

JUNE 2021

SHUTTERNEWS

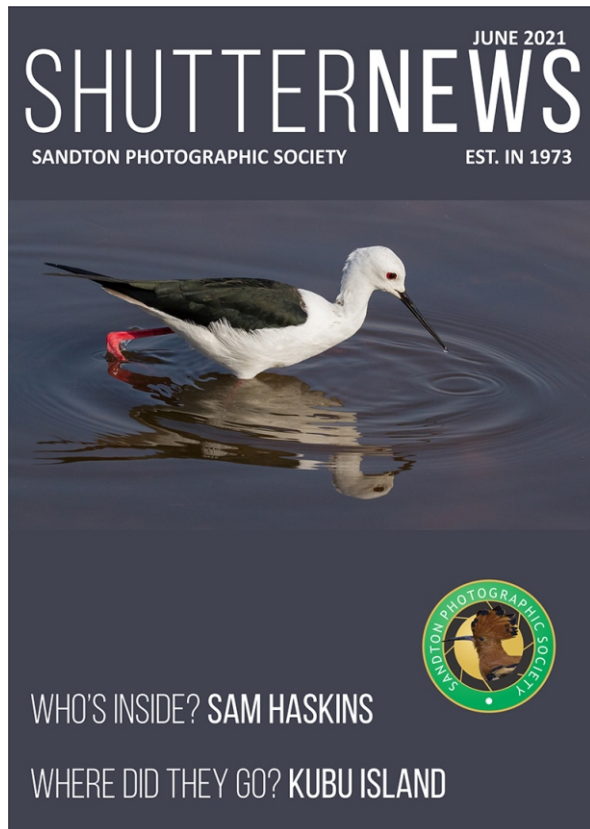
SANDTON PHOTOGRAPHIC SOCIETY

EST. IN 1973



WHO'S INSIDE? SAM HASKINS

WHERE DID THEY GO? KUBU ISLAND



SHUTTERNEWS

PUBLISHED BY Sandton Photographic Society
EDITOR Robbie Aspeling
COVER PHOTO Senior image for April:

“ Blackwinged Stilt looking for food”
- Jenny Stilwell

SUGGESTIONS & ARTICLES

Please let us know what you want to see in your magazine. More articles?
More images? More tutorials? More about the members? Please tell us.
Send your news to the editor: rob@raphoto.co.za

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PHOTOGRAPHIC SOCIETY OF SOUTH AFRICA
www.pssa.co.za



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FROM THE CHAIRMAN'S DESK



Greetings & Salutations to all

Can you believe that we are half way through the year? I suppose one must ask oneself if this COVID madness will ever end? We find ourselves back to Level three lockdown and with a serious rise in infections. The committee and I would like to ask that you take extra special care and look after yourselves and your families.

On a lighter note, we have a few new members joining and that is wonderful. A hearty welcome and we hope your time with us is enjoyable, fulfilling and educational. We are all here to learn from each other and we encourage you to ask questions and participate as much as you feel comfortable.

Entries for our salon are starting to come in and that is very encouraging. This salon would not be going forward without the tireless and immense effort of Lyn & Arie Williams.

On a totally different tack, the committee has decided to create an additional category for advancement. This will be a Cell Phone category. This is so that we can encourage younger members to join our club and also ensure that we have a continuation of new members going forward.

Next, after Lucy Gemmill's award of her LPPSA and her other outstanding achievements, the committee evaluated her work as a panel and have decided to promote Lucy to five Star. Congratulations and keep up the great work.

Furthermore we are also proud to be able to award two members with honourary life membership awards this month. This is something very special and is very rarely done. Having said that, I am sure that everybody would agree that Lyn & Arie Williams are well deserving of this honour and the club would like to say thank you and acknowledge the many years of effort, sacrifice and toil that you have invested and have helped make the Sandton Photographic Society what it is today.

"The camera is an instrument that teaches people how to see without a camera." — Dorothea Lange

Wrap up warm and look after yourselves. Thank you to everyone for the great participation and support.

Keep those shutters clicking.

BRYAN KIMMEL

SHOWCASE

JUNE'S TOP IMAGES

MEETINGS ARE CURRENTLY CONDUCTED
VIA ZOOM DUE TO COVID REGULATIONS

THIS MONTHS' JUDGES

SET SUBJECT - Shirley Gillitt - Westville Camera Club

ADVANCEMENT - Leo Theron - Magalies



TOP SENIOR IMAGE OF THE MONTH:
Blackwinged Stilt looking for food - Jenny Stilwell



TOP JUNIOR IMAGE OF THE MONTH:
Aurora - Lucy Gemmil

COMM:
Our Mom - Leonard Steingo



GOOD GOLD:
Wait for me - Lucy Gemmill



GOOD GOLD:
Spoonbill Portrait - Leonard Steingo



GOOD GOLD:
oomph wet paw wet paw wet paw - Lucy Gemmill



GOOD GOLD:
Mkhomazana Waterfall - Kirsty Ho



GOOD GOLD:
Forceful baptism - Mariluo Manning



GOOD GOLD:
Hammer Girl - Kirsty Ho



GOOD GOLD:
Crayfish catcher - Lyn Williams

SET SUBJECT JUNE 2021

NIGHT LIGHTS



Grand Mosque Night Lights - Cynthia Nicholl



RUNNER UP Downtown Jozi - Robbie Aspelling



3rd PLACE Jozi by night - Simone osborne

CONGRATULATIONS!

SALON ACCEPTANCES

Durban Camera Club Centenary Salon

	Acceptance	Comm
Robbie Aspeling	6	1
Lucy Gemmill	5	
Andrew Mayes	1	
Simone Osborne	2	1
Vicki Street	4	2
Koos van Niekerk	2	

5th Vanderbijlparkse Fotografiese Vereniging Digital Salon and 3rd Print Salon

	Acceptance	Comm
Robbie Aspeling	4	1
Lucy Gemmill	1	2
Koos van Niekerk	2	

3rd Sasol Highveld Photographic Club National PDI Salon

	Acceptance	Comm
Lucy Gemmill	3	1
Craig Lawrence	1	
Simone Osborne	7	2
Vicki Street	1	
Koos van Niekerk	1	



Durban Camera Club Centenary Salon

CERTIFICATE OF MERIT - OPEN COLOUR

Akona - Robbie Aspeling



Durban Camera Club Centenary Salon
3rd Sasol Highveld Photographic Club National PDI Salon
CERTIFICATE OF MERIT - OPEN COLOUR
African Beauty - Simone Osborne



Durban Camera Club Centenary Salon

CERTIFICATE OF MERIT - PORTRAIT AND BOUDOIR

Jenna - Vicki Street



Durban Camera Club Centenary Salon
CERTIFICATE OF MERIT - OPEN MONOCHROME
The Black Swan - Vicki Street



5th Vanderbijlpark Salon
CERTIFICATE OF MERIT - OPEN COLOUR
Girl with a bouquet - Robbie Aspeling



5th Vanderbijlpark Salon
CERTIFICATE OF MERIT - OPEN MONOCHROME
Of all the Gin joints - Lucy Gemmill



5th Vanderbijlpark Salon

CERTIFICATE OF MERIT - SCAPES

The Farm - Lucy Gemmill



**3rd Sasol Highveld Photographic
Club National PDI Salon**

CERTIFICATE OF MERIT - SCAPES

Aurora - Lucy Gemmill



3rd Sasol Highveld Photographic Club National PDI Salon

CERTIFICATE OF MERIT - OPEN COLOUR

The Dance - SImone Osborne

GENERAL CLUB INFO

ABOUT US

We are a group of enthusiastic people who are devoted to learning more about digital photography, share a common interest and our experience ranges from amateurs through to experienced and professional workers.

Anyone and everyone with an interest in photography is welcome to come and have some fun while gaining knowledge and skills related to all aspects of photography.

We are affiliated to the Photographic Society of South Africa (PSSA).

The aim of this photography club is to give photographers the opportunity to share ideas and discuss their mutual interest in photography in a social atmosphere and to improve their photography.

Visitors are welcome to attend a few meetings to see how the club operates and to meet like-minded people.

ADVANCEMENT MEETINGS

We meet on the third Wednesday of every month from January to November at St Mungo's Church, Cnr Grosvenor Road and William Nicol Drive, Bryanston. The evening starts at 19h15 and finishes at 21h30. At these meetings we normally start with a short presentation by a visiting judge or one of the senior workers of their photographs. This is followed by our print section where the judge awards points to each print. The rest of the evening is taken up by projecting images on a big screen of all our various works, right from the starting categories to the advanced categories where the judges award points for each photograph and gives his/her valuable

comments on each photograph. This is an excellent learning experience for all photographers whether they are at a beginner or advanced stage. There is a short break between the beginner and advanced categories for everyone to have some tea, coffee and biscuits. This is a great opportunity to socialise and to meet new people that share similar interests.

SET SUBJECT MEETINGS

Set subject evenings take place on the first Wednesday of the month also starting at 19h00. There are judges and sometimes experts in their field who come in and give talks on various topics, show their photographs as well as giving tips and tricks. We also have a judge that critiques our Set Subject Category for the month and will then choose a winner. We have a different set-subject each month where photographers submit two photographs for judging.

Sometimes these evenings could also consist of presentations and/or workshops. This is a very good time to meet and get to know the other club members as well as share ideas.

These meetings focus on varied topics like monochrome conversions, Photoshop, sport, macro, food photography, night photography etc.

If you need information regarding any of the club activities, please send an e-mail to the membership team at sandtonphotographicsociety@gmail.com and you will receive a reply as soon as possible.

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 advancement 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 advancement 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.

DIGITAL SUBMISSIONS

Digital images to be submitted electronically via PHOTOVAULTONLINE.

IMAGE SIZING

Width: 1920 pixels max
Height: 1080 pixels max
File Size: not exceed 2MB

BORDERS

– thin outlines are allowed but larger frames are discouraged.

IMAGE NAMES

- Authors' names may NOT be added to the digital images when submitted. Images to be named with the image title only. eg: Beach Sunrise



SALON SUBMISSIONS

Anyone may enter a Salon. To find out more on how to do so, go to the Photographic Society of South Africa's website [www.pssa.co.za] or ask one of the senior club members. The PSSA Salon Calendar may be found on the PSSA website www.pssa.co.za or on PHOTOVAULT

FAMOUS PHOTOGRAPHERS

SAM HASKINS

COUNTRY: South Africa
1926 - 2009

Samuel Joseph Haskins was a British photographer, born and raised in South Africa. He started his career in Johannesburg and moved to London in 1968. Haskins is best known for his contribution to in-camera image montage, Haskins Posters (1973) and the 1960's figure photography trilogy *Five Girls* (book) (1962), *Cowboy Kate & Other Stories* (1964) and *November Girl* (book) (1967), plus an ode to sub-saharan tribal Africa "African Image (book) (1967).

He suffered a stroke on 19 September 2009 the opening day of his exhibition to launch *Fashion Etcetera* at Milk Gallery in New York, and died at home in Bowral, Australia, nine weeks later.

His formal higher education was at the Johannesburg Technical College 1945–1948, where he did a general arts course followed by a part-time photographic module. Between 1949 and 1951, he studied at the London School of Printing and Graphic Arts in Bolt Court, later renamed the London College of Printing, and now the London College of Communication.

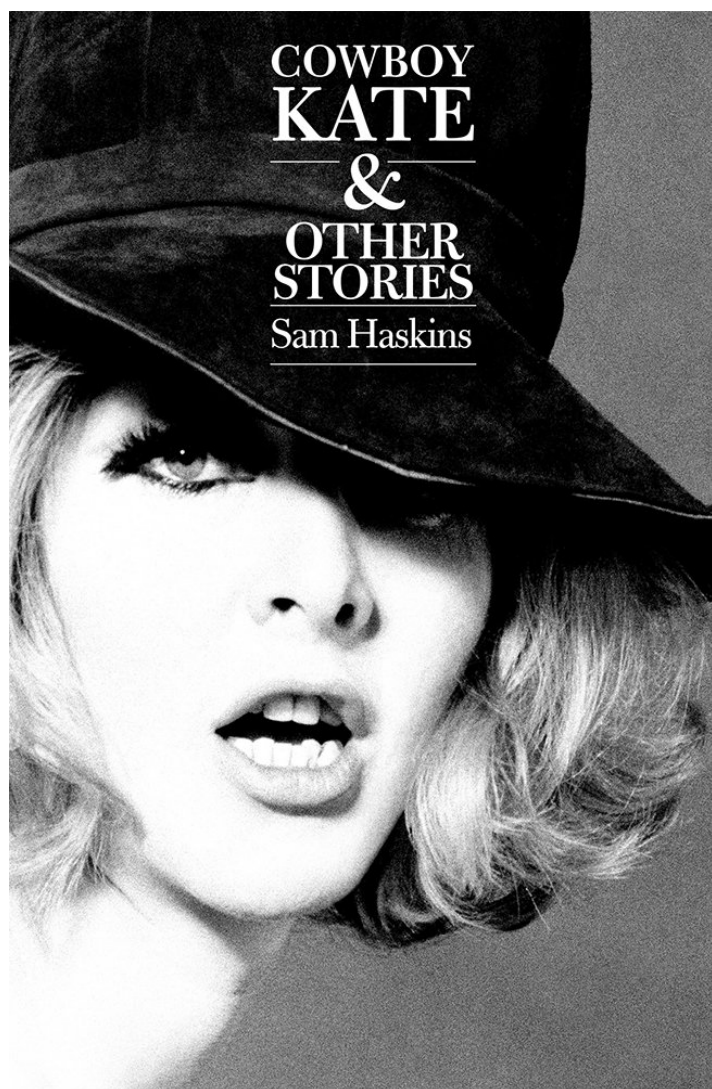
Haskins started his career as an advertising photographer in Johannesburg in 1953. He ran what was probably the first modern freelance advertising studio in Africa. He produced commercial work across a very broad spectrum of photography from still life to industrial, fashion and aerial. His first formal creative output was a one-man show at the popular Johannesburg department store John Orrs in 1960. This featured black-and-white photography of models in the studio and included some photographs of dolls made by the young Elisabeth Langsch,



Sam Haskins doing the last shoot of his life, December 2006, Sydney, Australia for Harper's Bazaar. He had just celebrated his 80th birthday. It was also his only digital shoot. It forced him to break a 30 year loyalty to Pentax because they did not yet have the 645D available.

who went on to become Switzerland's leading ceramist.

His international reputation and his signature photographic passions were established by four key books published in the 1960s. *Five Girls* (1962) explored a fresh approach to photographing the nude female figure and contained important first explorations with black-and-white printing, cropping and book design, which were a key feature of his subsequent books. *Cowboy Kate & Other Stories* (1964) was probably the first book to deliberately explore black-and-white photographic grain as a medium for expression and image design. It was highly influential at the time, sold roughly a million copies worldwide and won the Prix Nadar in France in 1964. It continues to influence contemporary photographers, film makers, fashion designers and make-up artists. *Cowboy Kate & Other Stories* or 'Kate' as the book is often referred to, had its place in photographic history cemented in 2005 when



**COWBOY
KATE
&
OTHER
STORIES**
Sam Haskins

the International Center of Photography in New York included the book in their exhibition *The Open Book: A History of the Photographic Book from 1878 to the Present*.

November Girl (1967) contained key image collages which formed the basis of many graphic and surrealist experiments in the 1970s and 1980s. *African Image* (1967) was a visual homage to the indigenous people, culture, landscape and wildlife of sub-Saharan Africa. The images represent a lifelong interest in photographing graphically stimulating environments and formally document his passion for indigenous craft. He broke bones on river rapids and wrote off two Volvo saloon cars on African dirt roads while shooting the book. Despite its international award, this meticulously constructed book, celebrating a love for sub-Saharan Africa, is probably the least known of his major creative projects, but it is coveted by serious collectors of African art and photography.

In 1968, Haskins moved to London and ran a studio in Glebe Place just off the King's Road. He worked as an advertising photographer for international consumer brands Asahi Pentax, Bacardi, Cutty Sark whisky, Honda, BMW, Haig whisky, DeBeers, British Airways, Unilever and Zanders, and specialised in the art direction and shooting of calendars, especially for Asahi Pentax in Japan. Although he endorsed Hasselblad for a short period in the late 1960s and early 1970s, his loyalty to the medium format 6x7 camera and lenses from Asahi resulted in a rare long-term association between a camera manufacturer and photographer. From 1970 to 2000, Asahi Optical (later Pentax) produced 30 calendars, of which Haskins shot and art-directed 15 editions including the millennium calendar. No other photographer was invited to contribute more than once. He is still involved with the Pentax Forum Gallery in Tokyo, which hosts his exhibitions. His first contact came in 1967, when Asahi Optical presented him with a 35 mm camera after hearing that he had shot *African Image* with various competitors' products.

In 1972, he produced his first colour book, *Haskins Posters*. The large-format





publication contained pages printed on one side using a thick stiff paper and a soft glue perfect binding allowing the pages to be removed and used as posters. Haskins and Alida successfully published the book internationally through their own company, Haskins Press. The book won a gold award at the New York One Show. At the time the best-known image from Haskins Posters, a girl's face superimposed on an apple with a bee near the stem, appeared on the cover or in editorials of almost every major photographic magazine around the world. This image was part of a well-publicised visual and graphic experimentation with the apple theme in the 1970s that for a while resulted in photographic journalists nicknaming him 'Sam the Apple man'.

The images in Haskins Posters traversed different creative themes that all became signature passions for Haskins' image-making over the next three decades; graphically strong compositions of nudes characterised by a natural essence in the models, while the image-making explored themes of graphic experimentation, humour and sensual eroticism. Haskins had a recurring theme (rooted in his training as a painter) of creating tension in the surface of his photographs between flat graphic elements and 3D chiaroscuro. Those results were often achieved with sophisticated lighting and/or double exposures. A highly creative and design driven approach to

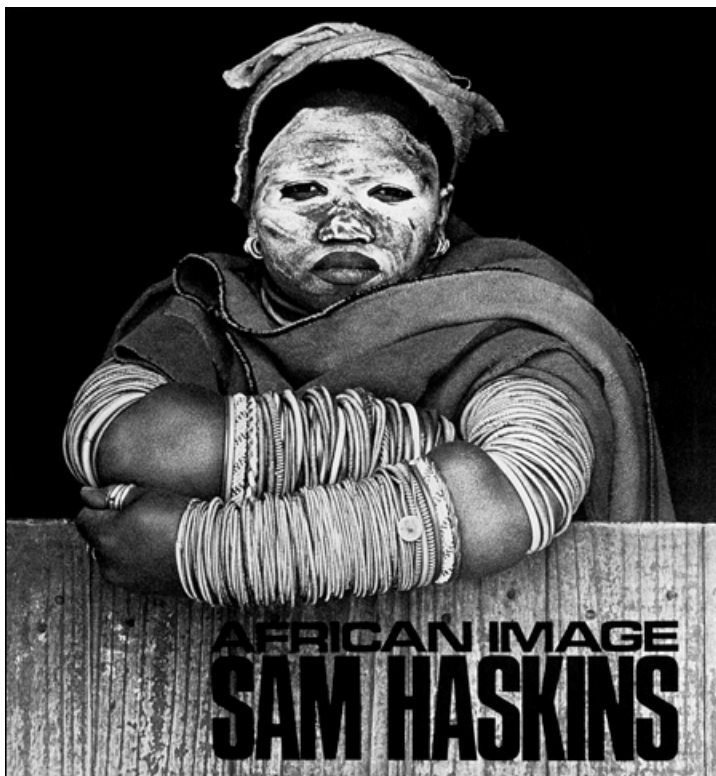
lighting almost always played a key role in Haskins' work, both in the studio and on location. He often developed complex lighting designs for a single specific shot that were never repeated, a late example being a fashion shoot for New York magazine's 75th anniversary issue shot in New York's Pier 57 studios in August 2006.

Haskins also often sculpted and painted graphic elements for his photographs and drew inspiration from a combination of surrealism, illustration, film and modern graphic designers.

The graphic experiments first seen in Haskins Posters and related exhibitions at London's Photographer's Gallery and National Theatre, resulted in a book called Photo Graphics (1980). The title of the book coined a new term in photography that has since become widely used.

Haskins' next book, Sam Haskins á Bologna (1984), resulted from an invitation by the mayor of Bologna to photograph the city. The publication was accompanied by an exhibition in the city. This project led to two





more homages to visually rich locations shot over a series of visits; Barcelona (1991) and Kashmir (between 1992 and 1994).

From 2000 to 2005, he focused on fashion photography for *Vogue*, *Harper's Bazaar*, *Allure* and *New York*. A shortage of copies of the original edition of *Cowboy Kate & Other Stories* (1964), which was selling to collectors for up to US\$3,000, led Haskins to bring out a digitally remastered 'director's cut' version in October 2006, published by Rizzoli in New York. Apart from image editing and layout revisions, the new version had 16 pages of new images.

In 2002, Haskins and Alida moved to the Southern Highlands of New South Wales, Australia, and built the third house-studio of their partnership. The move away from London resulted in a renaissance in Haskins' fashion photography. While he had always had a passion for fashion from the start of his career, and *Cowboy Kate* influenced fashion designers, who credited Haskins, he had not been courted by the mainstream fashion world and did not court them. A shoot for Yves Saint Laurent in Paris in 2002 resulted in a 'rediscovery' that led to a stream of assignments in London, New York, Paris,

Tokyo and Sydney, working for fashion houses and magazines.

In December 2006, a month after his 80th birthday, the first retrospective exhibition of his work (with a portraiture bias) opened at the National Portrait Gallery in Canberra (Australia). That was also his first exhibition at a national museum/gallery. The show ran for four and a half months to 22 April 2007.

The exhibition contained several portraits of other artists never seen before, including one of the late Jean-Michel Folon, a graphic artist



much admired by Haskins. Although one or two of the images from that personal portrait project had previously been published, the majority remained part of a quiet collection built up over decades of meeting and befriending other artists.

In 2009, Haskins published, under the family imprint The Haskins Press, his first book in 24 years. *Fashion Etcetera* is a thematic slice through his archive that explores a lifelong



passion for fashion, style and design. The book was produced over three years working in close collaboration with his son Ludwig and his grandson Oren, and is dedicated to Ludwig and Oren. In 2009, the last year of Haskins' life, his "Fashion Etcetera" book and exhibition received widespread global publicity, and in the process, turned images of Gill from 'Five Girls' (1962) into one of the new-found icons of the 1960s. Following the death of Haskins' wife, Alida Haskins, on 5 December 2012, the Haskins estate is now 100% owned and managed by Ludwig, who continues to publish and exhibit his father's work and negotiate image rights.

www.samhaskinsblog.com

PHOTOGRAPHIC OUTING TO BILL HARROP'S HOT AIR BALLOONS



Photograph by Robbie Aspelng

A few of our club members attended the lift-off early one morning

ROBBIE ASPELING - I had arranged an early morning shoot at Bill Harrop's Hot Air Balloons at Hartebeestpoort with some of my students but unfortunately due to various reasons, some could not attend. Instead of canceling the outing I opened the morning to members of SPS and was delighted when some members joined us.

It was an early start... well very early. Up at 4.00am and on our way by 4.30am. We arrived in the dark, Google Maps being our navigator on the lonely country roads, some being rather precarious dirt roads not in the best condition to drive in what seemed the middle of the night. We checked in with the staff just after 5.30am and the do's and



don'ts were quickly given to us. The three balloons were already in place and their inflation under the spotlights had already begun. The clear skies that we had hoped for were not going to make a showing, but rather a grey, overcast sky. My visions of colourful balloons against a vibrant blue sky were very quickly disappearing. I haven't even started discussing my feelings about the bitter cold that we had immersed ourselves in after our warm, comfy heated car interiors.

The light was quickly changing and we all moved to different parts of the field to gain the best photographic vantage points, shooting



at a quick pace so as not to miss a moment of the action unfolding in front of us. Whilst the balloons drift silently and peacefully through the skies, the final inflations and boarding of the passengers happen in what seems a flash of time. The silence is broken by the gush gush of the inflating furnaces, as the balloons inflate to almost full capacity.



Checking camera settings and adjusting for the changing light it's only a few minutes and then up, up and away they go. One at a time they lift from the ground and float into the sky. The sighting is almost exhilarating as you realise that only a minute ago they were grounded and now, without noisy engines and spinning propellers, they are airborne. The air was still, not a breeze to be felt and the balloons drifted slowly over us. There were



some hairy moments when we saw the one balloon heading straight for the tree line. The skilled pilot gush gushed his burner and managed to manoeuvre his balloon skillfully through the trees..a sigh of relief for the passengers no doubt..



Once the balloons were up and away we threw back a quick cuppa and off we went. I had arranged that we follow one of the



Smiles and happiness when all the balloons were in the air.
Photograph by Kit Bruyns



Photographer facing the balloon... anything to get the shot

recovery teams and we hit the road. The balloons had travelled quite a few kilometers by the time we sighted them again. We were travelling in a westerly direction along a tar road and then eventually passed the balloon. The recovery guys were on the radio to the pilot and no doubt they were discussing where they were going to land. A clear field was needed and no doubt this had been identified. We pulled ahead, leaving the balloon behind and then stopped and waited opposite a reasonably open piece of field. It wasn't long and the balloon edged closer, aiming for the field but needing to miss the power lines. Then, just like that, the recovery team screamed off and the balloon was landing. It almost caught us by surprise and we rushed after. The landing was a well rehearsed event, the team grabbing the



ropes and the pilot gushing his burner to keep the balloon just in the air as it was manoeuvred onto the recovery trailer. Just like that, it was all over. The photographers moved in closer and captured their last images of the event. Moving in closer, looking for patterns, textures or shapes.



Photograph by Kit Bruyns



Vicki's image of the deflating balloon while the ropes are securely held by the ground team



The ever illustrious Kit Bruyns as captured by Vicki



From L to R. Andrew Mayes, Jack Weinberg, Kit Bruyns, Bryan Kimmel, Moira Jones and Robbie Aspeling
Photograph by Vicki Street



Photograph by Simone Osborne

UNDER A SKY OF STARS: A trip to Kubu Island by Simone Osborne

A rocky outcrop marooned on an ocean of dry sand and salt, Botswana's Kubu Island may not sound like much of a travel destination. That is, until you get there. Its only inhabitants are enormous baobab trees, bare-branched in winter and providing the detail in a landscape that offers some of the most extraordinary night skies you're likely to see. Photographer Simone Osborne and her husband Chris recently visited. This is why they went.

"Kubu Island is simply one of those amazing places for landscape and astrophotography. I have quite an obsession with astrophotography and "shooting" the stars at Kubu has long been on my bucket list. I knew the best time to go there is during a new moon when the sky is at its darkest and, due to the remote location of Kubu, there is hardly any light pollution."

Set in the middle of Botswana, it's not an easy place to get to by yourself but simple enough if you go with a professional safari operator. Kubu Island lies in the Makgadigadi Pans, a pair of ancient dried-up lake beds surrounded by savannah grasslands. There's good wildlife viewing in the Makgadigadi Pans National Park, and as Simone explains:

"Part of our adventure was also the trip getting there with the Mobile Safari Camp we chose. It's just enough pampering and comfort without disconnecting from nature."



Silent witnesses to the ebb & flow of the Makgadigadi, Kubu's baobabs are reputed to be several thousands of years old.
Photograph by Simone Osborne

Makgadigadi is part of Botswana's Kalahari region: it is home to big herds of springbok and dry-area animals like eland and giraffe. Elephants, zebra and buffalo migrate into the Makgadigadi during the summer rainy season but their predators – lions, cheetah, leopard and hyena – are there all year round. A short flight by light plane from the Okavango Delta, it's an area well worth including on a safari itinerary and you can choose between mobile camping safaris and more luxurious safari lodges.



The gemsbok is common in the Makgadigadi & uses its rapier-like horns to defend itself against lions.
Photograph by Simone Osborne

There aren't many animals at Kubu Island though, and that's a good thing because this is a place to explore on foot.

"For a photographer (but also for my husband who isn't) Kubu Island offered much to see with its ancient stone walls and rounded granite boulders, and the sea of salt that surrounds the island. The sacred cave and ritualistic stone walls are a must."



The word 'Kubu' means hippopotamus in Setswana & perhaps refers to the bulky grey character of the island.
Photograph by Simone Osborne

But it was to the baobabs that Simone's gaze inevitably returned:

"The highlight of course are the many ancient and beautiful baobab trees dotted around the island – each and every one unique in its own way. It was paradise for me to scout the island for the best compositions for sunrise and sunset."



Marking the end of a day, sunset is also the opening act to the great night show at Kubu Island.
Photograph by Simone Osborne

Once darkness falls, the Kalahari takes on a new appearance; gone are the sun-bleached tans and washed-out greys, replaced by the sharp, dazzling lights of the cosmos and the wheeling patterns of stars traversing the night sky. And there are special highlights too:

"I had great views of the Milky Way and its stunning galactic core – only visible in the southern hemisphere between March and October! I also had a lot of fun finding the southern celestial pole to capture a star trail."



No moon & no light pollution means a classic star trail for photographers at Kubu Island.
Photograph by Simone Osborne

ARTICLE COURTESY OF SAFARI ONLINE - www.safari-online.com/

THE SALON ENIGMA

This article first appeared in the WCC June edition of the SNAP magazine

WRITTEN BY
ANDREW PIKE



When I first joined Westville Camera Club a few years ago, all I heard about was salons. I wondered if WCC had a particular thing about personal grooming. Looking around, most people looked pretty neat, but I wasn't convinced they'd spruced themselves up in salons. Time soon revealed that we were talking about something completely different.

About 160 years ago or so, Paris was the epicenter of the art world. At that time, a particular group of painters used to gather of an evening at Café Guberbois. The unspoken leader was an artist called Édouard Manet. His best friend was Degas and others in the group included names like Césanne, Renoir and Pissarro. Together they developed their art to create a movement known as Impressionism. However, despite their modern acclaim as genius artists, back in the 19th century they were all starving. Art critics would belittle them and their work was appreciated by very few.

In view of the fact that art was so important to France at that time, painting was regulated by a

government Ministry. Art was considered a profession, up there with medicine and law. A painter showing any promise would start out at an art school where he would receive a formal education progressing from copying of drawings to the paintings of live models. As the artist progressed, he (there were not too many she's at the time) would enter competitions along the way. Those who did poorly dropped by the wayside, but those who did win awards would continue along their path, all with one end goal: acceptance in the Paris Salon, the most prestigious art exhibition in all of Europe.

Every year, painters would submit two or three of their best works to a jury of experts. Artists from around the world would lug their canvases to the exhibition hall built for the Salon. Over the next few weeks, the jury would vote on each painting in turn, stamping those which were unacceptable with a red letter denoting that they had been rejected. Those paintings which had been accepted would be hung on the walls of the exhibition hall and over the next weeks up to a

million people would view the exhibition. The best paintings were given medals. Painters who had had no acceptances would skulk back to the drawing board.

The requirements of the Salon were that works were supposed to be microscopically accurate, properly “finished” and formally framed, following all artistic conventions to do with light, form and substance. Acceptances were typically of traditional pictures which met the prescribed requirements for good art at the time.

Recognition in the Salon meant everything for an artist’s career, but the Impressionists, brilliant as they were, were rejected time and again.

However, Manet and his cohort had a different view about what constituted good art. They painted everyday life and, amongst other things, their brush strokes were bold and their figures were often indistinct. (Read: ‘Over-processed’ and ‘Out of Focus’ in photographic terms.) The Salon jury and crowds at the exhibition hall were shocked and disapproving of the Impressionist work. Although some of their paintings were occasionally accepted by the Salon, most were repeatedly discarded as failures. Some were even accepted and then later withdrawn from the exhibition when the public disapproved.

The Impressionists concluded that, if they wanted to be accepted in the Salon, they had to compromise what they regarded as good work. Acceptance required them to tow the line of what they regarded as boring convention.

After arguing amongst themselves for years whether to persist, the Impressionists finally shunned the Salon and created a parallel exhibition. Today, their works adorn every major gallery in the world. One wonders if their works would today be as popular if they had not turned their backs on the Salon.

What does this mean for us as photographers? Is there a particular line that we need to tow in order to have our photographs accepted in salons and, if so, are we compromising what we regard as our best work? I have no doubt that, with the number of rejections I have had in salons over the past year or so, I obviously fall in the Impressionist camp. I love the photographs that I submit to salons and always feel vaguely offended when only two or three out of ten are accepted. Looking at the catalogues afterwards,



François Joseph Heim, “Charles V Distributing Awards to the Artists at the Close of the Salon of 1827,” 1824 (Photo: Wikimedia Commons Public Domain)

I see brilliance in other people’s work and realize that a number of my photographs fall well short. Nonetheless, some rejections (or ‘non-acceptances’ as they are euphemistically called) are beyond my understanding. A photograph can be accepted in one salon and not another. I recently got a COM for one image and had it rejected the next two times. There are times when noise in a photograph, in my view, enhances it. There are times when you can’t have everything in focus, even if there are potentially two subjects. Having one subject out of focus can in some ways accentuate its presence whilst the in-focus subject is clearly the one the viewer is meant to swoon over. Annoyingly, there is no right of appeal. I guess we all have to keep learning, but also figuring out what judges will like and not like. More importantly, we need to learn not to take non-acceptances personally. Whilst I completely agree that salon acceptances must meet a certain standard, salons often appear to be a classic case of beauty being very much in the the eye of the beholder, and not all judges beholding equally. For now, I will keep plugging away at the salons on offer. A time may even come when most of the work I love and submit gets accepted. However, until that time, and for those of my fellow Impressionists who also tear their hair out with frustration every couple of weeks, feel free to contact me so that we can agree on the standards and rules for acceptance to the new parallel salon.

The Histogram

A histogram is a graphical representation of the tonal values of your image. In other words, it shows the amount of tones of particular brightness found in your photograph ranging from black (0% brightness) to white (100% brightness).

Histogram shapes

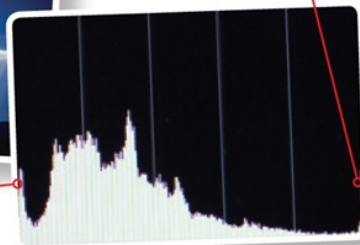
Four graph types that are worth getting to know...

High contrast



Graph squashed up on left – shadows clipped

Graph squashed up on right. Highlights clipped



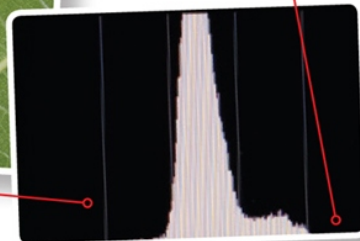
Some scenes have a greater tonal range than your SLR can cope with. A gradient filter, or shooting at a different time, can help reduce the contrast. Or just reshoot so highlights aren't clipped.

Low contrast



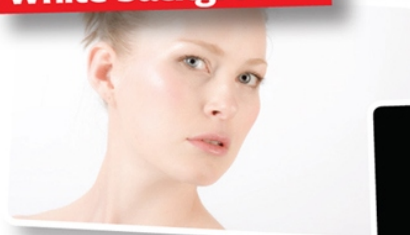
No dark shadows

No bright highlights



Some subjects contain no highlights or shadows. Ideally these should be re-exposed so the graph is as far to the right as possible, known as 'exposing to the right'.

White background



High-key subject means no visible shadow values

Huge peak on right matches large expanse of white in image



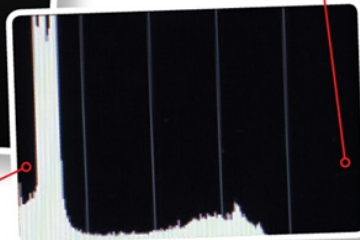
In some shots, it is perfectly acceptable for areas to be burnt out, and recorded in pure white. An extreme example of this is when shooting against a white backdrop in a studio.

Black background



Peak on left matches dark black background

Low-key subject means no visible highlights show on graph



Dark scenes will mean that the graph will peak on the left side. Clipped shadows may not be a problem, if you want some areas of the shot to appear jet black in the image.



JULY 2021

BIRTHDAYS

2nd - Leonard Steingo

21st - Byron Beedle

21st - Angela de Bruyn

SETSUBJECTS 2021

Set Subject meetings are held once a month, the first meeting of the month. The purpose of the theme is to encourage the members to try new things and to gain new skills different to the genres that they perhaps normally capture. 3 Images may be submitted for the evening and are scored and judged but do not count towards advancement.

Here is the list of Set Subjects for 2021.

2021 SET SUBJECT CALENDAR

MONTH	SET SUBJECT	DATE
JAN	<i>Bokeh</i>	
FEB	<i>Shadows</i>	
MAR	<i>Double Exposure</i>	
APR	<i>Self-Portrait</i>	
MAY	<i>Angles and Curves</i>	
JUN	<i>Night Lights</i>	
JUL	<i>3's / Trio / Triple</i>	7 JUL
AUG	<i>Movement</i>	4 AUG
SEP	<i>Water</i>	1 SEP
OCT	<i>People at Work</i>	6 OCT
NOV	<i>Insects</i>	3 NOV
DEC	<i>Textures</i>	1 DEC

JULY 2021 - 3'S / TRIO / TRIPLE

This month's set subject is 3's / Trio / Triple. *Three is a Magic Number.* What's so special about the number three? Three subjects lend themselves to more complex visual interactions than when you are working with just two or one. *Triangles* are, quite simply, shapes formed by three connected sides. Many elements within the natural world approximate the triangle shape, including mountains and conifer trees. Implied triangles can also arise from the interaction of three objects. Three subjects can form a *vanishing point*. Part of what makes the triangle shape so powerful is that every triangle naturally creates a vanishing point. *Three subjects can form a pattern.* One object by itself is just lonely, while two similar objects side by side is just a coincidence. But three similar objects in a row starts to look suspiciously like a pattern. Why does this matter? Well, as it turns out, the human eye is naturally attracted to repeating shapes and colors, which is why we find patterns particularly appealing. If you think about it, humans put patterns everywhere, from our city streets, to the clothes we wear, to the music we listen to. The great thing about the number three is that it is the minimum number you need to form a pattern. Of course, a pattern will emerge only if your three subjects are sufficiently similar.



YOUR COMMITTEE FOR 2021



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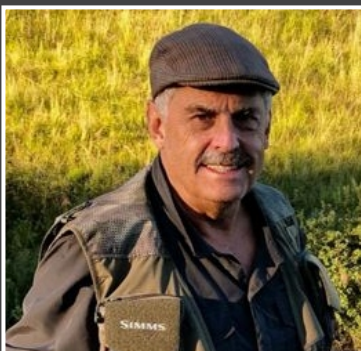
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MEMBER PROFILES

FRANK HEITMULLER



ARIE WILLIAMS



WHEN DID YOU JOIN SPS?

Sometime in 2010

2008

WHAT IS YOUR CURRENT STAR RATING?

6 Star Honours

7 Star

CANON, NIKON, SONY OR.....

Canon

Fuji

PREFERRED LENS?

Wildlife: Canon 500mm F4
Portraits, Weddings: Sigma Art 50mm F1.4
Rest: Canon RF24-105, F4

35mm F2 and the 50-140

PREFERRED GENRE/SUBJECT MATTER?

Top of the pile, Monochrome and Black and White.
Primarily Wildlife and Travel.
Love Wildlife Photography and the Bush both as much. Anything generally but travel and people are next.

Landscape and street photography

EDITING PROGRAMME?

Adobe Lightroom Classic & Mobile.
Nik Collection (Silver FX Pro) and a little bit of Photoshop

Mainly Lightroom, finish off in Photoshop

WHAT IS NEXT FOR YOU REGARDING YOUR PHOTOGRAPHY?

Currently in a creative limbo:
Continuing to travel as much as we can, but focus on shooting fineart for print and art purposes while experiencing as much as I can

Concentrate on black and white and learn more Photoshop skills

MEMBER PROFILES

CONT

FRANK HEITMULLER

ARIE WILLIAMS

WHO OR WHAT INSPIRES YOU AND YOUR PHOTOGRAPHY

The world that collides between Art and Photography, between life and a moment in time and the joys of seeing life unfold in the bush.

Photographers that inspire me:

David Yarrow - Black and White Wildlife Photography

Jeremy Cowart - Artist and Photographer

Vincent Versace - Black and White Guru

Late Klaus Tietge - Fine Art Wildlife Photographer

Nick Brandt - Fine Art Black and White Wildlife Photographer and Activist

Ross Couper - Wildlife Guide and Photographer

Joey L - Portrait and Documentary

The camaraderie shared between photographers. When I broke my leg in 2017 the members of the PSSA ensured that I even went to Congress and all the venues including Ghandi Square in a wheelchair ensuring that I did not miss out.

Star rating for me is not a race to get to the top but an opportunity to see and be inspired by all the wonderful work fellow photographers enter on a monthly basis

WHAT IS YOUR DAY JOB / PROFESSION?

Cape Regional Account Executive for a Canadian Software Company

Retired





UPCOMING SALONS - CLOSING DATES

JULY

2021-07-03 1st Witzenberg Photographic Society Digital & Print Salon

2021-07-17 PSSA National Youth Salon

2021-07-31 TAF PDI 11th National Salon (Brochure available)

AUGUST

2021-08-14 Sandton 8th National Digital Salon

2021-08-21 16th Krugersdorp Camera Club National Digital Salon

2021-08-28 VPS National Salon

SEPTEMBER

2021-09-11 AFO 10th Digital Salon

2021-09-18 5th Lowveld National Salon

OCTOBER

2021-10-02 8th Swartland Salon

2021-10-09 Camera Obscura International Salon Circuit - Edenvale

2021-10-23 PSSA 20th Up and Coming Salon

2021-10-30 5th Paarl National Salon of Photography

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's a good thing to join the PSSA!

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