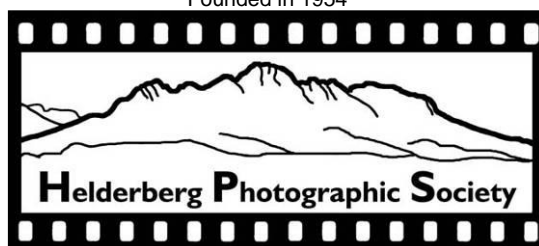


Founded in 1954



Member of PSSA

NOVEMBER 2007 NEWSLETTER

Helderberg Photographic Society
PO Box 2004
Somerset West 7129

AGENDA

Committee Meeting
Tuesday 6th Nov. 1800hrs Elsa's
Interclub 2007
Friday 9th November
Club Competition Meeting
'Poster of Faces'
Wednesday 14th November
Club AV Workshop Evening
Wednesday 28th November

Your 2007 Committee

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In this Issue

Chairman's Note
Note from the Editor
Notice Board
November Competition Meeting
Obituary – Rien Vader

Freeman Patterson

Report : October Meeting:
Strijdom van der Merwe
Report: AV Evening

Shell Wildlife Photographer

Interclub 2007 Invitation

Workshops
Travel
Technical Matters

Lots of Links – Steve Crane

HPS Competition Results

Program 2007
Last Word

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 December Newsletter is 29th November, 2007.

CHAIRMAN'S NOTE

Last Friday, driving to our weekend "plasia" I met a group of photographers on the dirt road just outside Caledon. I stopped to see what they were photographing. A gentleman hastily came over to explain that they were "just taking some photos of the landscape." As soon as it became clear that I shared the same interest, we were talking lenses, f-stops and exposure. It turned out they were on JJ and Wicus's workshop. It was amazing how photography immediately created a bond between strangers, meeting by chance on a dirt road. It made me realise just how privileged I am to be part of such a special group of people – diverse – but yet all bound by the same search for that special image.

Elsa

NOTE FROM THE EDITOR

It is very difficult to get back into routine after a wonderful holiday – since my return from Canada I feel as if I am still floating two feet above the ground! A report on our travels will appear in next month's newsletter...

Thanks to Marthinus who has written a write-up on the last Club Meeting at which Strijdom van der Merwe was our guest; and, as always, thanks to Steve for his regular column 'Lots of Links'.

Nettie

NOTICE BOARD

INTERCLUB 2007 will be held on Friday 9th November, 2007. Details elsewhere in this Newsletter. It would be great if you can make it to the evening!

The **HPS Newsletter** has been judged **First** in the PSSA Electronic Newsletter Competition for 2007 – thanks to all contributors !!!

Welcome to our new members – one of whom (Greg Klassen) hails from New Brunswick, Canada. He was on last year's Freeman Patterson course which included Kina Joubert, and was there again this year when he met Michele, Elizma, Hilldidge and Nettie. Greg does wonderful nature photography, and it is our pleasure to welcome him. A reminder to committee members: A committee meeting will be held at Elsa's home on Tuesday 6th November at 1800hrs.

NOVEMBER COMPETITION MEETING : 'POSTER OF FACES'

The theme has been especially chosen for our digital workers. This is your opportunity to 'go to town'! You may submit two digital images, each containing as many portraits as you feel necessary.

For slide workers things are a little more difficult ... it is recommended that you print your portraits, perhaps in A5 or Jumbo sizes, and physically stick them onto paper or cardboard to make a large poster. Good Luck!

OBITUARY *RIEN VADER*

Nettie was asked by the Vader family to speak at the Memorial Service for Rien.

“Rien developed an interest in photography in 1918 when his uncle gave him a pinhole camera. After marrying and moving to South Africa in 1936, he started work as a draughtsman at the Venterspost Gold Mine on the Witwatersrand. Soon management learned of his interest in photography and sent him down a mine shaft to record the ‘work in progress’. Using a 2nd hand Rolleiflex camera, he had to lie down flat on his tummy, facing downwards into the shaft, whilst a helper held him tight by the ankles. Needless to say, there was no synchronised flash in those days, and another helper was required to set off the flash when Rien gave out a loud shout! He did all his own darkroom work in the pantry, and had to make three copies of the negative – one for the office, one for the Johannesburg office, and one for Head Office in London. ‘Danger pay’ was never discussed!

In 1946 he resigned from the mine and started his own photographic studio, and along with a few others, founded the Randfontein Camera Club.

In 1964 he and his wife moved to Somerset West and he became a member of the Helderberg Photographic Society in that year. The PSSA recognised his involvement in photography by awarding him their Meritous Service Award in 1980.

When I was doing some research on the history of the Club I met Rien – who turned out to be Dutch (as I am) – and invited him to take an active part in the club once again. He attended meetings twice a month and was always delighted when asked to do judging duties. His balanced advice showed huge knowledge and a keenness of mind – something which, I am sure, was instrumental to his longevity. He enjoyed his coffee and biscuits at teatime, and invariably arrived at meetings with photographs of his children, grandchildren and great grandchildren all of whom he told us about with great pride.

Always ready to help with getting the equipment packed up and the hall back to its former shape, he was the perfect gentleman and a great hit with the ladies. I am especially sad that he passed away whilst I was on a photographic holiday in Canada – I know that he was looking forward to hearing about my travels.

For us at HPS it has always been satisfying to be able to boast that we have a 97 year old active member – I don’t think many clubs can beat that!

With great respect, we honour Rien today – a man whose philosophy was one of ‘being interested’ – interested in Nature, in current affairs, in his fellow human beings, but mostly interested in living a full life. We will miss him at the Club, and offer the condolences of all our members to Rien’s family and friends”.



Rien Vader

FREEMAN PATTERSON

Whilst Michele, Elizma, Hilldidge and Nettie were in Canada recently, they were delighted to issue an invitation in person to Freeman to become an Honorary Member of HPS. We are thrilled that he has accepted.

Kina Joubert, who was on one of his courses last year, forwarded the following article which appeared in the Saint John Telegraph-Journal, and we are happy to reproduce it here in honour of a photographer who is close to so many of us, and who recently turned 70.

Lessons of worship

Saint John Telegraph-Journal



Freeman Patterson walks through the field where does drop their fawns in early summer and follows a path into the forest that surrounds his house on the Kingston Peninsula. He walks past the asters and the ferns and the daffodils and the goldenrod, trudges through a bog and a hammock and a mossy meadow where the ground is as soft as a sponge. He stops to look at the remnants of a centuries-old split-rail fence and rocks once grasped by Loyalist hands,

and plods on until he comes to a spot where a chair sits in a stand of tall cedar trees. Wind whispers through branches and squirrels chatter, interrupting the quiet of an autumn afternoon, as he invites a visitor to take a seat. Jagged streaks of sunlight slice through the canopy as Patterson plops to the ground at the base of a tree, his wagging puppy, Gaia, a shepherd mix named after the Greek earth goddess, beside him. It was this spot, a place where perfect light and colors co-mingle with a quilt of nature's sounds, that Patterson thought about eight years ago when he woke up in a Halifax hospital after undergoing his second liver transplant in five days. He was dying when a second donor was found, and was kept in a coma for nearly six weeks after the eight-hour operation. "When I was allowed to wake up, I was full of tubes and the discomfort was extreme," Patterson says. "I would lie in bed and pretend in my mind that I was sitting here all day, watching the light change and filter through the trees. Being able to imagine myself in that chair kept me sane during that horrible, horrible time. It's a great way to beat winter. I went to sleep in January and woke up in March." A New Brunswick photographer and a Canadian treasure, Patterson celebrated his 70th birthday on Tuesday by speaking at a fundraising dinner in Moncton for the Canadian Liver Foundation. "I have so many reasons to be thankful," he says. "I wasn't expected to survive the second operation. I have had eight years I never counted on. How many guys who had two liver transplants are running around in the forest?" A member of the Order of Canada who has been making pictures for 50 years and teaching his craft across the globe, Patterson got his big

break in 1967 when the National Film Board of Canada presented 55 of his images in a centennial edition called *A Year of the Land*. He has published a dozen photography books since then, has been elected to the Royal Academy of Art, been short-listed for a \$50,000 book award and collected a prize previously bestowed on Ansel Adams and Jacques Cousteau. "I'm a technological nincompoop," Patterson says. "If I can make a long career out of this, anyone can. My strength is in the composition and the design. When I get behind a camera, I pause and think carefully about what I am going to do. And when I take a picture, it's like having a wonderful meal. No matter what you are photographing, you always have material in front of you." A man who has captured images of barren icescapes in the Arctic, rippled sand dunes in the Namib desert and lush Pacific rain forests, Patterson grew up on a farm in Long Reach and attended one-room school houses there and in Grey's Mills. He has lived in Shamper's Bluff, a few kilometres from his family's homestead, since returning to New Brunswick in 1973 after launching a career as a freelance photographer in Edmonton and Toronto. Bernard Riordon, the executive director and chief executive officer of the Beaverbrook Art Gallery, spent a day this summer visiting Patterson at his home. The gallery hopes to stage a major exhibition of Patterson's work in the next few years. "Meeting him was one of the highlights of my summer," Riordon says. "He is quite unusual and it shows in his work. It's quite incredible." His home, built from cedar logs cut on his own land, sits high on a hill with a panoramic view of Belleisle Bay. An artist who has carved his niche as the country's eminent landscape photographer, he has donated his 272-acre property to the Nature Conservancy. David Suzuki wrote the preface to one of Patterson's books, *The Last Wilderness*, a selection of 140 portraits by Canada's most creative nature photographers. "I'm very turned on by the natural world around me," Patterson says. "I believe my health, and the health of everyone else, depends on a respect for the natural system. I grew up on a farm where everything had a value attached to it: 'Can you eat it, or build something with it, or wear it? The relationship between the farmer and the land was one between master and servant. There was almost no sense of anything being valuable if it couldn't be used. But I love the land for what it is, without making it behave to my wishes." When he isn't presiding over workshops or traveling, Patterson takes daily hikes in the woods adjacent to his house. Sometimes, he brings a camera. Sometimes, he comes just to walk and sit and be with nature. "I've been all over the world and I've never been on a more exotic trip than behind my house," he says. "There is not a day now that I don't spend at least a few minutes, if not a few hours out here, watching the seasons change. There is nothing I enjoy more. This morning, I photographed the mist coming off the water for the millionth time, and then walked in the woods for a while. I'm never happier than when I have a day like today, I'm sorry, but to me, to sit in front of the TV and slog beer is to spit in the face of God." After graduating from the Macdonald Consolidated School in Kingston, Patterson pursued a philosophy degree at Acadia University and then earned a Masters of Divinity at the Union Theological Seminary at Columbia, doing his thesis on "Still Photography as a Medium of Religious Expression." His interest in taking pictures grew from 1962 to 1965 while he served as dean of religious studies at Alberta University, and after moving to Toronto in 1966 he worked for one year at Berkeley Studio, the United Church of Canada's still photography and film production house. From then until the late 1970s, he completed numerous assignments across Canada for the National Film Board and developed a long

list of advertising and editorial clients. “It seems almost impossible when I think back,” he says. “I think, ‘Dear God, how did I ever survive?’ But I’ve been able to do what I wanted to do.”

Patterson recalls thumbing longingly through magazines at a newsstand in Edmonton and sending out pictures to publications 20 times before one was accepted. He couldn’t believe his good fortune when the film board purchased 70 of his images at \$100 a piece for its centennial project in 1967. “I went from poverty to making \$7,000 at a time when gas cost seven cents a litre,” he says. “I couldn’t quite believe it.” A few lean years followed, but his reputation grew and so did his business teaching workshops, which flourishes today. Teaching takes him all over the world, including annual trips to Africa and New Zealand, and he just returned from an adventure and arts safari to the Arctic where he and Margaret Atwood were on the faculty. “I decided to come back to New Brunswick, and I knew I wasn’t going to starve because I grew up on a farm and knew how to grow lettuce and raise chickens,” he says. “So I never had a hang-up about security.” A photographer based in Saint John, Andre Gallant has presented workshops with Patterson for 11 years. Gallant says he bought Patterson’s books when he was just starting to learn about photography, and remembers traveling to see him at an appearance in Fredericton once in 1980. “He pioneered a lot of unconventional photography,” says Gallant, whose images have appeared in *Canadian Geographic*, *Canadian Living*, *Canadian Gardening* and *en Route* magazines, among others. “He did things not everybody else was doing. His approach to visual design has been really influential on a lot of people.” Patterson began offering workshops in his basement in Shamper’s Bluff in 1973, but eventually moved to the Marathon Inn on Grand Manan and then to the Anglican Church Hall in Gagetown. More recently, he has taught courses back on the Kingston Peninsula, including week-long classes at Adair’s Lodge and Cabins. “I don’t teach photography, I teach two-dimensional visual design,” he says. “For me, photography is the medium but my craft is visual design and my goal is visual communication. The key if you want to document something is to keep yourself out of it. You become a technician to tell the truth as aesthetically as possible, using colours, lines and shapes. People tell me they want to develop a style, but I tell them it is not something you can go after. It simply evolves. Style comes from living life well and with as much caring and intensity as you can.” Burton Glendenning of Fredericton has attended five of Patterson’s workshops – three on the Kingston Peninsula and two in South Africa – over the last 14 years. “I got my first camera when I was eight, and 40 years later I learned how to use it,” Glendenning says. “But when Freeman showed me, it was like turning a switch on. I’ve been shooting pictures ever since.” “He is always very positive when he looks at what you shoot, always finds something of artistic merit, and then proceeds to tell you how you to make it better. He will tell you everything he knows about photography, but you still can’t reproduce what he does. He’s that good.” A retired archivist for the provincial government, Glendenning says he has been greatly influenced by Patterson. “He shows you there is always beauty in nature, and that you don’t have to improve on it by cutting the grass or breaking a branch before you take a picture. He shows you that you don’t have to improve on nature, that you have to accept as it is.” “Even if the landscape is harsh, he brings out a soft beauty that anyone can appreciate.” “He is not really teaching photography as much as he is a way of life.” Patterson’s home, as carefully composed as any of his pictures, is a sanctuary for artists.

A railing salvaged from a church in Musquash connects two lofts above the open living room, which floods with natural light on a sunny autumn afternoon. There are stairs carved from a cedar log, stained glass windows and walls of rough barn boards. A painting by Suzanne Hill of Rothesay graces one wall, framed book covers are displayed on another. There is a sculpture by the late John Hooper of Hampton, a wood turning by Gordon Dunphy of Taymouth and a knotted cedar post chiseled by a friend from Germany. Bookshelves in one corner of the living room overflow with artistic volumes: poetry by Robert Frost and studies of works by Christopher Pratt and Jackson Pollock. Gray's Anatomy shares space besides titles such as Interaction of Color, Art & Visual Perception and The Zen of Seeing, and field guides to birds, wildlife, ferns and mushrooms. From his deck, Patterson never tires of his view of the confluence of Kingston Creek, Belleisle Bay and the St. John River, or of the trees on the shoreline that come alive in a colourful blaze each fall. "You go to the Antarctic, you go to Tibet, it's no more beautiful than this," Patterson says. "The best place in the entire world to see is wherever you are. I don't care if it's in the parking lot of a shopping mall or my backyard in Shamper's Bluff. One is as good as another." Pictures taken of white violets at the edge of his driveway, a cemetery carpeted with mosses at Jenkins Cove and aspens reflecting off the water at Tennants Cove are featured by Patterson in books with photographs from the far corners of the globe. His images, awirl in colours and movement, are a reflection of the deep connection he feels with the natural world. "As far as I am concerned, nature is more than a natural resource. It's a profoundly spiritual resource," he says. "People aren't comfortable talking about things as a spiritual resource, but before there was a Koran and before there was a Bible, there was creation, and presumably by the same author. I don't care what you believe in religious terms. We all have to agree that we are part of creation, and creativity is the operative thing. And for me, as a creature, my fundamental responsibility is to be creative." The recipient of the New Brunswick Conservation Council's award for environmental stewardship in 1991, Patterson decided to donate his property to keep it from being developed. "A place like this, the first thing somebody would do is come in and bull-doze it clear," he says as he walks through the forest near his home. "They still have the idea that the land is supposed to serve us. But you can't have clean air and clean water if you don't have wild places. That is so elementary. The more wild places like this, the purer the air and the water is going to be." It is late afternoon and a cool breeze begins to rustle the trees. Patterson listens to the sound of nature and, for a moment, closes his eyes and immerses himself in the place he dreamed about as he lay in a hospital bed in Halifax eight years ago. He begins a slow walk back to his house from the forest, stopping to examine rocks, study plants and flowers. He walks past calalillies and wild Arctic cotton grass and impatiens growing out of the trunk of a tree, past reindeer lichens and azaleas and cinnamon ferns. He walks past field of blueberries and near fields of wild flowers where does drop their fawns early each summer. "Regrettably, most people, when they have a place like this, will have a sign up by the road that says, 'Clean Fill Wanted'," Patterson says. "But if I could get my wish, I would spend the next 20 years here. I kind of think it is like living in a national park. It's magic. To hell with clean fill."

Marty Klinkenberg

Published Saturday September 29th, 2007

CLUB MEETING : 10th October 2007

Landscape artist – Strijdom van der Merwe

A friend of mine, after hearing Strijdom speak at the club, said that he is convinced Strijdom is actually a hippie at heart... Would like to hear what he has to say about this, maybe he will agree.

Strijdom studied Art at the University of Stellenbosch. From there he continued and studied printmaking in Utrecht, Holland and sculpture in Prague, the Czech Republic. He was an artist in residence at the Kent Institute of Art and Design, Canterbury, England. As described by Strijdom himself, he uses the materials available at the chosen site. As he progresses, his sculptural forms take shape in relation to the landscape. The process is one of working with the natural world – using element like sand, water, wood and rocks, whatever is available at his open-air studio. He shapes these elements in accordance with the building blocks of visual design so that they participate with the environment and creates synergy. These sculptures are dynamic in the sense that as time and light changes, they evolve and eventually end in probable destruction. To record it for the nation and generations, what remains is a photographic image.

Strijdom took us back to the roots of landscape art. Artists decided to use the vast outdoors as their canvas. To turn from the almost predictable inside of studios. The medium is outside. What size is your canvas? Take the art to the landscape. At the start, it was a matter of size. Huge works, including wrapping buildings in canvas. These days, many landscape artists are commissioned to create sculptures in cities centres, at building entrances and in parks.

However, for the artist like Strijdom, it is not only visual design. As it should be with photography for us and art in general, he wants to communicate a message. What he is commissioned to communicate or what he feels strong about. Many times, maybe due to working with the fragile elements of nature, he speaks about conservation, global warming and the like. He uses the strong expressive nature of a line or the colour red to convey the voice. He, and I believe other landscape artists like British born Andy Goldsworthy for example, want us to stop, think, understand and act. This is our challenge.

Contrary to photography where we have to capture the moment, like Henri Cartier-Bresson did, Landscape artists need to create that moment. Maybe they sculpt the artwork for a specific time of day, for a specific light, a specific angle; maybe this is the decisive moment for them. Differently, it can be a breathing dynamic artwork. Strijdom mentioned about a work done which displayed a number of big rocks covered with wet clay and placed randomly on the exhibition hall floor. As the exhibition progressed the clay dried, started cracking and fell to the ground. Eventually the bare rock skins were left and the clay “egg shells” were scattered over the floor. An evolving and audible artwork. How can we attempt this in photography?

What I found very interesting about Strijdoms work and landscape art in general, is that you actually have to “create” it from a certain perspective or viewpoint. Although he ends recording it from all angles, there is one angle that says the most, says it the clearest, and this must be the viewpoint he creates it from.

Maybe we need to think about this.

“As with all my work, whether it is a leaf on a rock or ice on a rock, I am trying to get beneath the surface appearance of things. Working the surface of a stone is an attempt to understand the internal energy of the stone.” Andy Goldsworthy.

Marthinus Retief

STRUDOM VAN DER MERWE



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STRUDOM VAN DER MERWE



Images taken from his website

OCTOBER AV EVENING

A small group of members gathered for this meeting and we were treated to two of Andre du Toit's avs – Mello Yello ... taken of the beautiful yellow daisies on the plateau between Sir Lowry's Pass and Grabouw. The music was most appropriate; as was the music chosen for his second av – one of dewdrops on a spider's web. Incredibly close macro work resulted in a beautiful audio visual – well done, Andre!

Irmel was the only one who actually showed 'Seasons in my Garden' – both Paddy and Nettie's avs were unable to be shown on the evening – hopefully they will be shown next month. Irmel's av contained beautiful images, all taken in her garden during the year – she used the Wings program to good effect – another lovely av, Irmel! After tea, she showed us a few tips on how to use Wings Platinum 3, which to a non-digital person like me, seems very confusing, but it gets easier with practice, I believe!

SHELL WILDLIFE PHOTOGRAPHER OF THE YEAR 2007



Photographers across the country captured some of nature's most striking images in the Shell Wildlife Photographer Of The Year competition.

Overall winner Ben Osborne, of the UK, took this picture of elephants in Botswana.

Johan Botha, former PSSA President, received the Award in the Animal Behaviour Category

www.nhm.ac.uk

INTERCLUB 2007

INVITATION

YOUR HOST: Tafelberg Fotografieklub

VENUE: CR Louw Auditorium, Sanlam Head Office, Bellville.

DATE: Friday, 9th November 2007

PRE-VIEW, DRINKS AND SNACKS: 19H00

COMPETITION STARTS: 19H30

OFFICIAL SPONSOR FOR THE EVENT: CameraWorld, Bellville

DIRECTIONS

From the N1, turn off at the Durban Road turnoff.

Proceed with Durban Road towards Voortrekker Road, Bellville.

At the crossing between Durban and Voortrekker Road, turn left towards Kuilsrivier.

Proceed with Voortrekker Road until you reach Sanlam Head Office (right side of the road).

Parking will be available.

WORKSHOPS

SPRING in the VINEYARDS 2007 PHOTOGRAPHIC WORKSHOP with Nicole Palmer

Explore the picturesque Stellenbosch area, walk amongst the vines and revel in the vistas framed by majestic mountains.

Lose yourself in photography, creativity and sunshine.

Basic Photoshop tuition presented by Eric Palmer

Dates: 2, 3, 4 November 2007

Workshop fees: R2250pp. Deposit: R1300

Read more about the Workshop and register on line at www.agape.co.za/nicole
or call Nicole on 082 5105 694

or e-mail nicolep@adept.co.za

CAMERA & CABERNET

**Learn how to take great pictures on a beautiful wine estate
in the scenic Breede River Valley**

Friday 9 – Sunday 11 November

Join us for an unforgettable, fun-filled weekend!

Improve your photographic skills whilst enjoying the beauty and charm of Weltevrede – the Jonker family wine estate, situated between the majestic Langeberg mountains and the Breede River, in the heart of the longest wine route in the world: R62!

Learn how to take great photographs, which you will be proud to display. JJ Van Heerden, one of SA's most renowned nature photographers - and an engrossing lecturer, will conduct the workshop. Assisting him will be well-known local photographer Johan van Zijl, There will be time available to explore the beautiful Breede River valley, or just to relax and enjoy.....and challenging photographic assignments to increase your appreciation of your surroundings! You will also be able to sample mouth-watering local fare at Under the Vines Bistro on the Weltevrede Estate.

Each participant will also receive a gift pack of some of Weltevrede's great wines!

And do remember to stock up on Weltevrede's award-winning wines, available to you at cellar prices!

Do not delay – secure your place now!

For bookings and further enquiries

Please contact Elzette at Weltevrede Estate

Tel/fax: (023) 616 2141

e-mail: info@weltevrede.com

Getaway Events -

Travel Photography

Former *Getaway* photojournalist Cameron Ewart-Smith is an experienced travel photographer having spent the last ten years traveling the world in search of the iconic images and stories. He is widely published in both local and international magazines including National Geographic.com, *Nature*, *BBC Wildlife*, *Africa Geographic*, *Getaway*, *GQ*, *Maverick* amongst others. Cameron's travels have taken him from north to south through South America, throughout Southern Africa and most recently Japan. "The thing about travel photography," says Cameron "is that the landscape is always changing, the tapestry always shifting. When I'm out on the road, I'd be lost without my camera to keep me focused on what I'm seeing."

Cameron's latest book, *Picture Perfect Cape Town and Garden Route*, published by Struik is due out this winter. When he is not on the road, Cameron is to be found at his home in Cape Town trying to fathom the intricacies of growing organic tomatoes.

Full Course Programme

09:00 Introduction to Travel Photography

09:30 Gear

- The digital decision
- SLR and point & shoot - the pros and cons
- Digital capture - sensors, megapixels and so on
- Peripheral gear - stands, tripods, reflectors, umbrellas, and so on
- Personalized gear

10:30 Tea

11:00 Before you go

- Planning
- Packing
- Dealing with officialdom

12:00 Make don't take great pictures

- Composition - know the rules before you break them
- Learn to SEE the image
- Make the effort
- Chat up the strangers
- Be prepared for the unexpected
- A world of subjects

13:00 Lunch

14:00 Lighting your subjects

- Off-camera flash
- Changing Angle and Distance for effect
- Quality of light
- Let the light talk

15:00 The digital image

- Understanding the basics
- Workflow
- The digital darkroom
- Printing, publishing

• The Web

16:00 Images from contributors and general discussion and questions.

The course is suitable for photographers at all levels although some basic photographic knowledge is highly recommended to enable you to get more from the day.

DATES:

Cape Town 10 November, Monkey Valley Resort, Noordhoek
Johannesburg Saturday 17 November, Kloofzicht Lodge, Muldersdrift

COST:

R650 per person including meals and course notes

Special Getaway subscriber rate: R585 per person including meals and course notes

TO BOOK:

Contact our call center on 0860 100 203 or email us at smart@rsp.co.za

If you have any problems processing your booking then please email louised@rsp.co.za to let us know and we'll assist you!

TRAVEL from Apogee Photo Magazine

Border to Border: Part 1 - Mongolia

by Joan Ubide



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1/640 F4, iso 100, 14mm

Joan Ubide, 37 years old and born in Spain, is an example of a fan of photography who left everything he had previously thought was important to discover the world and show others that leaving was both possible and not too difficult. Ubide had

been working for nineteen years non-stop inside the sales and marketing world, the kind of job that receives mail everyday. He was constantly thinking "sell more" until his love of photography finally suggested a new a life style. He had felt tied to having "everything," but when he discovered that he truly had nothing, his first step was

to sell his car, buy a good backpack, and decide to leave his life for a few months...or years. He planned to share his discoveries through the lines and shadows captured by his camera.

In June of 2007, Ubide started a trip that, to-date, has spanned several countries in Europe, Russia (via the Trans Siberian Way), and Mongolia. In this short article, he'll share some of his experiences and a few images. At this writing, Ubide is traveling through China with a plan to visit Tibet, Nepal, India and Vietnam. He doesn't want to stop. This is his time to learn and discover.

I started this trip four months ago, and I'm losing count of the number of trains and borders I've crossed, but I think I'll never forget when I crossed the border between Russia and Mongolia. When we arrived by train, we had to wait for seven hours to get out of the country. We had been warned about the passage, even in travel guides, so we wanted to take it very easy. It's was in those tense moments that I remembered with a smile how stressed I used to get everyday when I drove to my office in Barcelona. Being stuck in traffic for thirty minutes used to drive me nuts, and I was stuck on a train for seven hours. After our bags and passports had been checked at last, the train set off. I could see the beautiful landscapes that told me I was entering a new world--Mongolia, one of the more desirable stages of the trip.



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1/180 F6.3, iso 100, 12mm

However, after we reached the Mongolian side of the border, we had a minor mishap. When the border agents were about to check my passport, I looked at it and saw, stunned, that the entry date the travel agency had put on my visa was wrong. According to it, I could enter the country only four days later. What a fool I was not to check my visa! I looked at my friend Gadea and told him, "We've one problem, Mate."

The lady in uniform took my passport. I was praying she wouldn't notice, but suddenly she stared at my visa, looked me in the eye (I was acting dumb), and in Mongolian said something like, "What are you doing here, you silly thing?"

She left and returned with a very unfriendly looking guy, and told us, "Get your luggage. In five hours there's a train back to Russia."

I imagined myself being sent back to Russia and, once there, back to Mongolia (because we had no visa), bouncing for four days from border to border.

So, we gathered up our bags. The people who were meeting us at the train were watching us with sorrow through the windows, making supportive gestures. We were kept waiting for three hours, without knowing what the officials would do with us. Our friend Cristian

(a guy who I met in Russia) spoke to a Dutchwoman who seemingly worked at the Consulate. She acted as our mediator. Luckily, after we paid twenty dollars per head, we were allowed to re-board the train. The sad faces of our friends became all laughter and welcome greetings, as we finally managed to reach our destination. Honestly, I think the officials only wanted to frighten us, because they simply changed the date in pencil and let us go. However, I don't think the money went to public funds. (A million thanks to the person who helped us. If you read this, I'm sorry but I lost your e-mail address. If



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1/750, F1.8, iso 100, 50mm

you ever visit my country, don't hesitate to contact me; my home will be yours.)

We arrived at Ulaanbaatar, the capital city of Mongolia. Road traffic is total chaos there, and it's also a highly polluted city, so we quickly left for the great valleys and wild grasslands. There are several well-known routes in the country. The most popular is the southern route, where you can visit the Gobi desert. We decided to take the western route, which takes eight days. You rent an all-terrain vehicle with a driver, and you're ready to enjoy the country.

There are several agencies that offer tours. The most popular one with the best infrastructures is Nomads, located at Peace Av. You can also find Golden Gobi, which includes a guide who speaks English and cooks for you. We decided to make the tour with UB Guest House. I strongly recommend this option if you want to live the real thing and be a nomad for a few days. On this route, you visit Kharkhorum, the great valleys, the Great White Lake, and several nomad settlements.



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1/4000 F4,(A-0.6) iso 400, 14mm

Our driver Beijing, a 37-year-old father-of-three, was quite a character. He spoke no English at all, but we understood each other through gestures. The most common gesture was the one for eating, followed closely in frequency by the one for "Beijing, when will we get there?"

He always said, "In two hours," while laughing his socks off. Two hours later, when we asked him again, he gestured, "One hour and a half!" and started laughing again.

If you're going to Mongolia, forget about roads; there aren't any. It's all wild grasslands where you bounce up and down in your all-terrain vehicle. We drove along never-ending roads for five-to-eight hours. It was always the same: we would climb to a large grassland. From there, we could see an endless valley with another mountain at the end. Then we would go up that mountain, and again view another endless valley. We were surrounded by breathtaking landscapes and all kinds of livestock at every moment. From time to time, we would see a man riding on a horse and, if we were very lucky, another car.

We slept, lived, and ate with nomads--wonderful people. We could see that we consumerist Westerners are crazy. The nomads live happily in their gers (tents) without running water or electricity or, of course, TV with ads to make you buy as much as possible. The center of their lives is the fire in the ger, which keeps the house warm and is also the kitchen. I don't even want to think what their lives are like in the cold season, with temperatures dipping under minus 40 degrees Celsius.



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1/640 F4.5, iso 160, 15mm

Nomadic food is very basic. We spent eight days eating soup, which tasted strongly of livestock, and a milk tea. I didn't like it, but it was all I had. I knew I was far from the "tapas" they serve at the restaurant Genil in Vilanova, my home town. The closest thing to a restaurant I could find was a house where a girl placed a piece of meat on the table, surrounded by flies. (You can see the picture in the album to have an idea.)

When we had to go to the toilet... well, we just had to act like the livestock and do it "al fresco." The nomads have small wooden cottages with a hole in the ground for those who are embarrassed about squatting in the open air. Personally, I preferred acting like the livestock. And when it comes to showers, it's pretty easy--they just don't have them. We were lucky if we had a mirror and a washbasin, so there was only one option--a visit to the chilly river. We could also find "modern" places where they had a water barrel on

the ceiling with a log fire beneath to create a five-star luxury--hot water! During those days, I caught a sort of flu or virus. (I think I caught it from Beijing; he was always coughing, so I ended up like a Mongolian, coughing and so on.)



Copyright 2007 Joan Ubide
1/640 F6.3, iso 100

Throughout my months of traveling and doing photography (we've been on the road nearly four months already), I've met amazing people, which is--without a doubt--one of the best experiences of this trip. Among the most interesting is Cristian, an Italian from Milan. Cristian, a photography lover, travels with his old Nikon F from the 80s, a camera he bought at a second-hand market. He's an admirable person. Only twenty-five-years old, he recently earned a degree in Biomechanical Engineering. Now he's traveling alone for a month-and-a-half. After that, he'll return to Milan to work in a book shop for three or four weeks before he begins looking for a job. (I predict that in less than a year, he'll send us an e-mail saying he's coming back with us.)

And now, I board another train, out of Mongolia. I think we've traveled more than 15.000 km. We're headed for China, where I want to stay about two months, so it will be a little while before I share my next article.

See you soon and
have good pics,
Joan



To see more photos on Joan's trek through [Mongolia visit...](#)

www.joanubide.com

EXHIBITIONS

‘Winter’ – an exhibition of new works consisting of photographs by Collin albertus and painting by Wendy Gaybba

Venue: 38 Special Gallery, 38 Buitenkant Street, Cape Town.

Gallery hours: Mo – Fr 0800 – 1600

Exhibition closes: Sat. 17th Nov.07.

TECHNICAL MATTERS *(from Apogee Photo Magazine)*

Photofinishing with Photoshop, Part 13 with John Watts, Watts Digital Imaging

"Why Should I Upgrade to Photoshop CS3?"

Note: As many of you know, I live in the San Diego, California area. As I write this, we are in the midst of one of the worst natural catastrophes this area has ever experienced. Although I am not personally affected by the many fires in the area, many friends and colleagues are.

Two thoughts: #1 - Please include those adversely affected by this disaster in your thoughts and prayers. #2 - The weakest link in all of Digital Imaging is not properly backing up and archiving your files. If forced to evacuate, do you have a plan, not only for your family and personal belongings, but also your cherished digital images? For tips on backing up and archiving your images, please e- mail me at the address below.

So Adobe has come out with another upgrade - Big deal, you say - Why should I upgrade to CS3? Is it worth the extra expense? The answer is a resounding "yes"!

Here are five excellent reasons to upgrade (There are lots more, but I've found these to be the most useful):

1.) New RAW converter - To me, this new feature alone is worth the price of the upgrade. You now have so much control with new tonal and color features such as "Recovery", "Fill Light", "Blacks", "Clarity", "Vibrance" and "Tone Curve". For more information, please email me at the address below for a more detailed outline on this from my upcoming E Book.

2.) "Refine Edge" - This is a dramatic improvement from the "Feather" function in CS2. After making a selection, you can not only feather, but you can control so much

more, and preview the effect.

3.) Black and White Conversion - With this adjustment, you can make strikingly strong black and white images from your existing color images.

4.) Quick Selection Tool - Think of this new tool as the Magic Wand tool on steroids.

5.) New "Curves" Functions - Simply put, the new "Curves" is a vast improvement over the old version, with lots of new and useful functionality.

So, if these new features intrigue you, don't just take my word for it - You can download a 30 day free trial from Adobe at: <http://www.adobe.com/downloads/> and find out for yourself.

If you'd like to know more about any of these subjects, or if you need copies of the other columns in this series, please contact me at john@wattsdigital.com.

By the way, feel free to visit my Digital Blog at <http://www.wattsdigital.com/blog1>.

Until next month, have fun!

Visit John's website at <http://www.wattsdigital.com>

Lots of Links Steve Crane

Back to Basics – Contrast

Another article in this series from DIYPhotography.net.

<http://www.diyphotography.net/contrast>

Sensor Size and Depth of Field

Did you know that the size of your digital camera's sensor has an impact on depth of field?

http://www.oreillynet.com/digitalmedia/blog/2007/09/sensor_size_and_depth_of_field.html

Shoot With Purpose

Brian Auer suggests that one should always have a reason for taking a photo. Rather than going out to aimlessly snap away, give yourself an assignment each time you go out to take photos.

<http://blog.epicedits.com/2007/09/27/quick-tip-shoot-with-purpose/>

Shooting Landscapes with Longer Focal Lengths

If you always reach for one of your wider lenses when taking landscapes, you may think differently after reading this.

<http://digital-photography-school.com/blog/shooting-landscapes-with-longer-focal-lengths/>

Natural Film Grain

A Photoshop tutorial that shows how to add realistic and natural looking film grain to your images.

<http://photoshoptutorials.ws/photoshop-tutorials/photo-effects/natural-film-grain.html>

Vibrance!

Seen the new vibrance slider in Lightroom and Camera Raw, and wondered what it does? If so, read on.

<http://www.earthboundlight.com/phototips/vibrance.html>

Defocus

A creative Tip from John Paul Caponigro.

http://www.doubleexposure.com/JPCaponigro_Defocus.shtml

How to use Flickr

Howard W. French offers some advice on using Flickr to better your photography by actively seeking out work that inspires you and ignoring the bulk of poor images that are submitted.

http://theonlinephotographer.typepad.com/the_online_photographer/2007/10/how-to-use-flic.html

Pan and scan, baby

Want to stretch your creativity? Leave your fancy camera on the shelf, follow the advice of these articles and use your flatbed scanner to produce creative images.

<http://www.photocritic.org/2007/scanner-photography/>
<http://www.photogalaxy.com/articles/scanner.php>

Key Ingredients for Black and White Images

<http://digital-photography-school.com/blog/key-ingredients-for-black-and-white-images/>

Chernobyl Legacy

Magnum presents a photo essay on the legacy left by the Chernobyl disaster.

<http://inmotion.magnumphotos.com/essays/Chernobyl>

Twelve Essential Photographic Rules

From Sunny 16 to Moony 11, 8, and 5.6, these facts, formulas, and photographic rules can get you out of a jam and help you get good shots when nothing else will.

<http://www.popphoto.com/howto/1175/twelve-essential-photographic-rules.html>

Elliott Erwitt Interview - New Book 'UNSEEN' Released

PhotoshopSupport.com interviews Elliot Erwitt as his new book is released.

<http://www.photoshopsupport.com/photoshop-blog/07/11/elliott-erwitt-interview-unseen.html>

Processing RAW Files in Adobe Lightroom

Digital Photography School presents a tutorial on processing RAW Files using Adobe Photoshop Lightroom.

<http://digital-photography-school.com/blog/processing-raw-files-in-adobe-lightroom/>

Lighting - High Key and Low Key

Following on from the basics article on contrast, DIYPhotography.net discusses two closely related topics, High Key and Low Key lighting.

<http://www.diyphotography.net/lighting-high-key-and-low-key>

SA photographers honoured by the Royal Photographic Society

South Africans David Goldblatt and Barry Lategan were among 22 photographers from around the world who were honoured at the Royal Photographic Society's prestigious annual awards ceremony in London.

<http://sarocks.co.za/2007/10/05/sa-photographers-honoured-by-the-royal-photographic-society/>

Sony World Photography Awards

The World Photography Awards, sponsored by Sony, is an international showcase of the best images taken by renowned and undiscovered photographers alike.

http://www.photographyblog.com/index.php/weblog/comments/sony_world_photography_awards/

National Geographic Photo Contest

Enter National Geographic's online Daily Dozen contest and you could get your photo published on the magazine's "Your Shot" page.

http://www.photographyblog.com/index.php/weblog/comments/national_geographic_photo_contest/

Young Blood: A Chat with Photographer Joey Lawrence

Joey Lawrence is an up and coming photographer on the fast track. At only 17 years of age he is already travelling the world doing commercial work.

<http://strobist.blogspot.com/2007/10/young-blood-chat-with-photographer-joe.html>

The Elements of Style

The Online Photographer talks about style.

http://theonlinephotographer.typepad.com/the_online_photographer/2007/10/it-seems-to-me-.html

Improve Your Photos 60 Seconds at a Time

If you are tired of reading long explanations and confused by tricky photo techniques, here you can have it short and sweet. Arranged by topics, each subject takes less than 60 seconds to read.

<http://www.idigitalphoto.com/blog/post/improve-your-photos-in-60-seconds.html>

Quick Tip: Shoot in RAW Format

Why would/should a photographer shoot in RAW format?

<http://blog.epicedits.com/2007/10/18/quick-tip-shoot-in-raw-format/>

The first question every photographer must answer: Why?

<http://neil.creek.name/blog/2007/10/14/the-first-question-every-photographer-must-answer-why/>

Starting Out: Top Ten

David duChemin's top ten list for photographers who are just getting their feet wet.

<http://pixelatedimage.typepad.com/pixelatedimage/2007/10/starting-out-to.html>

The Secret Camera Accessory I Carry In My Camera Bag

<http://www.jmg-galleries.com/blog/2007/10/22/the-secret-camera-accessory-i-carry-in-my-camera-bag/>

New camera - old ideas

So there's a new camera in the offing. All the bells and whistles, detailed research...all the tee's and dot's ticked. You've told all your friends about the pending pride and joy. Great. Tell me, is the new acquisition going make you a better photographer? Sorry, but I very much doubt it. Let me tell you why.

<http://www.myshutterspace.com/forum/topic/show?id=1177697%3ATopic%3A5585>

Competition Results:

Date: 12.09.07

		Name	Title
<u>Prints:</u> Set subject	1	Bryan J	'Landing Exercise'
'Movement'	2	Neels	'Reier in Vlug'
	3	Bryan J	'Moving Sands'
<u>Prints:</u> Open	1	Johan B	'Desolate'
	2	Johan B	'Quiver Bark'
	3	Neels	'Kokerboom'
<u>Film Proj:</u> Set subject	1	Kerry Jones	'Cheetah on the Move'
'Movement'	2	Rita	'Zebra Movement'
	3	Paddy	'The Movement of Rain'
<u>Film Proj:</u> Open	1	Nettie	'Dew Drop'
	2	Paulette	'Namaqua daisy'
	3	Paddy	'Montage-Wreck'
<u>Digital Proj:</u> Set subject	1	Johan B	'Peed Landing'
'Movement'	2	Chris J	'Cormorants in the Mist'
	2	Denise	'Touch my Hand'
<u>Digital Proj:</u> Open	1	Chris J	'Strand Architecture'
	2	Johan B	'Dune Abstract'
	3	Johan B	'Afterglow'

PROGRAM 2007

COMPETITION/EVALUATION MEETINGS

November:	14 th	'Poster of Faces'
December:	12 th	Gala Evening and AGM

AUDIO-VISUAL EVENINGS

Date:	AVs	Talks
28 Nov	<u>Set Subject:</u> 'Celebrating South Africa' Faces, places, craft/art.... All to show	

LAST WORD

The last word in customised tail lights – seen on a bakkie in Canada!



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