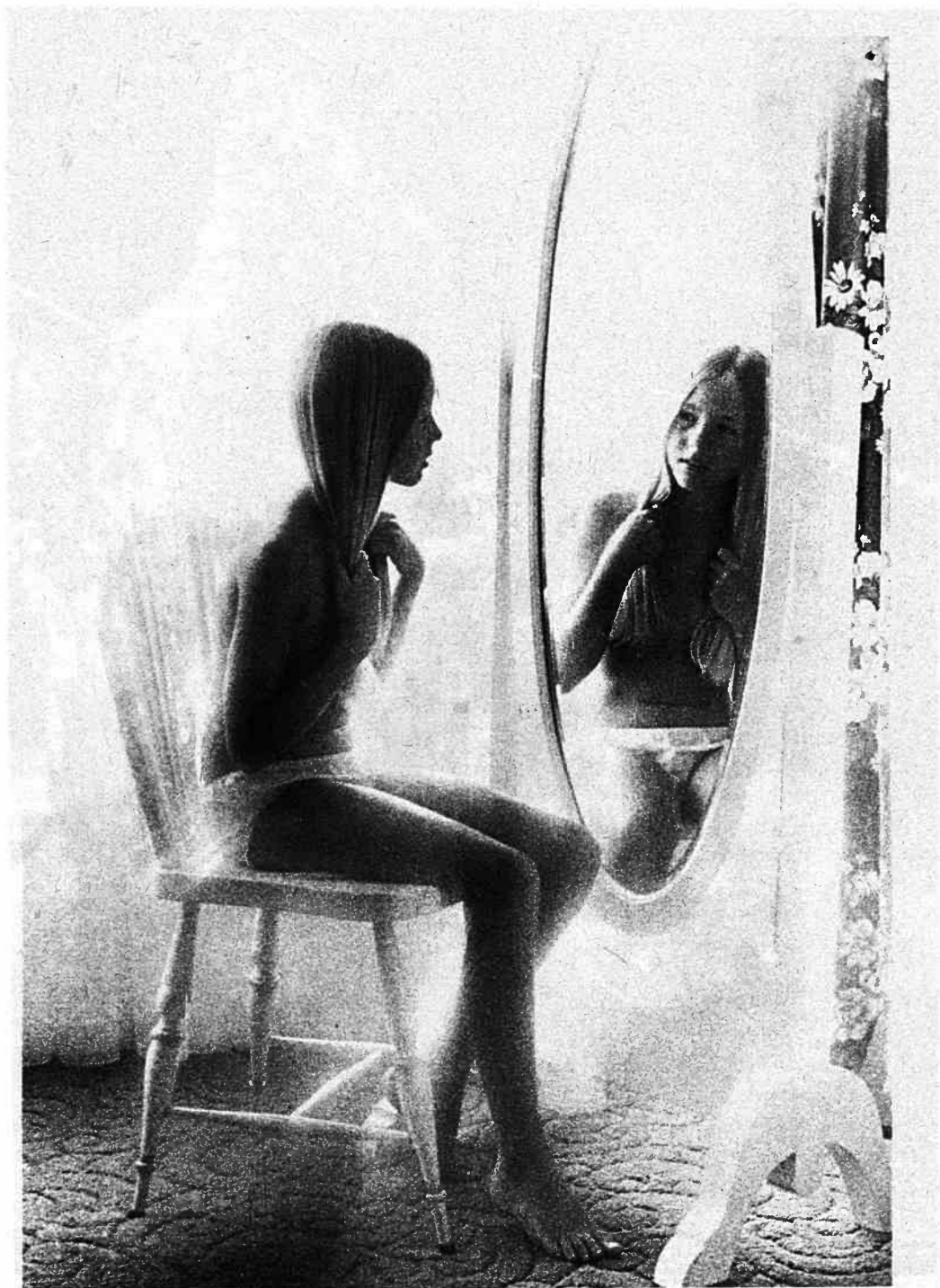
Exposure for shadow areas only with Yashica I.T.S. with 135mm Lens.

Developed in ID11, printed on Ilfobrom No3.



GIRL IN THE MIRROR

Available light only. Tri-X rated at 600 a.s.a. 1/60th at F8.
Shot through a sheet of glass with the extremities smeared with Vaseline.
Developed in ID 11, printed on Ilfobrom 3.



EVE IN LEAF

Two negatives, one of a leaf and one of the girl. Both taken on Yashica I.T.S. The leaf was printed whilst dodging out the central area, and the girl added to the same sheet whilst the surrounds were vignettted out.

Tri-X, ID 11, Ilfobrom 3.



NEW from KODAK

Three new and improved 'Kodachrome' films will replace the existing films in still and movie sizes.

The names of the new films include their ASA speed numbers:- 'Kodachrome' 25 film (Daylight) will replace 'Kodachrome' II film (Daylight) in current still and movie sizes. 'Kodachrome' 64 film (Daylight) will replace 'Kodachrome'-X film (Daylight) in current still sizes. 'Kodachrome' 40 film (Type A) will replace 'Kodachrome' II film (Type A) in current 8mm, 16mm and Super 8 sizes.

The improvements are:

'Kodachrome' 25 film has better colour and tone reproduction with cleaner yellow, brighter reds, greens and blues and much better sky reproduction. The new film has similar grain and sharpness when compared to its predecessor.

When 'Kodachrome' 64 film is compared to 'Kodachrome'-X film, the new product is sharper, less grainy and has much better colour reproduction, exposure latitude and lower contrast. The improved grain and sharpness characteristics should be particularly appreciated when projecting 110-size slides. Better reds, greens and blues and attractive flesh-tone reproduction are also among the improvements.

'Kodachrome' 40 movie film (Type A) when compared to 'Kodachrome' II movie film (Type A), is somewhat less grainy with much improved colour reproduction in general and of flesh tones in particular.

The cartons for the new films will easily be identified by a horizontal red stripe, and the new product name, identification number and the Kodak corporate symbol also appear conspicuously. All 126 and 110 cartridge edges are branded "+" the colour of the 126 cartridge spool is beige instead of black and the 135 magazine end caps are black and tan striped for film with processing charge included (black and white striped for film without processing charge included).

Prices, as well as package and case quantities, are the same as for current 'Kodachrome' films. The new product

prefixes are:

'Kodachrome' 25 (Daylight) : KM
(eg. KM135-20P)

'Kodachrome' 64 film (Daylight) : KR
(eg. KR135-20P)

'Kodachrome' 25 movie film (Daylight) : KM
(eg. KM459P)

'Kodachrome' 40 movie film (Type A) : KMA
(eg. KMA459P)

A new process with increased stability, known as Process K-14 is used for the new 'Kodachrome' films and the Johannesburg laboratory will be ready to process the film when it is released. The existing process, K-12 will continue to be available as long as the requirement lasts.

(Slide film information is included for the benefit of those members who occasionally use slides when making titles).

Contributed by Jack Caithness from
A.C.C. SCREEN

WE GET LETTERS----

Yes, indeed we do. Some of them require replying to via your magazine, so here's the first batch...

To FLASH magazine, Pretoria Photographic Society.

Our sincere apologies! I believe that in one of our previous issues, we were guilty of culling (which sounds so much better than swiping!) an article from your magazine without quoting due acknowledgement.

Jammer outjies, ons belowe ons sal dit nie weer doen nie. Als vergewe?

.....

An excerpt from a letter from Doris Parker, who works so hard for Germiston and PSSA magazine.

"...It was only at tea break that I heard of his bad luck. His film was lost in the post ! He is very heartsore about this. I tell this to you in the hope that something can be done to prevent these happenings in the future. Could clubs be advised that it is their responsibility to return films by registered post.

I cannot understand why this was not done. All films were returned letter post. Our own experience was:- The postman could not get the film into Hans Stocker's letterbox so he put it on top of a post in the fence next to the postbox. Anyone passing could have taken it.

...Clubs cannot expect support if they do this irresponsible kind of posting.

...sincerely,

Doris Parker

Doris I heartily agree! My sympathies to Dave Foster, whose film this was. This was truly a case of utter irresponsibility. Let's not have a recurrence please! Films are so easily recognisable for what they are by the shape etc., of the parcel. The same should also be the rule when return posting any photographic material - don't just post it, REGISTER it. Sure it costs a little bit more, but remember you are dealing with someone else's valued property - Ed.

.....

From S.A.B.S. Camera Club

Dear Sir

It was with regret that we learned from the last issue of News and Views that Ivor Shepherd has given up the Editorship of the Voice of PSSA. Ivor has done much to get News and Views recognized as a spicy photographic magazine and hence has enhanced the standing of PSSA. We would like to say on behalf of the SABS Camera Club and its individual members who have benefited from much helpful practical advice from Ivor, thank you very much for a good job well done and may you now enjoy some photography.

To you Mr. Cross, who have the difficult task of piloting News and Views through its next phase of development, we wish you well and although the seat is a hard and a hot one, we hope you will derive pleasure and satisfaction from its occupancy.

Good Luck

Yours sincerely,

for SABS CAMERA CLUB

P.A. Strydom

CHAIRMAN

With the first paragraph, I echo hear hear! With the second, well thanks very much. It's a hard seat alright and it's funny you should mention it, but it IS getting kinda warm! - Ed.

ROUND UP

A column of valuable hints and tips from clubs. News and views from others.

DIE DOEL VAN FOTOGRAFIE. Hoeveel van ons lede het al gedink aan die doel van hulle fotografiese pogings? Baie mense koop kameras en skiet een na die ander film op sonder om enige noemenswaardige resultaat te verkry. Is dit miskien omdat mense nie 'n doel het met hulle fotografie nie? By klubvergaderings sien mens dikwels pogings tot oulike prentjies wat gewoonlik stukkend getrek word deur die beoordelaars. Min mense besit die vermoë om iets oorspronklik met 'n kamera aan te bied, maar baie kan gedoen word as 'n kamera gebruik word om rekords te maak, so goed soos 'n kamera alleen dit kan doen, van verskillende onderwerpe. Deur die kamera te gebruik as 'n instrument om rekords te maak van 'n ander belangstelling kan baie genot uit fotografie geput word omdat dit dan 'n doel dien, en sal die fotograaf dan ook baie meer suksesvol wees.

Ek stem heeltemaal saam! - Red.

From "Korrel" Afrikaanse Fotografiese Organisasie"

.....

SHOOTING FLOWERS INDOORS

Browsing through a book the other day I came across some tips on how to shoot flower pictures indoors and I thought it may be of interest to you.

There are several reasons why you might want to bring your favourite blooms indoors to photograph them. The main advantage of working indoors is the control you have over the lighting. Also you don't have to worry about the flowers swaying in the wind. Special effects may be obtained by using various types of backgrounds and if you wish to capture dew on your flowers a window spray bottle filled with water will do the job.

You can use flash for your indoor shots but you may find it preferable to use several reflector photolamps to illuminate the subjects. Not only are photolamps less expensive than flashbulbs but they also have the distinct advantage of letting you see the lighting before you take the picture.

It is suggested that use be made of three reflector photolamps. One is used for the main light, one for the fill light and a third for the background light or for adding extra highlights. It is a good idea to start by placing the main light to one side of the flower to create strong side lighting. Then add a fill light at the camera position to lighten the shadow areas. The third light is used to either illuminate the background or to add highlights, by aiming it from behind the flower. If you like very soft lightening you can bounce the light by aiming a photolamp (or flash for that matter) at the ceiling. Some people enjoy experimenting to see how many different effects they can create just by changing the lighting arrangement.

from THE LENS, Kroonstad
Photographic

.....

101 MOTH-EATEN WAYS TO MAKE A PHOTOGRAPH

Focus Shift: Focus on a lighted Christmas Tree at night, or an advertising sign. Set appropriate stop for a long exposure of 15 seconds or more. Change focus every 2 seconds during the time exposure, decreasing the distance each time.

Multiple Coloured Shadows: Set up a rear projection screen, a translucent piece of plastic or a piece of opal glass. Behind this, and about two feet away place two or three coloured flood-lights with the light directed towards the screen. Objects such as ferns, branches, flowers, etc., placed between the lights and the screen and you can photograph them from the other side.

Stripes: Scratch closely spaced lines through the emulsion of a densely overexposed black and white or underexposed 35 mm colour film. Mount this in a 2 X 2 mount and project it onto your subject. Photograph the result.

Solarization: To do this you must develop your own colour film. After about two-thirds development time has elapsed, expose the film very briefly to a coloured light. Continue development as usual to the full time. Complete the process as usual. Depending on the duration of the exposure to the

coloured light and the development stage at the time it was exposed, the image will be partly negative or be wholly fogged by the coloured light.

Drawing with Light: Set up a camera in a dimly lighted room, facing a black background several feet away. With the shutter open for a time exposure and with a penlight in hand, equip yourself with several coloured gels and stand between the background and the camera. With the penlight on and a filter over it draw a pattern in the air. Repeat with the other filters. Close the shutter. This is a variation of the technique of making patterns by suspending a penlight as a pendulum over the camera.

Re-assembly: Cut a colour print into narrow parallel stripes either horizontally or vertically. Re-assemble but with stripes slightly out of line, one way or the other, staggering the image. Photograph the result.

Variations: For a mosaic effect, cut the print into small squares. Do it freehand, with scissors so the squares aren't too regular in shape. Re-assemble on black or grey paper with each piece slightly separate from the others. Photograph the result.

For a Stained Glass Effect: Photograph a still life subject behind a piece of patterned glass. Have a colour print made and cut this up, cutting around outlines of the object. Re-assemble on a black background separating the pieces slightly, so that each piece is outlined in black. If the cut edges show white, blacken with a pencil or ink. Photograph.

Filtered Flash: With a subject in sunlight, set up a back-lighted shot, place a filter (coloured cellophane etc.) in front of the flash. Compute as for a fill-in flash under back-lighted conditions. Photograph. Shadow portions of the subject will be the colour of the filter on the flash, background objects not in range of the flash will be in natural colours.

Magnification: With sufficient extension tubes or bellows on the camera set to cover an area about the size of a postage stamp scan colour pictures in magazines for small areas which make interesting backgrounds with this magnification. Add some natural objects such as flowers, weathered rocks, paint, etc.

CAMERAS DON'T LIE!?

My eye recently lit upon a brief and rather obscure paragraph in a local morning paper telling how wars nowadays - major wars - "can be won and lost ... by photographers."

A thought-jolting statement and one which originated in the USA.

The paragraph went on to point out how pictures from Vietnam made it impossible for the Americans to win the war there. These press photos, published in the United States, "...sparked such violent anti-war reactions that it had a vital bearing on American thinking and helped escalate their withdrawal from Vietnam..."

While, of course, such influences are wielded, primarily by the large news-media photographs - press, films, TV etc. - and touch but lightly upon the casual hobby-ists such as ourselves, the point made by this press observation provokes much thought.

Not only must photographers use their cameras responsibly, but the viewer for his part, when looking at pictures must endeavour to analyse whether - and what - social and political influence lie behind their publication.

Watch the press for results and watch the results on TV. But, as the article says - watch it. - Ed.

from FLASH - Pretoria Photographic Society.

GEEN EKSKUUS!

Dit is nou warmer, die chemi kalieë se temperatuur is reg, the seisoen verander ten goede, daarom is daar geen rede hoekom daar nie nou mooi "prentjies" geneem kan word nie. Die donkerkamer mense het ook niks om te kla oor die koue nie. Almal is beholpe en daarom gaan fotos en skyfies weer instroom.

Ek stem saam Rudi! - Let wel almal bring daardie fotos - Red.

Deur Rudolf Erasmus
Shutterbug - Vanderbijlpark

HISTORY REQUIRED

Do you know the brand names of photographic papers that were being sold hundred years ago in India? We dare say that you have the least idea of these! But listen to the now forgotten names. There were Canson's, Hollingworth's, Marion's, Towgood's, Turner's and Whatman's papers. Such rare pieces of information are lying locked in the Archives of the erstwhile princely states and in certain remote libraries. We want an army of historically minded people to get their nose into some of these and cull out any information that will help us build up the fast fading image of the History of Photography in India. Any information thus passed on will be duly acknowledged in the VIEWFINDER. Kindly give us 'chapter and verse' for any information thus given, so that we could authenticate everything that we say.

from VIEWFINDER Journal of Federation of Indian Photography

Much of our own history could also fade unnoticed unless you help; Don't forget if you have such bits of information or some old equipment, in fact anything of historical interest, please contact Nat Cowan of the Bensusan Museum. He will be most grateful - Ed.

P.S.A. AND S.A.!

Congratulations to ROEL ROELOFSEN for his election as an Associateship of the Photographic Society of America. This extremely rare honour to photographers outside America is made for services to photography and we are indeed pleased and honoured to name ROEL as a member of our Club. So many things have been said about Roel over the years that one can say that this honour was well deserved.

Congratulations to PHIL FEITELBERG on his acceptance as an Associate of the Photographic Society of South Africa.

from VIEWFINDER, Johannesburg Camera Club.

TRUTH IN PHOTOGRAPHY HAS MORE RELEVANCE TODAY THAN EVER BEFORE

What function should photography perform, and what form should it take? This controversy has been debated by photographers for more than a century, and is still raging today. On opposite sides are those

who insist on honesty, reality and truth, and those who practice illustration, fantasy and interpretation.

Recently, at a meeting of the American Society of Magazine Photographers, there was a confrontation between two photographers, both respected for the quality of their work. Art Kane, who is known for his creative interpretations, maintained that the more imaginative approach was the one to pursue. Michael Vaccaro, who has combined versatility and technical skill to record actual events with integrity, contested Kane's philosophy.

An early, famous example of the pictorial approach was a photograph made by Oscar Rejlander in 1857. Representing an ellegory titled the TWO WAYS OF LIFE, the picture showed two young men, one turning toward the virtues of religion, charity and industry, the other attracted toward gambling, liquor and sex. Over thirty negatives were combined by Rejlander to produce this elaborate tableau by combination printing and photo montage.

The photographer who did most to advance pictorialism was Henry Peach Robinson. His picture, FADING AWAY, was made from five negatives. It showed grief-stricken relatives surrounding a dying young girl. But though many critics even then believed that a photograph should be truthful representation, Robinson wrote a book that became very popular. In 1869, in his PICTORIAL EFFECT IN PHOTOGRAPHY Robinson stated that any dodge or trick can be used, and beautiful pictures may be made by a deliberate mixture of the real and artificial.

I believe that it is quite evident that the illustrators of today are the descendants of the pictorialists of a century ago. Both illustrators and pictorialists are more concerned with the picture than the subject. They control their vision to reinforce an idea that is usually emotional, aesthetic and intellectual. Their photographs do not record reality. They reflect upon it.

Even in the cinema, the world of make believe and escape entertainment has been challenged by the adherents of CINEMA VERITE. At the time that Busby Berkley was directing his

ingenious and fantastic musicals in Hollywood, Robert Flaherty was producing his influential documentary, MAN OF ARAN. This film demonstrated a creative approach to the presentation of reality. The documentary form became much more than an assemblage of realistic scenes in Pare Lorentz's THE PLOW THAT BROKE THE PLAINS. This dramatic account of the abuse of our Great Plains combined a realism with a poetic lyricism. It was my privilege to work with both Flaherty and Lorentz. From this experience I learned how effective the realistic statement can be when the perception of the eye is guided by honest emotion.

Just as illustrators today are following the philosophies of the pictorialists, the present realistic photographers are following in the tradition of these documentary photographers. There have been romanticists and realists in every art including music, literature and painting. We must understand their ideas in photography, too. The realistic photographer finds life so exciting that it requires no further embellishment.

My attitudes on this controversial subject were formed over thirty years ago when I worked with Roy Stryker in the Farm Security Administration. From him I learned much about the importance of truth in photography. Since then I have made many contrived illustrations as well as factual and documentary photographs, and I have found no reason to change my views. In fact, truth in photography has more relevance today than ever before. We are educating, informing and influencing a generation by visual means. Photography in its various forms is an international language that is seen and appreciated by more people than ever thought possible. These viewers are becoming quite knowledgeable and well-informed about pictures. As they see the work of the pictorialist-illustrators, they quickly become aware of that approach's lack of credibility. Initial fascination usually lies in the technique, but this soon becomes boring.

As Stryker indicates, "Documentary is an approach, not a technique; an affirmation, not a negation. Certainly, the documentary photographer is a realist rather than an escapist by the very fact that he accepts his environment."

I am convinced that in order to produce consistently fine, realistic photographs, it is necessary to know all the techniques of the illustrator. A photograph is a much stronger factual statement with good composition and pictorial design if the photographer uses every artistic and creative device to limit, direct and focus attention. However, in addition to the artistic and pictorial approach, the photographer today must know the subject, understand its significance, and be able to convey this information to others. In my opinion, this is a higher form of photography.

VIEWFINDER, Johannesburg
Camera Club.

Whereas I'm all for avant-garde and impressionistic work, I must agree. I think the saying "The photograph is made in the dark room" is sometimes taken too literally these days. What do you feel?

FROM CABINET, TO CONGRESS

Speech given by The Deputy Minister of Information and Interior, the Honourable L. Le Grange, at the Congress banquet.

It is always a pleasure to meet new people, I may add, in which my wife shares - especially if these people are among the top experts in a field closely connected with some of the most important activities of my Department.

As you most probably know the Department of Information is one of the biggest publishers in the Republic and our programme of regular publications alone consists of 52 monthly or two-monthly publications in 21 languages and 28 of these are published in foreign countries.

Now as all of you here will agree, there is no better way not only to enhance, but to give punch to the communicative value of these publications than by the proper and effective use of good photographic material.

It is commonly said that one good photograph equals a thousand words, and I do not disbelieve that dictum. In our modern world of visual appeal word symbols alone tend to lack drama,

whereas pictures have instant and sensuous appeal, giving an impression of realism and universality. In the majority of our publications the photo story, call it photo essay if you prefer, has been chosen as the message carrying vehicle. And as you all know this form of presentation can still hold its own against the competition of Television and Radio in today's world of visual aids.

To illustrate to you just how important photography is to us, we can take one of our publications namely SOUTH AFRICAN PANORAMA as an example.

This magazine with a per issue circulation of 350 000 is published in 8 languages and uses some 1 900 photographs for its 170 articles per year. And I may add; PANORAMA very seldom publishes the same photograph twice. A further example is our photo library which has a yearly turnover of some 40 000 photographs. The bulk of which is distributed abroad.

I am thus not exaggerating when I say that one can hardly visualize the task of my Department without photography.

In this connection I will go so far as to say that, without usual aids such as photography and the motion picture, it would be difficult to visualize my Department to carry on with its gigantic task effectively.

Our world of pictures is an ever expanding one and we are well aware of the standards of excellence which prevail amongst the members of P.S.S.A. and I can assure you Mr. President that it is the earnest endeavour of my Department that in future closer contact should be made with the individual members of P.S.S.A.

As you know, my Department was approached by your Society to assist in establishing a permanent display of photographs at the Carlton Centre in Johannesburg, which is quite a strategic place from a tourist point of view. We were happy to co-operate by providing the display cases with your Society being responsible for supplying fresh photos for display from time to time.

Photography today plays a tremendous and vital part in promoting more understanding amongst societies.

Meneer die President, ons leef voorwaar

in 'n tyd waarin mense al hoe minder tyd vind vir al die dinge wat hulle moet doen of graag wil doen. Ons leef in 'n gejaagde tyd waarin mense kla dat hulle te min tyd het, en die foto vervul 'n al hoe belangriker rol in hierdie gejaagde tyd waarin ons leef. Die mens hét, of hy maak vir homself minder tyd om te lees en is dan aangewese op die foto of die fotoverhaal om vir hom 'n lang en soms langdradige storie kitsklaar in netjiese en bondige vorm te weergee

Die fotograaf is vandag ook beter in staat om hierdie diens te lewer danksy die feit dat die produksie en reproduksie van foto's tegnies eenvoudiger geword het.

Maar terselfdertyd rus daar nou ook 'n groter verantwoordelikheid op die fotograaf en al sy medewerkers in die publisiteitswêreld.

Die fotograwe is die nuusmanne van die toekoms en hulle sal steeds groter invloed uitoefen as meningvormers in the samelewing. Daar is 'n ou spreekwoord wat sê 'n foto kan nie lieg nie maar ons weet almal dat dit wel "gedokter" kan word of só aangewend kan word dat dit 'n misleidende prent skilder.

Dit is belangrik dat fotograwe, of hulle nou stil- of rolprentfotograwe is, nie alleen voortreflike standarde in the beoefening van hul kunsvorm en in die tegniese kwaliteit van hul produkte sal handhaaf nie, maar dat hulle ook 'n "sosiale gewete" sal hê. Diegene wat omgee vir die voortbestaan van die beskawing, sal 'n gewetensintegriteit aan die dag moet lê wat betref hulle werk sowel as hul verantwoordelikheid teenoor die samelewing, veral in Suid-Afrika met sy kompleksiteit van volkere.

Fotografie in Suid-Afrika het 'n trotse rekord en 'n luisterryke geskiedenis wat vir baie lande nie hoeft terug te staan nie. Ons fotografie en ons fotograwe is so goed soos jy kan kry, soos bewys word deur die internasionale erkennings wat reeds verkry is. Ek twyfel geensins daaraan dat daar op hierdie mooi prestasies voortgebou sal word nie.

Hierdie is die 21ste Kongres van die

Fotografiese Vereniging en ek wil die Vereniging gelukwens met sy mondigwording. So 'n mylpaal, of is dit nou kilometerpaal, lui gewoonlik 'n tydvak van nuwe verantwoordelikhede en die gevoel van nuwe vryhede in. Die volwassenheid skep vertroue. Die vakleerlingskap is agter die rug en die uitdagings van die toekoms word aanvaar.

U vereniging het nou hierdie volwassenheid bereik en wel in 'n opwindende tydvak. Fotografie in Suid-Afrika staan weliswaar op die drumpel van 'n nuwe era.

Noudat Suid-Afrika televisie het, sal daar ongetwyfeld 'n verskerpte waarderding in fotografie kom, 'n groter belangstelling in die kuns en tegniek van fotografie, sowel as 'n beter bewuswording van die breë veld wat deur hierdie medium gedek word.

Dit alles kan slegs tot voordeel van fotografie, en derhalwe van u Vereniging, strek.

Ons betree 'n tydperk waarin fotografie nuwe trefkrag sal kry in sy belangrike rol om die geskiedenis van 'n gemeenskap en van 'n omgewing wat snel ontwikkel en verander, op film vas te lê.

Maar dis nie al nie. Ook op die gebied van die snelvorderende wetenskap en tegnologie, is fotografie bestem om 'n steeds groter rolte speel as hulpmiddel in die soek na kennis en die ondersoek van materie. En daarnaas ook sy rol op die estetiese vlakke van die kuns en kultuur.

Aangesien fotografie so 'n lewendige vorm van kommunikasie is, kan ons met hierdie nuwe belangstelling wel ook hoop om beter begrip van mekaar te kry en mekaar beter te verstaan, hier in ons eie land sowel as op internasionale gebied.

Mr. President, in this field and in this sense, the future is an exciting one for the South African photographer in every way - whether he be a professional or an amateur merely seeking pleasure from a fine and creative hobby

That this Photographic Society and its members will utilise and interpret these developments with due responsibility, with benevolence and with integrity, I also have absolutely no doubt.

Recently the Government gave formal

recognition to photography as art, giving it representation on the Plastic Arts Commission as part of the National Cultural Council, with all the benefits which flow from that association between the nation's administration and your organisation.

This Congress is, I realise, an auspicious occasion for the now-adult Photographic Society of Southern Africa. The past has given your society solid foundations. On those the future can with assurance be splendidly built. Mr. President, I wish you and your Society well in the years to come.

My wife and I are delighted to have had this opportunity to meet with you this evening; and I am grateful indeed to you for the stimulation of a fresh interest which your invitation engendered for me.

It is commonly believed, Ladies and Gentlemen, that politicians suffer from over-exposure. And sometimes we are accused that we do not focus properly! Or that we do not agitate sufficiently! I trust, however, that after our happy meeting this evening, you will not consider that, in this respect, I for one am under-developed!

Nogmaals, meneer die President, bied ek my allerbeste wense aan die Fotografiëse Vereniging van Suider Afrika : alle sukses en voorspoed aan die Vereniging, aan u en die lede.

DIRECTORATE

The following people were elected by you as Directors of PSSA for 1975/76.

L. Luckhoff (President), R.J. Erasmus (Vice-President), J. Magill (Vice-President), D.G. Basel, R. Bigalke, A.F. du Toit, K. Frankel, E.R. Johansson, L.E. Lavis, B. Pacy-Tootell, I.S. Shepherd, E. Walker, G. Whittington-Jones, B. Wilkins.

LIFER!!

Yes, we have our first 'Lifer'. No, not an inmate of Pentonville as one might imagine but the first person

to receive a PSSA badge inscribed 'Life Member'.

The 10th birthday party of the Edenvale Society was a real occasion, 'splendide'. A great evening with good prints displayed, good food consumed and a good time had by all.

One of the highlights of the evening was the presentation to member GEORGE ALLAN (see photograph) by Les Luckhoff, PSSA Vice-President, of his PSSA 'Life Member' badge. George is the first local member to pay his R100 to PSSA and take out life membership. We hope George will be joined by many other local life members soon. Just imagine, no more worries about subscriptions!

Congrats to George and to Edenvale Club; keep on clicking those shutters! - Ed.



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