

NOVEMBER 2021

SHUTTERNEWS

SANDTON PHOTOGRAPHIC SOCIETY

EST. IN 1973



SHUTTERNEWS

PUBLISHED BY Sandton Photographic Society

EDITOR Robbie Aspeling

COVER PHOTO Senior image for November:

“Charles Bridge in Prague”
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



Greetings and Salutations

In the words of Bruce Buffer.... "We are Live!"

We held our first live advancement meeting since the beginning of the pandemic. The eagerness and excitement was astounding. We also pulled off what I believe is a first. The meeting was live as well as simultaneously being a virtual event. We had a healthy audience of twenty five plus people in the room and then also had another 8 join us virtually on Zoom. It was so gratifying to be able to share the evening with people that could not be there in person as well. We had Kit's family join us from the UK for the evening and we were even able to have a virtual chat to Simone which was awesome as she leaves South Africa shortly. This new way of working will allow friends and family to be able to still attend our meetings and even if our members are travelling or could not make the meeting, there will be a recording of it, if required. Going forward, we would like to be able to invite International Judges as well as out of town judges to be able to judge our evening virtually whilst we are in the live meeting.

Our meeting was held in our new home the Country Club Johannesburg and it was a roaring success. They made us feel so welcome and we were served with tea and coffee throughout the evening. What was a bonus was that we had waiters on hand for anyone that wanted to order drinks or food. I hope this is the beginning of many happy evenings at this wonderful venue. The CCJ management has really been

wonderful and have pulled out all the stops. We also managed to avoid load shedding for the evening which was a great plus.

Going back to a live event was not as simple as it sounds. We were all very rusty and also had to contend with all the new equipment for virtual meetings. The committee really pulled out the stops and spent hours getting things ready. A special over and above mention to Lyn, who operated the computer during the evening. This was unbelievably stressful. Since COVID, we have changed the points and image requirements as well as introduced the new levels above five star. This was the first time that we were having a judge enter scores whilst using these new advancement levels and it proved challenging. Well done Lyn and the team.

Martin Barber was our judge for the evening and really made the evening even more enjoyable with his wicked sense of humour. I just hope his wife never sees the recording <grin>.

This was our last Advancement meeting for the year and our last get-together for the year. The committee and I would like to wish you a very happy festive season and a peaceful and happy new year.

Please take lots of photos and we look forward to seeing everyone fresh and ready for our Trophy Night.

"When words become unclear, I shall focus with photographs. When images become inadequate, I shall be content with silence."

— Ansel Adams

Keep those shutters clicking

BRYAN KIMMEL

NOVEMBER TOP IMAGES

THIS MONTHS' JUDGES

SET SUBJECT - Heidi Broschk - EPC

ADVANCEMENT - Martin Barber - SSCC



TOP SENIOR IMAGE OF THE MONTH:
Charles Bridge in Prague - Simone Osborne



TOP JUNIOR IMAGE OF THE MONTH:
Sugar Waterfall over Strawberry - Ana Kaplan

NOVEMBER'S GOOD GOLD'S



Cape Weaver Bathing - Jayesh Hargovan



Twilight Leopard - Jayesh Hargovan



The Waiting Game - Andrew Mayes



Dancing in the Clouds - Sarah Wilson



Eskom - Ana Kaplan



Such Arrogance - Byron Beedle



Lion Cub - Simone Osborne



Robyn - Lucy Gemmill



Character - Christa Goosen



Suave Liri - Bryan Kimmel



Global Warming , Expect the Unexpected - Kit Bruyns

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SET SUBJECT NOVEMBER 2021

insects

WINNING IMAGE



Winning Image - Busy Bee - Craig Lawrence



RUNNER UP Rain Spider In Flying in Space - Kit Bruyns



3rd PLACE Bee in a Flower - Leonard Steingo

SALON ACCEPTANCES

CONGRATULATIONS!

5th Paarl National Salon of Photography - 2021

	Acceptance	COMM's	Medals
Robbie Aspeling	7	3	
Lucy Gemmill	7		1
Simone Osborne	2	2	
Jeffrey Posen	1		
Koos van Niekerk	3		
Yafei Yi	1		

8th Swartland Photographic Club Salon

	Acceptance	COMM's
Robbie Aspeling	5	2
Byron Beedle	1	
Lucy Gemmill	3	2
Jayesh Hargovan	4	
Andrew Mayes	1	
Cynthia Nicholl	1	
Simone Osborne	5	1
Arie Williams	3	
Lyn Williams	3	
Yafei Yi	1	



5th Paarl National Salon
CATEGORY RUNNER UP - HUMAN PORTRAITS MONO
Of all the Gin Joints - Lucy Gemmill



**5th Paarl National Salon
Certificate of Merit - Human Portrait Monochrome
African Beauty - Robbie Aspeling**

**8th Swartland Photographic Club Salon
Certificate of Merit - Open Monochrome
African Beauty - Robbie Aspeling**



**5th Paarl National Salon
Certificate of Merit - Human Portrait Monochrome
Traditional Beauty - Robbie Aspeling**



**5th Paarl National Salon
Certificate of Merit - Open Monochrome
Flying through the Air - Robbie Aspeling**



**8th Swartland Photographic Club Salon
Certificate of Merit - Human Portrait Monochrome
Abi - Robbie Aspeling**



**8th Swartland Photographic Club Salon
Certificate of Merit - Human Portraits
The Man and the Mountains - Lucy Gemmill**



**8th Swartland Photographic Club Salon
Certificate of Merit - Human Portrait Monochrome
Sand Sea Sky and a Hut**



CLUB OUTING

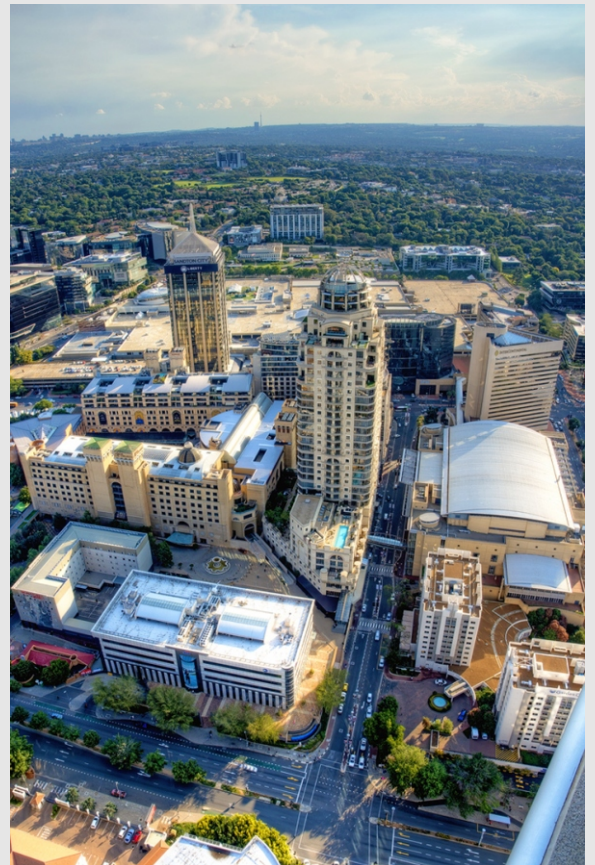
A View from Above - 55th Floor of the Leornado



Members of the club were recently invited to attend a photographic outing to the top of the Leonardo Hotel in Sandton. This was indeed an unique opportunity arranged by our esteemed Ian Dodds and we were rather pleased at the interest and large attendance by our members.

The Leonardo is a 55-floor mixed-use property development in Sandton, Johannesburg, South Africa that stands at a height of 234 metres, 11 metres taller than the previous tallest building in Africa, the Carlton Centre. The building is built at 75 Maude Street, approximately 100 metres from the Johannesburg Stock Exchange. The development includes street level shops as well as an above ground podium, where a swimming pool, restaurant and several other facilities are located. The facilities are open to public use, and can be booked through Legacy Hotels and Resorts. It has been announced that the 2100 square metre, 3 floor penthouse apartment will go on the market for R 250 million, which, if sold, will make this the most expensive sectional title property ever sold in South Africa. The entire structure cost R 2 billion and consists of 200 apartments and 11 floors of commercial office.

On 17 November 2015, the Leonardo began construction. By late April 2018, the Leonardo was the tallest building in Sandton, exceeding the Sandton City Office tower which stands at 141 metres, and by mid April 2019, the Leonardo was topped out and is now officially the tallest building in Africa.



Birds Eye View of Sandton



OUR NEW HOME

After many months of zoom only meetings and with most of the members suffering from withdrawal symptoms it was decided by the committee that we should once again start with live meetings. Our previous meeting venue had some limitations which we had lived with but the largest one was the timing that we were allowed to use the facility for. This was restrictive and many meetings became a mad rush to finish on time.

Members of the committee spent quite a bit of time scouting for suitable venues at a suitable budget for the club. After short listing a few we decided that the Country Club Johannesburg, Woodmead, would best suit our needs and arrangements were put in place by Bryan with the management of CCJ for us to have our first "live" meeting for the November advancement meeting. We also now faced a new challenge in that the Zoom platform had become a new dimension for the club whereby any members around the country or even family members overseas could join the meetings. It was decided that we should put arrangements into place to be able to facilitate both zoom recordings as well as the live meeting on the night. Our "technical" committee set out and a solution was found giving us now the opportunity to have a live as well as zoom meeting simultaneously. We believe this to be a first for the clubs in SA. This will also allow us to have a remote judge judging our live meeting. A win win situation. It has been decided that we will for the time being hold our Set Subject meeting on zoom only and then the Advancement meeting live with zoom.

Our first meeting was well attended by the members with more than 25 members at CCJ and several members who could not make it on the Zoom platform. Whilst we did have a few technical glitches, these were ironed out and an enjoyable meeting was held with out live judge being Martin Barber.



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 CCJ (Country Club Johannesburg), Woodlands Dr, Woodmead, Sandton. The evening starts at 19h15 and finishes at approx 21h30. At these meetings we normally start with a short presentation by a visiting judge or one of the senior workers of their photographs. 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. These are currently done on the Zoom digital platform. Here 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 three 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

CLUB WORKSHOP

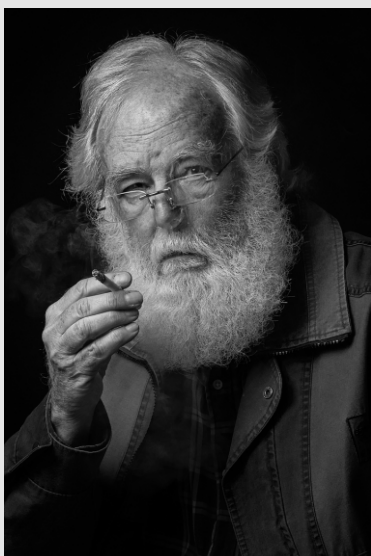
A Day of Studio Photography



It was recently decided by the committee that due to the fact that the club had a healthy bank balance and the purpose of the club was to amongst other things, assist members to improve photography, that we should hold workshops hosted by suitably qualified photographic instructors.

The first of these workshops was recently held at the One Stop Photo studio in Bryanston where I hosted a photographic studio day. We had 9 members attend and would love to see the attendance figures grow for future workshops. We spent a few hours on all the theory and ins and outs of studio photography including the technicalities and the “how to” in studio. We then proceeded to put theory into practice. I had built 3 studio set ups with all the necessary lighting and modifiers and had hired 3 models and outfits for the day. We had 2 lovely ladies and an elderly gentleman model for us using different lighting techniques giving us different effects and scenarios.

Our 3 models
for the day



One Stop Photo STUDIO



A general overview

The One Stop Photo Studio is a Creative Open Space for hire. This includes a 6m wide infinity curve and a very high ceiling for convenience of creative light setups. The studio can be hired for photographic shoots, video shoots, training facility, workshops or presentations.

Features

100% exclusive use of the entire 400m2 studio | Outdoor table seating | Outdoor Smoking Area
Bathroom with Shower Facility | Private Dressing Room | Makeup & Hair Space | Free WiFi
Wheelchair accessibility | Fully stocked fridge and coffee station available (for client account)

Studio Rates & Duration:

Empty studio - bring your own equipment

R700.00 Per hour

R2500.00 Per Half Day (4 hours "09h00 to 13h00 or 13h00 to 17h00")

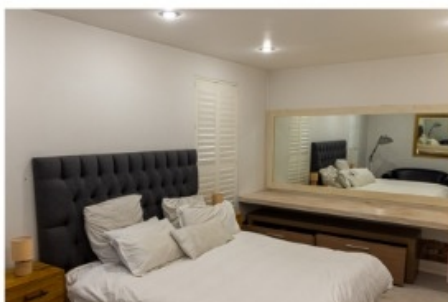
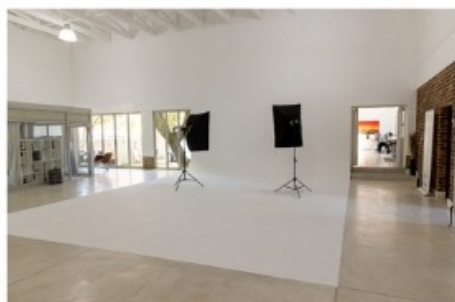
R4500.00 per Full Day (8 hours "09h00 to 17h00")

Studio Hours:

8 am – 5 pm, Monday to Friday

10 am – 2 pm Saturdays.

Closed on Sundays and Public Holidays unless booked By prior arrangement.



Bookings and enquiries :

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FAMOUS PHOTOGRAPHERS

Henri Cartier-Bresson

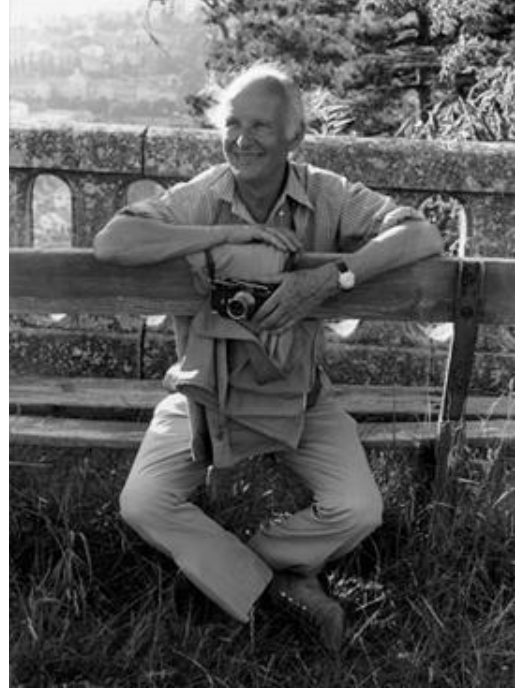
COUNTRY: France
1908 - 2004

Henri Cartier-Bresson was a French humanist photographer considered a master of candid photography, and an early user of 35 mm film. He pioneered the genre of street photography, and viewed photography as capturing a decisive moment. Cartier-Bresson was one of the founding members of Magnum Photos in 1947.

He was born in Chanteloup-en-Brie, Seine-et-Marne, France, the oldest of five children. His parents supported him financially so Henri could pursue photography more freely

than his contemporaries. Henri also sketched.

Young Henri took holiday snapshots with a Box Brownie; he later experimented with a 3×4 inch view camera. He was raised in traditional French bourgeois fashion, and was required to address his parents with formal vous rather than tu. His father assumed that his son would take up the family business, a textile manufacturing concern, but Henri was strong-willed and also feared



this prospect. After trying to learn music, Cartier-Bresson was introduced to oil painting by his uncle Louis, a gifted painter. But the painting lessons were cut short when uncle Louis was killed in World War I.

In 1927 Cartier-Bresson entered a private art school and the Lhote Academy, the Parisian studio of the Cubist painter and sculptor André Lhote. Lhote's ambition was to integrate the Cubists' approach to reality with classical artistic forms; he wanted to link the French classical tradition of Nicolas Poussin and Jacques-Louis David to Modernism. Cartier-Bresson also studied painting with society portraitist Jacques Émile Blanche. During this period, he read Dostoevsky, Schopenhauer, Rimbaud, Nietzsche, Mallarmé, Freud, Proust, Joyce, Hegel, Engels and Marx. Lhote took his pupils to the Louvre to study classical artists and to Paris galleries to study contemporary art. Cartier-Bresson's interest in modern art was combined with an admiration for the works of the Renaissance masters: Jan van Eyck, Paolo Uccello, Masaccio, Piero della Francesca. Cartier-Bresson regarded Lhote as his teacher of "photography without a camera."

Although Cartier-Bresson became frustrated



with Lhote's "rule-laden" approach to art, the rigorous theoretical training later helped him identify and resolve problems of artistic form and composition in photography. In the 1920s, schools of photographic realism were popping up throughout Europe but each had a different view on the direction photography should take. The Surrealist movement, founded in 1924, was a catalyst for this paradigm shift. He met a number of the movement's leading protagonists, and was drawn to the Surrealist movement's technique of using the subconscious and the immediate to influence their work.



The historian Peter Galassi explains:

The Surrealists approached photography in the same way that Aragon and Breton...approached the street: with a voracious appetite for the usual and unusual..." The Surrealists recognized in plain photographic fact an essential quality that had been excluded from prior theories of photographic realism. They saw that

ordinary photographs, especially when uprooted from their practical functions, contain a wealth of unintended, unpredictable meanings."

In 1930 he was conscripted into the French Army and stationed at Le Bourget near Paris, a time about which he later remarked: "And I had quite a hard time of it, too, because I was toting Joyce under my arm and a Lebel rifle on my shoulder.". Cartier-Bresson's air squadron commandant placed him under house arrest for hunting without a licence. Cartier-Bresson met American expatriate Harry Crosby at Le Bourget, who persuaded the commandant to release Cartier-Bresson into his custody for a few days. The two men both had an interest in photography, and Harry presented Henri with his first camera. They spent their time together taking and printing pictures at Crosby's home, Le Moulin du Soleil (The Sun Mill), near Paris in Ermenonville, France. Crosby later said Cartier-Bresson "looked like a fledgling, shy and frail, and mild as whey." Embracing the open sexuality offered by Crosby and his wife Caresse, Cartier-Bresson fell into an intense sexual relationship with her that lasted until 1931.

Returning to France, Cartier-Bresson recuperated in Marseille in late 1931 and deepened his relationship with the Surrealists. He became inspired by a 1930 photograph by Hungarian photojournalist Martin Munkacsy showing three naked young African boys, caught in near-silhouette, running into the surf of Lake Tanganyika. Titled *Three Boys at Lake Tanganyika*, this captured the freedom, grace and spontaneity of their movement and their joy at being alive. That photograph inspired him to stop painting and to take up photography seriously. He explained, "I suddenly understood that a photograph could fix eternity in an instant."

He acquired the Leica camera with 50 mm lens in Marseilles that would accompany him for many years. The anonymity that the small camera gave him in a crowd or during an intimate moment was essential in

overcoming the formal and unnatural behavior of those who were aware of being photographed. He enhanced his anonymity by painting all shiny parts of the Leica with black paint. The Leica opened up new possibilities in photography—the ability to capture the world in its actual state of movement and transformation. Restless, he photographed in Berlin, Brussels, Warsaw, Prague, Budapest and Madrid. His photographs were first exhibited at the Julien Levy Gallery in New York in 1933, and subsequently at the Ateneo Club in Madrid. In 1934 in Mexico, he shared an exhibition with Manuel Álvarez Bravo. In the beginning, he did not photograph much in his native France. It would be years before he photographed there extensively.

In 1934, Cartier-Bresson met a young Polish intellectual, a photographer named David Szymin who was called "Chim" because his name was difficult to pronounce. Szymin later changed his name to David Seymour. The two had much in common culturally. Through Chim, Cartier-Bresson met a Hungarian photographer named Endré Friedmann, who later changed his name to Robert Capa.

The Decisive Moment

In 1952, Cartier-Bresson published his book *Images à la sauvette*, whose English-language edition was titled *The Decisive Moment*, although the French language title actually translates as "images on the sly" or "hastily taken images". "Photography is not like painting," Cartier-Bresson told the *Washington Post* in 1957. "There is a creative fraction of a second when you are taking a picture. Your eye must see a composition or an expression that life itself offers you, and you must know with intuition when to click the camera. That is the moment the photographer is creative," he said. "Oop! The Moment! Once you miss it, it is gone forever."

Cartier-Bresson's photography took him to many places, including China, Mexico, Canada, the United States, India, Japan, Portugal and the Soviet Union. He became

the first Western photographer to photograph "freely" in the post-war Soviet Union.

In 1962, on behalf of *Vogue*, he went to Sardinia for about twenty days. There he visited Nuoro, Oliena, Orgosolo Mamoiada Desulo, Orosei, Cala Gonone, Orani (hosted by his friend Costantino Nivola), San Leonardo di Siete Fuentes, and Cagliari.

Cartier-Bresson withdrew as a principal of Magnum (which still distributes his photographs) in 1966 to concentrate on portraiture and landscapes.

In 1967, he was divorced from his first wife of 30 years, Ratna (known as "Elie"). In 1968, he began to turn away from photography and return to his passion for drawing and painting. He admitted that perhaps he had said all he could through photography. He married Magnum photographer Martine Franck, thirty years younger than himself, in 1970. The couple had a daughter, Mélanie, in May 1972.

Cartier-Bresson retired from photography in the early 1970s, and by 1975 no longer took pictures other than an occasional private portrait; he said he kept his camera in a safe at his house and rarely took it out. He returned to drawing, mainly using pencil, pen and ink, and to painting. He held his first exhibition of drawings at the Carlton Gallery in New York in 1975.





INDOOR NATURAL LIGHT

When you first begin to point your camera at people, taking their photograph while utilizing indoor natural lighting is one of the easiest ways to get started. Always be mindful of your shutter speed and your ISO.

ELEMENTS



CAMERA

When possible, use a lens that offers a large maximum aperture.



NATURAL LIGHT SOURCE

Nearby windows, doorways, sliding glass doors, picture windows, bay windows, or open garage doors.

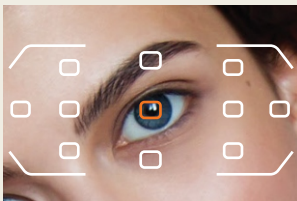


WHITE CARD / REFLECTOR

If the light source is too direct, it can create hard shadows. Bounce light back into the shadows.

SET THE CAMERA

IT'S ALL IN THE EYES



Focus on the subject's nearest eye to the camera. Lock the focus, and then compose your shot.

USE APERTURE PRIORITY



Set the camera to Aperture Priority mode or Manual mode. Use a wide aperture (f1.8 - f5.6 for 1 or 2 people; f5.6 - f11 for groups). Make sure your shutter speed isn't too slow.

MIND THE ISO

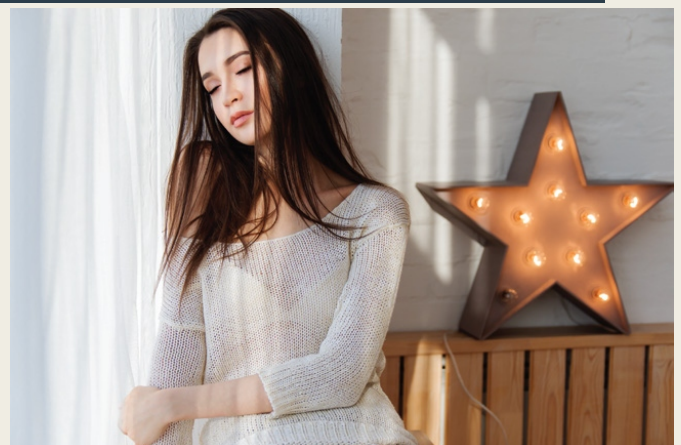
ISO = LOW is BEST

Once you've set your aperture, set the ISO to 100, and check the light meter. If the shutter speed is 1/125 or slower, then increase the ISO or use a tripod.

SHOOTING THE PORTRAIT

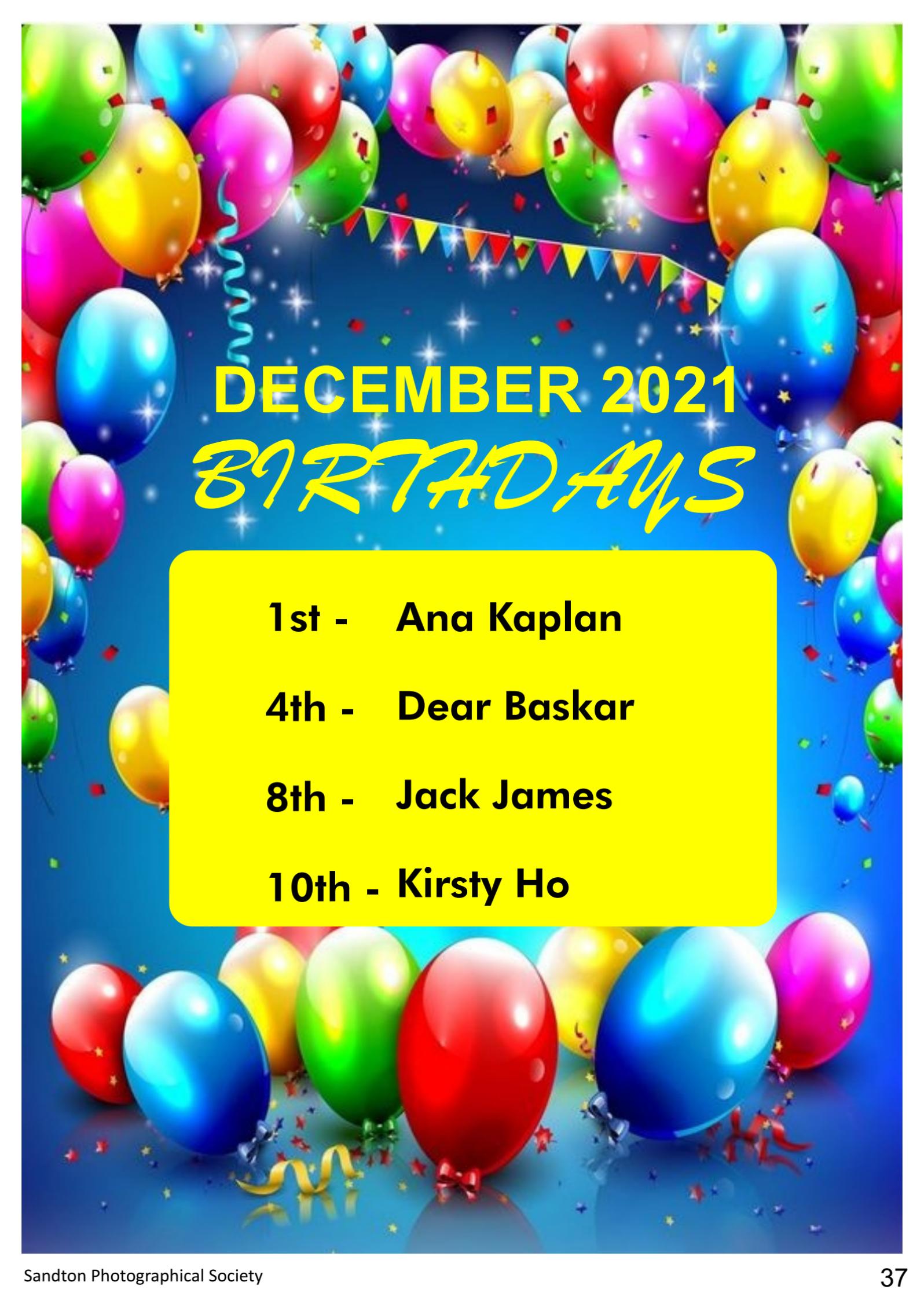


Placing the subject facing the light source will give you an even light that softens the features.



Posing the subject at an angle to the light will create a model-like mood and make their features stand out. For this angle, you may need a reflector to soften hard shadows.

BASIC PEOPLE PHOTOGRAPHY



DECEMBER 2021
BIRTHDAYS

1st - Ana Kaplan

4th - Dear Baskar

8th - Jack James

10th - Kirsty Ho



YOUR COMMITTEE FOR 2021



CHAIRMAN
Bryan Kimmel

Bryan.Kimmel@concogrp.com
083 435 2505



VICE-CHAIRMAN
Robbie Aspeling

rob@raphoto.co.za
082 309 7470



Secretary
Charisse King

charisseking@telkomsa.net
083 269 7745



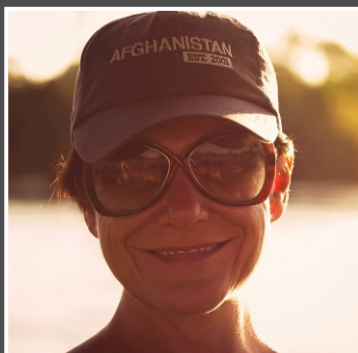
Treasurer
Koos van Niekerk

kvanniekerk1@gmail.com



Committee Member
Jack James

jacar@iafrica.com



Committee Member
Lucy Gemmill

Lucygemmill00@gmail.com



Committee Member
Ian Dodds

ian@pension.co.za



Committee Member
Pam Wolff

pampete414@gmail.com



SALON DIARY

NO SALONS IN DECEMBER

JANUARY 2022

2022-01-08 MIROC International Salon Circuit - Edenvale

2022-01-22 2nd Bethal National PDI Salon

2022-01-29 Boksburg Camera Club National PDI Salon

2022-01-30 13th Holland International Image Circuit

FEBRUARY

2022-02-02 5th PECC International Audio Visual Festival

2022-02-12 Eden National Digital Salon

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

MARCH

2022-03-05 5th Rustenburg National Digital Salon

2022-03-19 Ermelo Fotoklub 3rd National PDI 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>



Photographic Society of South Africa FROM THE DESK OF THE PRO

NOVEMBER 2021

Our year is coming to an end and we will all be preparing now our plans for Christmas and possible holidays around this time. Perhaps cameras being cleaned and ready to get these great images to keep us stimulated for the Year 2022 which, I am sure we are hoping will be a better one than what we have all had to go thru this year due to our COVID regulations.

OUR MONTHLY COMPETITIONS

These competitions continue to inspire us all when we see the work that is being done around the country. November will be the last month in the year for these competitions but remember if your Club meets in December you are allowed a double entry in January 2022 and Photovault will be adjusted accordingly for this purpose. Please always try and take a trip over to our web site to view all the entries each month with their scores.

We would also love you to share with your clubs these images as often as possible to motivate and promote the Competitions every month. It would be great to see more of our clubs entering every month and more of our members entering our web site competition – MAKE THAT ONE OF YOUR NEW YEAR RESOLUTIONS.



SENIOR WINNER

“Fencing Motion”
– Author: Alta Oosthuizen from Pretoria Photographic Society.

This image is displaying a very creative approach and certainly the motion pulls us into the image very strongly



JUNIOR WINNER

“Emotional Baggage of a Teenager”
– Author Andre Venter from AFO Photography Club

Very strong thought provoking image with a strong message.



Photographic Society of South Africa **FROM THE DESK OF THE PRO** cont.

WEB SITE WINNER

"Marching On" – Author *Howard Gillitt* from *Westville Camera Club*



THE THREE WINNERS WILL RECEIVE A VOUCHER FOR R500 FROM PRINT WILD, ONE OF PSSA'S SPONSORS. I am sure our winners will use this to display their work in some way or another as it is a great honour. Please also remember you must be a member of PSSA to enter the web site competition.

ELECTRONIC IMAGE MAGAZINE FOR PSSA MEMBERS ONLY



We are in the process of finalizing an e-IMAGE which will be available on the PSSA web site. This electronic IMAGE will only be available to PSSA members.

On the web site you will have to log into the special MEMBER ZONE, which is being created by Melanie, our web master. A separate email will be sent to you with clear instructions how to read the IMAGE magazine online and how to download it, if you wish.

It is something certainly to look forward to and a big THANK YOU to Jill, our President who has put a lot of work into this e-IMAGE.

Our web master needs to get your correct data onto the web site from the PSSA data base. PLEASE REMEMBER TO UPDATE ANY CHANGES IN YOUR DETAILS



Photographic Society of South Africa

FROM THE DESK OF THE PRO cont.

WITH RIA, OUR MEMBERSHIP SECRETARY at membership@pssa.co.za as she administers the PSSA data base. To be able to access the electronic IMAGE magazine, your correct name, surname, email address and id number on the PSSA data base need to be 100% correct, otherwise the MEMBER ZONE on the web site will not recognize you.

The HONOURS MAGAZINE for this year is also in the process of being developed. This will be a printed physical Magazine and will be finished soon, as well as all the arrangements being made with regard the process of getting this to all our members in January 2022. Something for us all to look forward to.

PSSA CLOTHING

As we are all aware PSSA has various different clothing jackets, hats etc. which we do have some stock at present. We would really appreciate if any member who would like to take on this task of controlling, keeping the stock, giving us new ideas and suggestions with regard our clothing. It is great to see the clothing being worn at our Congresses, at Outings and all PSSA get-togethers. Please contact me at evelyng@mwebbiz.co.za for further information.

PSSA'S RECENT NATIONAL CONGRESS



The members who were able to attend this Congress are still talking about it, sending us lovely messages which is really appreciated and has shown that this is a Congress that is going to be remembered for a long time.

Jill would still love to have images taken within the Township of the people. The plan is to send them

Jumbo size prints which they can keep. Some members have already sent Jill some and there are certainly some lovely ones which we are sure they are going to love. If you have not sent to Jill PLEASE do so ASAP at jillsneesby@gmail.com. THANK YOU.

The 2022 CONGRESS is already in the process of being organized at Greyton, the dates will be 21st August to 25th August PLEASE DIARISE THESE DATES and we will keep you informed of the progress.

HONOURS CLOSING DATE

Applications for your honours will close on the 25th January 2022. There is an increase this year of R100 for your applications. Some members are already working on their panels. We look forward to seeing all the panels as always. GOOD LUCK TO ALL. Any questions regarding Honours, please direct to Jill, at jillsneesby@gmail.com.



Photographic Society of South Africa FROM THE DESK OF THE PRO cont.

40TH FIAP YOUTH BIENNIAL 2021



FEDERATION INTERNATIONALE DE L'ART PHOTOGRAPHIQUE
The International Federation of Photographic Art

40th FIAP Youth Digital Biennial 2021 **40ème Biennale Jeunesse Digital de la FIAP 2021**

There has been a lot of entries for this event and Anton La Grange applauds all who have entered and wishes them all good luck. There are still a couple of days to send to Anton as he is finalizing all on the 4th November, please feel free to contact Anton at antonlagrange@gmail.com ASAP with any questions and queries. GOOD LUCK TO ALL!

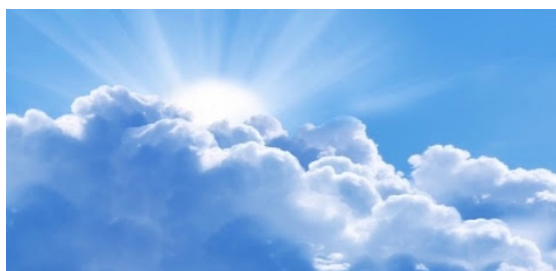
FINAL WORDS...



I am sure by the time you read this month's Newsletter, you will all have voted and we look forward to all in our Country for the coming year.

STRONG MESSAGE

A strong message that came my way recently which is lovely to finish with, as our past year for us all, in many ways, had clouds around us but remember "Every Cloud has a Silver Lining"



KEEP INSPIRING US WITH YOUR WORK, FEEL FREE ALWAYS TO CONTACT US WITH ANY QUERIES – THE BOARD OF PSSA IS ALWAYS THERE TO HELP AND ASSIST WHEN AND WHERE THEY CAN.

ENJOY THE REST OF NOVEMBER WHICH HOPEFULLY WILL BRING US LOTS OF SUNSHINE WEATHERWISE SO THAT WE CAN GET THESE STUNNING SUNRISES AND SUNSET IMAGES.

EVELYN
DIRECTOR - PUBLIC RELATIONS