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Member of the PSSA

NEWSLETTER

OCTOBER 2005

Helderberg Photographic Society
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AGENDA

Club Meeting Wed. 12TH October
Evaluation

Club Outing to Paternoster
Fri 7th to Sun 9th October

Club AV Meeting Wed. 26th October
Set Subject : 'My Passion'

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The Deadline for the November Newsletter
is Monday 31st October, 2005.

CHAIRMAN'S NOTE

Irmel is overseas at present, and Elsa will be steering the Club Evaluation meeting on Wed. 12th October.

NOTE FROM THE EDITOR

Once again I wish to thank members for their contributions to the Newsletter. Sharing thoughts, experiences and technical knowledge with fellow members provides a strong base on which to hold the Club together, and together with respect and a sense of humour all members have the chance to broaden their horizons. Please keep the contributions rolling in!

Kind regards,
Nettie

NOTICEBOARD

On a recent **Pasella** program on TV2, the Caledon district was featured. **Wicus** was interviewed about his photography, and also the work of the Overberg Blue Crane Group – wonderful coverage on one of our favourite areas...

INTERCLUB 2005 will take place on Friday 11th November at the MTN Science Centre, Canal Walk at 7.00 pm; hosted by Cape Town Photographic Society. Come and see the best of the best! Admission R10 per person.

Just a reminder about the submission of images for Competition and Evaluation: A total of 8 images per person is allowed for Competition (4 prints, and 4 slides or 4 digital; 2 in Set Subject and 2 in Open in the categories of your choice), and a total of 4 images per person is allowed for evaluation (2 prints, and 2 slides or 2 digital).

Subsequent to the Darling Photo Weekend held recently, it was thought a good idea to hold a little exhibition for the townsfolk who might have been snapped by some of us. If you would like to exhibit a print/prints in Darling, please be sure to make them an A4 size. The intention is to set up an exhibition there in the near future, and to give the prints to those folk who happen to be in them. Paddy is convening this project, and she would like to have the prints in hand at the October club meeting.

Jenny Simpson, who is a writer for 'SA Gardening', has two articles in the October edition of the magazine – one on the Shuttleworth Foundation garden in Durbanville, and the other on Climbing Roses. Both contain her wonderful photography on flowers. Definitely something to be proud of!

Congratulations to **Elsa van Zyl**, who has had her slide 'New Green' selected for the October Getaway's Gallery, while **Jenny Simpson's** slide 'Cacti Labyrinth' received a 'Highly Commended'. Well done, girls!

Marisa Baschiera, our photographer on a cruise liner, has boarded a ship in the Med. – her 2nd tour of duty. All is going well and she will be keeping us updated about her travels.

Here is a tip if you have been requested to submit your slide/slides for Interclub selection on the 12th October: Take the trouble to get your slide/s scanned before handing them in. Every effort is taken to safeguard your images, but accidents can happen and your slide/s could be damaged – although hopefully this will not be the case... And also, remember to give your slide/s a clean before handing them over!

CLUB COMPETITION MEETING Wednesday 14th September, 2005.

Irmel welcomed members and guests, especially Vivian Meyerowitz who is visiting from Israel, as well as Leslie, Enrico and Martin, who all showed interest in becoming members. The main notices dealt with information about Interclub – definitely Friday 11th November; feedback on Darling and the proposed photo exhibition; and the forming of a Country Member Section after Irmel and her family's visit to Kenhardt. Requiring a camping place after coming back from the Kgalagadi, Irmel got in touch with Adri Uys to ask him where they could find one. He insisted they come and stay with him and his family. He then organized a get-together along with with Michiel and his family (another one of the Kenhardt Mafia) and once again invited anyone from HPS going through Kenhardt to contact him. Being so far away, they get no feedback on the work they produce, and these days with images being so easily transmitted by e-mail, the opportunity has arisen where we can welcome country members to submit their work, have it judged and evaluated, with comments being returned by e-mail. (Nettie will organize this). Country membership will cost R100 per year (and if you live in Elgin or Paarl you do not qualify, because the requirement is that it must take you at least 5 hours to get to Somerset West ... by car, not by tractor or walking!).

Elsa had managed to round up the following judges: Mary, Lanz, Andre and Herman – thanks to them the judging went smoothly and at a pace. The competition subject was 'Liquid' and the following numbers were submitted: Prints 'Liquid' – 7; Open – 11; Slides 'Liquid' – 17; Open – 18; Digital 'Liquid' – 20; Open – 23. Results are listed elsewhere.

After tea, Estelle Hofmeyr eventually had her chance to tell us about 'What makes me Click'. Favourite spots such as the Groot Winterhoek Mountains, the seashore, her indigenous garden and her recent time in Kamieskroon with Colla and Freeman were highlighted. Thank you Estelle for a lovely show!

Then it was Thomas's turn to talk on 'Still Life with Glass'. Out of a carrier bag came a plethora of implements with which he sets up his shots – he had us in gurgles of laughter whilst showing us his inventions, but by using slides and digital images he convinced us that one can get extraordinary results with the use of a little ingenuity! Hopefully members will be convinced to experiment a little. We will wait and see what the November competition brings forth...

CLUB AUDIO-VISUAL MEETING Wed. 28th September

A group of about 20 came along to the 'Jazz' evening. Paddy had given us the project viz. setting slides/images to any piece of jazz – not as easy as one might think... Ronnie started the ball rolling with three Av's – Bo-Kaap, Doors and Windows (taken in Bo-Kaap) and The Wine Village in Hermanus. For the Bo-Kaap AV's he used very suitable 'local' music, and for the Wine Village one he used a jazzed-up version of 'J.S. Bach's Air on a G-String'; all in all a manifestation of time well spent ... and his new logo is very nice too! Kina presented an AV of dancing children in Noudorp, Kamieskroon, using local music. Shooting on Velvia 50 she obtained blurred body movements which successfully created a dancing effect. Ken hadn't realized that the project was set music, and using 'normal' music he showed two Av's on Sossussvlei, and De Hoop, constructed from scanned slides – the quality of the images was superb. Estelle had been toying around with a few pieces of jazz before deciding on one just a day before showing! She produced a wonderful AV on mainly abstract nature images using slides made at Kamieskroon and in her own garden. Well done, Estelle. One of our visitors, Katie Vantine, who had been in Kamieskroon with Paulette and Kina this year, had done a township tour the day before the meeting, and put an AV together depicting the forced removals of people who had lived in District Six, to the Cape Flats. It turned out to be a strong presentation showing the living conditions and people of Khayelitsha. She used jazz music extracted from the music library which is built into her new AppleMac laptop. Paddy presented an AV on the old cars in the car cemetery in Kamieskroon, using jazz with a Dixie feel. Images of the wrecks and abstract rust effects on the bodywork, as well as a picture of Estelle Stodel hanging out of a broken door like a regular 'dronkie', set the scene for an amusing and well constructed AV. Her other AV depicted 'Life on the Streets in Bo-Kaap' with wonderful 'people' shots. Nettie finished off the meeting with an AV entitled 'Take Five' by Darius Brubeck and Afro Cool Concept. In it she showed slides with five of everything – five oranges, five bows, five lipsticks, five flowers, five knives, five plates, etc. The music is at least 9 minutes long – so it had to be cut short when the slides ran out! All in all, the 'Set Music' project was once again a success and will be included in next year's program. It is a chance to stretch our boundaries a little, and so get us out of our 'comfort zones'! Thanks Paddy!

Next month is the turn of the Set Subject 'My Passion', and having been listening on the grapevine, this evening is going to fun. Remember to make a note and come along!

TAKE YOUR CAMERA TO

6th – 9th October: Stanford Glendower Birding Fair

8th – 9th October : Open-Gardens in McGregor.

10th October – 5th November: Annual Flower Exhibition and Rose Show, Knysna.

14th – 16th October: The Breedekloof Outdoor Challenge, Rawsonville.

14th – 15th October: Agricultural Show, Prince Albert.

21st and 22nd October: Robertson Wine Valley Food and Wine Festival.

21st to 23rd October: Montagu Rose Festival and Quilt Show.

22nd – 29th October: Stokkiesdraai Arts Festival, Wellington.

LETTER TO THE EDITOR

The Editor
HPS

27 September 2005

Something I wanted to comment on slipped in the background for various reasons during the past months - but I still feel it is worth sharing with our members.

Very often we ask ourselves "how can I be (more) creative or think differently?" There are of course many books on this topic and personally I have only a few. The **Artist's Way** by **Julia Cameron** discusses various ways, as well as the obstructions preventing us from thinking a little bit "laterally". Recently I studied a book by **Tony Humphreys** with the title of **"Work and Worth - take back your life"** because I needed some answers about myself and discovered also that I am not the type of person who likes to conform. The question still remains - what do we have to do "not to conform" or to be more "creative" (maybe the word *creative* gives us false hope and we should rather find a better word) and come up with new thinking "strategies".

What I have found very useful is to listen and read as much as you can to enable you to think, question and debate. In our day and age with all the books and technology as well as people with a lot of knowledge available to us, there is no excuse. (ie. only if you want to remain ignorant.) To broaden your scope you should also consider reading the stuff that sometimes - according to the "norm" (what is norm to whom and when?) - is not "possible to prove scientifically" or is "irrational" etc. etc.

Let us get to the point. Some time ago I received a copy of **"The Wisdom of the Pagan Philosophers"** by **Timothy Freke**. This author has published a number of books, but this one consists basically of quotations by different philosophers. Now let me take you back to Cape Photographers Congress at De Doorns this year to see my connection. At our social afternoon at Anton Viljoen's farm, Barrie Wilkins handed Anton a beautiful framed landscape of the Valley. The light was beautiful and very dramatic. Looking at this print, one of the quotations (in fact the very last one on the last page) jumped at me, because I know this by heart. It is by **Euripides** and reads **"Perhaps death is life and in the other world life is thought of as death. Who knows?"** The idea started when I thought to myself "how would this one moment, frozen in time on earth, never to be repeated again, look from "the other side"?" I started to think and visualize what could be done with images to capture or create some of these possibilities. Crazy you might say, but I am going to give it a try, just think of all the ways and possibilities to create these visualizations.

(And nobody can say that it is not true.)

"There is a logic of colours, and it is with this alone, and not with the logic of the brain, that the painter (photographer?) should conform. (Paul Cezanne)

See you on "this side" with my images... (still to come!)

Regards, Antenie

EXHIBITION

Sunday 2nd October was Grandparents' Day and to this end NOAH (Neighbourhood Old Age Homes) asked photographer Dave Robertson to photograph elderly people in the community. An exhibition of these photos has been mounted at the Irma Stern Museum, Cecil Road, Rosebank from Tuesday 4th October. More information from Tel 447 6334.

WORKSHOPS, SALONS, CONVENTIONS AND CONGRESSES

National E-Salon of Photography October 2005 Hermanus
With PSSA Approved Recognition Status
Hosted by Hermanus Photographic Society

Categories & Judges

Architecture

Antenie Carstens FPSSA
Malcolm Jones APSSA
Johan Kloppers FPSSA

Visual Art

Marike Bruwer FPSSA
Colla Swart FPSSA
Wicus Leeuwner

Nature

Johan Beyers APSSA
Johan Kloppers FPSSA
Paddy Howes APSSA

Pictorial

Wicus Leeuwner
Marike Bruwer FPSSA
Paddy Howes APSSA

People

Colla Swart FPSSA
Malcolm Jones APSSA
Johan Beyers APSSA

Awards

Hermanus Photographic Society (HPS) Gold Medals: Winning image in each category

HPS Gold Medals: Winning panel in each category

HPS Silver Medals: Runner-up in each category

Acceptance Certificates: All successful images

Certificates of Merit: To be awarded where appropriate

Calendar

Closing Date: 9 October 2005

Judging Date: 15 October 2005

Results mailed: 17/21 October 2005

Salon Website: <http://www.esalon.za.net>

e-mail enquiries: salon@hermanus.co.za

Please Note: No entry forms will be posted out: entry forms must be downloaded from the salon website at <http://www.esalon.za.net>

DANCE OF LIGHT WORKSHOP in Stellenbosch presented by Nicole Palmer
Weekend of 4th, 5th and 6th November 2005.
Contact Nicole on cell: 082 5105 694; e-mail: nicolep@adept.co.za or
www.agape.co.za/nicole

CAPE PHOTOGRAPHERS CONGRESS AND AUDIO-VISUAL CONVENTION

In **Calitzdorp** from Saturday 18th until Tuesday 21st March, 2006. (21st March is a Public Holiday, so you'll have to take Monday 20th off from work – and possibly a bit of Friday 17th if you want to get there the day before...)
Contact Frans Noltee at e-mail: fnoltee@mweb.co.za or
Neels Beyers at e-mail: cpbeyers@mweb.co.za
The program, accommodation list and other details are being finalized at present.

PSSA NATIONAL CONGRESS 2005

At **Drakensville Berg Resort** from 23rd to 27th October, 2005.

PSSA NATIONAL CONGRESS 2006

In **Velddrif** from 24th to 29th September, 2006.

PSSA NATIONAL CONGRESS 2007

In **De Doorns** from 28th May to 1st June, 2007.

TECHNICAL MATTERS

WHAT IS A STILL LIFE ? Nettie
(In the light of having to produce work denoting 'Still Life with Glass' for the November Club Competition, I set about doing some research and came up with information taken from John Hedgecoe's 'Introductory Photography Course', which I thought might be of interest to members)

Still Life : Found Objects

A still life is a picture in which inanimate objects are photographed for their own sake. You can approach still life photography either as a formal exercise in composition, lighting and handling of materials, or as an opportunity for self-expression in which the objects are selected and arranged to create a special mood or express an idea. The best still life photographs are both technically skillful and imaginative.
Begin by looking for chance arrangements that are pleasing in themselves eg. marmalade and jam bottles on a shelf in an old fashioned shop. In a 'found' still life the relationship and position of objects usually reflect their function, giving the arrangement a purposeful strength.

Kitchen utensils are a useful starting point for a still life offering an assortment of interesting shapes and textures. Their very familiarity makes it challenging to find fresh ways of looking at them. Other objects to investigate could be old fashioned telephones, keys in all shapes and sizes, bottles, fruit and flowers.

Still Life : Arrangements

Still life is of vital importance in developing photographic skills because it allows you to exercise complete control over your subject. Although soft directional light is usually best, it is instructive to explore the effect on a still life by changing lighting angles.

Building up a composition piece by piece takes imagination as well as patience. A still life needs a unifying idea or sympathetic shapes, forms or textures, and it may take some time to gather suitable objects. It is essential to check your arrangement constantly through the viewfinder as you build it up. Contrasts of tone and texture help to give a still life strong tactile quality. Using still life creatively depends above all on having a clear conception of what you are trying to achieve; there must be a purpose behind your selection of props and of the final arrangement.

Comments on CCD Dust article Chris Joubert

Having done some research on the Internet to find solutions to dust on my own DSLR sensor, I have a number of points to make after reading the article on this topic in the September newsletter – especially after the remark: *“Not only might dirt particles scratch the sensor surface, but also these cans have propellant in them that can be ejected out and spray the sensor. This would be the kiss of death for the very expensive sensor.”*

As far as I could find out, one cannot clean the actual sensor, as there is a filter in front of the sensor, and this is covered by a glass element. It is this glass element that the dust attaches to. Most websites have warned against blowing with canned air onto the CCD glass element, because it may just re-distribute the dust inside the camera's chamber, and it may contain propellant fluid, which will attach to the glass element. But this will certainly not mean the end of the CCD.

Dust is mostly observed when shooting at smaller apertures and is normally quite visible against the sky in landscape photos. After cleaning the CCD, you can test the result by taking a picture of the sky, whether clear blue or fully overcast and grey. These spots may be the result of micro-sized particles, which you cannot see (on the CCD) with the naked eye. Of course, you get larger, visible ones as well.

To clean dust from the CCD, I have followed the advice on dpreview.com to order the very expensive brushes from Visible Dust in Canada (www.visibledust.com). They provide a sensor brush with specially formed bristles, onto which you blow with canned air (after getting rid of the first flush of propellant fluid) to apply an electrostatic charge. When you then sweep this carefully across the glass element, it picks up the dust quite successfully. After each sweep you have to apply a new blow of air in order to clean it and apply a new electrostatic charge.

I did, however, once get some of the fluid on my CCD glass via the sensor brush, which caused awful oily streaks all over my photo images. Further research showed that the glass element may be cleaned with pure Ethanol (or ethyl alcohol) which is commercially

available from Dischem as Absolute Alcohol or 98% ethanol (definitely NOT Methanol). This may be necessary even if you get water streaks on the CCD glass, as water does not dry without leaving spots or streaks. It is therefore important to use the purest ethanol – 92% ethanol still contains 8% water and will not dry without leaving a residue. To apply the Ethanol, I folded a lens wipe over the sensor brush and dipped it into the filled cap of the Ethanol bottle, then wiped it clean. It should not be dripping wet.

Many websites and threads also warn about using a bulb blower to try and clean the CCD, as the air inside may still contain dust particles. The best pieces of advice from the September article are: Do switch off the camera when changing lenses, and do not change lenses in a dusty or windy environment.

And you may, of course, have it cleaned by your Nikon or Canon service centre – if you want to spend this money repeatedly and do not care to be without your trusty camera for several days...

Disclaimer: I do not take responsibility for your actions and damages as result of the above advice. Do your own research before taking the plunge - it worked for me...

Lots of Links Steve Crane

Photographic Cheat Sheet

This "cheat sheet" provides a number of useful tables for any photographer who's interested in planning ahead for prevailing light, enabling the selection of lenses, flashguns, reflectors and associated shutter speeds. Cheat sheets are available in a printable form.

http://www.night-ray.com/comments.php?id=59_0_5_0_C

Liquid Sculpture

Liquid Sculpture is the process of creating shapes by dropping and splashing water, or other liquids. These sculptures are then photographed, since they last only a few thousandths of a second.

<http://www.liquidsculpture.com/>

15 new Adobe Camera RAW lessons on DVD

This latest DVD from Rick's Pixel Magic covers all the basics of Adobe® Camera Raw – illustrated and narrated by Rick Sammon in 15 easy-to-follow QuickTime movie lessons. Running time is more than one hour! What makes this DVD different from other RAW DVDs is that it's filled with Rick's favorite digital photography tips. Plus, it includes an on-camera movie of Rick sharing his philosophy on why Raw is the only way to go for serious photographers. There's a bonus QuickTime movie included on the DVD: The first 10 minutes of Rick's Travel Photography DVD. Work images are not included to protect Rick's Raw files. But hey, you can easily use the tips on your RAW files.

<http://www.rickpixelmagic.com/>

The World of Canon CMOS Sensors

A new site from Canon, all about their CMOS sensors. This site explains the technology and gives guidelines for getting the best from these sensors.

<http://web.canon.jp/imaging/cmos/index-e.html>

Digital RAW Workflow for Beginners

Having an efficient work flow is essential for photographers. In the days of film, many of the tasks in the film work flow were handled by the lab. Now, more and more photographers are switching to digital and have to handle many of these tasks themselves. The purpose of this document is to provide a basic digital work flow for working with RAW images that is camera and system independent.

<http://ezinearticles.com/?Digital-RAW-Workflow-for-Beginners&id=61874>

How Can You Have "Dots Per Inch" if You Don't Have Inches?

When you open image files from your digital camera, are they 240dpi, or are they 300dpi? Or perhaps only 72dpi? If you open them in a different program, does the resolution change? This can happen, but that doesn't mean that anything is wrong. After all, resolution is just a number. And it can be changed.

<http://www.earthboundlight.com/phototips/dots-per-inch-resolution.html>

Photoshop Retouching Cookbook for Digital Photographers

The book is geared toward photographers who are going digital, and the cookbook format presents easy to follow how-to "recipes" to accomplish specific tasks such as manual red eye reduction, color balancing, special effects, inserting and removing objects, and making composites.

<http://oreilly.com/catalog/photoretouch/>

Understanding file formats: JPEG

"JPEG" is easily the most misused term in digital photography. Generally, "file format" refers to the way bytes are stored on disk or sent over a network. JPEG, however, refers to a whole host of interconnected ideas and protocols.

<http://digitalphotography.weblogsinc.com/entry/1234000663057679/>

Resizing and Resampling in Photoshop

An article looking in some depth at what the various options on the Photoshop Image Size dialog do.

<http://www.earthboundlight.com/phototips/resizing-resampling-photoshop.html>

The Amazing, Incredible Crop Tool

The basics of the Crop Tool in Photoshop are fairly straightforward. After dragging a rectangle over your image, you press enter and the image is cropped as you specified. Resolution doesn't change; the dimensions of your image just get smaller and whatever no longer fits is gone. But the Crop Tool is so much more versatile than just this that it seemed like a good idea to spend some time on it this week.

<http://www.earthboundlight.com/phototips/photoshop-crop-tool.html>

Using Curves Adjustment Layers with Layer Masks in Photoshop

You can accomplish almost anything with an adjustment layer and a layer mask, and the adjustment layer we use most is Curves. Using layer masks gives you flexibility for tweaking photos because you can change the adjustment, the mask, or the opacity of the adjustment layer itself. Accordingly, we've provided three tips on using Curves adjustment layers with layer masks.

<http://www.graphics.com/modules.php?name=Sections&op=viewarticle&artid=261>

Digital Camera Resolution versus Film Scanner Resolution

Digital cameras create digital images composed of lots of tiny pixels. So do film scanners by digitizing your existing slides or negatives. A good digital camera will create images between 6 and 12 megapixels while a good scanner can easily produce files with more than 20 megapixels. So does this difference have any bearing on which is better?

<http://www.earthboundlight.com/phototips/digital-versus-film-resolution.html>

Nikon D70s

The Nikon D70 has been out for a bit over a year now, and has been considered by many to be one of the best low-to-mid range digital SLR cameras on the market. Despite how well it performs, Nikon decided to improve upon it with the release of the D70s. This isn't a total remake or an entirely new camera, but rather a D70 which has been notably improved upon.

<http://www.bytesector.com/data/bs-article.asp?ID=544>

Adobe Photoshop Camera Raw 3.2

Adobe has today announced version 3.2 of its Camera Raw plug-in for Photoshop CS2, which extends support to the RAW file formats of 13 digital cameras and backs. The plug-in is available as a free download from the Adobe website or comes with Photoshop CS2 and now supports DNG files. The new plug-in adds support for Panasonic, Hasselblad, Konica Minolta (Maxxum 5D), Leaf (digital backs), Leica and Nikon cameras including the D2Hs, D70s and D50.

http://www.dpreview.com/news/0509/05092802adobe_cr32.asp

Going steady

Tripods are exciting. Tripods will satisfy the deepest gear addiction streak you can muster. They hands down beat megapixels, telephoto lenses and camera bodies for depth and entertainment value. Tripods come closer to religion amongst professional photographers than Canon vs. Nikon. Forget getting a black bodied camera, get a good tripod and your pro-quotient will triple.

<http://ilikecameras.com/equipment/going-steady/>

Nikon D70, D2H, F55 failures

Nikon yesterday announced that there may be faulty parts in the exposure control circuitry of some D70, D2H and F55 cameras that will cause the cameras to stop working. While they aren't issuing a wholesale recall, they will service the affected units free of charge, even if they are out of warranty. Not all cameras are affected.

<http://digitalphotography.weblogsinc.com/entry/1234000277060882/>

SEPTEMBER COMPETITION RESULTS : Subject 'Liquid'

Prints: 'Liquid'

- 1st Bryan Jarmain 'Water Fingers' (22)
- 2nd Bryan Jarmain 'Water Blanket' (21)
- 3rd Neels Beyers 'Drie Stappe Waterval'

Prints: Open

- 1st Johan Beyers 'Cracked Paint' (24)
- 2nd Bryan Jarmain 'Seaing' (23)
- 3rd Johan Beyers 'Flight' (22)

Slides: Liquid

1st Paddy Howes 'Moving Liquid' (22)

2nd Rita Meyer 'Liquid Needles' (21)

3rd Lanz von Horsten 'Vernal Falls' (21)

Slides : Open

1st Lanz von Horsten 'Canola Fields' (23)

2nd Paddy Howes 'Special Effect' (22)

3rd Elsa van Zyl 'Poppy Perfect' (22)

Digital: Liquid

1st Mary Silberbauer 'Golden Drop' (26)

2nd Bryan Jarman 'In Focus' (25)

3rd Riana Geschke 'Renewal' (23)

Digital : Open

1st Johan Beyers 'On Fire' (25)

2nd Johan Beyers 'Springtime' (23)

3rd Johan du Preez 'Reflecting on You' (23)

PROGRAM 2005

CLUB MEETINGS

Date	Competition/Evaluation	Talk / Lecture	"What Makes Me Click"
12 October	Evaluation		
09 November	Competition: 'Still Life with Glass'		
07 December	AGM + GALA EVENING		

CLUB AV MEETINGS Convenor: Paulette Rossouw: Cell 083
4153378

Date	Talk	People showing AVs
Wed 26 Oct	Set Subject: + - 3mins. 'My Passion'	All would be nice!

CLUB OUTINGS Convenor: Paddy Howes: Tel. 021 8762136

October	Fri 07 – Sun 09	Paternoster, West Coast
November	Sat 26 or Sun 27	Rally

FREE CLASSIFIED COLUMN

I am offering on behalf of a customer the following AV equipment:

3 x slide projectors KODAK S-AV 2000, excellent condition

1 x dissolve / programming unit Baessgen **TRIPLEX**, new, to operate the projectors as well as relays for lights or other electric circuits.

1 x sound and sync. unit Baessgen **MPEX**, new, which plays the sync. signal for programmed shows including MP3 sound from a Compact Flash Card.

1 x PC programming software Baessgen **IMAGIX 5**, (more sound, projector and relay tracks than you ever will need).

alternatively to the MPEX, the sound and sync. can be stored on CDs

Another alternative: **4 projectors and the QUATRIX** dissolve / programming unit

The control units are digital units, sound and sync. digitally stored (not analogue) but not for digital files, rather for **slide projectors**.

Thomas Niemeyer
P. O. Box 141
7201 ONRUS RIVER

phone: 028 315 2852
mobile: 072 605 3855
fax: 086 620 5108 **NEW**
e-mail : niemo@xsinet.co.za

LAST WORD

Once Every 19 Years: Re-visiting an Ansel Adams Image

A team of Texas astronomers has found that one of Ansel Adams' photos from Glacier Point, Yosemite National Park, was misdated by 4 years, according to a *Los Angeles Times* article that appeared in the *Seattle Times*. The Texas University astronomers pinpointed the clock ticking to a rare encore performance on September 16, 2005, re-creating the same dance of the moon and mountains captured by Adams a half a century ago.

The cycle repeats itself once only every 19 years. It was long believed that the widely published photograph was shot in 1944. But the Texas State astronomers have sleuthed through celestial history, plotted lunar phases, crafted computer programs, crafted angles to determine the exact spot and time where the legendary photographer snapped the shutter. It actually occurred on Sept. 15, 1948, at 7:03 PDT, plus or minus a few seconds. A detailed study can be found in the October issue of *Sky & Telescope* magazine.

The shot depicts an ethereal mix of land and sky, looking away from Yosemite Valley southeast toward the jagged peaks of the Clark Range. Adams never recorded an exact date. The San Marcos, Texas, university team used topographical maps and sky photographs to triangulate the location of Adams's camera to a spot near the Geology Hut halfway between Glacier Point's cliff-side railing and the parking lot. With that information, the team plotted the moon's location in Adams' photo. The moon's lunar face helped further pinpoint the exact location. The moon's "lava seas" and rimmed craters were discernable as reference points. Given the moon's penchant for rocking and nooding ever so slightly as it cycles through the sky, another third of the suspected dates could be discarded.

The team's final clues were earthbound shadows. A particular shadow cast on a distant ridge by the setting sun brought further focus. Accounting for atmospheric refraction and the earth's curvature, the team concluded that "Autumn Moon" was shot in mid-September 1948, not 1944 as previously believed.

For only the third time since the shutter was originally snapped, between 6:50 and 6:52 pm, September 15, 2005, was the same celestial configuration available for photographing of the same golden scene captured by Adams - a re-creation of a moment in time.

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