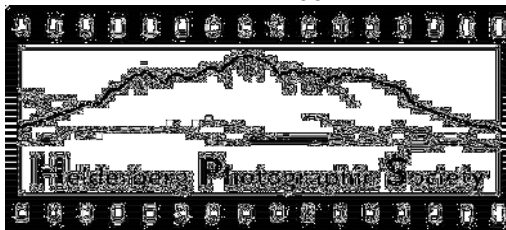


Founded 1954



Member of the PSSA

NEWSLETTER

JANUARY 2005

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AGENDA

Club Meeting 12th January
Competition – 'Windows'

-oOo-

Audio Visual Meeting
26th January

In this Issue

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Photo Therapy
(Revision, Revision, Revision...)
Program 2005
Free Classifieds Column

REMINDER

Bring R200 subs fees to the Meeting on 12th January, 2005, if you are able to attend. Tea and coffee remains at R2, and any donations towards the digital projector fund may be posted into a special 'Donations' box which will be 'strategically placed' ...

Deadline for February Newsletter Sat. 29th January 2005

CHAIRMAN'S REPORT OF THE AGM

The activities of the Helderberg Photographic Club ended on a high note with our 50th Anniversary celebrations. The Annual General Meeting was held prior to the more informal events of the evening, and a synopsis reads as follows:

The Membership Fees for 2005 were accepted: R200.00 per annum
Fees paid after 31st March, 2005; R220,00
New Members: Jan – June R200,00; July – Dec R120,00

The proposed changes to the Constitution were accepted. These changes basically consisted of more democratic and user-friendly 'legalese'. Thanks to Bernard for the research and implementation.

The Committee was re-instated, with the exception of Sue Savage who, after a number of years of dedicated service, has resigned. Thank you Sue for your input! Steve Crane was proposed and seconded onto the Committee, and we look forward to working with him.

To all of you, wherever you may be, I wish you a special time with family and friends!

Irmel

-oo0oo-

NOTE FROM THE EDITOR

The Year 2005

Wipe the slate clean and start again! New resolutions, new slides and images, new plans and excursions, and (possibly) new cameras ... Where will this year take us ?
Don't worry, relax and let's enjoy the ride!

-oo0oo-

WELCOME to a new member **Mike Jones**, and to a former member **Theo Naude**. We hope that they will spend many happy and creative times in the Club!

CONGRATULATIONS to **Marisa** who has landed a job as a photographer on a cruise liner and will be heading off to the high seas in January. She has been persuaded to write articles for the Newsletter from the ship!

Once again **Lanz** has had one of his slides featured in the Getaway Gallery (Jan 2005 page 111). Well done, Lanz!

SPEEDY RECOVERY WISHES to **Rien Vader** who underwent laser eye surgery and could not attend our Gala Evening. We look forward to seeing him again at future meetings.

THE GALA AV EVENING held on Wednesday 8th December 2004.**Nettie**

A lot of planning had gone into this important evening, especially as the Club was celebrating 50 years of existence. Outside caterers provided a wonderful spread of snacks and everyone brought their own drinks. Most members brought along a favourite print to help decorate the walls; there were flowers at the entrance and on the stage, and the atmosphere was friendly and fun. After the obligatory AGM (which progressed smoothly and in relaxed fashion), everyone settled down to enjoy the various AV's presented by Irmel, Johan, Neels, Ken, Paddy, Ilse and Nettie.

Irmel's digital (scanned slides) AV about the Club, made for a presentation at an AV workshop in Hermanus, was once again enthusiastically received. Her second digital AV, on the Club's members, was a real hoot and very cleverly put together, using many differing digital presentation techniques. We saw images of members as we had never seen them before (!) – all caution thrown to the winds ...

Appropriate music accompanied various images – the one that springs to mind is 'You walk like an angel' where Paddy, in a long white dress, floats, superimposed, past an image of Nigel peering through his telephoto lens

Johan put together a fascinating digital AV on flowers to the music of Johann Strauss's Pizzicato Polka – with an image of a different flower on every beat. What could easily have been just another AV on flowers, turned out to be an hilarious and entertaining presentation where music was used to ultimate effect.

The dramatic music which Neels used for his digital AV on the Namib Desert, also suited the magnificent landscapes of the region, and Ken's offering (also digital), featuring the yellow bulbinellas, gazanias, daisies and bulbous flowers of Nieuwoudtville, was an inspiration to see.

In order to illustrate the 'set subject' and 'set music' projects we had worked on during the year, Paddy presented a manual AV on contrasting images she found in Franschhoek – the Cape Dutch houses on the wine estates as opposed to the shacks in the squatter settlement; the diversity of residents of the town, and how they earn a living – it was an AV to enjoy as well as to think about.

The 'set music' – a very slow-moving piece by Mike Rowland - was matched with images of 'Water', by Ilse, using the manual technique. She had captured the moods and reflections of tidal waters at the lagoon in Nature's Valley, many times in an interestingly abstract way.

Nettie's manual AV called 'The Song of the Seahorse' was set to words and music by Miriam Stockley, and depicted the loss of a sweetheart to the sea, using images of the sea in various moods and times of day.

The end of the evening had come, and we could all go home inspired and relaxed, with plans in our heads for future audio-visuals – watch this space! See you all at the Gala AV Evening in December 2005!

-oo0oo-

Ysterplaat Air Extravaganza 2004Steve Crane

My eldest son, Rory and I are aviation enthusiasts who love to visit air shows and watch all the aerial displays. Unfortunately we live in a part of the world where air shows don't happen very frequently so it was with great anticipation that we awaited the arrival of 4 December 2004, when we would be able to visit Ysterplaat AFB for their annual air show.

Wanting to miss all the traffic jams I was up at 5am on the day. I woke up Christopher, my younger son, and his friend who would accompany us and after some breakfast we were on the road to Pinelands where we would pick up Rory from a friend's house. After picking him up we headed to Ysterplaat, arriving shortly after the gates opened at 7am. We prefer to spend the whole day on the flight line so after parking the car we walked over to the hangars to view the static displays so we could be on the flight line when flying commenced at 9am.

By 9am we had set up our folding chairs one row back from the edge of the crowd and were sitting waiting for the flying to start. Brian Emmenis, the usual commentator at most air shows in this country was talking up a storm, and cracking jokes as is his wont. First we were treated to a mass skydive of perhaps 20 parachutists, followed by a display of some powered paragliders. The flying proper got off to a great start with an aerial combat demonstration between a single Cheetah on one side and a pair of them on the other. I was pleased to find that unlike previous shows where I used a "prosumer" digital camera that suffered from slow focusing and shutter lag, my new Canon EOS 300D was much more responsive. It's "motor-drive" allowed me to keep the shutter button depressed, snapping off shots, as I followed the action and of course, being digital there was no concern over wasting film. I was using a Sigma 70-300mm APO II lens and was able to get nice sharp shots, handheld. I think that a longer lens would have helped me to fill the frame a bit better on some of the aerial shots but then may require the use of a tripod or monopod.

Numerous other aircraft were displayed and there was even an appearance by an airliner of Kulula.com which, despite being laden with passengers on a commercial flight inbound to Cape Town International, diverted to make a low, slow pass along the runway. Some of the highlights of the show were the display by the police, who enacted a cash in transit heist with cars being rammed and rolled, gunfire and an assault by helicopter-borne task force members as well as the display by the four of the SAAF's Oryx helicopters, which performed an assault with troops fast-roping down from the hovering choppers, assaulting a target on the ground and then being picked up again. But although these were excellent displays, they were overshadowed as always by the fast jets; SAAF Cheetahs and the Hunters, Buccaneer and Lightning from Thunder City.

The C-47TP Dakota based at Ysterplaat flew, as did the C-130 Hercules from 28 Squadron, which did a crowd pleasing display. After an extremely steep assault landing the pilot radioed that he had stopped too far along the runway and would be unable to take off again due to lack of space but that his loadie would try to push the aircraft back. The loadmaster hopped out and tried to push the aircraft back with no success. Then a second loadmaster hopped out the back and using a strap attached to the ramp, helped the other guy move the aircraft back. It was quite amusing to see two men apparently moving a huge, four-engined aircraft, but even more funny to see the faces of those who had not seen the demonstration before and who did not have much knowledge of aviation. It was clear that some spectators believed that the men were actually moving the aircraft when it was really the engines in reverse thrust that were backing the aircraft up!

There were two aerobatic display teams at the show with the Pilatus PC-7 Astra trainers of the SAAF's Silver Falcons being overshadowed by the sheer precision of the Sasol Tigers in their L-29 Delphin jets. I had not seen them before and the tight formations they fly are truly impressive, particularly when one takes into account the fact that none of the pilots is military trained.

What air show in the Western Cape would be complete without seeing that old lady of the sky, the Avro Shackleton. The sound of the four Rolls Royce engines is like music and the fact that this is the only flying aircraft of this type left makes seeing it extra special. Unfortunately the number of flying hours left on the main spar is limited so it may not be for too much longer that we see this beauty flying. Another very special display was the single Cheetah painted in the colours of the flag. The noise, speed and grace of this aircraft are always most impressive and the display was made more special than usual by the fact

that the pilot, Lieutenant-Colonel Etienne Potgieter was flying his final display after twenty years as a display pilot.

The day ended with a display by Captain Mike Beechy-Head, the driving force behind Thunder City, in one of their British Electric Lightnings. This aircraft never ceases to amaze the crowd with its brutish display of power. I have heard it described as 'a machine for converting jet fuel into noise' and for me it is always the highlight of any show.

It was 5:45pm by the time we left and a day of sitting and standing in the sun had taken its toll. It wasn't long before the three teenagers were asleep in the car and for me to cook a meal when we got home (my responsibility on weekends) was out of the question, so a stop at McDonalds to pick up take-aways was in order. After eating and a shower, I sat down at the computer to start sorting through the 660 or so photos I had shot on the day but I was so tired I gave it up and was in bed by 9pm.

All in all, a most enjoyable day and something I can certainly recommend to anyone who has not attended an air show before. I understand that there will be another show at the Stellenbosch Flying Club on the last weekend of January - and I will certainly be there.

Steve's websites are as follows:

Site: <http://craniac.afraid.org>

Blog: <http://craniac.antville.org> (Apologies for incorrect addresses in Dec. Newsletter .. Ed.)

SHOW AND TELL WHAT I DID IN MY HOLIDAY Nettie

One of the places I visited was the Stellenbosch Botanical Gardens. Ilse had it on the best authority – in fact the restaurant staff kept her hanging on the line while they set out on an expedition to view the lilies in the pond - that the sacred lotus flowers were in bloom and that THIS would be the time to photograph them. So off we set, cameras and macro lenses under our arms.

The best looking (open) lotus bloom was in deep shade, but this did not deter Ilse who was shooting digital. I found a fully blown flower which was very accessible as it hung out over the little wooden bridge, and we could get really up close and personal. Being of such a light colour, I remembered to open a stop, and am pleased with the outcome. (Perhaps I am learning after all...) The green seed pod, shaped somewhat like a space ship, has bobbles on its flat top side, but is very touchy-feely as it seems to be covered in velvet; while the bud of the lotus has the classic oval shape with the little pink veins showing up in the unopened petals.

We rounded off our excursion with delicious iced coffees at the restaurant under the trees. It is well worth remembering that the lotus flowers open in December - pay them a visit sometime!

My second photographic excursion was to Vergelegen in Somerset West. Estelle Hofmeyr knows her way around there very well, so she knew of quite a few favourite (and secret...) places. Originally owned by Willem Adriaan van der Stel, it has seen a succession of owners, amongst them the Theunissen family who had it in the family for over a century. In 1917 Sir Lionel Phillips purchased the farm for his wife Lady Florence, who proceeded to spend huge amounts of her husband's money on the restoration of the old homestead, library and gardens. She was innovative and had immense vision, was a driving force to be reckoned with, and ruled personnel with an iron fist. She knew exactly what she wanted, and intended to get it. Due to the fact that she added wings on either side of the homestead, the building is not declared a National Monument, but the five Chinese camphor trees planted by Willem Adriaan between 1700 and 1706 were declared a National Monument in 1942. They are the oldest living, officially documented trees on the subcontinent.

After the deaths of Sir Lionel and Lady Florence, the estate was acquired by Charles 'Punch' Barlow; his son Tom, took over in 1966. Anglo American Farms Ltd. purchased Vergelegen in 1987; vines were planted on the slopes and plateau around the winery, and soft citrus on the warmer northerly slopes. The valley is planted to plums and pears.

Estelle and I started our excursion at the Library, bearing in mind that the competition subject for January is 'Windows' ... It took some time to get to grips with the technology again – 'should I add a stop for the

light?', 'do you think I should use f22 or f5.6?' and so on... and so we ambled around taking architectural details, gardenscapes and close-ups of flowers. The Octagonal Garden, planted by Lady Phillips during 1917 and 1940, is an absolute delight of magnificent herbaceous borders, planted in the English style – hollyhocks, cleomes, Japanese wind flowers, inca lilies all merge to make a sea of colour, which changes every season.

One of the most interesting 'secrets' was the Zanzibar door which is located under a pergola. It has huge brass 'bullet-like' studs protruding from it, apparently for elephants to rub up against! The wood carving and the brass details are a subject in themselves to photograph.

Naturally, by this time, our batteries needed replenishing, so we had a delicious salad lunch under the trees at the Rose Terrace, and had a glass of Vin de Florence white wine in remembrance of Lady Phillips. The magnificent rose garden adjacent to the restaurant used to be her tennis court, and has a thatched cottage 'pavilion' at its far side where her guests no doubt drank 'Pims' while they rested after a hard game of tennis!

I am quite pleased with the results of our excursion, but could easily go back soon to take what I have missed!

-oo0oo-

THE CASE FOR DIGITAL.....Simon Stafford
Technical Editor to the
Nikon Owners' Club, UK.

This article was published in the August '04 edition of Practical Photography.

Read some photographic magazines and books these days and you could be forgiven for thinking traditional film photography had been consigned to the history books. Nothing could be further from the truth though, as many photographers now realize digital imaging technology offers many fantastic advantages.

Digital cameras offer benefits in a number of key areas. First is the ability to learn as you shoot. The opportunity to review a picture, almost as soon as you have taken it, is the key to this process. There is no more waiting until you get the film back from the lab only to discover you went wrong – by which time it is more than likely you will not be able to remember the reason why! The chance to see immediately how light, its intensity, colour and direction all affect the final picture is a fantastic teaching aid, and should inspire every photographer to experiment with composition and technique no longer fettered by the cost of film and processing.

Digital technology isn't only for those shooting digitally though, it has advantages for the film user as well. You may, understandably, be reluctant to let your precious original transparencies out of your sight, yet duplicating film is expensive, technically difficult, and the quality is generally inferior to the original. By scanning your film shots and burning them to a CD, however, you can now distribute pictures without further worries, because you can copy the digital files as many times as you like and each one will be identical. A scanner also extends the creative potential of your film images – for instance you could 'stitch' a sequence of pictures together electronically to produce a panoramic picture. The technical aspects of your film pictures can be improved as well. As an example, the limited attitude of film, especially transparency film, can be a problem when trying to retain detail in the shadow and highlights. By converting your film images to digital files you can make full use of the many enhancement applications, such as Adobe Photoshop, to adjust contrast levels. Some of the latest film scanners even have tools that do this automatically.

It is important to realize that the sensor in a digital camera reacts to light in a different way to film. Unlike film, its response to the level of light remains in direct proportion. Excessive exposure will cause individual pixel sites on the sensor to overload to a point where highlight burn-out to a featureless area of

pure white. Many digital cameras offer a couple of features that help you to monitor the tonal range of a scene, most importantly, the highlight areas.

The first of these innovative features is a histogram that can be displayed in the camera's LCD monitor to give an indication of the tonal range of the photograph. Ideally when you bring up the histogram you should see an even distribution between the left (shadow) and right (highlight) ends of the display. If it is biased toward the left it indicates the shot is underexposed, and if the tones are bunched toward the right the shot is overexposed. This is an excellent learning tool.

A further feature that you can check via the LCD monitor is the sharpness of your shots. Many cameras have a feature that magnifies images many times. Although these monitors are limited by their size and resolution they can give a fair indication of whether your chosen shutter speed is adequate or camera technique up to scratch. While on the subject of shutter speeds it's worth mentioning that the flash synchronization speed of many digital cameras is at least a full stop faster than their film equivalents, which makes them more versatile for fill-in flash in daylight.

Shooting with film on a 35mm camera limits you to just 36 frames per roll. The storage cards used in digital cameras can have a far higher capacity equivalent than several rolls of film, and their price is falling all the time, so you need never find yourself stuck on frame 35 when the action begins, or at the precise moment that once in a lifetime situation occurs. Film is also bulky, heavy and susceptible to damage by the ubiquitous X-ray security equipment that is now a regular feature of our lives. By contrast digital storage cards are small, light, and are not affected by exposure to X-rays.

Another advantage of shooting with a digital camera is the ability to alter the sensitivity of the camera between each exposure. A roll of film will have a fixed sensitivity, limiting the photographer to shoot to the ISO of the film loaded, but with digital cameras one minute you may be outdoors shooting in bright sunlight at ISO 200 and the next shooting a dark interior at ISO 800, so adjusting ISO to compensate for the changing light levels.

When film leaves the factory its colour balance is also fixed, generally to a colour temperature equivalent to midday sun (daylight), or an incandescent light bulb (tungsten). Digital cameras on the other hand can have their colour temperature response, often referred to as the white balance, set over a wide range of values covering a number of common lighting situations.

Put simply, whether you choose to shoot digitally or scan your film shots and work on them in a digital darkroom on your computer, digital opens up a whole new world of photographic possibilities.

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AUTOSTITCH – SIMPLE PANORAMAS By Peter Marshall – Editor of
<http://Photography.about.com>

Billed as '*the world's first fully automatic 2D image stitcher. Capable of stitching full view panoramas without any user input whatsoever*', **Autostitch** delivers the goods impressively.

The free Windows (98, XP, 2000) demo version simply needs unzipping to a handy directory, then double-clicking on **autostitch.exe** to run. Load the set of files (jpeg only) you took as a panorama, adjust the *Options* on the *Edit* menu to give the image size you need (choose 100% for presumably the optimum maximum size) then select *Start* from the *Stitch* Menu. It's quite a fast program, creating a 5000x2000 pixel panorama for me in roughly a minute and a half on an oldish machine, with an eleven image 17,000x19000 pixel pan taking 6-7 minutes. The result? Very nearly as good as those I'd spent a considerable time optimizing using **Hugin**, a front end for **Panorama Tools**, together with companion software such as **unblend**. Absolutely no sign of the join on the simpler image, even though the image required some complex blending to merge different ripple patterns in the water. The larger one was not quite perfect, and needed some tidying up in Photoshop, but the results were still impressive.

Autostitch is a considerable improvement on the free software that came with my digital camera, or indeed the program I bought rather expensively a few years ago. It has limitations – after all it is a free demo version. It produces an equi-rectangular panorama, whereas other software gives me a choice of this or rectangular or cylindrical results, and being a demo lacks a few features like a save dialogue (all images are saved on *pano.jpg*). and it would be nice to have more documentation of the more scary-looking options for blending, matching and crop than those provided in the license text. Other than the size, I left the rest at the defaults.

Autostitch was developed by Matthew Brown, a British PhD student at the University of British Columbia, building on ideas from his supervisor, Professor David Lowe. Any commercial use or resale of the demo requires a license agreement with the University of British Columbia. Although similar ease of use is found in some expensive stitching software, it would be nice to see a reasonably priced product based on this work. There are some fairly obvious minor enhancements (more image types for load and save, improved handling of image contrasts, leveling of horizon, cropping) and it may also be that the inputting of image focal length and perhaps other data could be used to enhance the results.

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THE BEST THINGS YOU CAN SAY ABOUT A PHOTOGRAPHby Dan Swart
(With acknowledgement PSSA, "IMAGE", Dec 2004) forwarded by Antenie

You may think that praising a photograph is a simple matter, but is it good enough to utter a few worn out stock phrases? Can one actually insult a photographer by giving ill-conceived praise? I know that I have sometimes felt uncomfortable when the kind of things said about my work, however well intended, are so far off the mark as to be dead wrong.

Let us look at some of the things that people say that are critically weak, too vague, that do not pinpoint the good features of a photograph sufficiently.

"I wish I had taken that picture" may be taken as a slightly envious and naive compliment but It Is also unrealistic In that no photographer worth his salt would want to do exactly the same as anyone else. If a personal photographic vision has any value at all that kind of comment is meaningless. Maybe, as a staunch Individualist I am oversensitive to this implication but I like to believe there are others like me who do not want to run with the herd. How would you feel if you did not like the kind of work produced by the person making that comment? I would probably tear up the picture and stamp on it.

"A good composition based on the intersection of thirds" betrays a reliance on formulas, which are suspect these days and for that reason reflects badly on the speaker. Other similar comments such as referring to lead-in lines, base lines and framing devices are not quite as weak but still border on setting too much value on hackneyed formulas. Praising compositional devices can be appropriate up to a point but one should bear in mind that photography is not only about composition. There may well be other aspects of a particular photograph, such as interpretation of subject matter that are more important to the photographer.

"I would hang that picture on my wall" implies that the picture has decorative qualities, is pleasant to live with and not disturbing. For many people this would be high praise indeed. It depends on whether you believe all photography should be inoffensive, bland and soothing. Some of the best photography in the world is profoundly disturbing and not suitable for hanging on any wall except in an art gallery. If the photo in question has some kind of connotative edge that goes beyond its pleasing visual qualities, then a comment like this could be construed as either underestimating its value or betraying a lack of understanding by the viewer. This comment also suggests that all photography ought to be decorative and pleasant - eye candy -which it is not. It supports the persistent lie perpetrated by the Victorian photographer Henry Peach Robinson that everything in a photograph must represent an idealised, cleaned-up and essentially fake world, devoid of real human existential experience. And that kind of prejudice imposes a stiflingly bourgeois and dishonest limit upon creative photography.

There are many other comments of this kind, which are well intended but because they are based on basic presuppositions that are patently suspect actually demean the photograph in question because they put it into a false category.

Then there are vague generalization that skirt around the specifics such as "I really like this picture" or "a very creative image" or just "wow!" These have the advantage of being honest and even emotional responses and not

necessarily based on false perceptions but still fall short unless additional comments follow that identify particular points in the photo.

If you want to hit the right spot with a positive critical comment you have to look very carefully, understand what the photographer's intention was and praise that particular feature as accurately as you can. For example: "the youthful exuberance of the child has been very well captured" or "the reflections in the water create a beautiful pattern and the colours of sky in the water unify the composition".

Comments on technical aspects that show an appreciation of the photographer's craft can also be appropriate but ought not to eclipse other comments about the content and meaning of the image. Rather than a mere technical exercise, a photograph is above all else a form of visual communication and can also therefore be a source of information or even a work of art.

It is actually quite difficult to find the right thing to say that accurately identifies the good points of a photograph. You have to have a very good understanding of the language of photography as well as an insight into what the intentions of the photographer may be.

As difficult as it is to find the right thing to say about a good photograph there are also countless variations - too numerous to include in this article - of possible comments, and the only way to find them is to really see and understand the photograph on several different levels. Besides, it would be unwise for anyone to prescribe a new set of stock phrases that in a very short time would become as meaningless as the ones favoured by the viewers who do not look carefully enough or think about what they are really saying.

A comment that is based on a superficial glance and the application of preconceived formulas or prejudices will be the wrong thing to say, no matter how well intended. Comments like that have what I call a high cringe factor.

The best things to say are based on insight and real understanding.

Members! How do you feel about the points that Dan Swart makes? Comments will be printed in next month's Newsletter. ... Ed.

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CONGRESSES, COMPETITIONS & COURSES

6TH PSSA AUDIO VISUAL CONVENTION 2005

Taking place at the Ngonyama Lion Lodge in the Krugersdorp Game Reserve

Sat. 23rd April until Tues. 26th April 2005.

The themes are: AV software from simple to sophisticated; special effects; humour in AV; travel AVs; calibration of digital projectors and other topics.

Full details will be on display at our Club meetings.

Contacts are Antenie Carstens and Thomas Niemeyer

CAPE PHOTOGRAPHERS CONGRESS at De Doorns in the Hex River Valley

Thursday 2nd June to Sunday 5th June 2005.

Contact David and Helen Ireland at 041-3688458 or hireland@intekom.co.za

Full details sent separately by Irmel to all members. Also sent on is an e-mail received from the HexValley/De Doorns Tourism Office inviting members to offer their images to be used in their advertising.

PSSA E-PHOTOGRAPHY WORKSHOP in Johannesburg

29th and 30th January 2005. Only for full members at R150,00 per person.

More details on the PSSA website – www.pssa.co.za and for bookings contact Margie Botha by e-mail at margie.botha@absamail.co.za

DIGITAL WORKSHOPS IN DURBAN FOR PHOTOGRAPHERS

21 – 23 January 2005; 25 – 27 February 2005; 18 – 20 March 2005

Contact: Carmen@medprax.co.za or register online: www.medpraxav.co.za

NAMAQUALAND PHOTOGRAPHIC WORKSHOPS

with **Freeman Patterson, Colla Swart, Rothea Olivier and Brian Preen**

Program for 2005

Richtersveld Workshop 6 – 14 May 2005

Spring Workshops 7 – 13 August

19 – 25 August (Rocky Mountain Workshop)

8 – 14 September

21 – 25 September

Contact Details: Tel: 027 672 1614 Fax: 027 672 1675

e-mail: kamieshotel@kingsley.co.za

www.freemanpatterson.com

www.rmsp.com (Rocky Mountain School of Photography)

DANCE OF LIGHT MACRO WORKSHOPS

Presented by Nicole Palmer

Dates: 11th, 12th & 13th February, and 4th, 5th and 6th March

At the Dorpshuis, Stellenbosch.

Contact: Tel. Home: 021 866 1561

Nicole's mobile: 082 5105 694

e-Mail: nicolep@adept.co.za

(So far (that I know of) Paulette, Estelle H. & Nettie are going on the March one – Ed.)

-oo0oo-

BOOK REVIEWAntenie

THE ART OF PHOTOSHOP

I originally decided to review this book for the December issue of our newsletter so that you could buy yourself a gift, but the December issue was our 50th anniversary issue so this review will be published in the new year. (But you can still buy yourself a gift in the new year!)

The title of my book under review is: **THE ART OF PHOTOSHOP (ISBN 0-672-32270-6) by DANIEL GIORDAN**. This book is an extremely good and balanced book, addressing the advanced Photoshop features AS WELL as a high level of creative thinking. By creativity I mean using your images as well as Photoshop (or Paint Shop Pro or similar software) to CREATE new independent images. You can also regard this book as an idea book.

Before I mention any technical issues, I want to share with you what impressed me most when I opened the book, and that is the preface. Allow me to quote from the preface:

"When I (the author) started writing computer books in 1994, I had always wanted to write a book like the one you're holding now-one that is artistic, visual, and produced with the highest possible production values. When I would approach publishers with my ideas, they would nod that such a product would be nice but was impractical to produce; it didn't fit in with their business model of fast turnaround and straightforward information. Publishers would tell me that it was too much work, that their in-house design teams were built for speed rather than nuance, that the market just wanted how-to books, that readers didn't care about design quality. As a result of this input, I wrote "how-to" books, "tips and tricks", and commentary, all with a decidedly technical twist. But in the back of my head, I knew that an artistic computer book would do well if given the chance. To move from tools to aesthetics, this book features a suite of images that stand on their own as photographic works of art. They're not samples,

stock photography, or an amalgam of other people's work. The suite of images is presented in the first section of the book, independent of the instructional text or other commentary".

Turning to the gallery of images and studying his examples, the first image is called: "Numerical Uncertainty" which is a good example as to why this book is titled "The Art of Photoshop". Agreed, not every photographer will think the same, but to me this is about thinking photography and images. Another good example is: "The mystery of folded sleep".

When studying these images you will see how neatly - without overdoing any filter or Photoshop technique - these images are done. In fact, on some of the images you'll find it difficult to even recognise any derivation done on it. This proves to me that too many people use Photoshop in a very "sloppy, non-productive" manner. For all of you who are fed-up using Photoshop just to sharpen your images or make funny colour derivations, have a serious look at this book.

The book is neatly arranged in four parts i.e. PART ONE "Image Handling", PART TWO "Image Editing", PART THREE "Montage" and PART FOUR "Special Effects".

The author being an artist himself, cleverly takes each image, discusses the basic images and idea, then goes on to explain the process he went through while at the same time discussing the Photoshop tools and techniques used to get the end result.

If you are a serious Photoshop (or other similar) user, this book is a must, but when you preview the book at AMAZON.COM you might not be able to see how good this book really is. This book is for the serious photographic thinker using Photoshop as a tool for adding a new dimension to his/her creative thinking outlet.

Lastly to quote again from the author in his closing paragraph: *"This book will certainly teach you how to open up some of Photoshop's complexities, making you a better technician and craftsman. If that is all you desire, you will find it here. If you're also looking to develop a personal aesthetic and artistic approach, you will find that here as well".*

Combine your creative mind with Photoshop and you'll end up with THE ART OF PHOTOSHOP - this book is not about gimmicks with Photoshop. Enjoy!

Antonie Carstens (FPSSA; ARPS)

(Antonie will be keeping us up to date with two more books being produced by this author; 'Art Digital in Tuscany' and another on detailed Photoshop techniques; both books being released in 2005 Ed.)

INTERESTING WEBSITES with input from Steve Crane

www.morguefile.com/archive/classroom.php

A website offering free photographic online courses, which however, are no longer active.

Needless to say, it's well worthwhile looking at and learning from, as all the courses are still posted on the website.

www.abetterphotoguide.bizhosting.com

Take a look at 'Unusual photography tips and tricks' – especially the idea of using tennis balls at the end of tripod legs to prevent sinking into sand!

FULL MOONS IN 2005

January 25th

February 24th

March 25th

April 24th

May 23rd

June 22nd

July 21st

August 19th

September 18th

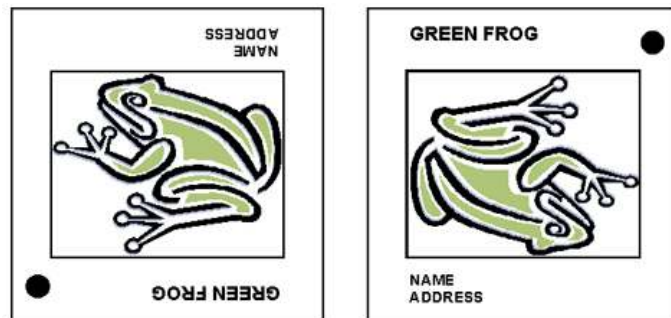
October 17th

November 16th

December 15th

PHOTO THERAPY (Revision, Revision, Revision...)

THIS IS A REMINDER OF HOW TO PREPARE YOUR SLIDES FOR PROJECTION



- 1) When your slide is the 'right side up' draw a **Dot** in the left hand corner with a marking pen.
- 2) Swing the slide around so that it is 'upside down' and write the **Title** at the top.
- 3) Write your **Name** at the bottom of the slide.

JUDGING IMAGES.....Scoring Guidelines as suggested by **JJ van Heerden**

- Score: 1 Usually used for scoring one of your own images. Being the lowest score, it will automatically be discarded and the scores of the other three judges used instead.
2. A photograph with no technical or compositional merit.
 3. A photograph with serious technical and compositional flaws.
 4. A photograph with only technical competence or compositional merit.
 5. A photograph with some merit, but with more than one serious flaw.
 6. A competent photograph, but with a serious technical or compositional flaw, or an image lacking any impact.
 7. A competent photograph with minor flaws with strong impact.
 8. A competent photograph with strong impact.
 9. A competent photograph with exceptionally strong impact. WOW
 10. A photograph where all the elements come together to create an image that takes your breath away. Perfection.

THE INTRICACIES OF CORRECT EXPOSUREfrom an article by **Michael Flemming**

Incorrect exposure occurs mainly in the following instances:

Very dark motives eg. black rocks which fill the frame – your camera light meter opens up more than it should because of the dark objects. Adjust manually to 1-2 stops less exposure to achieve correct exposure.

Very light motives eg. white dunes at midday – your camera light meter closes down because of the overwhelming light objects. To correct this, overexpose 1 – 2 stops to achieve correct exposure.

In other words, dark objects close down your light meter whereas very light objects open up your light meter. For less exposure set a higher shutter speed or a smaller lens aperture. For more exposure set a lower shutter speed or a larger lens aperture.

WHAT 'EXTRAS' DO YOU CARRY IN YOUR CAMERA BAG?

(ie. excepting the usual water bottle, sun hat, sunscreen, bandaid and loo paper, cell phone & some money...

String – to make a temporary tripod (attach the string to your camera and hold the end piece down with your foot ...)

A ball of **Prestik** and/or a roll of **Duct Tape**

A **Shower cap** in case of rain or sand

Elastic Bands

A Pair of Scissors

A Pen & Notebook

A Film Canister containing your favourite tippie

(Please forward more suggestions to the editor!)

2 0 0 5 COMPETITION SUBJECTS AND DATES, AND EVALUATION DATES

January 12th COMPETITION 'WINDOWS'

February 9th EVALUATION

March 9th COMPETITION 'ENVIRONMENTAL PORTRAIT'
(ie. A portrait of a person or animal in his/her/its own surroundings eg. a baker in his bakery, an artist at his easel, a potter at her wheel, an animal in its natural habitat – but remember it must be a portrait)

April 13th EVALUATION

May 11th COMPETITION 'DETAILS'

June 8th COMPETITION 'LEAVES'

July 13th COMPETITION 'EMOTION'

August 10th EVALUATION

September 14th COMPETITION 'LIQUID'

October 12th EVALUATION

November 9th COMPETITION 'STILL LIFE WITH GLASS'
(ie. 'glass' could be a window, a vase, a bottle etc.)

December 7th AGM and AV GALA EVENING

FORWARD PLANNING IN RESPECT OF DAY AND WEEKEND OUTINGS

Dates and times to be confirmed in the new year

February 26th : An afternoon/evening outing to Kogelbaai between Gordons Bay and Rooi Els

March 19th – 21st: A weekend outing to Arniston

August 6th – 9th: A weekend outing to the Cedarberg

The Committee is investigating numerous proposals at present; if you know of reasonably priced accommodation in Arniston or the Cedarberg, please let Irmel know. And if you have ideas for other good outings, please give her a call - any input will be appreciated.

2 0 0 5 AV MEETINGS

Held on the last Wednesday of every month, except December. The programme is in the planning stage.

SPEAKERS FOR CLUB MEETINGS are being booked at present. If you know of someone you would like to hear, please let Irmel know.

INTERCLUB is down for **Friday 28th October 2005**; the hosting Club is still to be advised.

FREE CLASSIFIED COLUMN

WANTED TO BUY

I am looking for a set of two projectors, in good condition, with dissolve facility, for use in the making of manual audio-visuals.

Please phone Estelle Hofmeyr Tel.: 021 8513600 or e-mail: janstel@mweb.co.za

REMEMBER

**MARIE COETZEE SELLS BEANBAGS WHICH ARE WONDERFUL
WHEN DOING MACRO WORK.**

(or to put your head on for a zzzzzz)

**R120 EACH WITH R10 BEING DONATED TO THE
DIGITAL PROJECTOR FUND WITH EACH SALE**

CONTACT HER AT TEL. 021 786 3202

OR EMAIL: drmarie@telkomsa.co.za