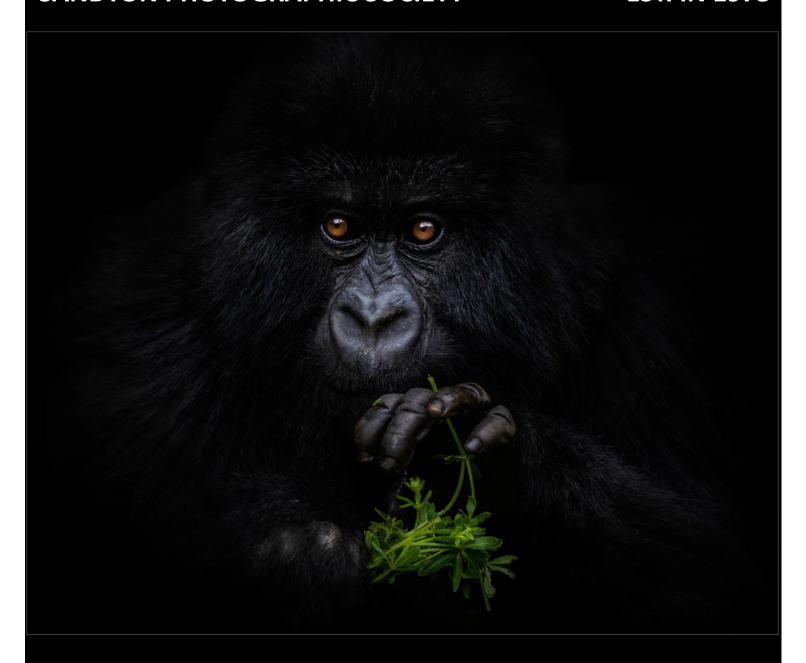
SHUTTERN EWS

SANDTON PHOTOGRAPHIC SOCIETY

EST. IN 1973







SHUTTERNEWS

PUBLISHED BY Sandton Photographic Society

EDITOR Robbie Aspeling

COVER PHOTO Senior image for September:

"Deep in thought" by Simone Osborne

CONTRIBUTIONS TO SHUTTERNEWS

All members are invited to contribute to our future issues of our monthly newsletter. Members are welcome to make suggestions and submit articles. Please ensure that any supplied images are sized to the standard club size of 1920px X 1080px. Please mail the editor: rob@raphoto.co.za

The Sandton Photographic Society is proudly affiliated with the PHOTOGRAPHIC SOCIETY OF SOUTH AFRICA www.pssa.co.za



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FROM THE CHAIRMAN'S DESK



thanks must go to Eric Thorburn for the huge amount of time and effort he spent to put this together. One of the unique features, is that he has included the photo of the photographer who took the picture. This is something new and has really worked well.

"Taking pictures is savouring life intensely, every hundredth of a second." — **Marc Riboud**

Keep those shutters clicking

BRYAN KIMMEL

Greetings and Salutations

Well It looks like summer is truly with us now. What is more, is that the COVID rate of infections are dropping continuously.

This means that we are able to get out there a shoot a whole lot more. The Committee is meeting shortly and the first item on the agenda is live meetings.

We will keep you informed as we go. The end of the year is approaching fast and that means trophy night. Please start preparing your images and lets make this event one to remember.

We are actively trying to encourage younger people to join the club so if you have any children or grandchildren that show any interest, please come and chat to us and we will make it easy to accommodate them.

Our members continue to shine in the various local & international salons as well as various prestigious awards. Details of these amazing achievements will be in the newsletter. We are keen to look at some outings as a club. If anyone has any ideas or places they are going to, please let us know and let's see if we can make a club outing of it.

Please keep an eye on our website. We are busy with the uploading of the videos of the Salon winners, COMs and acceptances. This has been very well done and may

SEPTEMBER TOP IMAGES

MEETINGS ARE CURRENTLY CONDUCTED VIA ZOOM DUE TO COVID REGULATIONS

THIS MONTHS' JUDGES

SET SUBJECT - Jenny Stilwell - SPS

ADVANCEMENT - David Barnes - Tygerberg Camera Club



TOP SENIOR IMAGE OF THE MONTH: Deep in thought - Simone Osborne



TOP JUNIOR IMAGE OF THE MONTH: Bearded Vulture Landing - Jayesh Hargovan

COMS September's Certificates Of Merits



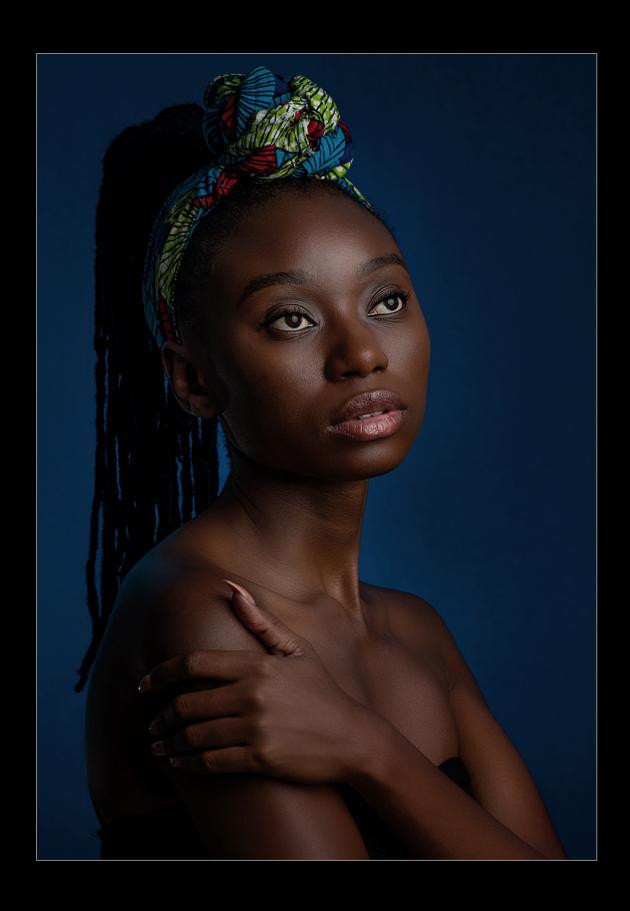
Symmetrical streams - Lucy Gemmill



Kite eating rat - Jack Weinberg



Kopsia flower with bud - Jack Weinberg



Lost in thought - Robbie Aspeling



From Russia - Simone Osborne

SET SUBJECT SEPTEMBER 2021

WINNING IMAGE

WATER



Wave Turning over - Jack Weinberg

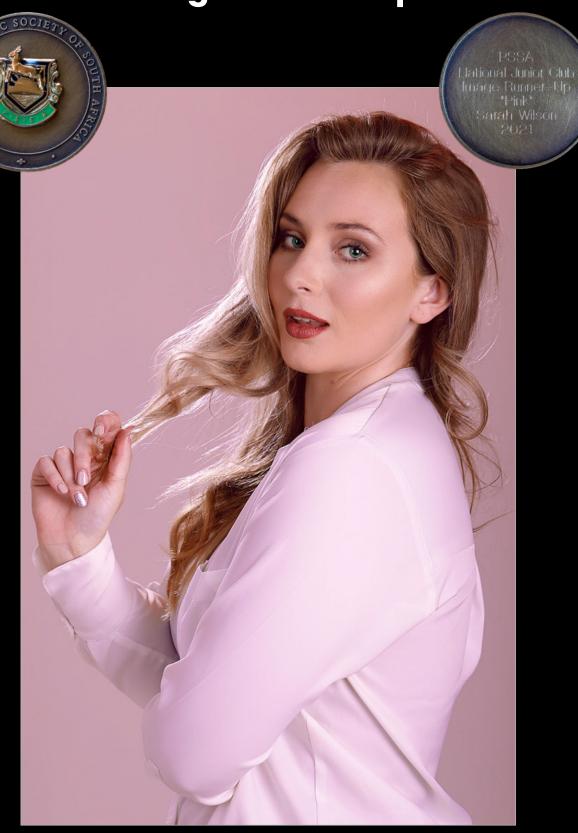


RUNNER UP Gull and Spray - Jack Weinberg



3rd PLACE Just an extra drop - Robbie Aspeling

PSSA National Junior Club Image Runner-Up



Pink - Sarah Wilson

SALON ACCEPTANCES

CONGRATULATIONS!

16th Krugersdorp Camera Club National PDI Salon

Acceptance	Comm
6	1
2	
4	1
2	
4	
1	
3	
1	
1	
2	
2	
2	
1	
	6 2 4 2 4 1 3 1 1 2 2 2

AFO 10th DIGITAL SALON 2021

	Acceptance	Comm	Medal
Robbie Aspeling	8	1	
Lucy Gemmill	4	1	
Christa Goosen	4		
Jayesh Hargovan	2		
Frank Heitmuller	1		
Johann van der Walt	2		1
Koos van Niekerk	2		
George Viljoen	1		
Lyn Williams	3		
Yafei Yi	1		



16th Krugersdorp Camera Club National PDI Salon AFO 10th DIGITAL SALON 2021

Certificate of Merit

African Beauty - Robbie Aspeling



AFO 10th DIGITAL SALON 2021
Category Runner Up - Club Medal
Bachimen Fishing Nets - Johann van der Walt

This is an infrared photo (590nm) with the white balance selected from the clouds and then a colour swap (swap the red and blue channels) during post-processing to make the sky blue again.



16th Krugersdorp Camera Club National PDI Salon Certificate of Merit

When the North Wind shall blow - Lucy Gemmill



AFO 10th DIGITAL SALON 2021 Certificate of Merit

Wiggling our way through - Lucy Gemmill

500 Portraits of a Couple's Life Crammed Into a Single Image

Australian photographer Oli Sansom has created what he believes is the first isometric couples photo. It's 500 different portraits of one couple doing everyday couple things, all crammed into a single image using some of the rules of isometry.

"I grew up with Wheres Wally [AKA Where's Waldo?] 90's video games and Jeffrey Smart paintings, and I like to think that combination of things led me to photographing people in a certain way: almost more like design elements in a scene," Sansom tells PetaPixel. "It's how I've always approached street photography.

"Something I'd always been interested in doing was photographing an entire couples shoot, and somehow delivering it as a full story in one frame. Sort of a double exposure, except... a 500 exposure. I thought it would be fun to shoot, and fun for the couple themselves to look at."There were a





couple of isometric rules the photo shoot followed to achieve the desired look.

"In order to nail the effect of isometric design, I had to shoot them roughly at a 45-degree angle, and they had to do most of their posing on a 90-degree cross that was rotated 45 degrees from me," the photographer says. "This gives it that 'video game' effect."

Once the photos were shot, Sansom moved onto the tedious task of putting it all together in Photoshop.

"The images were deep-etched, and then assembled in post," he says. "This is where we break the rules of isometric design, as in order for it to "look good" you have to fill all the gaps and have it more looking like a jigsaw."

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. 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.

SETSUBJECT 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.

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

IRVING PENN

COUNTRY: United States 1917 - 2009

Irving Penn was one of the twentieth century's great photographers, known for his arresting images and masterful printmaking. Although he was celebrated as one of Vogue magazine's top photographers for more than sixty years, Penn was an intensely private man who avoided the limelight and pursued his work with quiet and relentless dedication. At a time when photography was primarily understood as a means of communication, he approached it with an artist's eye and expanded the creative potential of the medium, both in his professional and personal work.

Born in 1917 in Plainfield, New Jersey to immigrant parents, Penn attended the Philadelphia Museum School of Industrial Arts from 1934–38 and studied with Alexey Brodovitch in his Design Laboratory. A formidable Russian émigré who worked in Paris in the 1920s, Brodovitch taught the application of principles of modern art and design through exposure to magazines, exhibitions, architecture, and photography.

After some time in New York as Brodovitch's assistant at Harper's Bazaar and various art director jobs, Penn went to Mexico to paint in 1941, traveling through the American South and taking photographs along the way. He was ultimately disappointed by his paintings and destroyed them before returning to New York late the following year. In 1943, the new art director at Vogue, Alexander Liberman, hired Penn as his associate to prepare layouts and suggest ideas for covers to the magazine's photographers. Liberman, another Russian émigré who had worked in Paris, looked at Penn's contact sheets from his recent travels and recognized "a mind, and



an eye that knew what it wanted to see." He encouraged Penn to begin taking the photographs that he envisioned, launching a long and fruitful career as well as a collaboration that transformed modern photography.

After the Second World War, as Penn quickly developed a reputation for his striking style in still life and portraiture, Liberman sent him around the world on portrait and fashion assignments. These were formative experiences, which confirmed Penn's preference for photographing in the controlled environment of a studio, where he could trim away anything that was not essential to his compositions and hone in on subjects. Separate from these assignments, Penn undertook a major personal project, photographing fleshy nudes at close range in the studio and experimenting with their printing to "break through the slickness of the image." It was a new approach to photography that stemmed from profound reflection on earlier art historical models, but the images were deemed too provocative and not shown for decades.

In 1950, Penn was sent to Paris to photograph the haute couture collections for Voque. He worked in a daylight studio with an old theater curtain as a backdrop, and was graced with an extraordinary model named Fonssagrives, whom Lisa encountered in 1947. Born in Sweden and trained as a dancer, she was one of the most sought-after fashion models of the time, with a sophisticated understanding of form and posture. Penn later recalled: "When Lisa came in, I saw her and my heart beat fast and there was never any doubt that this was it." They were married in London in September 1950. During this time, Penn also worked on a project inspired by a tradition of old prints, photographing the Trades"—butchers, bakers, workmen, and eccentrics who belonged to a disappearing world.



Mascara Wars, New York 2001



Res-Lacquered Lid, New York 1994

Penn's travel for Vogue increased between 1964 and 1971, taking him to Japan, Crete, Spain, Dahomey, Nepal, Cameroon, New Guinea, and Morocco. On these trips Penn was increasingly free to focus on what truly interested him: making portraits of people in natural light. On the early trips, he adapted existing spaces like a garage or a barn to his needs, and noted the crucial role of a neutral environment to encourage the respectful exchange he was interested in. Eventually this led him to construct a tent studio that could be dismantled and taken from location to location. Penn felt "in this limbo [of the tent] there was for us both the possibility of contact that was a revelation to me and often, I could tell, a moving experience for the subjects themselves, who without words—by only their stance and their concentration—were able to say much that spanned the gulf between our different worlds."

Penn's work initially had an ideal outlet on the pages of Vogue, where it was finely reproduced and widely disseminated. However, in the early 1950s, the editors began to feel that Penn's photographs were too severe for the magazine, that they "[burned] on the page." As a result, his assignments were reduced and he turned to advertising. Penn welcomed the challenges this new field offered, particularly in the areas of still life photography, and experimented with strobe lights to produce dynamic images that revolutionized the use of photography in advertising.

By the early 1960s, magazine budgets were strained and there was a decline in the quality of the offset reproductions. Although Penn was again photographing extensively for the he increasingly magazine, grew disappointed by the way his photographs appeared on the page, commenting that he even avoided looking at them because "they hurt too much." His solution to this predicament was to quietly pioneer a revival of earlier printing techniques, revolutionary for a time when photographic prints were not considered artistic objects. Beginning with extensive research and experimentation, he



Bee on Lips, New York 1995

investigated nineteenth-century methods that could offer greater control over the subtle variations and tonalities he sought in a print. He pressed on with his investigations until he perfected a complex process for printing in platinum and palladium metals, enlarging negatives for contact printing on hand-sensitized artist's paper, which was adhered to an aluminum sheet so that it could withstand multiple coatings and printings.

In the early 1970s, Penn closed his Manhattan studio and immersed himself in platinum printing in the laboratory he constructed on the family farm on Long Island, NY. This led to three major series conceived for platinum: Cigarettes (1972, presented at The Museum of Modern Art in 1975), Street Material (1975–76, shown at The Metropolitan Museum of Art in 1977), and Archaeology (1979-80, exhibited at Marlborough Gallery in 1982). Like his earlier Nudes series, this work departed radically from the prevailing uses of photography. Although many found it repulsive, Penn saw in the subject matter "a treasure of the city's refuse, intriguing distorted forms of color, stain, and typography."

In 1983, Penn re-opened a studio in the city and resumed a busy schedule of commercial work and magazine assignments. The following year, he was honored with a retrospective curated by John Szarkowski at The Museum of Modern Art, which toured internationally until 1989.

After the retrospective, Penn resumed painting and drawing as a creative pursuit, even incorporating platinum printing into his practice. He also found creative freedom through an invigorating long-distance collaboration with the Japanese designer Issey Miyake, who sent his dynamic, sculptural designs to New York for Penn to interpret photographically.

Penn's creativity flourished during the last decades of his life. His innovative portraits, still life, fashion, and beauty photographs continued to appear regularly in Vogue. The studio was busy with magazine, advertising, and personal work, as well as printing and exhibition projects. Penn eagerly embraced new ideas, constructing cameras to photograph debris on the sidewalk, experimenting with a moving band of light during long exposures, or with digital color printing. Book projects were also a priority, and Penn lavished attention on their production, from the design to the quality of the printing. Determined to shape the body of work he left behind from such a prolific career, he also carefully structured and reduced his archives. Particularly after Lisa's death in 1992, he sought solace in his work and in the structure of his studio schedule, and he would paint most nights after work and on weekends. In 2009, Penn died in New York, at the age of 92. During his lifetime, he established The Irving Penn Foundation, which grew out of the studio and whose devotion to Penn's legacy is derived from contact with his remarkable spirit.



Football face, New York 2002



Gold and Silver Make-up, New York 1985



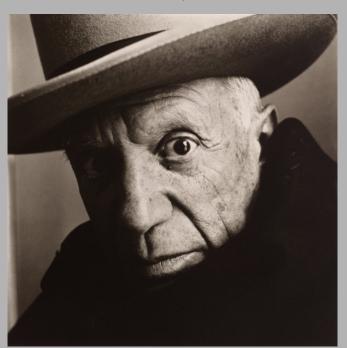
White Face with Colour Smears, New York 1986



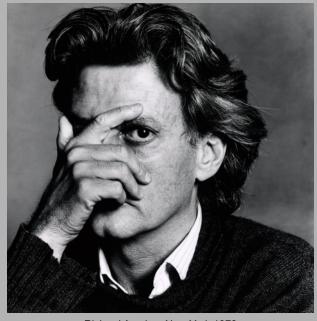
Bug in Ear, New York 1959



Tennessee Williams, New York 1951



Pablo Picasso, Cannes 1957



Richard Avedon, New York 1978

TAKING SHARP PICTURES

A sharp photograph results from several factors- all of which are of equal importance. These factors are: properly holding the camera, enough DOF, the lowest ISO setting possible, and a fast enough shutter speed to prevent camera shake.

BEFORE SHOOTING



PICK A MID-LEVEL APERTURE

f/5.6 to f/8 is a safe spot to give you enough depth-of-field (DOF) with most lenses.

HOLD THE CAMERA STEADY

Make sure that your arms are always in a comfortable position, with your elbows resting on your sides, legs or a steady surface. If not possible, use a tripod.

MIND THE ISO

Use a low to mid (200 to 640) ISO range to allow a good exposure, along with a proper shutter speed, and a mid-level aperture. A noisy image at higher ISO settings, may seem to appear unsharp.

SHUTTER SPEED AND FOCAL LENGTH

When handholding the camera, the shutter speed shouldn't be slower than the focal length of the lens in use. This rule does not apply if using a tripod.



Telephoto - 70mm

Shutter Speed: 1/80 and faster



Wide angle - 28mm

Shutter Speed: 1/30 and faster

REFERENCE GUIDE*

Not recommended

Depends on the situation

Recommended

HANDHELD - WITHOUT THE BENEFIT OF IMAGE STABILIZATION

Shutter Speed	1/10	1/20	1/60	1/125	1/400	1/1000	1/2500
 15mm	•	•	•	•	•	•	•
28mm	•	•	•	•	•	•	•
50mm	•	•	•	•	•	•	•
200mm							

HANDHELD - WITH IMAGE STABILIZATION

Shutter Speed	1/10	1/20	1/60	1/125	1/400	1/1000	1/2500
	•	•	•	•	•	•	•
28mm	•	•	•	•	•	•	•
50mm	•	•	•	•	•	•	•
200mm	•	•	•	•	•	•	•

^{*} This information should be taken as a general reference guide, since the results may vary depending on camera and lens models.

BASIC CAMERA OPERATION



SET SUBJECTS 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 calen	dar	
MONTH	SET SUBJECT	DATE	
OCT	People at Work	6 OCT	-
NOV	Insects	3 NOV	
DEC	Textures	1 DEC	

OCTOBER 2021 - PEOPLE AT WORK

People at Work

This is an easy but difficult subject. We are surrounded by people working all the time but with the current COVID crises so many are not at their normal places of work. The essence of this set subject is to capture a person or people busy doing their work. Their are so many subjects around us working but your challenge is to capture them in such a manner that not only have you captured them working but also creating an image with impact. To this end do not shoot in the middle of the day. Choose your light carefully as well as the moment that you push that shutter. Show your subject in a dynamic way or look for that special facial expression. Some jobs are more dramatic than others and those are not that difficult to capture. There are also the other more everyday people working, nurses, doctors, street cleaners etc etc. Get out there and immortalize them in your image.



YOUR COMMITTEE 2021 FOR



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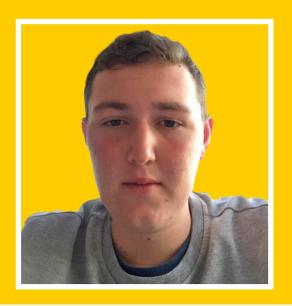
Committee Member Ian Dodds ian@pension.co.za



Committee Member Pam Wolff pampete414@gmail.com

MEMBER INTERVIEW

Jared Linnel



WHEN DID YOU JOIN SPS?

April of 2021

WHAT IS YOUR CURRENT STAR RATING?

1 Star

WHAT CAMERA BRAND DO YOU USE? CANON, NIKON, SONY OR.....

Canon

WHICH IS YOUR MOST USED LENS

Sigma 150-600mm Contemporary

WHAT IS YOUR FAVOURITE TYPE OF PHOTOGRAPHY?

Wildlife Photography

WHAT EDITING PROGRAMME DO YOU USE?

Adobe Lightroom

WHAT ARE YOUR SHORT TERM PHOTOGRAPHY GOALS?

My next in photography would be to be able to make money through the images I produce in photography

WHO OR WHAT INSPIRES YOU AND YOUR PHOTOGRAPHY

My inspiration in photography is that I always want to show people what I see when I travel and to share my experience with people, and the reason I carry on with photography is because I always feel this feeling of excitement and happiness when my photos are liked and enjoyed by other people.

WHAT IS YOUR DAY JOB / PROFESSION?

I am a grade 11 high school student at Fourways high school

UPCOMING SALONS - CLOSING DATES

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

NOVEMBER

2021-11-06 2nd Benoni PDI Salon

2021-11-13 OTRCC 2nd National Digital Salon

2021-11-20 Cross Continental Circuit

JANUARY 2022

2022-01-08 MIROC International Salon Circuit - Edenvale

2022-01-22 2nd Bethal National PDI Salon

FEBRUARY 2022

2022-02-05 Boksburg Camera Club National PDI Salon

2022-02-12 Eden National Digital Salon

2022-02-19 Cape Town Photographic Society National PDI & Print Salon

For more information about PSSA matters including salons, monthly winning images, local and national photographic happenings as well as many other things photographic, head over to the official PSSA website at http://www.pssa.co.za