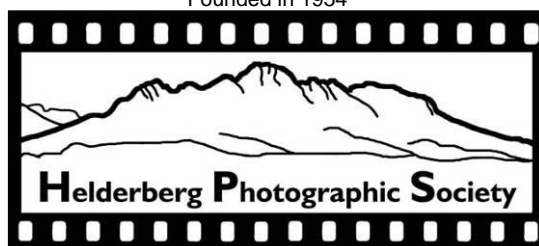


Founded in 1954



Member of PSSA

AUGUST 2007 NEWSLETTER

Helderberg Photographic Society
PO Box 2004
Somerset West 7129

Your 2007 Committee

Chairman

Elsa Van Zyl
Cell: 083-234-6599
eisaz@iafrica.com

Secretary/Outings

Paddy Howes
Tel: 021-876-2136

Treasurer

Bernard Seymour-Hall
Tel: 021-788-4361
seymourh@mweb.co.za

Jenny Simpson
Tel: 021-849-8762
jandsimpson@telkomsa.net

Michele Moss
Tel: 082-820-2814
michele@dmp.co.za

Technical Advisor

JJ van Heerden
Tel: 083-366-1515
jj2@freemail.absa.co.za

Steve Crane
Tel: 083-288-8329
steve.crane@webafrica.org.za

Wicus Leeuwner
Tel: 082-371-3617
wicus@intekom.co.za

Irmel Dunaiski
Tel: 021-887-0502
irmel@avcreations.co.za

Editor/PRO

Nettie Warncke
Tel: 021-531-7377
Cell: 082-576-3278
Fax: 021 531-7377
nettie28@iafrica.com

Meetings take place at the Somerset West Library Hall; they start at 7.30pm sharp and generally end at 10pm. Club meetings take place on the 2nd Wed. of every month; AV meetings are on the last Wed. of the month. The deadline for the September Newsletter is 30th August, 2007.

AGENDA

Club Competition Meeting
'Triangles in Architecture'
Wednesday 8th August

Outing
TBA : see below

Club AV Workshop Evening
Wednesday 29th August

In this Issue

Chairman's Note
Note from the Editor
Notice Board
Obituary
Report : Evaluation Meeting
Report : Club Outing
Report: AV Evening

Articles:
A Trip along Route 62
Squeezing the Value out of
A Photographic Workshop

Workshops
Photographic Projects/Competitions

Travel
Full Moon Aurora

Technical Matters:
Photographing Waterfalls

Lots of Links – Steve Crane

Program 2007

Last Word

CHAIRMAN'S NOTE

It was with sadness that we heard of the passing of one of our youngest members, David Heidmann. We send our sincere condolences to his family and friends.

This seems to be the year of exceptional phenomena - floods, drought, fires and snow! The flowers are going to be extra special this year. Make the most of every moment!

NOTE FROM THE EDITOR

The flower season in Namaqualand promises to be another bumper one this year, after soaking rains experienced recently. The bulbs at Nieuwoudtville and the daisies around Kamieskroon will require your attention during August and September! Enjoy your outings to this wonderful area, and send me a report for the Newsletter - I won't be able to go this year!

NOTICEBOARD

Neil Swart has been appointed PSSA Regional Director for the Western Cape. He belongs to Paarl Photographic Society, and we congratulate him on his appointment.

IT'S AMAZING.....

Two moons on 27 August

Planet Mars will be the brightest in the night sky starting August. It will look as large as the full moon to the naked eye. This will happen on Aug. 27 when Mars comes within 34.65M miles of earth. Be sure to watch the sky on Aug. 27 12:30 am. It will look like the earth has 2 moons. The next time Mars may come this close is in 2287. Share this with your friends as NO ONE ALIVE TODAY will ever see it again.

Maryna Kohrs of the Kamieskroon Hotel has let us know that the 'Lappies' Project has been very successful, and that the material is being distributed at present. She thanks everyone for their donations.

On another note, there has been plenty of rain in the area, and the flowers should once again be wonderful this season.

The **Club Outing** in August is planned for Saturday 18th (Overberg), but Paddy has suggested that due to the wonderful flowers expected this year, a weekend trip to Nieuwoudtville would be a great option to try out instead. You have been informed by Irmel of these plans, but at time of writing no decision has, as yet, been able to be made. You will be kept informed, one way or the other, within the next two weeks.

OBITUARY

DAVID HEIDMANN 21.7.80/16.7.07

David joined HPS some 6 months ago and from the very start impressed us with his enthusiasm and passion for photography. Although he started photography only fairly recently, he became knowledgeable in a short space of time, and could speak with confidence on many aspects, especially one of his favourite subjects - HDR or High Density Resolution – as shown here. Despite having cystic fibrosis, he never complained, and was always positive, taking every opportunity to get involved in his favourite hobby. We extend our sincere condolences to his family.



David showing a few members a pic he had taken at the Theewaterskloof 'Shoot the Moon' outing



David's HDR work

REPORT: EVALUATION MEETING 11th JULY, 2007.

Despite it being a very cold night, 30 members arrived for the Evaluation Meeting. After Nettie read out the Notices, Wicus took over the running of the evaluation process, involving the particular photographer as well as the members present. Two shots – one by Kerry Jones and another by Ken Woods, were put forward for Interclub selection. After tea, Steve showed a very informative DVD on a particular aspect of Photoshop, explained by an American expert. It was quite technical, and of benefit to those who already know something about the program. We shall be screening more of these inserts when time allows.

REPORT: CLUB OUTING TO BUTTERFLY WORLD 21st JULY, 2007.

By Bernard Seymour Hall

Our outing to Butterfly World had a rather slow start. By nine o'clock I was the only HPS member there and I was contemplating giving myself a long lecture on how to photograph butterflies and so decided to join my neighbour (a visitor for the day) for coffee while I composed the lecture. Fortunately I was saved from the boring lecture as Andre, Marisa and 2 new members Angela and Graham (Geldenhuys) arrived. We all had coffee and then proceeded to the butterflies. It was a rather cold day and being in the enclosure was very warm and comfortable (of course all our cameras went through the misting-up phase). Although the group was small it was quite good as we could move around freely without tripping over tripods etc. We all had fun and when I left around 12:30, Marisa, Andre, Angela and Graham were all sitting down to a snack and were discussing how to photograph butterflies and photography in general. It will be interesting to see the photos at the next meeting.

REPORT: AV EVENING 25th JULY, 2007.

At least 30 audio-visual enthusiasts came to hear Izak van Niekerk speak on 'Shooting for a Travelogue'. He and Lila traveled all the way from Citrusdal – we really appreciate their effort in coming all the way to Somerset West. Being great travelers, Izak takes the opportunity to make wonderful images of far-flung places in the world, as well as in Namaqualand – a little closer to home ...

As well as outlining the technical aspects of shooting for a travelogue, he showed us three av's on Morocco, as well as two av's consisting of more experimental work. His photography inspires one to get out there and take photographs – which is what it's all about. Thanks Izak and Lila for your very welcome visit!

ELSA VAN ZYL, OUR CHAIRMAN, WRITES:

INTERCLUB 2007 RULES

I have received the following suggested amendments to the rules of the Interclub Competition from the Tafelberg Photographic Club. They are the hosts of this year's competition.

After discussing their suggestions with a few members of the committee, I would like to summarise our concerns.

Please find Tafelberg's suggestions in "bold" and our counter suggestions in "italics".

A maximum of 24 entries per club is allowed. It can be any combination of digital images, prints or slides, as long as the total does not exceed the 24 limit. For example: You can either enter only 24 digital images and no prints, or 6 digitals and 15 prints and 3 slides, etc. There will thus be only one winner from each club irrespective of medium entered. E.g. there will not be a separate winner for prints or slides/digital images.

We feel very strongly that the previous ruling of 12 prints per club and 12 other images should be retained. There could be very few prints for the exhibition and screening 24 images from each club will take very long. Prints exhibited also stimulates members to be creative in a different genre.

No more than 5 images from any one member are allowed. Previously – max of 3 entries per member.

We very strongly disagree with this change. We believe that this will be detrimental to the spirit of the club competition. In effect it can mean that only 5 members will be represented at the club competition, this will negate the spirit of "participating as a club, where all members are encouraged to participate".

The maximum acceptable size of a print (including its mount) is 40 x 50 cm. (16" x 20")

This poses a problem because the size of an A3 print will not allow a proper sized mount if the total has to be inside these measurements. A slightly bigger allowance will be suitable.

There shall be a panel of 3 judges if none of them is a member of any participating club. A panel of 4 judges will have to be appointed if any judge is a member of a participating club.

If 4 judges are appointed only the three highest scores will be taken into account.

We feel strongly that all judges should be impartial and none of them should have any ties with any of the participating clubs whatsoever.

A discussion involving all members will take place at the next Club Meeting on 8th August in order to ascertain the general feelings apropos these rules. Kindly read them before coming to the Meeting, and if you have any criticism or suggestions, please speak up!

ARTICLES

A TRIP ALONG ROUTE 62 Nettie Warncke

Any excuse and photographers hit the road at a moment's notice! A friend was trying to get over a bad bout of bronchitis, so I suggested we head out to the Klein Karoo for some dry air, with good photography, great food and creature comforts thrown in.

Thursday morning saw us pack up and leave our homes after a flurry of arranging (you'd swear we were going away for a month!).

Stopping at nearly every farmstall along the way (marmalades, homemade ginger beer, jars of makataan – waterlemoen konfyt) and at Nuy Winery and the Bon Courage Boutique in Robertson (where Tommy is a legend) to buy Shiraz and Cab.Sav., we got to McGregor in time for a recce and lunch at Villagers, where they sell olives in every shape and form – dried, marinated, pickled, with garlic, with rosemary etc. The recommended olive soup is definitely an acquired taste – but we were willing to try anything! Later we found Johan (HPS Country Member) and Annemarie van Zijl who were inspecting the new consignment of donkeys which had arrived from Broadlands Farm, Somerset West, and who have now found a home at the Donkey Sanctuary. They are going to need lots of TLC and veterinary care. Donations of books to the 2nd hand book shop situated at Villagers, and the sale thereof, go to the Donkey Sanctuary. Hats off to Johan and Annemarie who have started this very worthwhile cause. Do visit them when you are next in McGregor. <http://www.donkeysanctuary.co.za>

The kloof between Ashton and Montagu demanded a photo stop – huge rock formations and blue sky. In Montagu we found our B&B – Four Oaks – where we had booked a very comfortable twin bedded room with ensuite shower (R195 pp pn b&b), and later went for dinner where we could choose from a wonderful menu of excellent food.

Stephen Templeton used to be a chef at the Mount Nelson Hotel, and he and his wife, Jo-Mandi run the B&B and Templeton's Restaurant (which is situated on the premises).

Duck-filled spring rolls, Karoo lamb and a truly excellent crème brulee ended off a great first day of our four-day adventure.

After breakfast, we popped in to say hello to Kina Joubert, and then on we went – next stop Barrydale, where we delivered a parcel to the Blue Cow on the Barrydale Waterfront – a farm dam - for Kina, and stayed to have cheesecake (their signature homebake, it seems) and coffee.

On past Ladismith (we were to return later) to Calitzdorp, where I had to buy a few bottles of wine and port as ordered by several friends, and to Anna Sophia for the mustards she makes. Then back to Ladismith and to Mymering Estate where we had booked a charming cottage with a view of Towerkop – a mountain peak split in two by, it is said, a witch who flew though it on her broomstick. Mymering is owned by Craig and Pam Millar (at one stage owners of the Greyton Post Hotel) and have planted fields of lavender and rosemary for the oils, as well as a new olive grove. Their deluxe accommodation and excellent breakfast and dinners are just what the doctor ordered for tired run-down bodies.

After a massage each on Saturday morning (Mari came in from Ladismith), we set out for Seweweekspoort – a trip not to be missed if you are in the area. Huge and dramatic rock formations rear up from the earth with the road fording the Huis River many times. The name Seweweekspoort seems to have a few origins ... Some maintain it was named after preacher Louis Zerwick, a local pastor from the Berlin Missionary Society, situated at Zoar; others say it took brandy smugglers seven weeks to travel between Cape Town and Beaufort West and back in order to avoid revenue officers along the way! Be that as it may, the scenery is breathtaking. Once we were through the Poort we turned into a private farm road in order to drive the Bosluiskloof Pass – a small yet awesome, single lane, gravel pass which reminded me of Bain's Kloof in the old days. We met the owner, Mr Rademeyer, who was driving his Landrover, and who backed up and encouraged us to pass him while one of his wheels was teetering on the edge! The road, which does not continue to Prince Albert, eventually ends at Gamkakloof Dam, where Mr Rademeyer is upgrading the camping facilities.

Back to Mymering and another gourmet meal, and on to Barrydale the next morning, where we turned off to drive the Tradouw Pass – another beautiful mountain drive, completed in 1873. Naturally we made a photostop here too.

To hit the N2 with its manic drivers was a wake-up call bar none, and we were very pleased to turn off at Riviersonderend, and take the back (gravel) road to Greyton and Genadendal. Then to Theewaterskloof through hilly farmlands, and the Franschhoek Pass, descending into the beautiful valley which by now was bathed in a setting sun. All too soon we were home again, but we still talk about our 'Thelma and Louise' adventure – without the scary part at the end!

Bibliography: The Romance of Cape Mountain Passes by Graham Ross
Discovering South Africa by TV Bulpin
Off the Beaten Track .. Automobile Association



Donkeys at the Sanctuary in McGregor



Mymering with Towerkop in the distance



Seweweekspoort



Bosluiskloof Pass

View of the Middle Karoo from



Riviersonderend Mountains and farmland

SQUEEZING THE VALUE OUT OF PHOTO WORKSHOPS

By Noella Ballenger

<http://www.apogeephoto.com>



After a recent photography workshop, I reviewed the final workshop evaluation forms that I ask each participant to complete. These are my report cards. They help me plan, improve and evaluate my own teaching performance. On this particular occasion, there was one comment that really gave me pause to ponder: "This was my first workshop, and I didn't know what to expect or how to prepare for it. I wish I could have had some guidelines." From my years of teaching and taking numerous workshops myself, I agreed that workshop guidelines would be helpful to both the teacher and the student. We would begin with the same expectations and plans.

Workshop or tour?

Before you can anticipate a successful photo workshop experience, you have to select your package. Your first problem is to differentiate between a *workshop* and a *tour*. There are many outstanding photographers who lead tours. They are with you, taking you to interesting places, and may or may not be willing to answer some of your photography questions. Their primary "job" is to get you to the locations listed on your itinerary. On the other hand, a workshop is an experience in which teaching is the main emphasis. You may visit the same wonderful locations, but the role of the leader switches from guide to instructor.

Professional photographers/instructors teach, answer questions, review work, offer critiques and inspiration. They are there to challenge the participant to achieve more.

Questions to ask

To select the right workshop for you, ask specific questions and listen carefully to the answers. Some of the features to look for in a good workshop are the ratio of students to instructors or assistants, the number of participants, the level of instruction, and the subject matter being emphasized. In addition, ask about the number of field trips included and the kind of field instruction or supervision which will be provided. Will the instruction be personalized and tailored to the level of the student? Will there be an opportunity for one-on-one interaction with the instructor? Can you expect open class discussions? Some photographers choose not to work in the field with their participants, but will give assignments and do a thorough review of the work turned in. This method works best if overnight film processing can be arranged, so participants receive immediate feedback. However, certain locations and the logistics involved make quick feedback impossible. You must decide which teaching style you prefer and weigh that factor when making your workshop choice.

References, please!

Consider the reputation of the instructor as a teacher and not merely as a photographer. Ask for references and details of experience. There may be a world of difference between someone who's a wonderful photographer and someone who's a wonderful photography teacher. Workshops are now becoming so costly, it's prudent to find out what former participants thought about the workshop and what their experiences were.



Photographer, know thy equipment!

Now that we've decided on the particular workshop and location, how can we prepare for the trip? Photography is an art form as well as a technical experience. You need to know your equipment and know that it's in good working order. There's nothing worse than being in the field and either struggling with the specific problems of working with your equipment or having it malfunction. That isn't to say that you can't get help from your instructor on how to use your equipment creatively, but loading the film, changing the battery, and understanding which button to push are prerequisite bits of information in all but the most basic classes. How to operate your equipment efficiently is something

you can learn in advance. And, even if you feel fairly confident, be sure to bring your camera manual with you. You can't expect your workshop teacher to know the fine points of each and every brand of camera.

Do your homework

Ask the instructor if there's a reading list that will help you prepare for the particular subject area to be covered. If s/he makes some suggestions, follow through and do some preparation. If s/he doesn't have any specific recommendations, take it upon yourself to read up on the area and its history, the local flora and fauna, and the kind of photography (landscape, macro, general travel, etc.) which will be emphasized. If you can visit a library, look at the books or magazine articles that use photographs by your instructor(s) as illustrations. Study these. The more you can learn before the workshop begins, the more you'll get out of it.

Pack problems from home

Frequently, you're asked to bring a sample of your work to the workshop--sometimes as a prerequisite to entering the class. Look upon this assignment as a wonderful opportunity. As preparation for any workshop I'm attending, I look through my previous photographs for those that didn't work as well as those I really like. I want my instructor to tell me what went wrong and how to make it better. Letting other people view what I think of as my mistakes always takes courage, but it's important. Personally, I appreciate it when my students bring me examples of problems, because it allows me to create specific discussions, lessons and experiments for them to try. It helps me to help others in the group who may be struggling with the same difficulties, but who may be shy about sharing them. So, when you bring your work to class, bring the good and the not-so-good. A workshop is supposed to be a learning experience.



Welcome the challenge

You've arrived at the workshop. Hopefully, you're rested. It's always good to plan your packing and travel ahead, so you don't arrive anxious and exhausted. It makes learning much too difficult. Often, participants arrive with a fixed agenda in their minds, which immediately sets them up for disappointments. Flexibility is something every photographer needs. Frequently, other, even better opportunities can be created when plans change. Being rigid and inflexible only stifles your creativity and limits your opportunities. Be prepared to ask questions.

They are expected and can springboard into some fantastic learning sessions for the entire group.

Workshops, in my opinion, are not meant to be competitive. There should be a predominant feeling of cooperation among all of the participants as well as the instructor. Workshops are a learning workplace where problems, new techniques, experiments and exposure to new ideas and methods should be paramount in importance to all. Everyone has something to contribute. The instructor has the primary responsibility to lead, prod, teach, show, present opportunities and stand back to allow the participant to develop. Be open to suggestions and be prepared to share some of your experiences.

There's always a question about whether the instructor should be photographing for herself during class. This is difficult to answer; the ethical line is subtle. I personally prefer to have a camera in my hands when I'm teaching. It allows me to be more creative. Sometimes, questions are raised which challenge me, and I need a moment to work them out. However, getting "my shoot" is not of primary importance to me. Helping you get your shot is. There are teachers who never pick up their cameras during a workshop--an example of different styles of teaching. The fine line to determine is whether the instructor is there for you or you're ignored while the professional takes stock images or sets up in the prime location.

De-briefing

So, now your workshop is over. The experience shouldn't end just like that. You need to take some time to think about what you've done, what you've learned and what you should be doing to keep improving. Maintaining a relationship with a good workshop instructor is important. There may be other opportunities and workshops in which you'll want to participate. Also, you may have belated questions or want to have work reviewed at a later time. There could be an additional charge for these services, but it should be reasonable. In my workshops, we sometimes plan a review session after we return home. If that's not possible, and if we haven't been able to process film during our workshop, I'll ask my students to send me a selection of images as well as an audio tape I can use. I record my review of their class work and return the tape and images to them. This service takes extra time on my part, but I think feedback is very important--for both of us. Make friends with others in the class and continue to share your work. In this way, the workshop will continue indefinitely as a positive experience.

Happy learning and good shooting!

WORKSHOPS

2007 PHOTOGRAPHIC WORKSHOP

With Nicole Palmer & Wicus Leeuwner

The annual workshop in the **De Hoop Nature Reserve** offers you the opportunity to indulge in a week of intense creativity on the unspoiled beaches, in the white sand dunes, vlei and fynbos of the area.

Dates: 16 to 22 September 2007

Workshop fees: R5500pp. Deposit: R3000

Includes: Accommodation, meals, tuition and a lot of fun.

Read more about the Workshop and register on line at

www.agape.co.za/dehoop

or call Nicole on 082 5105 694

or e-mail nicolep@adept.co.za

NAMAQUALAND PHOTOGRAPHIC WORKSHOPS at Kamieskroon

2007 WORKSHOP DATE

Spring Workshop

August 5 - August 11

(The Spring workshop will be led by Maurice Henri.)

- <http://www.namaqualandphotographicworkshops.com>
- <http://www.kamieskroonhotel.com>

Tenth Anniversary!

Overberg Photographic Workshop

Come and meet old friends ... or make new ones!

Wednesday 24 to Sunday 28 October

2007 with

Wicus Leeuwner & JJ van Heerden

Do not delay – secure your place now! For bookings and further enquiries : Please contact Johan van Zijl Tel/fax: 023 6251 593 johanvanzijl@telkomsa.net

Digital Photography Weekend

Workshops in Durban

Presented by:

**Willem Oets, Anita de Villiers & Carmen
Roberts**

Beginners workshop - 17-19 August 2007

This popular workshop is for photographers that have started working with digital tools and are not getting the best results.

This workshop will cover:

1. All technical aspects of the digital camera i.e. the histogram, white balance, ISO settings, image file formats, etc
2. Basic photography concepts i.e aperture settings, exposure compensation, shutter speeds, etc.
3. Beginners course in image editing using Photoshop Elements or Photoshop.

Course Fee: R1995.00

Advanced Photoshop Course - 14-16 September 2007

This workshop is for photographers that have been working with Photoshop and want to learn how to make a good 'wow' photograph. The workshop will cover advanced techniques with adjustment layers, vector masks, masking techniques, colour correction, photo toning and much more. A basic knowledge of Photoshop is essential to attend this workshop.

Course fee: R1995.00

The workshops start on Friday at 14h00 and end on Sundays at 15h00

To Register:

On-line at www.medimage.co.za

or

E-mail carmen@medprax.co.za

or

Call Carmen on 031-9049200

.....||.....

PHOTOGRAPHIC COMPETITIONS

SA SCIENCE LENS PHOTOGRAPHIC COMPETITION

This year, we have a new partner on board. The **British Council SA** is, among others, sponsoring a new category on food, health and nutrition. They will also sponsor a large part of the skills training of young photographers who will partake in the *I See S&T* category. **Canon SA** is supporting the competition with the donation of a Canon EOS400D camera with 18-55mm lens kit for the overall winner; cameras and printers for training young photographers; and three cameras and printers as prizes in the *I See S&T* category.

The challenge

Never let your camera leave your side . . . Capture stunning, dramatic, spectacular images related to science and technology. It may explain something about science in our everyday lives, show something the human eye never sees, or simply be an attention-grabbing image of the beauty of science.

The competition is open to professional photographers and amateurs with an enthusiasm for science, technology and medicine. Researchers, health professionals and educators are also encouraged to participate.

Send us your original images from all aspects of science: biology, medicine, physics, astronomy, chemistry, technology, engineering, earth sciences, mathematics or any other field of science, engineering or technology.

Short-listed entries and winning photographs will be published in selected media and will be displayed by SAASTA at public science events and in science centres.

This year, we are expanding the category for learners. Their images should depict the world of science and technology as seen through their own eyes.

CLOSING DATE: 14 SEPTEMBER 2007. <http://www.saasta.ac.za>

Organisers

The competition is organised and sponsored by the South African Agency for Science and Technology Advancement (SAASTA). SAASTA is a business unit of the National Research Foundation dedicated to engaging people with science and technology.

Partner

The British Council is the United Kingdom's international organisation for education and cultural relations. The British Council's purpose in South Africa is to build mutually beneficial relationships between people in the UK and South Africa and increase appreciation of and engagement with the UK's creative ideas and achievements.

NATIONAL GEOGRAPHIC TRAVELLER 'AMATEUR' AND PHOTO DISTRICT NEWS 'PROFESSIONAL' PHOTOGRAPHIC COMPETITIONS

Go to : <http://www.worldinfofocus.com>

TRAVEL

Full Moon Aurora

By Andy Long

<http://www.apogeephoto.com>

For many outdoor and nature photographers, the enjoyment of being OUT THERE seeing the beauty of our planet is all it takes to make a great day. When that enjoyment is combined with memorable sights, the experience is enhanced. Capturing images of an outing makes for the ultimate happening.

Photographers are frequently asked about their favorite subject or most memorable event. While I can't pick a favorite subject from the many I enjoy, my most memorable event had to be seeing and shooting an eared grebe hatching out of its shell—at least that was my first choice until a recent trip. Having seen a book on northern lights photography in Alaska, I wanted to see this wonder first-hand.

Lots of Internet searching for location and shooting tips is helpful, but until you get out there, find your subject, and shoot it yourself, no amount of research can prepare you for the actual event. Anyone who has gone to Alaska knows that weather is an outside element you can't control. While there are plenty of subjects you can work no matter what the weather is, a good image of northern lights is not one of these. You schedule a trip and hope for the best, waiting to see if you'll be lucky enough to have a clear night or not.

When you do your research for shooting the aurora, you'll find pluses and minuses for going when a full moon is present. On the minus side is if the lights that night are somewhat faint, the brightness of the moon's reflection of the sun can fade them out. On the other hand, a full moon can be used to illuminate objects in the foreground. Many aurora shots include buildings with lights on inside to provide an interesting foreground subject. Depending on your shooting location, this feature might not be available. However, a full moon will help light up anything you have in

front of you, no matter where you are. Because shots are done for at least six to eight seconds and up to fifteen seconds or more (depending on your shutter and ISO settings), the full moon will do a great job of making what would otherwise be a silhouette into a well-lit subject. Conversely, if you choose to go when there isn't a full moon, a strong flash can be helpful in popping light onto a foreground subject. Another tip is to turn off your auto focus and set the lens to infinity, as everything you'll be shooting will be a good distance from you.

Many online guidelines for the duration of exposures go out the window when you're shooting northern lights plus a full moon. Typically, everything out there shows shooting times of 25 to 30 seconds with an f/2.8 lens at 400 ISO. With this combination and a full moon, I found that six to eight seconds was more than enough. And,



COPYRIGHT © ANDY LONG

15 seconds, 20-35mm lens, f/3.5, 400 ISO; Off the Dalton Highway, 75 miles north of the Arctic Circle

given that digital has now made it's way into the mainstream of photography, this helps keep the noise down in the resulting picture.

Digital has another advantage when you're shooting the aurora, especially if you're on a one-time trip and might not be able to see it again. Experimenting with shutter speeds and using the image playback feature can help point you in the right direction, whereas with film you shoot at various settings and hope for the best when the film is developed. Yes, online guides do give you a good starting point, but every guide is just that--a guide. Two I found online before my recent trip varied as much as five to ten seconds for the same settings.

If you use film, take plenty and do lots of shooting at multiple shutter speeds and ISOs. ISO 200 and 400 are the best choices for both film and digital. Wide-angle

lenses are also called for, as you need to be able to get as much of the sky and foreground in the image as possible. Also, use your widest aperture in order to be able to achieve the fastest shutter speed. Noise does come into play when you're combining digital and long exposures, but if you try to minimize the shutter speed and ISO, noise can be diminished. Taking a couple of shots at various settings and then reviewing them helps give you a thumbnail as to what you'll see when you look at them larger on your computer or print them out later.



COPYRIGHT © ANDY LONG

10 seconds, 20-35mm lens, f/3.5, 400 ISO; Off the Dalton Highway, 60 miles north of the Arctic Circle

Because the best aurora shows occur between 10 pm and 3 am, you need to head out during the daylight hours to find spots that will make good locations. No matter where you go, you need to be as far away from the city lights as possible. In Alaska, this is not quite as difficult as in parts of the lower forty-eight states. When you take your daytime scouting trips, look for clear

views with good foreground subjects. An isolated cabin or home works well, as do nice tree lines. Mountain ridges add character to the lower portion of the frame, and with a full moon, the detail of these can be seen. The higher you can get, the better, to give yourself a better vista of the surrounding area. No matter where you go, plan to include as many nights as possible, since you'll encounter cloudy nights that take away from your shooting. (On my first trip to do northern lights, I enjoyed three nights of aurora shooting and slept through three nights of poor conditions.)

Being treated to your first glimpse of the northern lights is an event you won't soon forget--especially when the lights start dancing across the sky like someone opening and closing the living room drapes. If you ask me what my most memorable photo outing has been now, I'll tell you it was one night in northern Alaska, sixty miles north of the Arctic Circle, when the sky looked like a Tchaikovsky ballet.

TECHNICAL MATTERS

Photographing Waterfalls

by Robert Hitchman

<http://www.apogeephoto.com>

Taking an exposure reading of a waterfall is never easy. Expose for the falling white water and you will underexpose your film. Take a reading off the dark, wet rocks and your meter will probably over estimate the amount of exposure necessary for the scene. You could average the two readings and split the difference. Or you might decide to use your camera's auto-exposure-matrix- meter setting and just hope for the best.

There are several methods that will insure more accurate exposures of your waterfall photographs. An incident meter will read the intensity of the light falling on your scene. It will not be fooled by the light reflecting off your scene. But if you are standing in the wrong place, your incident meter may not be reading the same light falling on your subject. You may be standing in the shadow of the trees, and your subject may be out in the sunlight. I prefer to use a spot meter, hand-held or through-the-lens, and take a selective reading (1-3 degrees) of the light reflecting off the BRIGHTEST area of the scene. Not one of the pure white reflections or the glare on the water from the sun, but an area that has some detail and a bit of texture-an area that you'll want to reproduce as slightly darker than say, a piece of white paper. If you take a meter reading off that brightest (but not pure white) area of the scene in your viewfinder and then increase the indicated meter reading by two stops, that value will be correctly exposed. If the darkest areas of that same scene fall within a four-stop range, there will be visible details in the shadows of your photograph as well. This is the method I use when exposing color transparency film. If the highlights of my slides are overexposed, they go straight to the wastebasket.



The old axiom of "expose for the shadows and print for the highlights" still works.



When I'm shooting color negative film, I do just the opposite. I take a spot reading of the DARKEST shadow area that I want to be reproduced with a slight amount of visible detail (not pure black) and underexpose by two stops. The old axiom of "expose for the shadows and print for the highlights" still works. Unfortunately, the lighting range of most forest scenes lit by direct sunlight is usually more than four stops. Add the white spray of a waterfall and wet, black volcanic rocks to your scene and there can be a seven to ten stop difference between your highlights and your shadows.

Photographers experienced in darkroom techniques can compress or expand the range of their black and-white film's contrast by reducing or adding time in the film developer. Not so easy when you're shooting color negative film. That's why I recommend that you save your film for the cloudy days, the rainy days, and the locations where your whole scene is in shadow. Nature photographers looking for forest scenes hope for a thin overcast or a cloudy day. An open, luminous light dispersed and diffused by fog is ideal. Waterfalls flowing northward, in the shadow of the mountains, especially during the winter months are most easy to photograph. Skylight and warming filters will remove the blue cast reflecting from the water and the wet rocks. A polarizing filter will cut the glare of the sky on the foliage of deciduous trees around the falls.

LOTS OF LINKS Steve Crane

5 Free Photoshop Videos From 'Adobe Photoshop CS3 Advanced'

PhotoshopSupport.com presents a collection of videos covering some of the cool new features in Photoshop CS3. Videos presented are;

1. Working With A Wacom Tablet To Create A Collage In Photoshop CS3
2. Photoshop CS3 Extended Frame Animation And Timeline Animation Features
3. Working With The Vanishing Point Filter In Photoshop CS3
4. Working With Smart Filters In Photoshop CS3
5. Non-Destructive vs. Destructive Editing In Photoshop CS3

<http://www.photoshopsupport.com/photoshop-blog/07/08/photoshop-cs3-advanced-free-clips.html>

Black and White Options in Photoshop CS3

A short article talking about the new black and white processing functions in Photoshop CS3

http://www.oreillynet.com/digitalmedia/blog/2007/07/four_methods_for_blackandwhite.html

Rick Sammon's Digital Photography Tips

A video of ten useful tips from pro photographer , author and trainer Rick Sammon.

<http://www.dphotojournal.com/rick-sammons-digital-photography-tips/>

18 simple, intermediate, and advanced Photoshop shortcuts

<http://lifehacker.com/software/keyboard-shortcuts/18-simple-intermediate-and-advanced-photoshop-shortcuts-283282.php>

11 Tips for Better Candid Photography

London street photographer *stpiduko* presents these tips along with links to some other sites.

<http://www.stpiduko.com/wordpress/?p=78>

The best freeware design programs

Can't afford Photoshop? Perhaps you can find something else in this list.

<http://lifehacker.com/software/image-editing/the-best-freeware-design-programs-281073.php>

4 Rules of Composition for Landscape Photography

<http://digital-photography-school.com/blog/4-rules-of-composition-for-landscape-photography/>

PhotoWorkshop Books

An interesting series of books that work in tandem with a web site. At the end of each chapter is an assignment that you complete before uploading your result to the web site where the author of the book or another tutor will provide feedback.

<http://www.photoworkshop.com/books>

Sunset and Sunrise Times

Two sites that enable you to determine sunrise and sunset times for any location.

<http://photodoto.com/sunset/>
<http://www.sunrisesunset.com/>

Using Flash in Action Photography

<http://digital-photography-school.com/blog/using-flash-in-action-photography/>

A New Sensor-Cleaning Method

Invented in Germany, Sensor Film is a water based polymer that is painted onto the sensor, or more correctly the low pass filter in front of the sensor. Once dry it peels off in a single piece, taking dust and other contaminants with it.

<http://www.sensor-film.com/>

11 New Digital Photography Tips

A list of 11 links to tips on Digital Photography School.

http://www.livingroom.org.au/photolog/tips/11_new_digital_photography_tips.php

How a Polarising Filter Works

<http://www.photocritic.org/2007/polarizing-filter/>

Images That Changed The World?

A collection of famous images, with links to further information about each.

<http://pinguy.infogami.com/blog/vwm6>

Cheap Shots-Garage found ring-lite

This article shows just one example of looking beyond the obvious and using simple equipment to aid your photography.

<http://slightly.dpblogs.com/2007/07/05/cheap-shots-garage-found-ring-lite/>

Long Exposure Photography

<http://www.thinkcamera.com/news/article.asp?UAN=509&v=1>

Using Overexposure

Overexposure is something photographers learn to avoid but it can be useful. This article gives some thoughts on using overexposure creatively.

<http://photodoto.com/index.php/2007/06/19/using-overexposure/>

Photoshop Tip: Non-Destructive Burning and Dodging

If there is one single rule about image processing it is that the original image must be preserved at all costs. Although Photoshop has tools for dodging and burning, they are destructive. This article shows how dogong and burning can be done non-destructively.

<http://blog.epicedits.com/2007/07/02/photoshop-tip-non-destructive-burning-and-dodging/>

So You Think You Know What An F-Number Is

<http://blog.epicedits.com/2007/06/16/so-you-think-you-know-what-an-f-number-is/>

Lighting tip - 4 ways to bounce a flash

http://www.diyphotography.net/four_ways_to_bounce_a_flash

Taming Auto Color so it does What You Want it to

So you've played with Photoshop's Auto Color option and had some hits and some misses in terms of making your images look better. If you're intrigued by the possibilities but frustrated by the unpredictability of what you might end up with, read on to find out how to at least partially tame Auto Color so you can better control the results.

<http://www.earthboundlight.com/phototips/taming-photoshop-auto-color.html>

Mastering a Subject

Do you take the same types of pictures over and over again? You know what I mean—hundreds of flower images (or cars or cats or whatever) fill your photo albums, but no portraits, buildings, action shots, or street scenes. One school of thought urges you to push yourself to shoot what does not come naturally. However, I have another suggestion: stick with what you love, but work to perfect that subject.

<http://photodoto.com/index.php/2007/07/01/mastering-a-subject/>

A Glossary of Photographic Terms

<http://www.usa.canon.com/consumer/controller?act=GlossaryAct&fcateoryid=216&alpha=ABC>

Camera Club

A site created by one of South Africa's big online photographic stores, Camera Club has a daily newsletter and a monthly competition.

<http://www.cameraclub.co.za/>

PROGRAM 2007

COMPETITION/EVALUATION MEETINGS

August:	8 th	Competition: <i>'Triangles in Architecture'</i>
September:	12 th	Competition: <i>'Movement'</i> 'What makes me Click' – Tess Enslin
October:	10 th	Evaluation
November:	14 th	<i>'Poster of Faces'</i>
December:	12 th	Gala Evening and AGM

Speakers, 'What makes me click', 'How to', and explanations of competition subjects - and what is required - will be explained as we go along.

AUDIO-VISUAL EVENINGS

Date:	AVs	Talks
29 Aug		Wings Hints and Tips: Irmel
26 Sep		More Wings Hints and Tips: Irmel
31 Oct	Set Subject: 'The Seasons in your Garden' All to show	
28 Nov	Set Subject: 'Celebrating South Africa' Faces, places, craft/art.... All to show	

Saturday 18th August: OVERBERG ... meet at 9.00am on the Franschhoek-side of the long white bridge spanning Theewaterskloof Dam.

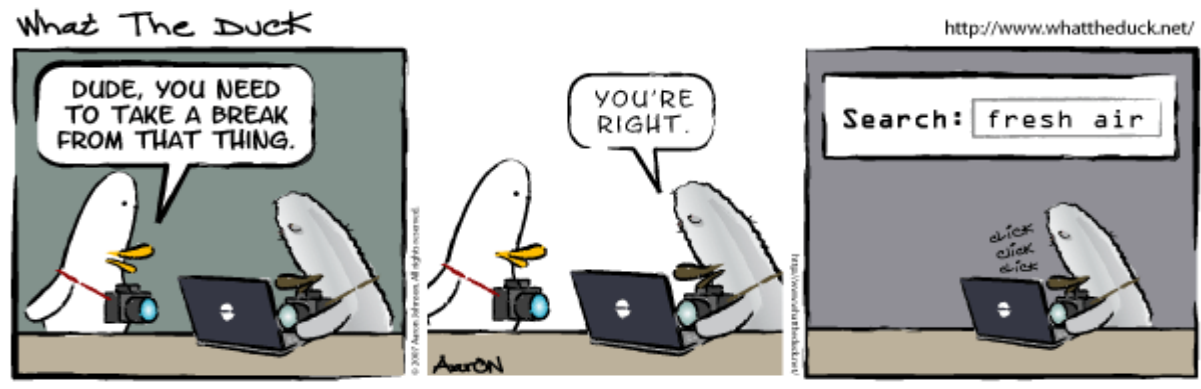


Or a trip to **Nieuwoudtville ... TBA**

Saturday 1st September: KAROO NATIONAL GARDEN – WORCESTER
9.30am



THE LAST WORD



-o0o-