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Member of the PSSA

NEWSLETTER

M A Y 2005

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AGENDA

Club Competition : **'Details'**
Wed. 11th May

Club Weekend Outing
Sat. 21st and Sun. 22nd May
Weekend with Hermanus Photographic Society

Club AV Meeting
Wed. 26th May

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**Deadline for the June Newsletter is
Sunday 29th May, 2005.**

CHAIRMAN'S NOTE

Thank you for sharing your thoughts, ideas and well meant criticism about the 'film slide – digital slide' categories with us, but more than that, seeing photography from a wider angle and your own point of view. Thank you for taking time to let us know what is important to you, no matter if you have been a member for a month, ten years or more.

On our individual journeys in photography we walk many paths, sometimes alone and sometimes with like-minded people. For us a place to meet is our Helderberg Photographic Society meeting. Here we can find guidance and challenges, exchange experiences and ideas; here we can enjoy friendship and have fun. To maintain this haven, we need to give each other room for different opinions and to take with us on our further journey, that which is important to us.

Sharing questions and thoughts can be a precious time. That's how I felt reading Andre Kleynhans's questions and thoughts about his journey to find his personal style.

Thank you Andre for joining our path again!

Irmel

NOTE FROM THE EDITOR

The May Newsletter has once again filled itself with very welcome contributions – this time from Andre Kleynhans (Toronto, Canada), Ansie du Toit, Elsa van Zyl and Antenie Carstens – my thanks to you all. HPS members seem indeed to be a roving bunch and it's great to hear about faraway places. Technical articles are also always welcome – sometimes we need a reminder from an expert to jolt us out of a problem. So if you need an explanation on a technical matter, contact me, and I will try and find an expert who can help you - and others - with a solution! Or if you are a technophobe and you would like to explain a particular technique, be it in the digital darkroom, or out in the field, let me hear from you.

Kind regards,

Nettie

NOTICEBOARD

Club Meeting Wednesday 11th May

Please be advised that a decision regarding the evaluation of slides and digital images in separate categories, or not, is to be taken at this meeting, and it would be appreciated if you could attend in order to help make this decision. If you are unable to attend, and would nevertheless like to voice your opinion, please phone or e-mail Irmel (contact details on Page 1).

Several letters in this regard have been received from members, and they will be on display on the noticeboard at the 11th May meeting, for perusal.

Telephone numbers, e-mail addresses, cell numbers and addresses:

If you have had any changes to your address details recently, kindly send them to – Irmel Dunaiki (irmeldunaiki@yahoo.com), Bernard Seymour-Hall (seymourh@mweb.co.za), Paulette Rossouw (pauletter@paarlweb.com) and Nettie Warncke (nettie28@iafrica.com). Thanks!

Digital workers are reminded to contact Johan Beyers at jbeyers@iafrica.com should they wish to enter images for competition or evaluation. Even if you do not wish to enter, please let him know your e-mail address for his digital data-base. Thanks!

Sat 21 - Sun 22 May Weekend Outing to Hermanus with Hermanus Photographic Society members

Ronnie has sent us the following letter regarding the program for the weekend.

Dear Irmel

A few points re the proposed visit. We want to make accommodation and eating arrangements, so could you please let us have numbers with names, partnerships, etc. asap. The plan is to meet you in, say, Betty's Bay where we could photograph the dunes etc. at around lunch time on Saturday 21 May. This would allow you the opportunity to travel via Rooi Els and shoot the coast en route. Lunch on Saturday could be by way of all participants bringing their own sandwiches etc for a picnic on the beach. We would then travel to Hermanus and check in with hosts, have tea etc, and then shoot around the old and new harbours, finishing up at the Harbour Rock for dinner, which our club will pay for. On Sunday there will be an early morning shoot on the cliffs and beaches, followed by breakfast with hosts and we could then move along to Gansbaai for a shoot there and at Stanford, followed by lunch at the Birkenhead Brewery – would your club be prepared to reciprocate and pay for the lunch? This would allow you the afternoon to return home.

Ronnie

(Irmel needs to know names of participants by the 7th May latest).

Workshops

There were no names on the list we put out for further Adobe Photoshop workshops. If you are interested please let Irmel know as well anything specific you want to learn more about.

Riana and Antenie are both prepared to share their knowledge.

Darling Photo Weekend : Please see the special Section in this Newsletter as more details are now available about this weekend.

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CLUB EVALUATION MEETING : Wednesday 13th April

After welcoming new members and guests, and hearing from Bernard that our bank account now stands at R37 000, Irmel handed over to Elsa who explained how the Evaluation process would be run ie. three judges would make their comments, and furthermore, that explanations would be welcomed from the relevant photographer, as

well as comments from the floor. The number of print, slide and digital entries handed in for evaluation was encouraging, and the judges had to think on their feet in order to get through them all. It was interesting to hear from Steve to what lengths he went to take a picture of the inside of a hard drive (called 'Crashed and Burned') in order to satisfy his creative bent!

After tea, we were given a presentation by our most senior honorary member, Rien Vader (he will be 95 in May ...Ed.), who took us through a selection of a lifetime of slides he has made – from the depths of the gold mines to landscapes and to very interesting positive/negative images (Read more about this technique in Antenie's article in this Newsletter). Considering that Rien had no recourse to the technology we enjoy, his work is enduring and relevant by present day perceptions, showing that the art of photography never 'dates'. Thank you to Rien!

Paddy then took us through contributions from those members who had taken part in the Kogelbaai outing, and the long weekend outing to Arniston. Both these expeditions produced good creative work, and should encourage more members to take the time off to take part – they are great fun, and as we all know, an afternoon or a weekend of concentrated creative photography does wonders for the soul!

Owing to time restraints, Hilde's 'What makes me Click' had to be postponed to June (so Steve moves to July...). We are also (still) looking forward to JJ's 'Images that move me'!

May's competition subject is '**Details**' – See you then!

CLUB AUDIO-VISUAL EVENING Wednesday 27th April

A small group of members attended this meeting – no doubt the Public Holiday had something to do with it.

The lightbox came into good use as Estelle brought her Stilbaai slides and we all clustered around Paddy who gave advice on slide selection for an AV – creating 'stories' with images, putting verticals in one group, and horizontals in another, aligning slides to form a 'third image', and selecting 'start' and 'finishing' slides. Estelle is now going to put music to her selection, and we look forward to the result!

Wicus then gave us a most interesting talk on the use of 'Colour' - be it in straight photography, or married with music in an audio-visual presentation. He explained that some people possess the benefit of synesthesia – which is the ability to see colour in sound; and also mentioned that our chakras – base, heart and throat – are associated with colours – red, green and blue respectively. He reminded us to 'not get hung up on the technicalities' and to enjoy the feelings that photography gives us. Thank you, Wicus!

Paddy then took us through a selection of slides she has made on the Ovahimba people in the north of Namibia. She wants to make an AV showing where and how they live, with emphasis on their graceful stature and noble profiles, of their jewellery and adornments, and, of course, of the children. Viewing the slides on a screen without music gave her an idea of what she wants to keep and what she wants to discard, and we look forward to the next step in the process of the making of her AV.

CLUB OUTING TO JONKERSHOEK Sat. 16th April Elsa van Zyl

I met Irmel and Shannon at about 07:00. When we entered the reserve there was a raucous party going on at the nearest house – the guys were in good voice and it was clear that they had been oiling their vocal cords since the night before!

The mist that sat hunched on the mountains padded softly down and settled amongst the trees. We spent some time photographing tree trunks. We also stumbled upon some dew covered pines.

We met the rest of the group at 09:00. We all drove down the road leading to the bridge over the stream. On our way we stopped when we noticed some interesting clouds forming over the mountains. Wicus quoted J.J.: "When God is making clouds, you don't photograph flowers". Most of us made use of this opportunity.

We all ended up at the stream. Paddy was there already, balancing precariously on two rocks. I climbed a bit higher and found some small waterfalls. I really had a good time trying out various compositions and exposures. The stream was so co-operative I decided to donate my favourite polarising filter. Later, chatting to Neels, I discovered that he was so grateful he almost donated his digital camera! Luckily his camera didn't suffer permanent damage! Go digital! As for my polariser – I was not so lucky – so if you see a Water baby with a polariser – you know who to thank!

Thanks Paddy – it was a lovely morning!

CLUB OUTING – FULL MOON FROM SIGNAL HILL Sunday 24th April

Those who were able to make it: Paddy, Irmel, Neels, Mary, Nix, Elsa (and Johan), Estelle (and Jan), Ken, Andre and Nettie

Owing to the fact that the top of the Naspers building was out-of-bounds, our Full Moon Shoot was re-located to Signal Hill. The sunset was very striking as clouds on the horizon were etched in gold, and as soon as it grew dark we turned around to glimpse the rising of the full moon.

The moon had had to do quite a bit of climbing before it appeared from behind heavy clouds over the Boland mountains – but we were not disappointed. As it climbed, a few wispy clouds gave definition to our pictures, but soon it again disappeared behind more heavy clouds, and after shooting city lights and a spotlit Table Mountain, Paddy suggested meeting at Mugg and Bean at the Waterfront – no doubt to warm up with a

nice hot drink, and if the interest was there, to photograph reflections on the waters in Victoria Basin. Paddy, Irmel, Neels and Andre were the stalwarts who persevered! All in all, a most pleasant three hours spent on Signal Hill, and at the Waterfront.

GUEST COLUMN

Andre, known to many of our members, now lives in Toronto, Canada, and is a member of the Toronto Film Forum. We are delighted to welcome him in our Guest Column, and present one of his articles which he has written for their Newsletter, Snapshot.

MUSINGS ON THE DEVELOPMENT OF A PERSONAL STYLE Andre Kleynhans

I have been wondering lately about a personal style of my own – do I have one? Is it emerging? Can I put up a work at the Forum and aside from subject and format, have it be largely recognizable as mine? Is this something that I should be aiming at developing or is it an unconscious outcome of my personal creative process? And if it is developing, what are its characteristics? And if I become conscious of it, will it inhibit or restrict me from exploring new avenues? And, andaltogether too many daunting questions for my little hobby head! But let me try to address some of these in a meandering kind of way:

I have approached my re-submergence since 1997 (after many years of dormancy after some important formative teenage years) into photography as a journey of experimentation, learning and a reason to just simply get out there, in there, or under there at crazy times, in crazy positions, in solitude or with chosen friends and to stay there after everyone else has gone. I have gone through steep learning curves and long flat plateaus and definitely some unlearning curves, made many mistakes – and too many more than once - and long periods of being uninspired and searching for projects and subject matter. I would like to come up with, or be given, a few long-term assignment themes more specific in nature than I have worked on to date. I like the idea of building a long-term body of work that is referential and interesting in relation to itself and in terms of tracking my development as a photographer.

But I also decided when I got back into it, not to put pressure on myself to produce if I did not feel like it, not to put my expensive equipment to “use” just to justify it, not to do work that does not interest me, not to print other people’s work and not to give a damn if I came back from a great trip without a single decent shot. The result, of course, is only irony - I spend an increasingly large proportion of my leisure time doing, reading, talking or thinking about photography. I also decided that I work on the computer a lot for my living and I wanted to be away from it and my desk in my leisure time and this, coupled with an original love for B&W and the facts that I enjoy working with my hands (I even enjoy mixing chemicals) and the solitude of the darkroom (and all its gadgets and trinkets), has and will keep me in “wet” photography for the foreseeable future.

Also, though I try to produce the best-finished product that I can, I am seldom fully satisfied with any image and feel they can always be improved. But then I am reminded of something Sam Haskins, the British photographer, taught at seminars years ago – all great beauty has flaws and so will your subjects and so will your work. In fact, he said of a favourite model of his, that a slightly skew tooth gave humanity to her otherwise flawless beauty. That was before the digital age of easy manipulation!

I have pursued a wide variety of subject matter but have centered on a few common themes that I love – landscape; architecture; old, natural and beautiful things; people and still life – approaching each on an intuitive level. And I have striven to develop my technique through practice, reading, asking questions, sharing and one or two workshops. B&W in particular lends itself uniquely to enhancement through tonal emphasis and there is in my mind nothing to beat a highly luminant, beautifully printed, monochrome image. So to make a great image, there is no way around having to perfect your technique.

My approach is almost entirely visual – I cannot think of a time when I have consciously tried to convey a message or a social comment, though such may be often be inferred. I also try to unlearn as much about interpretive seeing as I can so that I can see, notice and enjoy things as innocently child-like, as I can. I strive to create beautiful, arresting or unusual images which will endure; with an emphasis on composition and the elements of visual design – line, shape, form, balance, texture, contrast & tone. I tend to shoot from a fairly formal, dead-on, perspective with a standard or longer lens without a great deal of use of dynamic angle, creative or other manipulation after the event other than to perfect or enhance the tonal values of the picture elements, including the use of various toners as an important interpretive element.

My choice of formal perspective feels open, unblinking and direct to me. While it is also most child-like –innocent and unfiltered by experience – it is also, I feel, classical and hopefully enduring. I am very interested in the interaction of elements and the spaces in between and therefore in the question of balance – whether restful or in tension. As a rule, I don't do a lot of abstraction but for every rule there are exceptions, and one of my favourite of my own images is a highly abstracted piece taken inside the MOMA, which captures a mood and a feeling of the place rather than any details.

For these reasons, I particularly enjoy the challenge of a still life. I have full control of everything but start with nothing. The challenge is on the "life" part – that is, to give the composition life, to elevate it above the static and mundane. Mostly I fail dismally, but I enjoy the process and every so often I get something I am quite pleased with; often surprisingly. I am amazed about the number of surprises between the exposure and print stages, both good and bad. I would have thought that by now, I would be able to visualize fairly precisely what the final image will look like. But for me this is not so – I am constantly surprised by results. I suppose this is part of the magic of photography that keeps me coming back and back (part of that magic – the wait till after processing that is arguably somewhat diminished for the digibuffs. *-Invitation to argue hereby issued*).

For this and many other reasons, I don't want to stop exploring and experimenting and to keep as few fixed notions about what photography is or should be from influencing the directions I take. I want to be a perpetual student with an open slate and never want to take on the heavy yoke of the "expert". Much like my enjoyment of music, my tastes in photography are wide and varied and I am leery of the urge to classify. It is unimportant to know if a piece of great music I have just heard is jazz or blues or jazz-blues or blues-jazz, other than possibly to learn something about its influences. Similarly I don't give a hoot about the boundaries between photography and other visual arts or between internal classifications of photography (nature vs. pictorial etc.) - its hard enough to create art, why impose other limitations.

And the very beauty of art is that at its core, and at its best, it is an indefinable, unbounded endeavor of passion pursued obsessively by all of humanity. Does this make it controversial? You betya, and I would have it be nothing less!

Andre Kleynhans

(akleynhans@kleinfarber.com)

(The original article has been slightly shortened ... Ed.)

Look out for another article from Andre in next month's Newsletter – entitled 'Camera Clubs and Fine Art Photography' ... Ed.)

WHY CHINA? Ansie du Toit

One might well ask - why China? Because it is an absolute visual feast - that is to say if the pollution clouds are blown away for long enough! The people are great - and quite willing to be photographed. The children are what I liked best - I wish I could have brought a little Chinaman home!

My husband and I were brave enough to travel with our 5 sons on our own, and boy oh boy, we've had some experiences! We found that half the day's conversation was about the **food** - where, WHAT and how, and the rest of the day the **toilets** - where, when and CAN WE BRAVE IT? We had nicely fried chicken feet decorating the dish, beautiful white frogs presented like a lotus flower. Sometimes we had to stare straight at our food, because to look around would have made it impossible to eat. Even so, we had wonderful evenings, with tasty food and lots of laughter. The Chinese may only have one child (preferably a boy) and we with our 5 were constantly admired and congratulated. The envy and disbelief on their faces will stay with me always! They adore and spoil their only children, and this is creating a problem for China. When you start looking, you realise there are many more boys around than girls.

Lots of the minority people still wear their traditional clothes, and this is what photographers want to see. The most beautiful place to me is Guilin, with strange mountains, mist and people on their fishing boats with cormorants to help them fish. If you rent a van and a driver, you can drive to the "dragon's back" where you walk high up in the mountains until you can look down on the endless rice paddies, constructed in 1300 AD. In Spring they are under water for about 20 days and then they look like the silvery back of the dragon.

At the Three Gorges we missed the foreigners' boats and landed up in a rusty boat with all the Chinese travellers. The cabins (with bunk beds made for children) had a shower with a hole for the toilet. Trying to hold your nose closed while you are squatting in a rolling boat defies description!!! We never dared to brush our teeth in there and tried to eat and drink as little as possible - for 3 days!!! China is not for the squeamish. While travelling on the boat we often had to eat Pringles and biscuits, because the food in the supermarkets came in wrappings we did not recognise. In 2009 a lot of the Three Gorges will be under water. At the Three Mini Gorges they take you on a smaller boat, and this was really worth it, except I bought a bottle of Sprite that turned out to be Yangtze river water. Fortunately none of us picked up any tummy troubles, but we were very careful - I even made a son drink a Corenza C tablet dissolved in milk, and he has not forgiven me. Xian with the terracotta soldiers and Beijing's wall were highlights for us all, and of course eating Peking Duck, a long time favourite of the family. Beijing with its old parts called "hutongs" in between new modern buildings was a delight. None of us particularly liked Shanghai, a bustling capitalist haven! I wanted us to see an acrobatic show, so we opted for the Swan Lake ballet done by acrobats in the State theatre. Unfortunately it did not work, being neither ballet nor acrobatic show.

It's quite cheap to eat in China, as long as the menu has no pictures or English for the tourists to look at or read. In a real Chinese restaurant we could have plenty to eat for about R200 for seven people. Ordering food was difficult - one night my husband went on all fours and said 'oink oink' to the total embarrassment of the boys. I wonder what sound Chinese pigs make? Pig's bladder soup and small sausages served hidden in a mound of fiery chillies were other delicacies that came our way. Carcasses of dogs drying in the wind made us very careful about choosing meat dishes. Of course....wat die oog nie sien nie..... Travelling by train is an excellent option, and we did so between Hong Kong and Beijing. It took 26 hours. The food is fairly inedible - this is where Pringles and biscuits did the trick once again. The signs encountered along the way were well photographed by me - "waiting will be prosecuted" and "In order to keep fit - no

spitting", "custom inspection area, no flowback" and a sign in the train toilet : "no flushing while stabilizing" brought puzzlement and laughter. Travelling on your own is rewarding and much more fun than going on an organised tour. On tours (we had done one 8 years before) the food tends to be bland. It is the struggling to communicate which brings the fun and laughter. You always have to have your destination and your hotel's name written in Chinese, and it is easy to mix up all the bits of paper with names written on them. An American in Beijing was really upset because the taxidriver did not understand him - and if they cannot read, they also refuse to take you. It is safe to travel in China, and everything is changing rapidly - so give it a try!

A SPRING HOLIDAY IN THE U.K. Elsa van Zyl

Like so many parents these days, we also have a child living in the U.K. The only positive about it is that we get to visit. This time it was during early Spring – daffodil time! For the first time this poem made sense to me.

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils,
Fluttering and dancing in the breeze.

William Wordsworth

In the absence of strong winds (South Eastern) and harsh sunlight (max 14C) the bulbs just seem to stay perfect.

The New Forest

The New Forest is not unlike the Knysna forest. The leaves were not out yet. The moss covered trunks looked like huge claws embedded in last season's Autumn leaves. Good for an exercise in depth of field and perspective. We visited during the Easter weekend. The forest was teeming with families cycling, walking or just sitting around. The total absence of litter – even at the picnic sites - was impressive!

Kew Gardens – a must in Spring

Kew boasts about the abundance of bulbs in their gardens – they have every right! The daffodils and snowdrops were absolutely beautiful. I never knew that there were so many different kinds of daffodils! In the formal garden section I quietly touched the Hyacinths to ensure that they were real – the flowers were just too perfect. From a distance the areas covered by the crocuses looked like huge purple sheets spread out on the lawn. The tulips were just budding with a promise of beauty to come. There was an interesting photo display of flowers in the garden by some of the local photographers.

The formal English gardens do seem to have something against tripods At Hampton Court a very tight lipped gentleman ran after me to tell me that I was not allowed to balance my camera on a tripod!!!! At Wisley they demanded an extra 5 pounds to take my tripod into the garden. Why – nobody could explain!

I also found the Magnolia trees exquisite! Even in the smallest yard – and they are all small – these majestic trees were displaying their flowers.

My daughter and husband live in Woking near the Basingstoke Canal. They had a Barge festival over the Easter weekend - lovely photo opportunities. All the barges had masses of spring flowers in hand-painted containers on their decks.

On a trip through the Cotswolds we came upon a lovely old town called Chipping Chepham. A beautiful old church and ruins of a former church on a rolling green hill - just perfect. As if this was not enough the bells started chiming and a wedding party emerged with all the men in kilts... just like a storybook!

Well, that was my holiday. Good photo opportunities – and thanks to a very patient family I had enough opportunity to take some photos. Just before you think I was selfish – I spent 2 days in the science museum and 1 day in the biggest DIY shop in the area – compromise – my dear fellow – compromise!

SALONS AND COMPETITIONS

THE SOUTHERN SUBURBS CAMERA CLUB (Gauteng), under the auspices of the PSSA, will be presenting the 3rd SSCC National Print Salon – closing date 24th June, 2005
... as well as ...

The 2nd SSCC National E-Photo Salon – closing date 24th June, 2005.

Entry forms and more details from <http://www.southcam.org.za> or <http://pssa.co.za>

FOOTPRINT OF THE LOWVELD PHOTOGRAPHIC COMPETITION

In celebration of the centenary of Nelspruit and White River, we invite all photographers to take part in this competition. Photographs must express life in the Lowveld. An exhibition of the top photographs will be hosted at the 'iniBos National Arts Festival' from 29th June – 3rd July and an exclusive Coffee Table Book containing the 100 best photographs will be published during 2005. Closing date for entries is 10th June 2005.

(An entry form is included in the April edition of the PSSA Journal *Image* – I can fax it to interested photographers .. Ed.) Or perhaps you would like to contact:
Manus van Dyk in Nelspruit (013) 744 9527

HERMANUS Photographic Society will be hosting an **e-SALON** on the 9th October. Further details to be advised.

5th HOLLAND INTERNATIONAL SLIDE CIRCUIT 2006

The Club has received an Invitation to take part in this Salon, and Nettie is prepared to co-ordinate the entry if there is enough interest to enter as a Club. Let's consider doing this – it could be fun!

www.hollandcircuit.nl. Categories are: Nature photography, Travel photography and an Open section. Four slides per entrant, and a discount for a Club entry consisting of a group of members.

Check out the website and let Irmel know if you are interested in submitting your slides.

PHOTO WEEKENDS, WORKSHOPS, CONGRESSES AND COURSES

CAPE PHOTOGRAPHERS CONGRESS : DE DOORNS : 2nd to 5th June, 2005

Please consult HPS February Newsletter for full details, or email Ed. at

nettie28@iafrica.com

HPS participants are: Irmel, Paddy, Paulette, Mary, Elsa, Ansie, Gerda, Hanna, Nettie who are all staying at Mountain View Lodge. Antenie is staying in town. Who else from the Club will be going? Please let Irmel know, and remember there will be a **print** competition for participants on the theme 'Windows'; so if you have slides of 'Windows' consider having them printed and mounted (three per participant). Helen Ireland has recently advised that prints for the 'Windows' competition may be 'plastic-sandwiched' (instead of mounted), if desired. Sizes should be between A4 and A3.

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

DARLING PHOTO WEEKEND

Date: 13 & 14 August 2005

Venue: Evita se Perron, DARLING

Time: Saturday / Sunday 08h30

Cost: R280 for both days, including teas, lunch and spitbraai Saturday evening (weather depending)

Saturday only: R170

Sunday only: R120

Payment details:

Please read this payment instruction carefully:

Payment must be made ASAP in the following account:

Name of account: PBW MARAIS

Bank & Account number: Standard Bank 082251800

THIS IS IMPORTANT: In the reference block please write the name of the person ATTENDING and DARPHOT

If you are using internet banking, follow the same rules for payment.

The proposed program will be finalised with times etc. once we have confirmation from all the speakers etc. We will mix AV and general photography on both days for example Saturday morning AV and general photography afternoon and vice versa the Sunday. (Please note that we might change the order as we see fit to accommodate the lecturers.)
Some of the topics:

General photography:

Working with Photoshop (Intermediate level)
Making the most of your digital camera
Basic use of lenses (and or) exposure (novice and beginners)
Botanical photography
Wildlife photography
Discussion on: Are rules just for fools?

AV photography:

Preparing and shooting for a travelogue
Some aspects of making AV's on computer (digital AV's)
Recording live sound to use with your AV's i.e. travelogue AV's

We hope to have on the program at least two very well known professional photographers lecturing on very interesting topics. A visit to the Darling photographic museum (which is a MUST) and time available to do some flower photography.

We invite any person who would like to show interesting AV's and would like some comments and/or suggestions from the audience, to let us know to enable us to accommodate you - everybody (all bodies are welcome!) The showing of AV's just for entertainment, travel the globe from North to South.

IF YOU ARE INTERESTED AND WOULD LIKE TO ATTEND, PLEASE PHONE ANY OF US (BELOW) SO WE CAN PUT YOUR NAME ON THE LIST. WE HAVE LIMITED SEATING AVAILABLE AND ARE ALREADY JUST MORE THAN 50% BOOKED AT THIS STAGE, SO PLEASE DO THIS ASAP.

Hope to see many new and old faces.

Please contact (1) Malcolm Jones jonesm@telkomsa.net or tel: 082-413-8807 (2) Thomas Niemeyer niemo@xsinet.co.za or tel: 028-315-2852 (3) Antenie Carstens antenie@adept.co.za or tel: 021-886-5330

DE HOOP, AND OVERBERG/HERMANUS WORKSHOPS

Wicus Leeuwner & JJ van Heerden

Dear fellow photographer

This year Wicus and JJ will present only two workshops together. The public announcement of these courses will be made soon and a full prospectus will be sent to you in due course. However, as these workshops are always fully booked, we would like to extend an invitation to you to reserve your place in advance. The details are as follows: (all costs except film developing included)

De Hoop Nature Reserve (Sat 3 - Wed 7 Sept) R3100 (single rooms in chalets) R3450 (luxury/single)

Overberg/Hermanus (Wed 26 - Sun 30 Oct) R2800

(We can also accommodate non-photographers at a reduced rate at either venue. So - why not bring your spouse or partner along?) To secure your place on these courses, please contact

Johan van Zijl

johanvanzijl@telkomsa.net

tel/fax : (023) 6251 593

HPS AUDIO-VISUAL SECTION

Wicus is prepared to give an AV Beginners Workshop. Contact him so that he can decide on a suitable date and place. Cell: 082 371 3617 or e-mail: wicus@intekom.co.za

Irmel is prepared to give two Wings Platinum day workshops, for Beginners. Not more than three participants at a time. Contact her to arrange a suitable date. Cell: 082 372 9824 e-mail:

irmeldunaiki@yahoo.com

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

DIGITAL PHOTOGRAPHY WORKSHOPS run by Willem Oets

Durban : 13 – 15th May

Johannesburg : 24 – 26 June (provisional dates)

Durban : 26 – 28th August

Re register for a Workshop e-mail Carmen@medprax.co.za or register on-line :

www.medpraxav.co.za/workshop

Willem will also be presenting a workshop at the Cape Photographers Congress at De Doorns 2-5 June, 2005.

CAPE NATURE TOUR

The Knersvlakte Succulent Route

The Knersvlakte “jarring plain” area is a semi-desert that will bring any nature lover involuntarily to a standstill. Hundreds of dwarf succulents house themselves in the millions of white quartz stones that covers the surface. It includes 4 849 species of vascular plants and is home to the richest succulent flora in the world.

On account of its spectacular biodiversity, this region is the only arid land to qualify as a biological hot spot. It is also the one geological area with the largest amount of endangered plant species and is seen as the center of quartz-flora, with wonderful photographic opportunity.

Come and join us on a tour of this spectacular biodiversity hot spot and prepare to be taken back in time by the energetic spirit of Griqua song and dance.
Eat and sleep the traditional way!

You have not experienced everything until you experience the Knersvlakte!

Minimum of 20 pax

For more information please contact Dorothy Terblanche

Tel #: 022 931 2900 or 082 455 5583



The tour is done by CapeNature in conjunction with the Griqua community.

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THE HASSELBLAD FOUNDATION

Victor Hasselblad (1906-1978) was the great-grandson of the firm's founder. The parent company was founded in 1841, just two years after the invention of photography, although it was the founder's son, a keen amateur photographer, who took them into handling photographic goods. Their interest in this area was reinforced when he later met **George Eastman** while on his honeymoon in England, and their hand-shake let to Hasselblad becoming Kodak's sole Swedish distributor for around a century.

Victor's father took him out of school when he was only 18, and set him to learn his trade in Dresden, Germany – then the centre of the camera and lens industry. From Germany he went on to France and then to the USA, working in various photographic factories, labs and shops to find out more about the business. This included a time at Kodak, where he became friends with the elderly George Eastman, who introduced him to many major figures in the business.

Although he returned to Europe to work for the family firm (and to get married a few years later in 1934), disagreements with this father led to him setting up his own photographic shop in Gothenberg in 1937.

The first Hasselblad cameras

In 1940, the Swedish government brought an aerial surveillance camera they had salvaged from a crashed German aircraft to him, and asked him if he could make one like it. Victor is alleged to have replied '*No, but I can make a better one*'. Soon a small shed in Gothenberg was turning out the first Hasselblad camera, the HK7. It used 80mm wide film, taking pictures 7x9cm, with interchangeable lenses from *Zeiss*, *Meyer* or *Schneider*.

The company set up to make the cameras was *Ross Incorporated* but on the death of his grandfather in 1942, Victor was able to buy most of the shares in the family company, **F W Hasselblad**, which then took over the manufacture of this and a second larger military camera, the SKa4.

All the while, Victor was planning to change production after the war to a camera for the consumer market, one that would fit his '*very small hands*'. The first Hasselblad 1600F 6x6 camera was introduced in New York in 1948, using interchangeable Kodak lenses. Some of the mechanics of the 1600F were found to be rather too delicate, and it was soon replaced by the 1000F, which was extremely successful. In 1957 came the 500C – still in use by many photographers – especially in its later variants.

THE HASSELBLAD FOUNDATION AWARD 2005

When Victor Hasselblad died in 1978, he left the bulk of his fortune to set up the '**Erna and Victor Hasselblad Foundation**', *to promote scientific education and research in the natural sciences and photography*. The annual awards, which started in 1980, represent a relatively small part of their program, although one of the most visible. The *Hasselblad Foundation International Award in Photography* was first awarded in 1980 to Swedish photographer **Lennart Nilsson**. Since then it has been awarded every year except 1983.

Who Chooses?

Every year the foundation sets up a committee of five experts from around the world and asks this prize committee to put forward 3 names to the Board, which then makes the final decision. These experts are generally drawn from museums, galleries, universities and other institutions. The results over the years have varied between the highly overdue – as with Lee Friedlander this year – with many that were highly deserved but a small minority that seem to obviously reflect a flavour of the month that has long lost its attraction, and one or two that are downright inexplicable.

However, it is their money, and thus their choice. Although in a few years the photographic world must have chorused in unison "You Cannot Be Serious", this year there will be few who do not applaud the decision. It is an award that not only rewards one of the great photographers of the last forty or so years, but also adds to the stature of the Hasselblad Award.

Listed Awards

For the record, here are the previous awards :

1980 Lennart Nilsson; 1981 Ansel Adams; 1982 Henri Cartier-Bresson; 1984 Manuel Alvarez Bravo; 1985 Irving Penn; 1986 Ernst Haas; 1987 Hiroshi Hamaya; 1988 Edouard Boubat; 1989 Sebastian Sellgado; 1990 William Klein; 1991 Richard Avedon; 1992 Josef Koudelka; 1993 Sune Jonsson; 1994 Susan Meisalas; 1995 Robert Hausser; 1996 Robert Frank; 1997 Christer Stromholm; 1998 William Eggleston; 1999 Cindy Sherman; 2000 Boris Mikhailov; 2001 Hiroshi Sugimoto; 2002 Jeff Wall; 2003 Malick Sidibe; 2004 Bernd and Hilla Becher; 2005 Lee Friedlander.

Apart from the prestige, the prize is also useful in monetary terms, and when Friedlander goes to Göteborg, Sweden in November, he will pick up SEK 500,000 (approximately USD 70,000) and a gold medal.

Citation

Along with the prize there is also a citation, which gives a succinct summary of the individual's contribution to photography. For Friedlander, this reads:

Lee Friedlander is among the most significant, inventive and influential contemporary photographers, with a lifetime achievement spanning the last fifty years. What distinguishes Friedlander's work is not primarily his technique, but the visual and aesthetic concepts he applies. By recording phenomena of everyday life and by critical observation of the world around him Friedlander has been central in defining a whole genre based on the concept of the "social landscape." His work embodies a "new documentary paradigm", in which stylistic innovations and freedom from established formal practices has influenced the work of subsequent generations of photographers.

Ack.: <http://photography.about.com>

Check out **Interesting Websites** in this Newsletter for more references to **Hasselblad**.

NEW PRODUCTS

CANON has launched a new ultra-compact entry-level projector – the LV-S4. Weighing just 2.3kg and with a footprint smaller than an A4 notepad, the micro-portable LV-S4 is smaller and lighter than most laptop computers. Benefiting from Canon's expertise and heritage in optical technology, the *petite* projector makes no compromise on quality – it features a genuine Canon 1.2x zoom lens with two aspherical elements to minimize distortion, and native SVGA resolution (800 x 600 pixels) for high clarity presentations. Despite the small size of the LV-S4, images are projected at a bright 1500 lumens. With a high level of functionality – including an RGB output port – and professional performance, the LV-S4 offers users excellent value for money.

Pricing, availability and reader enquiries:

The LV-S4 will be available from May 2005 for 799 Pounds RRP inc. VAT/1,149 Euros RRP inc. VAT.

Acknowledgement: www.canon.co.uk

CANON has also launched their new digital SLR camera – the **EOS 350D**, which has the following features:

- 8.0MP
- 3 fps with up to 14 image burst
- E-TTL II flash system
- DIGIC II
- 7-point AF
- DDP RAW image processing software
- Separate RAW/JPEG image recording
- USB 2.0 Hi-speed/Video Out
- Compatible with EF/EF-S lenses/EX Speedlite flashes
- Pictbridge compatible

Acknowledgement: www.canon.com

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Last week saw the introduction of two digital SLR's from Nikon. The D50 is aimed at taking on the 'affordable' end of the digital SLR market, it's based around the D70 design but is slightly smaller and 'cleaner' in layout. The D50 has a six megapixel CCD sensor, a Nikon F lens mount, a 2.0" TFT LCD, can shoot continuously at 2.5 frames per second and will retail for US\$899 with its new AF-S DX 18-55mm lens in June. The other new digital SLR is the D70s, a slightly updated version of the popular D70 this new camera has a larger 2.0" LCD monitor, a higher capacity battery, improved auto focus accuracy and a re-designed menu interface. Good news for D70 owners too, the auto focus and menu improvements implemented in the D70s will be available as a firmware update some time in May.

Our exclusive Nikon D50 hands-on preview:

<http://www.dpreview.com/articles/nikond50/>

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PHOTO THERAPY

AN EXPLANATION ON POSITIVE/NEGATIVE TECHNIQUE Antenie

At the last meeting there was a question about some of Rien Vader's slides that he showed to the members - especially those that were sandwiched. You might recall some slides which seem to be a slide (or positive) with certain areas being black as well as a bright line all round the black areas. You would have noticed that the black areas were actually all the bright (or highlights) areas of the slides. The technique is very simple and is done in the following way:

In the darkroom, the slide (being a positive image) is put onto a piece of (usually high contrast) film. The film is then exposed under an enlarger with the slide on top of the film. After processing the film, you end up with a negative image of the slide. (This type of high contrast film is usually developed in a high contrast developer, but can be done in ordinary developer also, resulting in a low contrast image). As you would have expected, the negative film contains only the highlighted areas of the slide i.e. highlights = blacks. This piece of film is then sandwiched with the original slide in the same frame and you will get the slide with black highlights and a thin line of lighter tone or a line. The line is the result of aligning the negative and positive slightly out of register.

If you decide to make a contact negative onto normal continuous tone film (i.e. FP4 or similar film) you'll end up with a proper grayscale image (negative) which again will result in a different effect. To take this step a bit further - and a

technique that I've used very often - is to tone the resulting black & white negative with a chemical toner to get a certain colour. This makes for a very exciting result.

Can we simulate this effect in Photoshop? Well that is a question for next time...

TROUBLE-FREE TRANSFER

Always give your memory card enough time to save images or transfer them to your hard disk! Because whipping it out while it is hard at work can cause damage as a result of overvoltage. If the worst comes to the worst, that will destroy the controller on cards of the CompactFlash type. Without its control, the data traffic gets out of hand and the card is unserviceable. With a bit of luck, however, only the File Allocation Table or FAT will be affected. Among other things, it provides information on where information is stored or whether a sector is already occupied. The image data could perhaps be in a bit of a mess, but you can rescue them with special software. Otherwise, simple formatting will suffice to restore the File Allocation Table.

Links:

Martin Guthrie provides some interesting background information on how CompactFlash cards are formatted:

* <http://www.agfanet.com/newsletter/?id=5487>

You can find all you need to know about memory cards from Agfa here:

* <http://www.agfanet.com/newsletter/?id=5488>

You'll find three tools for rescuing data under the heading "Others" on the Agfanet:

* <http://www.agfanet.com/newsletter/?id=5489>

INTERESTING WEBSITES

www.hasselblad.tonicity.nl

This is not an official Hasselblad website. It only offers (for 5 Euros) the opportunity to download Hasselblad user manuals (particularly of older model cameras).

www.popflash.com

Low prices on Hasselblad cameras, lenses and accessories (as well as other cameras).

www.precisioncameraworks.com

An American website for the repair of Hasselblad, Mamiya, Canon, Arca-Swiss Authorized Service. Probably not of much use to us, but check out their panoramic gallery!

www.tutorialoutpost.com (with thanks to Keith Stone – Editor of Creative Camera Club’s newsletter – www.creativecameraclub.co.za)

A website offering tutorials on Photoshop techniques – well worth a visit!

www.redbullsnapshot.co.za

Interested in entering a **Red Bull** photographic competition? Check out this website!

IRIS VIRTUAL PHOTO ALBUM (WINDOWS)

This virtual photo album can be designed almost like a real book, but it can also change its surface like a chameleon. For instance, depending on what you feel like, the photos appear on aged, hand-made paper or with a futuristic look. The program is free if you design a new surface or add a new menu to the four already translated. Otherwise, it costs USD 19.95.

* <http://www.agfanet.com/newsletter/?id=5494>

THUMBHTML (WINDOWS)

This freeware in Dutch, English and German converts a photo folder into a web gallery. The practical batch processing mode gets the photos into shape, as well as adding a watermark, IPTC and EXIF data. Visitors can mark photos and order them by mail, indicating the quantities required.

* <http://www.agfanet.com/newsletter/?id=5495>

Date	Competition/Evaluation	Talk / Lecture	“What Makes Me Click”
11 May	Competition: ‘Details’	Talk & AV: Herman The Andes and Peru	Estelle Hofmeyr
08 June	Competition: ‘Leaves’		Hilde
13 July	Competition: ‘Emotions’	Talk: Faraway Places Hans van Heukelum: Int. Tour Guide	Steve
10 August	Evaluation	Talk: John House	
14 September	Competition: ‘Liquid’	Talk: ‘Still Life with	

		Glass' Thomas	
12 October	Evaluation		
09 November	Competition: 'Still Life with Glass'		
07 December	AGM + GALA EVENING		

2005 CLUB MEETINGS

2005 AV Meetings

Date	Talk	People showing AVs
Wed 25 May	Thomas: How to present an AV	
Wed 29 June	Brian: Slide selection in AV's	
Wed 27 July		
Wed 31 Aug	AV Gala Evening: Bring a friend or two	
Wed 28 Sept	Set Music: + - 3 mins. Jazz	
Wed 26 Oct	Set Subject: 'My Passion'	
Wed 30 Nov		

OUTINGS

May	Sat 21 – Sun 22	Joint Weekend with Hermanus Club
June	Thu 02 –Sun 05 June 25	Cape Photographers Congress, De Doorns Paarl Web Outing
July		
August	Sat 06 –Tue 09	Cedarberg, Wuppertal
September		
October	Fri 07 – Sun 09	Paternoster, West Coast
November	Sat 26 or Sun 27	Rally

LAST WORD

The Downside of ‘New Technology’ Sent by Antenie

A shepherd was herding his flock in a remote pasture when suddenly a brand new BMW advanced out of a dust cloud towards him. The driver, a young man in an Armani suit, Gucci shoes, Ray Ban sunglasses and YSL tie, leans out the window and asks the shepherd, "If I tell you exactly how many sheep you have in your flock, will you give me one?" The shepherd looks at the man, obviously a yuppie, then looks at his peacefully grazing flock and calmly answers, "Sure. Why not?" The young man parks his car, whips out his Dell notebook computer, connects it to his AT&T cell phone, surfs to a NASA page on the Internet, where he calls up a GPS satellite navigation system to get an exact fix on his location which he then feeds to another NASA satellite that scans the area in an ultra-high-resolution photo. The young man then opens the digital photo in Adobe Photoshop and exports it to an image processing facility in Hamburg, Germany. Within seconds, he receives an email on his Palm Pilot that the image has been processed and the data stored. He then accesses a MS-SQL database through an ODBC connected Excel spreadsheet with hundreds of complex formulae. He uploads all of this data via an email on his Blackberry and, after a few minutes, receives a response. Finally, he prints out a full-color, 150-page report on his hi-tech, miniaturized HP LaserJet printer and finally turns to the shepherd and says, "You have exactly 1,586 sheep." "That's right. Well, I guess you can take one of my sheep," says the shepherd. He watches the young man select one of the animals and looks on amused as the young man stuffs it into the trunk of his car. Then the shepherd says to the young man, "Hey, if I can tell you exactly what your business is, will you give him back to me?" The young man thinks about it for a second and then says, "Okay, why not?" "You're a consultant," says the shepherd. "Wow! That's correct," says the young man, "but how did you guess that?" "No guessing required," answered the shepherd. "You showed up here even though nobody called you; you want to get paid for an answer I already knew, to a question I never asked; and you don't know a thing about my business. Now give me back my DOG!

