



May 2015

SNAP MAGAZINE

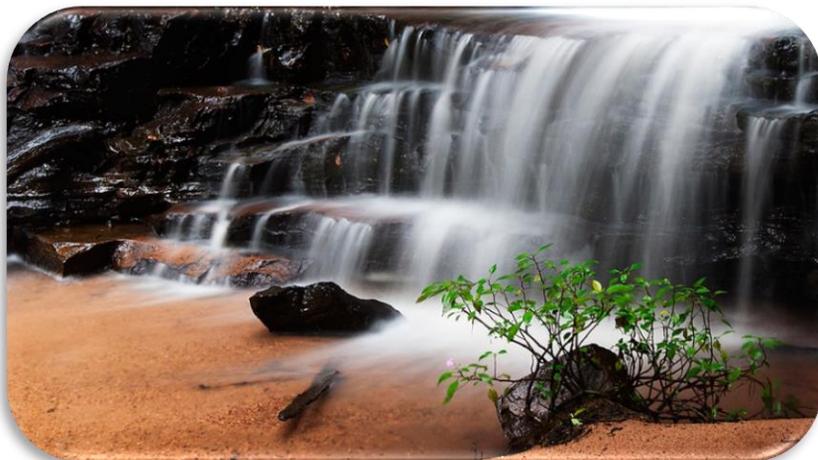
Westville Camera Club



Set Subject: H2O
Top Image by Dianne Abate
"Waterdrop"

SNAP Magazine

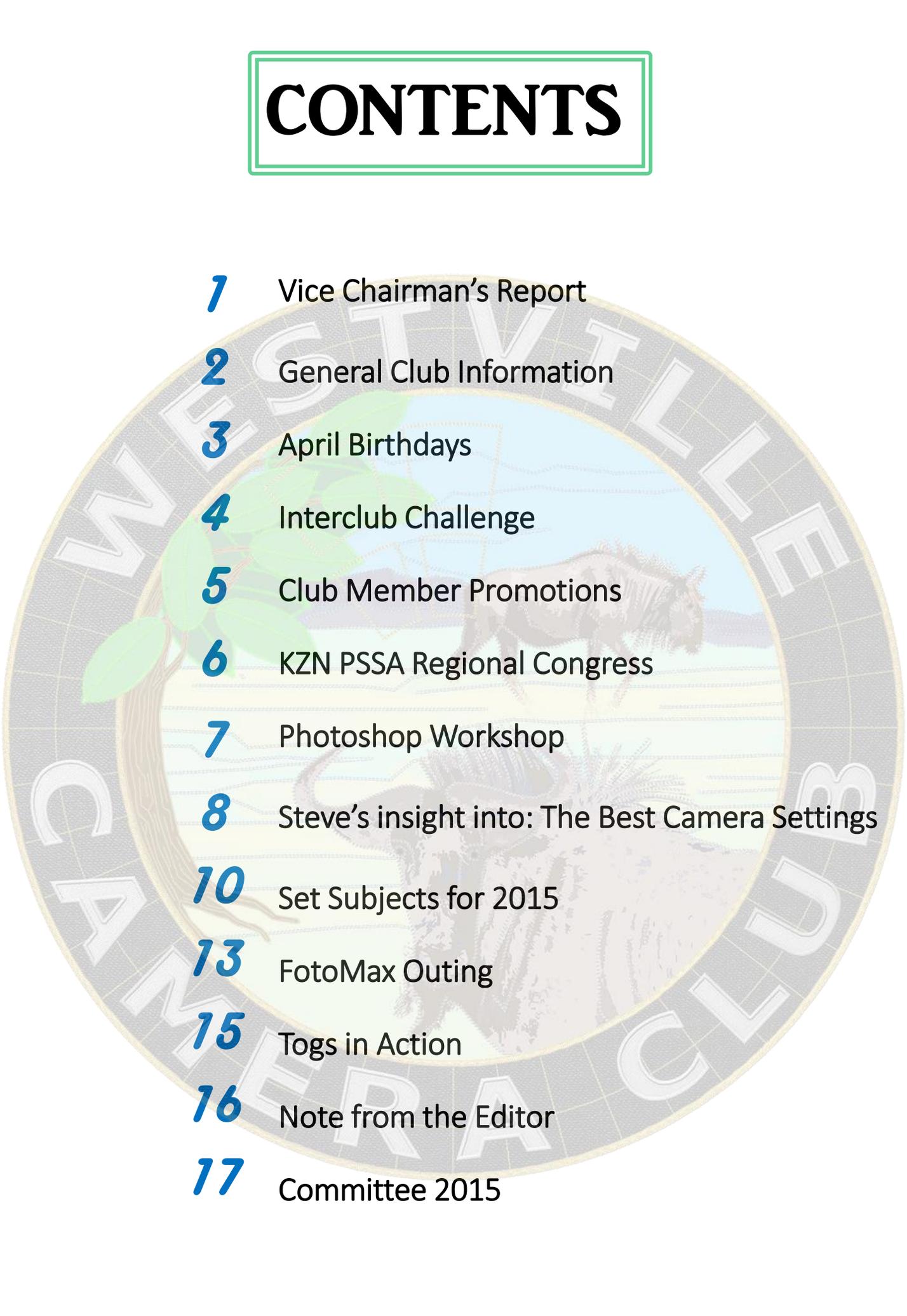
Publisher: Westville Camera Club
Editor: Kelly Elliott
Contributors: Chas Venter
Lucia Phillips
Steve McCurrach
Cover by: Dianne Abate
"Waterdrop"



ABOVE: Best Junior
Heinz Benecke
"Mini Falls"
RIGHT: Best Senior
Shirley Gillett
"Umbrella Lady"



CONTENTS

- 
- 1** Vice Chairman's Report
 - 2** General Club Information
 - 3** April Birthdays
 - 4** Interclub Challenge
 - 5** Club Member Promotions
 - 6** KZN PSSA Regional Congress
 - 7** Photoshop Workshop
 - 8** Steve's insight into: The Best Camera Settings
 - 10** Set Subjects for 2015
 - 13** FotoMax Outing
 - 15** Togs in Action
 - 16** Note from the Editor
 - 17** Committee 2015

Vice Chairman's Report

A hearty hello to you all!

Pieter is currently away on a well-deserved break in the North-West and as such, I am standing in for him during his leave of absence. I know that Pieter and Ciska will return with a portfolio of stunning images.

Many other club members are also away and we eagerly await their return to hear wonderful stories about their travels and seeing their images. Safe travels to anyone travelling or about to embark upon a journey.

They say that time flies when you are having fun, and I am sure that time ticks by even faster when you are busy in addition to having fun, and boy, have we been busy as a club. This past month saw an outing of a small group to FotoMAX, where 10 members had the opportunity to have Max Fowles print one of their images on glass, perspex, metal or wood and it was an evening enjoyed by all in attendance. We'll attempt to arrange another one or two outings along the same lines. Please keep an eye on the WCC Facebook page as attendance will be by RSVP only and securing a place will be on a first come, first served basis. There is an article about the printing on this stunning printer in this edition of SNAP.

We also had a lively group enjoy an outing to the Bangladesh Market in Chatsworth.

A colourful and vibrant market with equally colourful vendors, selling everything from fresh produce to hardware and crumptious food prepared right there. It was a great outing, and the samoosas were a winner!

Another bumper, hands-on workshop was successfully conducted and more importantly, was well attended by many members - I hope you managed to get a few cracker images in the "Tabletop Photography" style. I think that we have managed to come up with a winning recipe for hands-on workshops. Please let us know if the format of these workshops, with multiple stations manned by the committee works for you as a club. A word of thanks to the committee members for their creativity and mentoring at each station. We may also ask members to also get involved in future workshops, etc. We'll be organising guest speakers and other photography-related presentations in the not too distant future, for as much as we would love to run hands-on workshops every month, we need a little bit of variety thrown in for good measure.

I'd like to wish all members who are celebrating Birthdays during this period, a wonderful Birthday and many happy returns. Lastly, on a more sincere note. A few members have not been well or have been battling with a niggling injury. To those members, we hope that you get well soon and look forward to seeing you back at the club. Our thoughts are with Lorraine and Dianne.

Wishing you well.

Chas Venter
Vice Chairman WCC

GENERAL CLUB INFO

IMAGE ENTRY:

Any digital image entered in a section may not at any time be re-entered in that or any other section or medium for promotional purposes. Previously entered work, either wholly or partially, may not be entered without substantial, content transforming modifications.

Proof of originality will rest with the author. All images contained within the image, must be the author's own work.

Exceptions: computer manipulated filters, distortions and textures. Images may not be manufactured using stock material which has previously been entered in promotional competitions without substantial modification.

Images taken in consecutive frames representing the same scene or activity will be viewed as the same image and can only be allowed for submission once for judging.

One extra submission for the MCC/WCC Challenge can be submitted each month until further notice. The subject is "H2O".

Due to time constraints only 1 set subject photo from each member will be shown and judged by the members on the night of submission.

When downloading through Photovault the first SS image you download will be the quick judge image. If 2 photos are submitted they will both be judged the following month as normal.

DIGITAL SUBMISSIONS:

Digital images to be done electronically via Photovaultonline. File size to be a maximum of 1024 on the widest edge of a landscape image or 768 pixels on the longest edge of a portrait image. File size not to exceed 500kb.

No names may be added to the digital images when submitted.

Note – thin outlines are allowed but larger frames are discouraged.

Images to be named with the image title only (eg: Beach Sunrise).

ALL MEETINGS TO START PROMPTLY AT 19h00

June meetings:

10/06	2 Photographers presenting on Golden Hour Sunrises and Avian Photography
13/06	Sunrise Outing to Umhlanga Beach
17/06	Judging evening

Follow the link below to the PSSA website for any information regarding the PSSA, salons, upcoming local and national photographic events and also to find out why it is a good thing to join PSSA!

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



June Birthdays

Happy Birthday

to the following members who celebrate their birthday's
during May 2015

1 Pat Howard

21 Judy Zingel

2 Cathy Proctor

24 Jude McDivett

4 Nevil Tyler

26 Chantelle van Zyl

8 Steve Archer

28 Lorraine Matthews

11 Greg Baxter

30 Shirley Fraser &
Lucia Phillips

15 Deon Calitz

Please can the members whose birthdays are
in June supply eats for our meeting on
Wednesday 17 June 2015

Interclub Challenge 2015

The topic for this year's
WCC-MCC Challenge is...

H₂O

H₂O ie: water in any form or shape whatsoever- ice, snow, steam...

Digital Manipulation is allowed but the main idea is that it is to be mainly captured in camera and not merely be a Photoshop creation.

NB: Images eligible for submission must be captured after 16 October 2014. Images captured before then will be disqualified.

OPPORTUNITIES ARE LIMITLESS !!!



CLUB MEMBER PROMOTIONS

*Congratulations to the following members
on their advancement :*



“Embrace light. Admire it. Love it.
But above all, know light. Know it
for all you are worth, and you will
know the key to photography.”

– George Eastman

Graham Robertson Photographic
Photographical Services & Studio Equipment Sales
KZN

Now open in KZN

LAPA **Aputure** **PXL**
YONGNUO **SEAGULL** **Phottix** **JINBEI**

1st Floor, 8 Old Main road, Hillcrest

Contact: Geoff Feldon 082 464 3221
Robbie Aspeling 082 309 7470

KZN PSSA Regional Congress

This congress takes place at the
German Club in Westville
on **27 June 2015**.

The basic agenda is as follows:

- 2.00 – 2.30 Registration
- 2.30 – 3.15 Talk Anne d'Oliveira
- 3.15 – 3.30 Tea Break
- 3.30 – 4.30 Talk Evelyn Gibson
- 4.30 – 4.45 Tea Break
- 4.45 – 5.30 Talk Anne d'Oliveira
- 5.30 – 6.00 AGM
- 6.00 – 7.30 Dinner
- 7.30 – 8.30 Interclub results and images
- 8.30 onwards Social

***** This event is already 50% booked, so please do not delay, else you may lose out.. *****

Follow this link to the registration form:

www.westvillecameraclub.co.za/wp-content/uploads/2015/05/2015-KZN-Regional-Congress-Booking-Form.xls

Photoshop Workshop

By: Lucia Phillips

Saturday 23rd May saw the hosting of the first Photoshop Workshop at Thomas More College in Kloop.

Karen initially asked if I would be keen to start up a Photoshop Group with her, and without hesitation I agreed to the venture.

Jean Vairy (one of our new members) offered us a fantastic venue at Thomas More College (complete with sumptuous refreshments) and before long Chas was on the team and the date was set!

Once word was out that a Workshop Group was going to be formed so many members stepped forward and offered to assist – either in presenting or just simply helping other members get to grips with Photoshop.

The response to our inaugural Workshop invitation was awesome! We had 24 members attend (with many others unable to attend on that date).

Carl Smorenburg assisted Karen, Chas and I with a brief introduction to Bridge and several “older” members were there to assist the “newbies”...and even loan their laptops (Thanks Des!).

We had two 90 minute sessions of fun filled learning and sharing, and the vibe amongst the members was just awesome!

Our ethos “fostering a spirit of fellowship” was the order of the day and everyone who attended and contributed should feel awesomely proud to be a WCC'er!



Steve's insight into: The Best Camera Settings

The pitch levelled at me was:

“There are two different types of image... one is the technically perfect etc and then there is an action shot, usually captured under difficult lighting conditions and one has to ‘grab’ a shot, just to record that moment. Mostly in these action shots, I have found noise to be my worst enemy and whilst I shoot in Auto ISO and AUTO White balance, I switch from full manual to Aperture priority with about 2/3rds of a stop down, to give me a better chance at getting pin sharp focus.... I am also using a Exposure Valuation (EV) compensation a lot and find that helps..... But noise is still my biggest enemy... Do you have any bright ideas about how I can up my game please?”

Here's my response:

Here's one rule or aspect on which I will touch on in this brief delivery.

I have been taught, later reinforced by the writings of those ‘in the know’, that within reason, **the less one deviates from the camera's basic settings, the better it will be**. This is of course being said as a generalisation.

All of our cameras have mode/scene settings e.g. Action/Sports, Dusk or Night, B&W, Sepia, etc. along with dozens of other “enhancement” settings and the overwhelming school of thought is to stay away from those, as the camera is not a high power computer. Yes your camera might well be high end, but it falls hopelessly short of the raw computing power of say Lightroom or Photoshop being driven by a hot dog quadcore processor and 2Gb RAM. Therefore asking your camera to perform substantial in body rendering, on the fly, whilst employing complex algorithms, invariably results in computing anomalies, most often presented as digital noise and artefacts in your images.

Understanding the above; even your ‘auto ISO’ is giving the camera a complex permutation of lighting/exposure computations to deal with – so the gurus say; lock down the simplicity, using basic settings and with as little as possible for the camera to have to do. This in fact gives the purest pic possible and then later using the almost limitless power of the image rendering software packages, to do all the trick stuff

I once had a devil of a time trying to get around an issue of over saturation. Everything looked good in the viewfinder – and this on a WYSIWYG camera i.e. settings are seen Live in the viewfinder, but very sneakily in the background one little check-box for ‘Enhanced’ had been ticked. This “enhances” colours and one would be forgiving for instantly setting that to ‘On’, but now this ‘tool’ was over saturating all the colours, even to the extent of having to make a Photoshop action, to be run across all images from every shoot, in order to restore the colour to normal, then followed by the regular processing.

Taking the above into account, drill down into all your menu settings and restore/set wherever you can to ‘unenhanced’ basics, then go out and play with the camera. I am happy to wager that your imagery will go “from cloudy to distilled”.

Let me bring this into the real world with an experience of my own:

Sony released a camera body (in 2007), the A850 and A900 where ALL gizmos and gimmicks were removed, even to the extent of there being no Live back screen, no pop up flash and the barest of menu settings, but with the horsepower of full frame and 24Megapix. These bodies were promoted to the Pro photographers on the basis that these “pure” cameras had been liberated of all the flashy consumer crap, being reduced to only what a Pro would work with. In fact DP Review had the following to say “a camera that studiously avoids the creeping 'gadgetization' of DSLRs and concentrates on old fashioned stuff like picture taking.” Now I can assure you that these camera bodies, if I may use lenses as an analogy, took on the life of a prime lens, with no fuss, no extra glass, no buttons and switches, just absolute photographic purity and incredible simplicity of use. I still carry my A850 to this day, its a favourite and a performer, cleansed of all the “features”, which with so many users are misunderstood, seldom used and even the catalyst for troubled images.

In furthering your understanding of what your camera’s settings are for and perhaps more importantly, when the myriad settings should not be used, you are encouraged to buy the on-line digital books of ‘the Man’ David Busch

http://www.amazon.com/DavidD.Busch/e/B000APJ3BC/ref=dp_byline_cont_book1

DB has a beautiful writing style, it is flowing and absorbing, which he has specifically engendered in order to avoid the ‘User Manual’ style of delivering what always becomes a mere chronological listing of what the camera’s functions are, but without there being any coaching in the user manuals on when best to use a setting and when to avoid what are very often image degrading gimmicks.

-Steve McCurrach

Set Subjects 2015

Images sourced from Google Images

March – Portraits

Portrait photography or portraiture is photography of a person or animal that displays the mood, personality or expression of the subject. The focus of the photograph is usually the subjects face, although the entire body and the background may be included.



April – H2O

Water or H₂O is a transparent fluid which forms the world's streams, lakes, oceans and rain, and is the major constituent of the fluids of living things. Photograph it in any form or shape, liquid or frozen. This is also our set subject challenge against Maritzburg CC. A H₂O image may be submitted monthly as the 5th image. **Please note that only photographs taken after 16 October 2014 can be submitted, or they will be disqualified.**



May – Table Top

Photograph small objects or a miniature scene arranged on a table. This can be any object that you can arrange as you see fit to show off its best aspects. Any lighting setup or natural light can be used.



June – Golden Hour

In photography, the golden hour is the period shortly after sunrise or before sunset during which daylight is redder and softer compared to when the Sun is higher in the sky. More blue light is scattered, so if the sun is present, its light appears more reddish. In addition, the sun's small angle with the horizon produces longer shadows. This is recommended as the best time for photographing landscapes and people.



July – Dilapidated

Photograph any subject that has fallen into partial ruin or decay, from age, wear or neglect. Capture textures and shapes. Use a wide angle or go close up.



August – Equestrian

Equestrian can be any event or activity where a horse, horse equipment, stables and so on is the main theme or subject. Basically it can be anything to do with horses, but the association must be strong throughout the image.



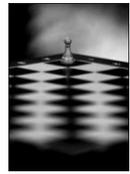
September – From A Child's Perspective

Show the world as a child sees it. Show us what they would be interested in looking at from the angles and height elevations of a child, i.e. get down low or shoot up high.



October – Solitude

Depict a state of being or living alone, seclusion, remoteness from habitations. Think of the absence of human activity, the solitude of the mountains or lonely, unfrequented places.



November – Urban Night Shots

Take photographs in towns or cities in the outdoors between dusk and dawn. Night photographers generally have a choice between using artificial light and using a long exposure, exposing the scene for seconds, minutes, and even hours.



January – Vintage / Antique

Antique is an old collectable item. It is collected or desirable because of its age, beauty, rarity and condition. It is an object that represents a previous era or time period in human society. It is common practice to define "antique" as applying to objects at least 100 years old (although cars are antiques after 25 years.) **Vintage** can also be used to describe a wine usually of high quality that was produced in a particular year which is identified on the bottle or used to describe something that is not new but that is valued because of its good condition, attractive design, etc.



February – Nuts & Bolts

Just go plain nuts and bolts. Arrange them in interesting patterns or designs. Look for them in the basic working components of machinery or engines. Go NUTS.



FotoMax Outing

I say, oh say, Oce. By Chas Venter.

Oh-say, that's how you pronounce Oce.

Max Fowles at FotoMAX is the proud owner of a brand new "Oce Arizona 318 GL" printer- The first Photo Lab in KwaZulu-Natal with one of these phenomenal printers. The Oce is a huge flatbed printer capable of printing on most flat surfaces up to a maximum size of 1.25m x 2.5m and a maximum thickness of 48mm. That is bigger than the average single door.

Max has achieved a number of firsts with FotoMAX. First Photo Lab in KwaZulu-Natal to introduce one hour slide film processing. First Photo Lab in KwaZulu-Natal to introduce large format inkjet printing for Photographers. First Photo Lab in KwaZulu-Natal to introduce Photo CD scanning and migration from film to digital. Many other firsts were also achieved and now FotoMAX are the first

Photo Lab in KwaZulu-Natal to introduce flatbed printing on the Oce Arizona 318 GL printer and what a superb machine this printer is and thanks to Max's generosity, we are some of the first people to experience and own prints from this printer.

We were given the opportunity as a club for a small group to Visit FotoMAX and have Max and Wayne print a selection of prints onto any substrate that each photographer brought along with them. This printer can print on just about anything as long as it is not flammable or fluffy, such as fabric. Not flammable; because not only are the inks which are applied to the print medium already warm at a toasty 46 degrees Celsius, but the inks are also instantly dried on application by two very hot Ultra Violet lights on either side of the print head. Not fluffy; because fine fluff will stick to the print heads leading to potential blockages. Other than these and a few other limitations, The Oce can print on virtually any flat surface.

The printer is a flatbed which means the print substrate or medium lies flat on the table and it secured to the table top through a vacuum system sucking air through hundreds of pin-prick sized holes in the table surface. A printing gantry moves across the table in one direction and a print head on the gantry moves at 90 degrees to the gantry, managing to move the entire print head anywhere across the table. The printer weighs almost 500kg.

We took glass, Perspex, wood and stainless steel with us and the results were unbelievable. Glass and Perspex are the clear winners here. Get that? Clear winners. :) Wood is a little duller as the wood grain sucks up ink even though a white barrier layer is printed first. The stainless is dull grey and the print also has a dull but metallic look to it. Not ideal, but interesting nonetheless.

The printer has a wide choice of print densities and multi-pass printing modes. Even printing a white layer between 2 colour print layers on glass so that the print is visible from both side of the print is an ideal solution for shop windows. Multiple layers of printing small spots can introduce texture to a print, like the little knobbly bumps on a basketball. In a nutshell, this is a stunning printer and the options seem endless.

Pricing obviously varies depending on the size of the print, and the density of the print. For outdoor signage, low resolution printing is fine, but for fine art prints, a really high resolution double pass print would yield a better result. Printing on glass or Perspex is where the awe factor goes up a notch. Sure it is a printer, so what else could we expect as far as quality goes. Well, the image is printed in reverse on the wrong side of the glass and finally sealed with an opaque white layer. The print is dry to the touch on completion and when the printed glass or Perspex is turned over, the quality of the image jumps out at you and knocks your socks off! Words do not describe how beautiful the prints are; deep gloss and oh so crisp! Some of the images from this evening are included below and some are the background images of this article.

Contact Max Fowles at FotoMAX for pricing at 031-512-5177 or email him on info@fotomax.co.za.

Costs start low for lower resolutions, going up for high resolution prints, priced per square meter. I know that for some of my next prints, I will be considering printing on glass or Perspex at FotoMAX using the Oce Arizona 318 GL printer. Pay Max a visit and enquire about this printer and have a look at the samples table of prints. I know you'll be printing something as a result.



Togs in Action



Note from the Editor

Hey Club Members!

Thanks so much for sending through your images of togs in action, it is always greatly appreciated.

Be a pal and remember to send me stories about your recent adventures accompanied with imagery. We all want to share in your experience and enjoy your images! (Pieter and Ciska Venter, we will be waiting to read all about your trip in the next edition of SNAP!)

Until next month, happy shooting!

-Kelly-

ATTENTION!

Advertising space available:

Don't forget you can advertise your business in SNAP magazine for a minimal yearly fee. This will give you great exposure to club members and their families who may just require your business's services.

Get in contact with me if you fancy putting an advert in our club magazine.

COMMITTEE 2015

Chairman :

Pieter Venter 083 458 8373 pieter.venter@westvillecameraclub.co.za

Vice Chairman :

Chas Venter 074 266 0432 chas.venter@ewestvillecameraclub.co.za

Secretary:

Lucia Phillips 082 770 1179 lucia.phillips@westvillecamberclub.co.za

Treasurer :

Karen Fischer 084 707 9090 karen.fischer@westvillecameraclub.co.za

Entries Steward :

Conrad Kelsey 083 570 0217 conrad.kelsey@westvillecameraclub.co.za

Web Master :

Agustin Ritacco 083 651 9608 agustin.ritacco@westvillecameraclub.co.za

Outings/Workshops:

Andrew Climpson 082 827 0112 andrew.climpson@westvillecameraclub.co.za

Mike Sand 083 709 7722 mike.sands@westvillecameraclub.co.za

Other email addresses:

chairman@westvillecameraclub.co.za vicechairman@westvillecameraclub.co.za

info@westvillecameraclub.co.za

Snap Editor :

Kelly Elliott 083 388 5258 kelly.elliott@westvillecameraclub.co.za