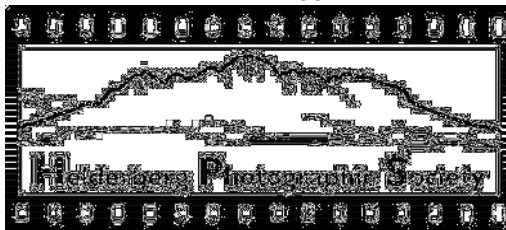


Founded 1954



Member of the PSSA

NEWSLETTER

FEBRUARY 2005

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AGENDA

Club Meeting Wednesday 9th February
Evaluation

-oOo-

Audio Visual Meeting Wed.23rd February

-oOo-

Afternoon Outing to Kogelbaai
Saturday 26th February

-oOo-

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REMINDER

Bring R200 subs fees to the Meeting on 9th February, 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' ...

The Deadline for the March Newsletter is Saturday 26th February 2005

NOTE FROM THE CHAIRMAN

On Wednesday 9th February we will be having our first **Evaluation** evening of the year – bring two prints and/or two slides if you wish to have them evaluated.

The **Set Subject** for our competition in March is ‘**Environmental Portrait**’.

Create a Portrait that tells a story! In an environmental portrait, the **person** portrayed is placed in a setting that shares information about the person’s life and/or interests, and which says something about who he/she is.

In an environmental portrait depicting an **animal**, the animal is large enough for us to know that it is there intentionally. By showing the interaction between the animal and the surrounding habitat, we get a sense of where and how it lives.

Might it be a carefully designed photo or a ‘snapshot’ which caught a special moment which you intend bringing to the competition, I am sure it is going to be an exciting evening with a wide variety of images.

Let us take a quote from Alfred Eisenstaedt as a guideline –

‘It is more important to click with people than to click with a shutter’

Irmel

NOTE FROM THE EDITOR

2005 is now in full swing so let’s not waste too much time wondering where it’s going to take us because before long it will be history! Now is the time to venture into something you have always wanted to do, or go to places you have wanted to visit. Take advantage of the club outings – they are great fun and are guaranteed to re-charge low-running batteries. There is nothing like getting out somewhere and being able to concentrate **only** on photography! One’s normal routine goes by the board and getting down to basics and away from every-day pressures is a really worthwhile exercise...

And then when you come home you can put your experiences down on paper and send them to me for inclusion in our Newsletter - this personal touch adds to its ‘readability’ and its reason for existence!

Carry on clicking –

Kind regards,

Nettie

NOTICEBOARD

WELCOME to new member **Ansie du Toit** – we hope you will enjoy many creative and happy times in the Club.

CONGRATULATIONS to **Neels Beyers** who was awarded Associateships in both Print and Slide Sections by the PSSA last year. He has been appointed PSSA’s Regional Representative for the Western Cape.

CONGRATULATIONS to the following members who all attained places within the Top Ten of the Getaway/Fujifilm Photographic Competition 2004 –

‘Abstracts’ Top Ten: **Johan Beyers (1st)** plus another in the Top Ten; **Lanz von Horsten; Ken Woods**

‘Landscapes’ Top Ten: **Johan Beyers; Lanz von Horsten**

‘Birds’ Top Ten: **Lanz von Horsten; Rita Meyer**

AFTERNOON/EVENING CLUB OUTING TO KOGEL BAY

Saturday 26th February 2005

Kogel Bay is situated off Clarence Drive between Gordons Bay and Rooi Els. Hopefully there will be opportunities to photograph seascapes, rocks, beach and a sunset.

Meet Paddy at the entrance to the Gordons Bay Harbour at 5.30pm in order to drive in convoy. Bring a picnic basket if you wish, or buy great fish and chips at the little shop in Gordons Bay, opposite the turnoff back towards the N2.

WEEKEND CLUB OUTING TO ARNISTON

Saturday 19th to Monday 21st March 2005

Paddy has provisionally booked self-catering cottage accommodation at R100 per person per night in the 'Fisherman's Village' complex. If you are free, why not consider joining this super outing – there is so much to photograph there. Call Paddy on Tel.021 876 2136 if you wish to book or discuss anything. The full R200 will be required to be paid at the February Club Meeting.

FRANSCHHOEK RALLY held on 27th November 2004

If you took part in the Rally please bring 5 of your best slides to the Club Meeting on the 9th February.

NEWS FROM MARISA

She has completed her 'internship' as a cruise line photographer on the 'Grand' and has been able to fit in meeting new friends and visiting Mexico and islands in the Caribbean! After three days in Miami she joined the Sun Princess in Port Everglades and is now cruisin' ... Watch this space for more news next month.

THE CAPE ARGUS plans to publish a special feature on **Photography**. All businesses linked directly and indirectly are invited to take part. (Pro/Am photographers offering workshops? Ed.)

Publishing Date: 12/13th February, 2005. Booking Deadline: 4th February, 2005. Copy Deadline: 7th February, 2005.

An **EXHIBITION** of photographs by **Cloete Breytenbach** depicting 'The Spirit of District Six' will be on view at Huis der Nederlanden, Central Square, Pinelands from Saturday 12th February until the end of the month. Tel. 021 5315831 www.hdn.za.net

A **PHOTOGRAPHIC EXHIBITION** : **Muzi Kuzwayo** presents *If These Stones Could Talk* at the Photographers Gallery, Shortmarket Street, Cape Town until 19th March. He'll exhibit images of Payneville, Gauteng, after the forced removals. Call Heidi on 021 - 422 2762

TRAVEL PHOTOGRAPHER OF THE YEAR COMPETITION (UK-based although it is an International Competition) will be launched in February this year. Check out the website at

www.tpoty.com

WILDLIFE PHOTOGRAPHER OF THE YEAR COMPETITION (UK-based although it is an International competition) Details may be obtained from www.nhm.ac.uk/wildphoto. The deadline is Monday 4th April so check out the website asap. A new Black and White category has been included.

-oo0oo-

The following article, which was included in the January HPS Newsletter, is re-printed for ease of reference in respect of a 'Letter to the Editor' from Antenie

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 generalizations 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.

LETTER TO THE EDITOR

Dear Editor,

I would like to give some personal comments about the article of Dan Swart "THE BEST THINGS YOU CAN SAY ABOUT A PHOTOGRAPH" published in your previous newsletter. I also refer to some of his previous articles in IMAGE where emphasis was put on the "intellect" of the judge / evaluator etc. to look at images with a more "intellectual" brain. Although I understand his argument, I also have a huge problem with the notion of "intellect".

I feel exactly the same and agree with him, if I may quote " *if you want to hit the right spot with a positive critical comment you have to look very carefully, understand what was the photographer's intention and praise that particular feature as accurately as you can*". At the end of the article where he states: "*The best things to say are based on insight and real understanding*" - **my** question here is: **insight** and **understanding** by whose definition? How can you really determine "how intellectual" or "intellectually educated" a person / photographer is? By measuring his IQ? IQ only or is additional information needed. Must I be a highly qualified academic person to fall into this category? What qualification must I have to experience LIFE and RECORD / TRANSLATE / INTERPRET it visually? Is real understanding and insight measurable and objective?

If the judge or commentator feels that the image is not "intellectually stimulating", he/she is falling in their own trap, because that is measuring the image against their own personal background. We are then back at square one, i.e. it is only a personal expression from your own viewpoint.

When I produce a panel for a visual art application and that panel reflects a certain view of life that I've personally experienced, and translated or converted it to visual images, people like him and other "intellectual" members might not even look at it or comments like "gimmick photography" etc. etc. might be heard. So how on earth, even after studying works of the masters i.e. Man Ray and others, am I able to convince the viewer / judge that what I've produced here in front of your eyes is really my pure intention? How can I transfer my emotion to give that viewer / judge a FEELING of what I've experienced?

I really love the discussion of photographic work and most definitely DO NOT like our evaluating evenings where people are again stuck with the same comments as Dan explained, but I like to see and hear a lot more than just the normal comments. But on the other side, the commentator or judge must also be aware that he/she can also misinterpret the intent of the photograph. As an example: If I as judge like a particular photograph because of that strong 3rd composition, am I then making a fool of myself, or reflecting my "low IQ" because of my personal liking of it? Or is it a matter of not "educated enough" to comment in a more "intellectual" way?

Personally speaking, the bottom line is: Be careful in which direction you judge or comment. That "non intellectual" photograph might have more to it than what even the "educated" judge can see. Do not underestimate the intent of the photographer / producer. I do not agree that anyone of us has the REAL insight to outrightly reject or condemn a photographic image by a "more educated judge or intellectually qualified" person.

A REAL understanding to me is the courage to acknowledge the fact that we are all individual beings with a personal emotion / feeling and a unique way of looking at life and the expression thereof. To enable one to gain better understanding I'd recommend reading, reading, reading, probing, questioning, observing, asking "what if" questions and NEVER expect an answer. **Answers are not creative. As soon as you think you have an answer, you stop creating. Answers kill creation.** Think about that.

I really hope that all of you will think about this, try seeing and understanding the bigger picture, the more complete one and do not look at the fragments only.

Antenie

CLUB MEETING WEDNESDAY 12th January

There was a good turnout at our meeting, despite the fact that quite a few people were still away on holiday.

Irmel welcomed all those present, and Bernard explained 2004's financial report which gave us an idea as to how much (more) money is required to enable us to purchase a digital projector.

The competition theme was 'Windows' – it was well-supported with many good entries (results elsewhere). After the tea-break Paddy and Johan showed their Franschhoek rally pictures – with a wave of laughter being elicited by Johan's two 'creative self-portraits'. Using the self-timer he had first donned a Voortrekker kappie, and for his second portrait he had opted to wear Ilse's straw hat with his spectacles perched on the end of his nose ... 'Tannie Johanna' looked quite the part !

Following this light interlude, we were taken through Bernard's personal cataloguing program – something I bet not many of us consider until we get a sinking feeling that perhaps we should bring a modicum of order to our slide cupboard. Sometimes relying on one's memory is a little risky, so if you feel you need a method, work one out (as Bernard has done) - and use it. (Sigh...)

AUDIO-VISUAL EVENINGWednesday 26th January, 2005.

The evening started off with a digital av on the Owl House presented by Neels. Effective use of Photoshop tools put a new slant on the interiors of the house, and of the cement statues. The glass which Helen Martens used in her pieces could be brightened and switched around; black and white interiors were shown with perhaps only one coloured accent, and a deliberately out-of-focus image was superimposed with an in-focus subject. Together with staccato-type music, the images complimented the 'strangeness' of the house.

Ken then showed a digital av called 'The Spirit of De Hoop' using the soprano voice of Sarah Brightman singing the 'Titanic' theme in Italian. The music accented the wonderfully dramatic and often abstract images to perfection.

Ken also presented a digital av on the huge grass plains of Namibia – wide open spaces with faraway mountains, with good use of a well placed tree or rocks. Again he used a soprano voice – the music being 'Amazing Grace' – to bring out the spirituality of the scenes. Another good presentation!

Johan then presented his digital av called 'Fly' using Celine Dion's song set to images of sea gulls taken at Hermanus. Every shot was taken of a bird or birds in flight – however, the object was to 'shoot' them with a slow shutter speed, so that the blurred images of birds gave a sense of movement. Often the images were totally abstract and yet the feeling of flying was always there. An outstanding av...

After tea, Nettie showed her re-arranged av on De Hoop. Instead of trying to get the sand, the sea and the plant life all in one av, she cut it down to only sand dunes. However, there still seem to be too many images in the av as the dissolving was quite fast (a mixture of not wanting the av to be boring, and the need to use enough slides to present the full picture discarding favourite images is a very hard thing to do...!), so this av needs to be 'tweaked' even more ...

Paddy then presented a foretaste of what we can expect on our outing to Arniston – beach, rock pools, sea weed, weather-beaten rock formations, shells and pebbles, to name but a few. Her av had the classic 'Paddy' signature about it ... an added dimension is watching her 'dance' her way through the av if you happen to be seated behind her!

Thomas then showed an av, made in 1992, which – during its time – had been accepted at a Salon overseas. It was called 'Beach Hike' and depicted scenes along the shorelines of the Cape. No in-and out-of- focus or abstract images in this av! – in those days everything was still a bit 'cut and dried'. As Thomas said, the fact that it was 'different' (ie. to what Europeans usually see) might have helped towards its acceptance! It was great seeing this 'retro' av, and perhaps, in the future, we can ask members to bring along the very first av they made!

As detailed elsewhere, the Set Subject for later in the year is **My Passion**, whilst the Set Music for the month thereafter will be **Jazz**.

PADDY HOWES – HPS HONORARY MEMBER

The inimitable Paddy Howes was awarded Honorary Membership by the Club at the AGM held in December 2004. Thus it is fitting to find out a little more about her – so in her own words

‘Thank you for delving into my private life!! I have not led a very exciting one compared to some – but it’s been great till now!

I was born in Durbs, moved to Kloof, and was schooled at St Mary’s DSG until Std 7 when my father was transferred to the Cape. I matriculated at Herschel and then specialised in graphic art, pottery and painting. I obtained by N6 in ceramics and moved from Constantia (Suzannah, my baby, was 3 – she is now 31 ...!) to a grape farm in Franschhoek, where I taught seriously for 15 years. I have always made pictures and always on a Nikon...

Returning from a Botswana trip I went into the Kamieskroon Hotel and saw the workshops advertised. I already knew Nicole through the Pottery Association, and she persuaded me to come to an HPS meeting – which I then did – and joined up. That was about 11 years ago (I’m not very good with dates...).

I love travelling and have been to Peru, Japan, Taiwan, Morocco, Turkey and Malawi – mostly backpacking and usually on the cheap!

My first two entries in the APSSA V.A. Slide Division were turned down; then I tried for the APSSA V.A. Audio Visual Division when my projectors went beserk and I got an LPSSA instead. An entry in the APSSA A.V. Print Division, consisting mostly of macro flowers, was accepted, and then another APSSA Audio Visual entry (again my projectors played up) was successful!

I have a husband who is mad about the Kalahari, and we’ve been going into Namibia etc. for the past 21 years. He loves deserts so he’s shown me parts of the world that I would never go into by myself. I’ve been to the Richtersveld by myself though, and met Andre Kleynhans and Lanz there. We had a ball and they were both so sweet to me.

Mexico, Zanzibar, the Grand Canyon, Mali, India ... all still await me – it’s just a question of cash and how to get it!

My great friend Carol Dendy-Young was the first person I met in Franschhoek. She and her family own La Petite Ferme, and knowing I love photography asked me to ‘do’ the pictures for a recipe book she wanted to produce. I told her I knew nothing about food photography and she said ‘just take them like you do your flowers...’ So we worked together outside her kitchen for 3 months – she cooked (and baked for fun!) and I arranged and photographed, and then we ate everything...

Then along came Liz Atkins – she is the Chairman of Hospice and loved ‘Country Cuisine’, and asked me if I would ‘do’ their planned recipe book – to be called ‘The Naked Chefs of Franschhoek’. I said yes only if I could photograph the ladies but also the men! Needless to say, this project had some hilarious moments with strategically placed kitchen implements being used in a whole new way...

On the farm I have an old stable for use as a pottery and photo studio – it’s full of dust and the odd rat or two but it has natural light and is my own space. I print my own B/W, and just love making macro, wide angle, long lens and abstract shots. I dislike studios, lights and formal portraits!

and I **do** love talking to people ‘

(Ed’s note: It goes without saying that we are lucky to have Paddy as a ‘guiding light’ in the Club. She imparts her knowledge generously, and is great fun to be around – especially on outings!

Paddy, thanks for letting us into your life...!)

DIGITAL DILEMMA Brian Preen

I wonder how many photographers are wrestling with the dilemma of whether to go over to digital or keep on with what they are familiar with, trusted film? Of course “digital” does not necessarily mean giving up on film since the relatively cheap, high quality scanners available today can adequately convert film into “digital”. Why then worry about digital cameras?

I have been scanning my slides and printing on an ink-jet printer for some three years now, but I do see advantages in going over to “digital film.” An obvious reason is that it saves on film costs, but more importantly gives me the convenience of immediate playback in the field or, more realistically, when I download my images from the camera to my computer. When I come to analyse my images on the computer, I can remember what I did in the field. This creates a learning feedback loop that gets stored in my subconscious. With film, other than on a workshop with overnight development, the feedback loop becomes so drawn out that it slows down the whole learning process. This is particularly important as I strongly believe that one cannot do analysis in the field. It needs to be second nature, allowing the intuitive mind to take over from the logical mind.

There are many other advantages with digital in the field, particularly with exposure that can be checked immediately, using the histogram, available on all SLR digitals and also on better compact digitals. One can experiment with shutter speed while filming “motion,” such as flowing water. The sales promotions suggest that one can check focus on the LCD but I have found this totally impractical, unless one can get out of the daylight that overwhelms the LCD. No doubt better LCD’s will come on to the market.

I have also found other advantages with digital, particularly on the beach with water, wet and dry sand in which I am able to pick up subtle tones of blue that film just does not see. I have also found that blue flowers that go pink on film stay blue on digital. I also achieve an advantage of 2 to 3 stops of shutter speed for the same depth of field. (f5.6 gives me the same depth of field as my SLR at f 16) This is a big advantage if you hike, as I do, and am able to hand hold in almost all daylight situations. I can focus close enough to achieve true life-size macro without a macro lens. My camera zooms from 28 to 85, SLR equivalent, which can be extended to wider angle or tele with simple, front fitting, ancillary lenses. (No risk of dust getting on the sensor as with SLR digitals.) Some typical zoom ranges in other compact digitals are 28 to 200 and 35 to 380. They even come with built-in, image stabilizing technology and typically weigh in at under 500gms. You really can take them with you everywhere, which markedly increases your chances of getting that “magic shot”. The “white balance” feature of digital cameras virtually eliminates the need for filters since you can set your film for whatever lighting condition you have, both natural and artificial. Typically you can adjust “film speed” anywhere from 50 ASA to 1600 ASA for successive shots. It is also very easy to create panoramas with the digital format, to some extent overcoming the lack of the ultra wide angle, one is used to on film SLR’s.

What about resolution? Well it will depend on what you want to do with your images. I have found, that in the case of prints from film, a 2820 dpi scanner will allow me to print up to A3+ without any difficulty. I know Marie has gone significantly bigger. The literature tells me that software can easily enlarge up to 4x and even up to 8x. With a 2820 dpi scanner I can achieve a 28 Mb file, so 4x gives one a 112 Mb file, an image of approx 1000 mm width. Scanners today go up to 5400 dpi, so I cannot see any resolution problems going the “film scanner digital route.”

When it comes to digital camera images, I have experience using a 5 Mp compact digital which gives me a 14 Mb file. A digital image is much more amenable to enlargement, using software, than scanned film, so high quality A3+ is easily achieved and I have heard of an image, taken on a 6 Mp SLR digital, being enlarged to 710 x 480 mm without any loss of detail. Reasonably priced compact and SLR digitals are already up to 8 Mp sensors!! If projection with a video projector is what you have in mind, then you are probably only looking at an image of 1400 pixels on the wider side, which is easily achievable with a 3 Mp digital camera. To me this all means that resolution is not a reason to stick to film any longer.

There are, of course, some disadvantages of going the digital route. With the compacts you lose out on the creative use of shallow depth of field, to a lesser extent with a SLR digital. This can be overcome to some extent by shooting with the lens zoomed out to the maximum and finding subject matter in which the background is more distant from the subject matter. Viewing the image with a compact digital is very inferior to looking through the lens as you do with a SLR and, in my opinion, is one of the present major drawbacks. With compact digitals there is a delay between pressing the shutter button and the taking of the image, which can be irksome if you need to capture instantaneous, moving images. The compact fixed

lenses are seldom wider than 28mm and SLR's multiply your existing 35mm lenses by a factor of approx 1.6; your 20mm becomes a 32mm wide angle but then your 300mm lens becomes a 480mm lens without the usual light loss experienced with tele-converters, a big advantage for wildlife photographers in both the significantly lighter weight and lower cost of long lenses. One also loses out on multiple exposures but I believe this is already being addressed by some manufacturers.

I have been able to get into digital without any great expense. I have a 2820 dpi scanner that I use with my 1995, Pentium I, 144 Mb RAM and 4 Gb hard drive, Toshiba laptop with a 12" monitor. I print on an Epson 750, A4, ink-jet printer to which I have added a continuous ink system, which allows me to print with archival, pigment inks at 20% of the cost of normal dye inks. I fitted the ink system myself and have not had any trouble in over 3 years of usage. I am using Jasc Paintshop Pro software at a cost of approx R500 which is easy to use and, as far as I can evaluate, does everything that Photoshop will do, at a much lower price and also not necessitating a much more powerful computer. I do not have access to any calibration device other than the built in, monitor gamma software that is part of Paintshop. I have learnt how to set my printer to achieve the images that I see on my monitor after a relatively short trial and error period.

I am aware of the advantages and convenience of digital AV's but digital AV at equivalent quality is not yet sufficiently economical for me to go that route. I will probably continue along the slide projector route for some time to come.

In conclusion, digital is a wonderful, creative extension to photography and I believe should be grasped by any serious, amateur photographer. Bear in mind that the most important aspect in photography is being able to "see," and digital does not change this at all. The best images are still those created at the instant that you press the button. A computer can optimize a good image but it certainly cannot turn garbage into jewels.

Film photography necessitated that images were right first time. The big risk is that the new generation of digital photographers may become "happy snappers" and, that way, will never learn to "see".

CONVENTIONS, CONGRESSES AND COURSES

6th PSSA AUDIO VISUAL CONVENTION 2005, NGONYAMA LION LODGE in the Krugersdorp Game Reserve

Dates: Saturday 23. of April to Tuesday 26. of April

Provisional Program: (some details to be confirmed.)

Friday, 22. of April from 15H00 preparation of hall and registration

Saturday, 23. and Sunday, 24. of April Lectures / Demos

Our presenters include: Frank Reuvers, Jill Sneesby, Barrie Wilkins, Izak van Niekerk and others

The themes are: AV software from simple to sophisticated, special effects, Humour in AV, Travel AVs, Calibration of digital projectors and other topics.

Some more specific details on lecturers:

Gert Lamprecht: < The use of and pitfalls in 2 common Digital AV Programmes > and < Combination of Sound and Music is not always an AV >.

Bryan Barker of Sony will talk about digital projectors, and portable sound recording equipment (not finalized).

Peter McKenzie, recent lecturer at the Market Workshop " African Photo Encounters"

will illustrate his approach and philosophy how to develop articulation skills, through advanced visual literacy, e.g what is the context of the photo and how does the photographer give depth to the meaning of the image. He is also will show us how to use elements of reporting, documentation and features.

SHOWTIME : Bring your Avs for showing and for getting input from the members if you want to.

Jeff Woolf of Sennheiser will talk about microphones and recording techniques in a home studio and in the field.

Sean O'Toole, another motivated photographer who lectured at the "African Photo Encounters", will most likely talk to us about < Writing the visual > and shares his way < From Photography to Art Photography > .

The AGM and Forum is on the program where you should give your input as well
Monday, 25. of April

Audio Visual Honours judging. Contact Barrie and Jill in that respect please

Tuesday, 26. of April

Judges' Avs to be evaluated by audience

FIAP Audio Visuals as examples

Stefen Richter of m.objects, demo of the digital AV software, "directAV" (to be confirmed)

Demo or SHOWTIME

Not to forget a special program where you get actively involved: Test your skills in spontaneous AV making, you bring your slides, we supply the (unknown) music and you do a short AV.

AV Honours Show in the evening.

Our sponsors will have displays in the hall and will give additional information on their products.

Provisional prices: Full time delegates **R 620.—**latest booking by the end of February 2005
early birds **R 520.—****book early, as this special price applies to the first 40 delegates**

part time, per day **R 180.—**

Convention fee, all meals, morning and afternoon tea with eats, except breakfast.

Thomas Niemeyer, chairman AV division

P. O. Box 141

7201 ONRUS RIVER

phone: 028 315 2852

mobile: 072 605 3855

fax: 086680 0360

e-mail: niemo@xsinet.co.za

REGISTRATION FORM	
6 th PSSA Audio Visual Convention 2005 Ngonyama Lion Lodge, in the Krugersdorp Game Reserve	
Dates: Saturday 23. April 2005 to Tuesday 26. April	
To Register	
<ol style="list-style-type: none">1. Please complete this form in full2. Deposit the fee into: CAPE PHOTOGRAPHERS NEDBANK, PORT ELIZABETH, SAVINGS ACCOUNT 2212554842, BRANCH CODE 121217 Please complete narrative field on you deposit slip with hour name3. Send registration form by E-mail : roel@mweb.co.za or post cheque to: Roel van Oudheusden, 10. Wodehouse St. Mount Pleasant, 6070 PORT ELIZABETH Phone: 041 367 3994, Fax 041 36 33 707 mobile: 083 327 1735	
PERSONAL DETAILS:	
NAME	
PHOTOGRAPHIC HONOURS	
POSTAL ADDRESS	
POSTAL CODE	
TELEPHONE - WORK	TELEPHONE — HOME
CELL PHONE	FAX-
E-Mail	

Keep the information below

Prices: Full time delegates R 620.—latest booking by the end of February 2005 **
"early birds" **R 520.—book early, as this special price applies to the first 40 delegates only.**

Part time, per day R 180.—

Convention fee, all meals, morning and afternoon tea with eats, except breakfast.

** The lodge manager agreed on the later date (end of Feb.) after that prices might increase.

Accommodation: Caravan sites, from R 100.—per site for 4 people, Details from Monica at 011 953 1511

Rondavels for 2, R 420.—
Self catering for 4 (Family units) R 650.—
Lodge chalets for 2 people, R 490.—
Lodge chalets for 4 people, R 700.—
(above 4 options incl. breakfast)

Details from Kenny Herbst (Manager) or Angela van Staaden (Assistant)

P. O. Box 5237

Krugersdorp West 1742

Phone: 011- 950 9900, fax: 011- 665 1735

e-mail: info@afribush.co.za Website: www.afribush.co.za

Host club: Krugersdorp Camera Club

Co –ordinator: Friso Woudstra, phone: (h) 011-955 3245, mobile: (Hilda) 083 631 7550

e-mail: friso@mighty.co.za

Thomas Niemeyer, phone: 028-315 2852 mobile: 072 605 3855 e-mail: niemo@xsinet.co.za



Paulette, Mary, Paddy, Irmel, Ansie and Nettie are going it would be nice to get a whole group from HPS to go there is even an Interclub Competition and it's not far to drive ...
(See Mountain View Lodge under 'Where to Stay' below)

CAPE PHOTOGRAPHERS – CONGRESS IN DE DOORNS 2nd – 5th JUNE

All of a sudden in the last year, after rumblings over the past few years, **digital imagining** has burst upon our Photographic scene. Digital SLR cameras that can still use the usual lenses are more affordable, computers keep reducing in price and becoming (we think) more user friendly, Adobe has a new cheaper program called Photoshop Elements and home inkjet printing has improved and even if you go the fixed lens lower pixel route the results are spectacular. Like it or not digital is the way forward and it is exciting to have been involved in bringing to Cape Photographers a congress program where we have tried to find a balance between the "how to get there" and the results achieved by those who "have already got there". So come along to **de Doorns in June** and take advantage of the expertise gathered there and enjoy the colours and photographic opportunities offered by the kaleidoscope of colours on display.

We know that June sounds a long way away but we are now in the middle of January so it's not far. **Registration by the 15th March** will save you R100 and as accommodation is limited *Please book early*. However, if you can't get in locally,

Worcester is not far away so you could stay there. All food, apart from breakfast, is being provided and there is enough to keep you busy so make a plan even if de Doorns itself is full. Any problems contact us and we will see what we can suggest. The hall we have is huge.

The registration form and proposed program follow.



David and Helen Ireland 17 Wensley Dale, Walmer Heights 6070 PE.
Email hireland@intekom.co.za Tel: 041-368-8458

REGISTRATION FORM			
CAPE PHOTOGRAPHERS CONGRESS 2nd JUNE 2005 – 5th JUNE 2005 INC.			
To Register			
1. Please complete this form in full, also indicate how your name must appear on the name tag			
2. Deposit the Congress fees into: CAPE PHOTOGRAPHERS NEDBANK, PORT ELIZABETH. ACCOUNT 2212554842. BRANCH CODE 121217			
3. Send deposit slip and registration form by E-Mail : roel@mweb.co.za or Post cheque to: Roel van Oudheusden 10 Wodehouse Avenue, Mount Pleasant 6070 PE Fax 0866716713 Tel 041 501 7404 or David Ireland 041 368 8458			
NAME			
PHOTOGRAPHIC HONOURS			
POSTAL ADDRESS			
POSTAL CODE			
TELEPHONE - WORK			TELEPHONE - HOME
CELL PHONE			FAX-
E-Mail			
Just to get an idea of	interest	in the activities	Please tick
Are you interested in FLYING	VINTAGE TRACTORS	MODEL SHOOT IN HISTORIC HOUSE	PHOTOGRAPHING CHILDREN AND WORKERS
SELECT ONE ONLY			

FULL TIME DELEGATES R400 Early Registration Disc
 REGISTRATION AFTER 15th MARCH 2005 R500
 PART TIMER150 per day.
 Includes teas with eats, lunch and 2 course dinner, wine and finger supper
 on Thursday evening braai packs, salads etc. provided on Sunday.
 Please note any dietary requirements when registering

CAPE PHOTOGRAPHERS CONGRESS – DE DOORNS 2nd to 5th JUNE 2005

PROPOSED PROGRAMME THURSDAY 2nd JUNE

Up to 10.00	Registration and hang prints
10.00 to 10.45	Talk by Colla Swart on the Richtersveld and Canada – Colla was in Canada with Freeman Patterson in October 2004 and she has some wonderful images.
10.45 to 11.45	A- Z Digital Imaging or How to get Started on Digital imaging by Nico Smit
11.45 to 12.30	Audiovisuals using Wings program by Willem Oets – the visual and the sound.
12.30 to 1.30	LUNCH
1.30 to 3.00	A trip to ALASKA with Johan Botha followed by Question time on the future of South African Photography lead by Johan Botha assisted by Jill Sneesby and Francois Roux.
3.00 to 3.15	TEA with scones or muffins
Until sundown	PHOTOTIME in amongst the vines – lovely glowing colours in the late afternoon.
5.30 to 7.00	Wine and Finger supper for delegates and invited farmers and hospitality industry people in de Doorns at which three or four AV's taken in the valley will be screened so that the delegates can see what to photograph and the farmers etc. can see what we are doing there. Official opening of the congress by Dr. Johan Botha, President of PSSA, and welcome by Anton Viljoen owner of Anton Viljoen Farms in de Doorns.
7.00 to 8.00	AV's on any subject. Let us know if you would like to show. GOOD NIGHT.

PROPOSED PROGRAMME FRIDAY 3rd JUNE

Sunrise to 10.00	PHOTOTIME – Optional excursion up to Lapa with guide - 4 x 4 necessary and will cost a bit. Or take road up to pump station or road up to dam – all on the west side of the valley to see the sun come up over the valley. Ordinary cars can do this.
10.00 to 10.15	TEA with eats
10.15 to 11.15	Colour Management – an attempt to demystify the subject by Tony Heald from England – an integral part of the digital process.
11.15 to 12.15	Trends in International Photography by Frank Reuvers
12.15 to 1.30	LUNCH
1.30 TO 3.00	Barrie Wilkins and Jill Sneesby – Proudly South Africa and the PSA Convention - Proudly SA Show as shown at the convention in Minneapolis with feedback.
3.00 to 3.15	TEA with more eats
3.15 to Sunset and beyond	In amongst the vines – lovely glowing colours in the late afternoon light.
4.45 to 6.30	WORKSHOPS – Colour Management for those who want to know more. The Wings Program – how it works and demonstrations of the various other digital goodies, such as the Flashtrex, Spyder etc. that Willem Oets has found.
6.30 to 7.30	DINNER – There will be a cash bar available.
7.30 to 8.30	Entertainment – e.g. AV's Nico Smit, Antenie Carstens and others. GOODNIGHT.

FLYING; Arrangements made for those who want to overfly the valley and photograph in the morning. Plane can take three at a time but only two can comfortably photograph.

Flights about 25 minutes long cost approximately R275 per person. Will be between 10.00 am and 1.30 on Friday. If weather is a problem will try again on Saturday. If you are interested please book NOW. We already have six or seven people interested so it will be first come first served.

PROPOSED PROGRAMME SATURDAY 4th JUNE

Before sunrise to 10.00	PHOTOTIME – Up the hill to the dam or pump station (lovely proteas and other fynbos here) – ordinary vehicle can make it. Historic House Model Shoot – leader ?
10.00 – 10.15	Tea with eats
10.15 to 11.15	Printing – using Home Inkjet Printers – theory how to profile etc. etc. By Nico Smit. He may touch on commercial lab. printing as well.
11.15 to 12.15	Discussion led by Jill Sneesby on the evaluation of digitally captured and/or manipulated images. Jill will also discuss and explain the criteria for eSalon entries. Audience participation will be appreciated.
12.15 to 1.30	LUNCH
1.30 on	Cape Photographers AGM and then move on up to GRAND VIEW on Boplaas.
2.30 to 3.00	Anton Viljoen who is the owner of AVF the most successful table grape exporter in the valley will tell us about the valley, its history, its people, the table grape industry and the plans for the future.
3.00 to 3.30	English HIGH TEA de Doorns style sponsored by AVF – it should be great. As the name implies there is a Grand View and you will be able to photograph from this venue and elsewhere on the farm. It is situated on the eastern side of the valley so you should see the sun going down behind the mountains in front of you.
For what is left of the light	PHOTOTIME – Take the opportunity of join Jill Sneesby and photograph the workers and their children on Boplaas, or find your own favourite spot.
4.45 to 6.30	WORKSHOP – Practical application of the Inkjet printing theory with the chance to print your own picture. Photoshop demonstration by Barrie Wilkins
6.30 to 7.30	A Light supper (if you have any room left) – cash bar available
7.30 to 8.30	Entertainment – Jill Sneesby and Barry Wilkins 7.30 – 9.00 Entertainment - A digital new world - join Barrie and Jill as they take their digital cameras on an exploration of parts of the USA and Canada.

Exhibition: The public of de Doorns will be invited, via posters and advertisements in the local press, to view the exhibition of photographs hung in the hall between 5.00 and 6.15 on Friday and Saturday. If you have any photographs of de Doorns please bring them along.

They should be mounted or laminated.

PROPOSED PROGRAMME SUNDAY 5th JUNE

Sunrise to 10.00	PHOTOTIME – An opportunity to photograph Vintage Tractors - ? will show you where. Or do your own thing.
10.00 to 10.15	TEA with eats.
10.15 to 11.15	Trip to India with Izak and Lilla van Niekerk – a follow up of the trip they showed the Cape Photographs at Hogsback – yes they went again and have another stunning AV using 6 projectors this time.
11.15 to 12.15 or as long as it takes	Judging of the Interclub 6 prints and 6 slides for each Cape club and Individual “Windows” competition 3 prints from anyone anywhere in the country on the theme subject
12.15 onwards	Braai – you will be given a meat pack, and salads and breads will be provided – so will the fires but you will have to cook for yourselves. There will be a cash bar available. After we have cleared up and replaced the chairs etc. in the hall you may go home. HAVE A SAFE JOURNEY

Where to Stay.

The congress is being held at the Ledesaal which is more or less central in the valley so wherever you stay is not far.

There is a variety of accommodation from bed and breakfast Guest houses with private bathrooms, to self-catering houses which have three bedrooms and a bathroom, mountain cottages, bed and breakfast places and although there isn't a formal caravan/camping place we have arranged for limited camping facilities at one of the guest houses. Then of course there are places a little further afield such as north of the valley on a farm, at the old station at Matroosberg and in Worcester. All in all we can promise a fair number of beds but we do perhaps need to share accommodation with friends or club mates. **Book early to ensure your place.** If you have any problems contact us and we will see what we can do. Prices quoted may change. Meantime here are some names and telephone numbers.

Arbeid Adeldt a guest house in a beautiful old building with a large voorkamer. Owned by the de Villiers family and run by Estelle Schoeman.

Tel 023 356 2204

Can take 16 people in

4 double bed room and 4 twin bed rooms and an Outside cottage can take 6 and Treetops 2

Cost R180 bed and breakfast - main house and R150 in the outside rooms

De Vlei Country Inn – Jean and Babete De Robillard

Tel/Fax 023 356 3281 POBox 67 De Doorns Cell 082 311 8570

Can take 17 people in

2x double beds with shower and toilet 3 x twin beds with shower and toilet 1 x twin beds and single bed with shower and toilet

In the house 2 x queen size bed with shower and toilet

Cost R195 P.P. sharing with breakfast R245 single with breakfast. Discount negotiable if all accommodation taken up by photographers.

Caravans – are prepared to have a couple of caravans. There are toilets available and a shower near the restaurant. Power will be provided.

De la Haye – Elmaret and Johan Kriel – 023 354 8705 Fax 354 8911

082 892 0213

Beautiful old house and secure parking. Cost R100 p.p. p.night

Flat with two bedrooms – but in order to get to the bathroom must go through one of the bedrooms.

Bathroom, lounge, and kitchen – self catering well equipped.

There is also a room in the house with two single beds but I don't know if it is available over the weekend.

Elim Cottage – Gaynor Howard 023 356 2395 Fax 0086 670 0111 Cell 082 629 9229

madeleine@intekom.co.za information says it takes 6 have no idea where it is R110 p.p. night.

Klipheuwel Cottage – Gerda Kriegler 023 357 9703 Fax 357 9696

Cell 082 901 1381 takes 6 Situated up against the mountain on the West side of the valley near The Pines (de Villiers Graaf) old homestead. **Cost** R100 single R150 double, R200 x 3 and R250 for 4.

Mountain View Lodges – Hanlie de Wet 023 356 2833 Fax 356 2736 www.mvl.co.za

Cell 082 563 6919 kosie_de_wet@capspan.co.za Can take 20 people

Each cottage has two bedrooms, shower toilet and kitchenette.

Up on top of the mountain on the east side of the valley – wonderful view but a bit far for normal lenses – quite difficult road up the hill but was possible for car. R365 per unit per night. (4 people)

(Two cottages have been reserved at Mountain View – Paulette, Mary, Paddy, Irmel, Ansie and Nettie are going. We need two more members – single beds only...)

B & B By the Way – Marlene Loftie-Eaton 023 356 2259
4 people – R120 p.p. night – in town near the Ledesaal

Matroosberg Self cater – Ellis Stears 023 356 2332 Fax 356 2464
Cell: 082 871 4925 R150 p.p. night Takes 4. In town near the Ledesaal.

De Doorns Estate R200 p.p. night Lindsay Jones 023 356 2221 Fax 356 3391 Cell 073 213 5400 A room in a historic homestead. Can take 2

Out of town a bit.

Bergplaas – north at the top of the valley - John Rudd 023 358 2134

Aquila – 021 405 4513 Expensive and quite a drive.

Kata Kisu – Bed and breakfast or self catering. On the R318 about half an hours drive from de Doorns.
Contact manager Shaun 023 358 1289 or 072 202 0742

www.hexrivervalley.co.za

Why ' CAPE PHOTOGRAPHERS' ? By Jill Sneesby

Five years ago it was decided, following the example of regions such as the Free State and Natal, to form a group of “**Cape Photographers**” so that when necessary we could put forward an opinion based on all our views which would bear far more weight than that of a few individuals

Photography and photographers in different areas are vastly different and it had long been felt that PSSA (the governing body of non-professional photography in Southern Africa) was dominated by styles and ideas from the strong Gauteng area. While there were many photographers from the Cape their voice was seldom heard and when it was, it was only that of individuals and as such bore little or no weight.

And so **Cape Photographers** was born. In addition to the united voice it was also intended that the Cape Photographers should get together from time to time and offer workshops, exhibitions etc. to promote photography in the Cape. An annual “Cape Photographers” congress would be held in a different small town each year where an interchange of ideas could take place.

While **Cape Photographers** was introduced to give photographers from the Cape a voice it is an independently run organisation and members do not have to belong to either a club or PSSA.

-oo0oo-

DIGITAL WORKSHOPS IN DURBAN FOR PHOTOGRAPHERS

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.rmssp.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.)

AGAPE WORKSHOPS

Run by well-known Cape photographers, check out their website www.agape.co.za for dates for Hemel en Aarde Valley, De Hoop etc. workshops.

CREATIVE ESCAPES 2005 presented by David and Anne-Marie Moore

www.creative-escapes.co.za

David and Anne-Marie have 7 photographic courses and excursions planned for the year, ranging from Basic Photographic Principles, Lesotho Winter Wonderland and other excursions in the Fouriesburg area, Eastern Free State, to a tour end-Aug/Sept to the Masai Mara Conservancy, Kenya.

All details on their website; or e-mail dmoore@iafrica.com

EAGLE ENCOUNTERS AT SPIER

Quite a few members have been to Spier to photograph the eagles and owls (the centre is situated near the cheetahs). An 'up close and personal' program runs every day and provides a wonderful opportunity to photograph these magnificent birds. When you have some free time and you don't know what to do, why not venture out? (www.eagle-encounters.co.za)

BOOK REVIEWS

If you're into **Beautiful Coffee Table Books**, Exclusive Books have the following in stock:

Cape Town Fringe by David Lurie

Manenberg Avenue is where it's happening

Black and White; R254,00

Into Kokerboom Country by Phyllis Jowell & Adrienne Folb

Namaqualand's Jewish Pioneers

R299.00

Broken Spears by Elizabeth L. Gilbert

A Maasai Journey

R550,00

National Geographic Pictures of the Year 2004

Soft Cover R115,00

Just Add Dust is the tale of a Getaway-commissioned, one-way relay from Cape Town to Cairo, told by four top SA travel journalists as they encounter the contrasting faces of the Continent. R120 from Getaway Customer Contact Centre at 08600-10-0203 or buy on-line at www.magsathome.co.za

Magazines

Pix The January/February edition carries loads of info.

South African Country Life Magazine ... February Edition

As well as being a thoroughly good read, the February magazine contains an article written by Anita de Villiers about the Desertlight Photographic Workshops run by Lydia Ellis, Nicole and Guy Palmer, and Willem Oets. Buy it and enjoy...

INTERESTING WEBSITES

www.capeoverbergmeander.org Find out where to go, which roads to take, where to stay and eat in this beautiful region.

www.kameraklub.co.za The website of the Krugersdorp Photographic Club. This is an excellent example of what a good club website should offer.

COMPETITION RESULTS Wednesday 12th January, 2005.

Subject **'Windows'**

Prints:

- 1st** : Antenie Carstens 'Broken Motor Windscreen'
- 2nd** : Johan Beyers 'Stone Windows'
- 3rd** : Neels Beyers 'Hantam Huis'

Slides:

- 1st** : Michael Flemming 'Windows'
- 2nd** : Johan Beyers 'Window to Nowhere'
- 3rd** : Lanz von Horsten 'Spitzkoppen'

Open

Prints:

- 1st** : Michael Flemming 'Flowing Lines'
- 2nd** : Antenie Carstens 'Steps and Shadows'
- 3rd** : Brian Preen 'Where Stream and Beach Meet'

Slides:

- 1st** : Thomas Niemeyr 'Beach Treasure'
- 2nd** : Nettie Warncke 'City Lights'
- 3rd** : Ken Woods 'Taking a Shower'

2005 COMPETITION SUBJECTS AND DATES, AND EVALUATION DATES

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

AUDIO-VISUAL EVENINGS

Held on the last Wednesday of every month, except December. All members are welcome.
Due to the success of the ‘set subject’ and ‘set music’ projects last year, it has been decided to schedule these into the program once again viz.

‘Set Subject’ **My Passion** September 2005

Set to your own choice of music lasting between 3 and 5 minutes.

‘Set Music’ **Jazz** October 2005

Any subject set to jazz music of your choice; lasting between 3 and 5 minutes.

CLUB OUTINGS

(A committee meeting being held early in February will finalise Club outing dates and plans)

KOGELBAY (between Gordons Bay and Rooi Els)

Saturday 26th February.

See details under **Noticeboard**

ARNISTON (definite dates and confirmed accommodation)

Weekend: Saturday 19th to Monday 21st March

Self-Catering Cottages R200 for the weekend; to be paid to Paddy when making your reservation.

CEDARBERG (proposed dates, no accommodation arranged as yet)

6th to 9th August

FREE CLASSIFIEDS COLUMN

FOR SALE

Nikon PK12 and PK13 extension rings

Nikon Circular Polarising Filter 52mm

2 x Bulk Loaders

Contact: **Lanz von Horsten** Tel. 021 8554806; cell 0828919281;

email lanzvonh@mweb.co.za

FOR SALE

Nikon Camera F80 with Nikon lens 28 – 80mm

Plus Sigma lens 100 – 300mm

R4 500.00

Contact: **JJ van Heerden** at Photo Connection, Stellenbosch.

Tel: 021 8800549 email jj2@freemail.absa.co.za

LAST WORD

The Newsletter is abnormally long this month because of full inserts on the PSSA/Krugersdorp AV Convention and the Cape Photographers De Doorns Congress. Hopefully March's newsletter will not take up so much paper and ink! If you have any constructive criticism or ideas, kindly let me know!

Kind regards,

Nettie