

## NEWSLETTER

The best of Judging and Learning

Guy Bourdin Surrealist Fashion Photographer

For stronger photographs: More time

Macro Photography at home

Themes for 2022

JANUARY 2022



PSSA affiliated camera club



Just before sunrise, Vleesbaai  
Image: Martin Kellermann

## FROM THE EDITOR'S DESK

The new year is waiting for us to make the most of it, in spite of all sorts of challenges. I trust that 2022 will be a fabulous year photography wise. A number of our members have advanced to 5-star status, we are expecting great things from all of you. And I trust that you will “weather” the initial lack of Gold awards. All of a sudden you will have to gain a score of 36 points to be rewarded with a Gold. This does not happen all that frequently, unless your images are great. Often times you will miss it by 1 point as one of the judges scores an 11 instead of a 12. May this reality push your photography to even greater heights.

Following the example of some internet-based magazines, I have changed the format of the GCC Newsletter from portrait to landscape. This will allow you, the reader, to appreciate a whole page in one go. If you have the Adobe Reader installed on your computer, you can view the page full size on your screen – press *Ctrl+L*. The Microsoft-based pdf reader does not have this feature as far as I know. The Adobe reader is available from the Adobe website as a free-of-charge download. I don't have any knowledge of the Apple computers, maybe somebody can enlighten me. I trust you will find this a useful change.

This month I am re-starting the series of a well-known photographer. I really do enjoy researching their stories and am constantly made aware that many of them are quite complex characters. This month we feature Guy Bourdin, a French photographer who was famous in the 1970s for his surrealist out-of-the-box approach to fashion photography. But he also had his quirks as you will come to realise as you read his story. Enjoy his images, as weird as they may seem today. If you have a specific name in mind you would like me to feature in a future newsletter, please let me know.

David duChemin is a photographer and writer whose books I cherish – a few of them are on my bookshelf. He runs a blog with many short articles on advancing the quality of your photography. One of his recent ones really got my attention (thanks Joggie), and I obtained his permission to reprint it in our newsletter. It is about taking “time” when we pursue a specific image. It is a gentle reminder that good images are seldom made on the run with the camera going like a machine gun at 10 frames per second. Enjoy the read, and if you wish you can subscribe to get his articles sent to you as they are published on his blog.

I am publishing a short how-to-do article on macro photography you can indulge in at home. This is a lot of fun, and some of our members are very good at this already as seen in their entries in our competitions. If you have not really tried this yet, enjoy doing it. It really does not take a lot of equipment, only imagination and of course a smattering of perseverance.

We have run into some challenges in respect of our venue, the George Arts Theatre. They cannot accommodate us every third Tuesday of the year, other “Arts users” have preferential treatment. The committee decided rather than trying another venue, we will gather on another Tuesday in the month when the third one is not available. Please have a look at the programme for the year published in the newsletter and make a careful note of the relevant Tuesdays.

I trust you will enjoy this newsletter, and if you have any wishes to be included in future ones, please let me know. In the meantime, I wish every member a productive, inspirational and fun-fulfilled photography 2022.

Martin, January 2022

## GCC COMMITTEE FOR 2022

Following on from the AGM held on 7 December 2021, the newly elected Committee held their first meeting the day after. During this meeting the various portfolios of the committee members were allocated.



### Chairperson

Schalk Engelbrecht was elected by the AGM as the Chairperson. Schalk will continue to support Scott Ormerod who looks after our Photovault presence even though not a member of the committee. Cell-phone: 083 250 2998



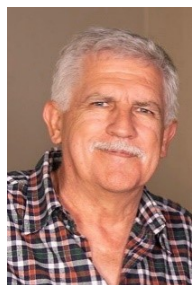
### Treasurer

Henri le Roux was confirmed as the Treasurer. He continues in this portfolio having served GCC well in this regard for a number of years. Cell phone: 083 262 1697



### Member without portfolio

Paul Rixom. Paul is also the PSSA Director for our region. Cell phone: 072 525 0016



### Vice Chair

Joggie van Staden was elected by the AGM as Vice Chair having stepped down as Chairperson after five years of outstanding service to GCC. Cell phone: 079 500 5529



### PRO

Daleen Engelbrecht will continue as the PRO of the club. A large part of the effort to arrange our monthly outings rests on her shoulders. Cell phone: 083 440 6953



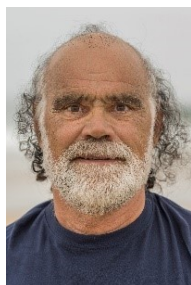
### Member without portfolio

George Morrison. Cell phone: 082 777 4287



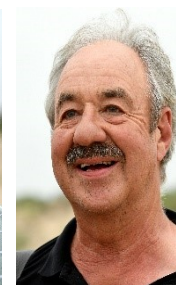
### Secretary

Martin Kellermann was confirmed to continue as Secretary and Editor of the monthly Newsletter. Cell phone: 083 632 4885



### Sound

Ben Schoeman will continue to serve as the custodian of the sound system, setting it up whenever it is required. He was honoured by Joggie with the Chairperson's Award in 2021 for these services rendered to GCC. Cell phone: 082 466 3983



### Covid-19 regulations

Gertie and Jaco Joubert will continue to ensure that the club members maintain the Covid-19

regulations during the monthly meetings.

Cell phone: 083 501 0575 (Gertie)

Cell phone: 073 395 9199 (Jaco)

## JUDGING AND LEARNING

For the **Judging and Learning** event, GCC senior and junior photographer members enter two images in the categories Open, Nature or Photographic Art and one image for the Theme. Judging was done during the real-life Judging & Learning meeting of 18 January. The best Open, Nature and Photographic Art

images for the junior members (1-star, 2-star and 3-star) as well as those of the seniors (4-star, 5-star and Master) were selected by the audience, each person having one vote in each category. The best Theme is likewise identified, but without separating the junior and senior entries. The results were collated in a

PowerPoint presentation which included the judges' comments, and which was sent to members as a PDF file. Here only the best of evening and a few high scoring images are shown.

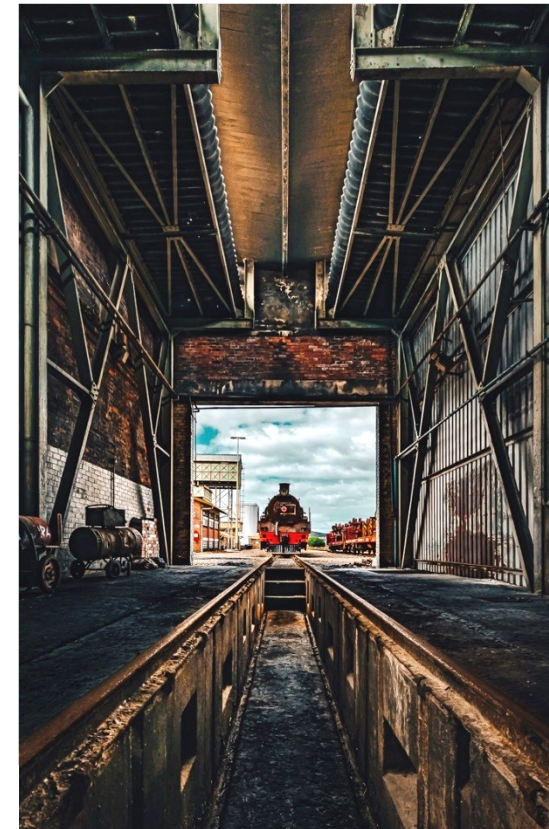
## OPEN SECTION

The best Junior OPEN image



"After the rain" – Dirk van der Toorn

The best Senior OPEN image



"The train shed" – Joggie van Staden

High scoring OPEN images



"Beauty on the beach" – Bill Zurich



"Flying home" – Amanda Whiteman



"George and Frankie" – Madeleine Bornman



"Ben the smoker" – Daleen Engelbrecht



"Pastels in nature" – Muriel Eddy



"Curves" – George Morrison

NATURE SECTION

The best Junior NATURE image



“Pied Kingfishers” – Gavin Falck

The best Senior NATURE image



“Darter catching fish” – Muriel Eddy

High scoring NATURE images



“Twisted trunks” – Paul Rixom



“Fighting Zebras” – Theresa van der Byl



“A lone tree on the dunes” – Bill Zurich

High scoring NATURE images



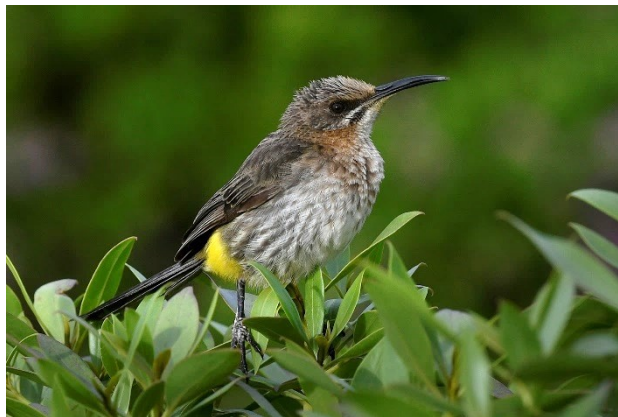
“Leopard licking her paw” – Peter van der Byl



“Rain Spider” – Gavin Falck



“Washing my bum” – Deon Barnard



“Cape Sugarbird Juvenile” – Martin Kellermann



“Decorated Vlei Spider” – Martin Kellermann

High scoring NATURE images



"I am landing" – Schalk Engelbrecht



"Black Headed Heron lift off" – Theresa van der Byl



*THEME (MY SOUTH AFRICA)*

The best THEME image

"My Africa" – Gavin Falck



High scoring THEME images



“Affection” – Paul Rixom



“Unity in sport” – Lorraine Blackwell



“Child of the Rainbow Nation” – Luana Laubscher



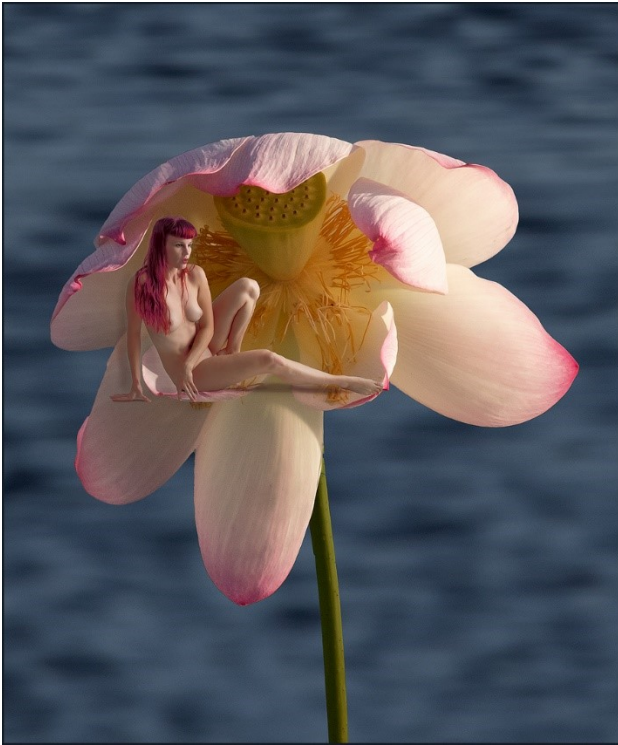
“Nala” – Gertie Joubert



“SA football hysteria” – Peter van der Byl

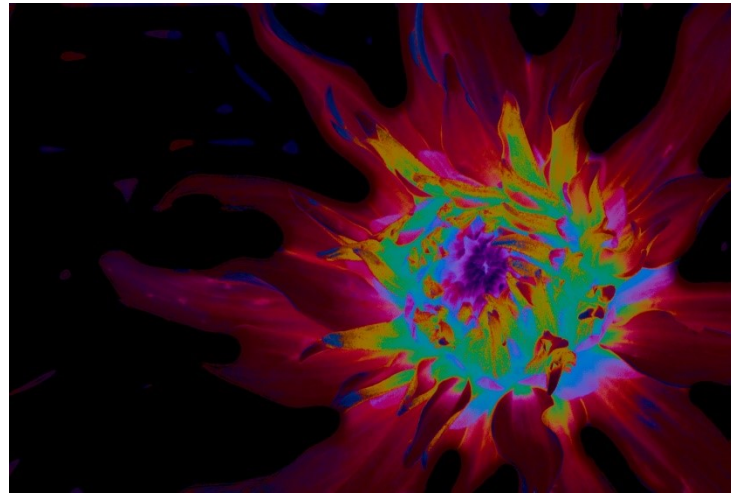
PHOTOGRAPHIC ART SECTION

The best Senior PHOTOGRAPHIC ART image



“Lotus position” – Daleen Engelbrecht

The best Junior PHOTOGRAPHIC ART image

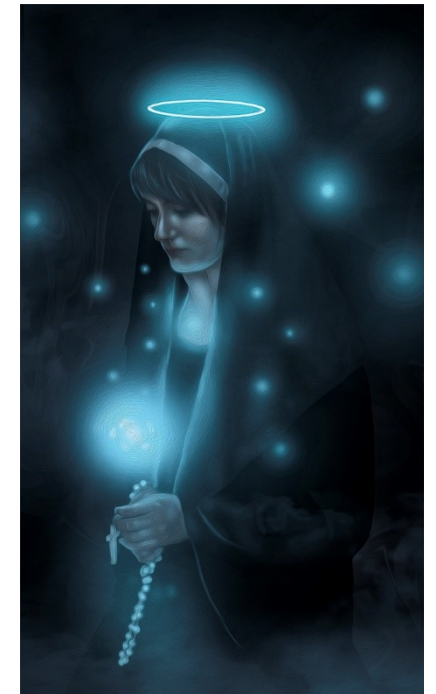


“Flower Power 1” – Jason Edwall

High scoring PHOTOGRAPHY ART images



“Forest Phoenix” – Luana Laubscher



“As I pray” – Scott Ormerod

## GUY BOURDIN – SUPREME SURREALIST FASHION PHOTOGRAPHER

During his career of more than three decades, Guy Bourdin created pioneering and provocative images for *Vogue* and other publications. In the 1970s he was considered one of the best fashion photographers. Yet, he refused to exhibit, his images should be published only in magazines. As a protégé of the surrealist artist Man Ray, he is best known for his shocking, sensual images often depicting fragmented women's bodies, images that revolutionized fashion photography.



Guy Bourdin – Self portrait

### Early life

Guy Bourdin was born in Paris (France) in December 1928. His parents separated when he was still an infant, leaving him in the care of his paternal grandparents. When his father, who was only 18 when he was born, remarried, Bourdin was placed in his father's care. It has been said that Bourdin only saw his mother once when she arrived at the Brasserie Bourdin which was owned by his parental grandfather, to give him a gift. Thereafter, he only communicated with her in side-by-side telephone booths at the

same Brasserie, insisting the doors be locked so that they could not see each other. When Bourdin turned 18 he travelled by bicycle through the Provence where he met the art-dealer Lucien Henry. He stayed six months in Henry's house, before he had to report for his mandatory military service.



Guy Bourdin's first fashion shot published in *Vogue* in 1955. His surrealist approach is already evident with the juxtaposition of five heads of slaughtered cattle above the *haute courtier* fashion of the model.

Bourdin was introduced to photography during his military service in the French Air Force. He received his training as an aerial photographer while stationed in Dakar in the late 1940s. When he returned to Paris, he supported himself with a number of menial jobs, whilst at the same time painting, drawing and taking some pictures. He sought out the mentorship of the surrealist photographer Man Ray, and was turned away from Man Ray's door six times by Man Ray's wife. The seventh time he was lucky, Man

Ray opened the door, and invited Bourdin in. Bourdin gained the confidence of Man Ray over time, became his protégé, and the artist even penned the catalogue for Bourdin's first exhibition in 1952.

### Career

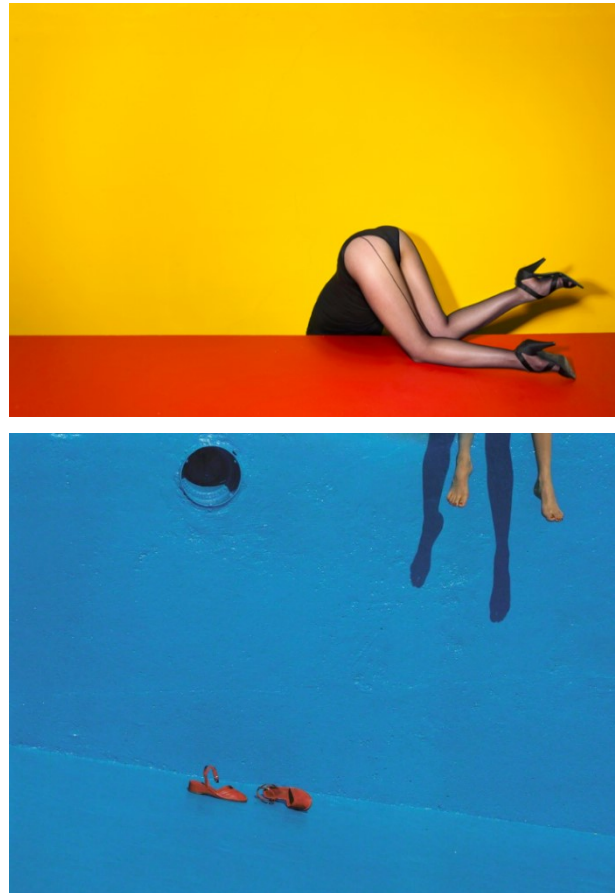
Guy Bourdin's paintings and drawings were first exhibited in the *Rue de la Bourgogne at Galerie*, followed by his first exhibition of his photographs in 1953 under the pseudonym Edwin Hallan. His first fashion images were published in the February 1955 issue of *Vogue Paris*. He would continue to work for this magazine until 1987. *Vogue's* editor introduced Bourdin to Charles Jourdan, and from then onwards Bourdin provided the images for Jourdan's shoe design campaigns from 1967 to 1981.



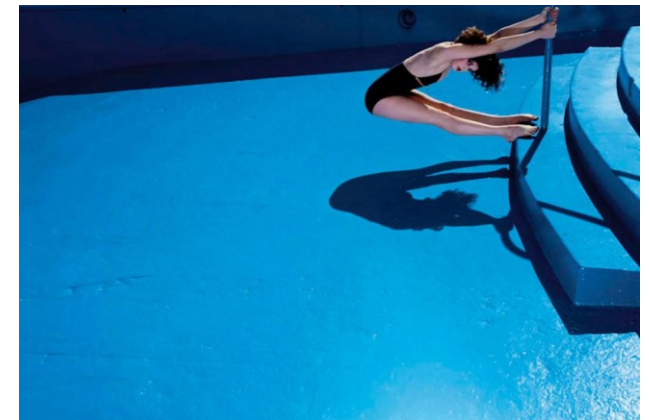
Bourdin was a contemporary of Helmut Newton, another iconic fashion photographer also working for *Vogue*, the two egging each other on in their search for new forms of photographic expression.

Guy Bourdin was a very complex character. In 1985 Bourdin refused to accept the *Grand Prix National de la Photographie* awarded by the French Ministry of Culture. Despite his refusal, his name is still preserved on the winners list. Once he became an established fashion photographer he refused to exhibit or publish monographs. He did not wish to preserve his images and considered the transient nature of the magazine – here today gone next week – to be fine. Yet already in his life-time, but mostly retrospectively, his work has been exhibited in many prestigious museums including the *Victoria & Albert Museum*, *Tate Modern*, *Jeu de Paume*, *Getty Museum*, *National Art Museum of China*, *Tokyo Metropolitan Museum of Photography* and *Moscow House of Photography*.

Guy Bourdin did not value his work; in fact, he wanted all his images to be destroyed after his death. This obviously did not happen and his son Samuel looked after the Bourdin Estate. In 1991, the BBC featured a documentary *Dreamgirls: The photographs of Guy Bourdin*. The first book on his work, titled *Exhibit A*, was published a decade after his death. More books were released in the 21<sup>st</sup> century, such as *A Message for You* by Steidl Danguin (2006); *Guy Bourdin* by HNA Books (2003); *Guy Bourdin: In Between* by Steidl (2010); *Guy Bourdin: Polaroids Editions* by Xavier Barral (2010).



About his private life and marriage virtually nothing is known, in fact there are large gaps. The couple lived in an apartment on the fifth floor without telephone and he kept his wife out of circulation. There are many suspicions about his wife's suicide, but nothing ever came to light. Guy Bourdin died of cancer in 1991.





### Style

Guy Bourdin was among the first photographers that produced images containing narratives and dramatic effects to establish the idea that the product is secondary to the image. The bizarre dramas that unfold in these seemingly everyday scenes and ordinary encounters pique our subconscious and invite our imagination.

The BBC documentary *Dreamgirls* commented: "While conventional fashion images make beauty and clothing their central elements, Bourdin's

*photographs offer a radical alternative.*" His images rely heavily on provocation and the ability to shock, they are at the same time richly sensual. They were strange and mysterious, often exhibiting violence and graphic sexuality. We should keep in mind this was 50 years ago, yet these images were regularly published by prestigious magazines such as *Vogue*, *Harper's Bazaar* and others to advertise *haute couture* fashion!

Models with red hair and a flawless pallor were favoured by Bourdin, reminding him of his mother who had abandoned him soon after birth. According to *Vogue* "he re-created the same redheaded archetype again and again, shooting in claustrophobic spaces – cramped, seedy hotel rooms and bathrooms – as well as desolate landscapes."

Bourdin was a perfectionist. He created impeccable sets, sending his assistants scouring Paris for a specific one. He demanded a lot from his models, making them dive repeatedly in and out of swimming pools, balancing them on a rock in the ocean during an electric storm, glue pearls all over their bodies to the point where their skin could no longer breathe and they fainted. Eventually, some models refused to work for him.

Bourdin used hyper-real colours, meticulously cropped compositions such as low skies with high grounds, the interplay of light and shadows as well as the unique make-up of the models, many of them cropped prodigiously. And all of this long before digital photography and photoshop!



Image from the 1980 Pentax Calendar

### Legacy

Bourdin's photography was exotic, sinister, provocative, sensual, surrealistic and simply out of the box. Bourdin profited from the influence of a diverse collection of contemporaries. First and foremost was his mentor Man Ray. His influencers also included the photographer Edward Weston and surrealist painters Magritte and Balthus.

On the other hand, Guy Bourdin was an inspiration for many photographers working in the fashion industry coming after him. Photographers, like Jean Baptiste Mondino, Mert Alas and Marcus Piggott, David LaChapelle and Nick Knight for example acknowledge the value they accord Bourdin's work.

Guy Bourdin was a maverick, a trailblazer, but fashion moves on and so does its photography. It moved away from exotic surrealism to the natural look in the 1990s. Bourdin reached his zenith in the 1970s, but it was over by the time he passed away.



## References

<https://www.anatomyfilms.com/guy-bourdin-color/> (Accessed December 2021)

<https://www.bbc.com/culture/article/20140501-fetish-fashion> (Accessed December 2021)

<https://www.famousphotographers.net/guy-bourdin> (Accessed December 2021)

[https://en.wikipedia.org/wiki/Guy\\_Bourdin](https://en.wikipedia.org/wiki/Guy_Bourdin) (Accessed December 2021)



Shop window models featured in many surrealist images.

## FOR STRONGER PHOTOGRAPHS: MORE TIME

David duChemin, November 2021

[This article is reprinted with the kind permission of David duChemin – see his bio and contact details at the end.]

Three weeks ago, I found myself sitting on the banks of Hudson Bay, a stone's throw from the Arctic circle, waiting for a polar bear to wake from his slumber. One can wait a long time for a polar bear to awaken. Several times, our group of photographers asked whether we should move on, and several times the answer was, “*You don't leave a bear to go look for a bear.*” Solid wisdom, that. But no matter what you're photographing, it's always a gamble that it will pay off. One of the questions I'm most often asked is this:

**So, how long do you wait? When do you cut your losses and move on?**

That, right there, is the question, and there's no good (or easy) answer. Whether you're sitting on a street corner in Italy or waiting for an anticipated moment to happen at an event, there's always the chance that what you're waiting for might never happen—and that the waiting might prevent you from being elsewhere, photographing something your imagination tells you is probably some kind of once-in-a-lifetime magic. The fear of missing out on something somewhere is a tough one to shake. I wish I could say, “*Go with your gut,*” but I seem to have two guts: one that's impulsive and impatient and just wants to move on, and one that's quieter and wiser and knows from experience that more often than not waiting pays off.



**If you've got great light but nothing's happening, don't leave great light to find great light. If you've got a great background and a wonderful composition, don't leave that to find it elsewhere. If you've got a bear, don't leave it to find a bear. That will almost always be my approach. But there's a catch: It takes time.**

Finding great light takes time the same way finding a bear or a great background or composition does. Leaving that to begin the search all over again takes even more time. And once you get there and you do find what you think you're looking for, it takes more time to truly see the scene, discover the possibilities, try out the compositions, and begin to anticipate the moments. It takes time to get the settings dialled in, to be creative, and to try different approaches.



**Does waiting *always* pay off? No.**

I've sat for hours thinking, "*If this pays off, it's going to be amazing. But if the light never pops, if the moment never comes, it's going to be, well, nothing. Zip. Nada.*" In that frame of mind, it's easy to start thinking about moving on. What makes it possible to stay put and to throw your lot in with the kind of luck that's at least partly responsible for the best photographs we make is **time**.

We spend a great deal of attention on thinking about the things we need to make our best photographs. Money, too. We buy the best gear we can, the sharpest lenses we can afford, the biggest tripods, the fastest strobes, or whatever your own particular niche

discipline demands. We believe these are necessary, and we spend what we can on them. Certain gear opens creative possibilities that not having that gear might prevent. When I was looking at polar bears through my 600mm lens with a 1.4x teleconverter in Churchill, I was able to create compositions that other photographers with only a 200mm lens could not. A camera that is faster and tracks better will capture moments a slower camera might not.

This is also true of time, and as I slide into my 36<sup>th</sup> year as a photographer, I'm more and more convinced that we need more of it and that we generally undervalue its role in picture-making. What do you need to make great photographs? The right gear is necessary but insufficient. We need more time.

**The more time you make for whatever you're photographing, the more possibilities you have.**

More time means you can wait for the bear without freaking out. It means you've got more time to consider your composition. It means you've got time to make mistakes, take some risks, and come back tomorrow when the anticipated light fizzles over that landscape instead of popping the way you hoped. More time, no matter what the context, allows you to be more present, more attentive, and more immersed.

Practically speaking, this means going to Venice for two days instead of one, and if you can pull it off, going for a whole week. It's so tempting to want to see it all, to go to Venice, Rome, and Florence in five days. That



## FOR STRONGER PHOTOGRAPHS: MORE TIME

might be a great way to sightsee, but it's a tough way to photograph. It means if you can spend an hour in the studio, carve out time for two hours and allow yourself to slow down, and use that time to try new things. If you can spend a week on safari, see if there's a way to spend two. If you can put a month into your project, budget for three instead. If you're doing a one-hour hike, linger for the whole morning instead, or come back every morning for a week to the same forest at different times of the day.

More time means more possibilities.

More time can solve a lot of problems. It can solve "there's nothing happening!" It can solve "how long should I wait?" It can solve "the light's not right," and "I missed the shot that time," or "shoot, my settings weren't right." More time allows you to try again, to wait without (as much) worry, and to see a place or a subject as different light, weather, and moments change it. When you want to photograph people, more time allows you to stop feeling so nervous and for your

subject to go back to being more comfortable and natural. It allows for deeper connections and the kind of relationships you can't have on the run.

**Want to make better photographs? Take more time. Find it, make it, trade other things for it.**

Time isn't a technique. It's not a shortcut. And it's not as sexy as that new lens. In fact, it might cost more than that new lens. But if you can only have one, rent the lens and buy the time.



David duChemin describes himself as a world and humanitarian assignment photographer. He is based on Vancouver Island, Canada when not travelling to photograph and teach. He has travelled widely on all 7 continents and is the author of a number of best-selling books including *The Heart of the Photograph*, *The Soul of the Camera*, as well as *Within the Frame*, *The Visual Toolbox*, and *A Beautiful Anarchy*.

You can find him and his work on: <https://davidduchemin.com>

You can also get his articles sent to you by subscribing on the same website at [MyContactSheet.com](https://mycontactsheet.com)

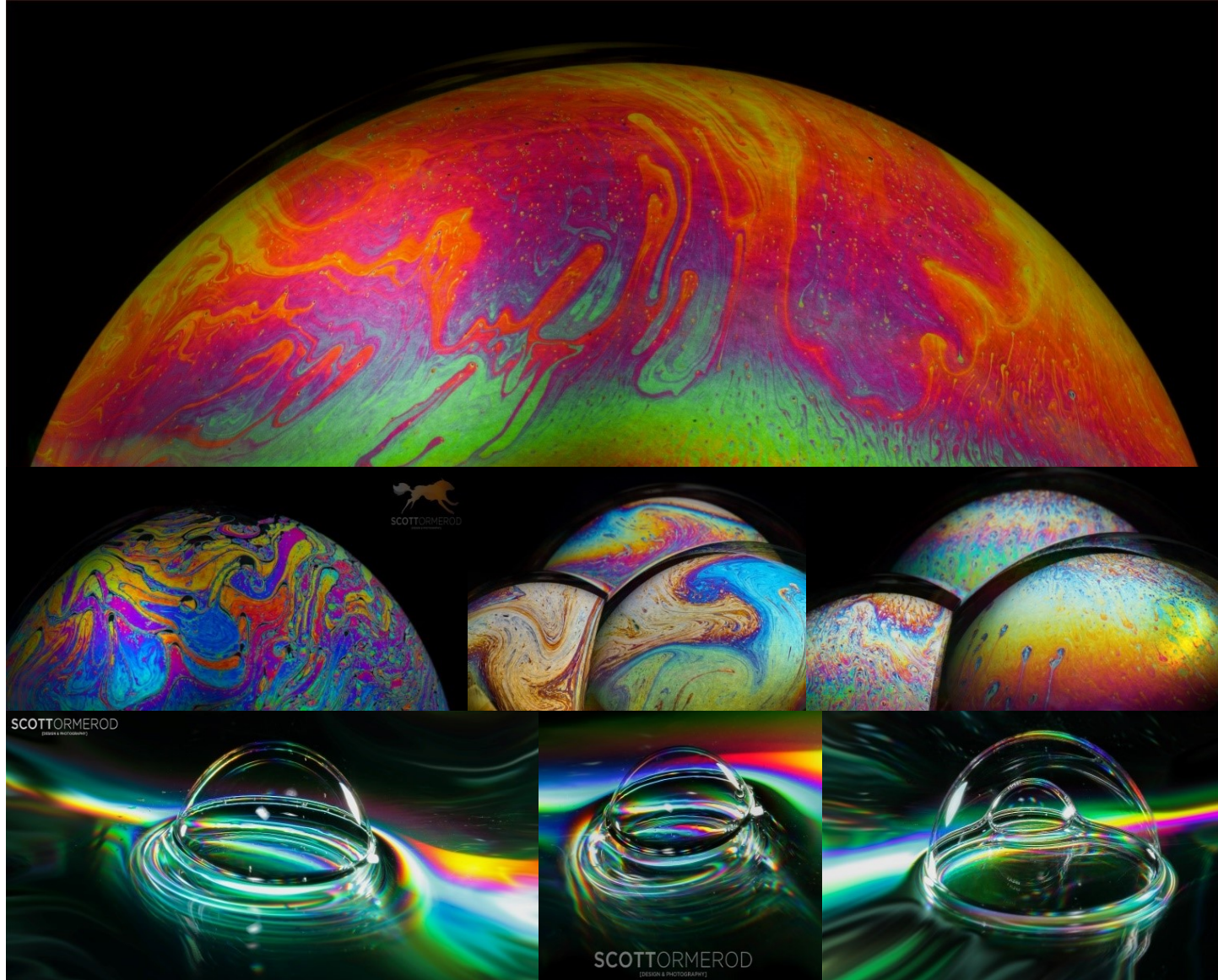
## SOME MACRO PHOTOGRAPHY AT HOME

The inclement weather over the holiday period sent me back to the drawing board as regards my resolve to do some serious photography outside the home. I scoured my photography books, saved magazine articles and obviously the internet on possibilities that would give “wow” results without an immense outlay. One that I homed in on was soap bubble photography. The one I really wanted to do is frozen soap bubbles, but for that we need an outside temperature of less than 0°C, not likely in George.

Then I remembered that Scott Ormerod entered a number of great soap bubble images during 2021 Judging and Learning competitions and I asked him to contribute. I also found an article on smoke photography – from a candle that is – to be quite rewarding. And I tried out both of these to show what can be done, and they are fairly easy to replicate at home. As a bonus, Scott provided us with a short resumé of his methodology and some beautiful images as well.

### *The Scott Ormerod way*

Let me tell you a little about bubble photography, it's the ideal sort of photography to do indoors on a rainy day (Don't try what I did, which was outdoors which makes it ten times more challenging). Here is what you will need to get started on your way taking bubbles.



- A solution of water, washing up liquid and Glycerine (this is to stabilize the bubble);
- Straw;
- CD or a lid for the solution depending which one you want to try out;
- A flash or a lighting source to light the scene;

- Trigger for off-camera flash capability;
- Diffuser which is placed above the subject;
- Camera;
- Black background; and
- Your imagination.

## SOME MACRO PHOTOGRAPHY AT HOME

Settings that I use for my camera when I am taking bubbles (this is not a set rule): ISO 100, aperture f22, shutter speed 1/125<sup>th</sup>s or 1/200<sup>th</sup>s. You can play around with the settings and find what works for you.

Here are some helpful tutorials:

<https://www.youtube.com/watch?v=NK5pyWdynxw>

<https://www.youtube.com/watch?v=bvZ0FnhpQ18>

<https://www.youtube.com/watch?v=pWEuxCRkWd8>

So happy bubbling photography everyone

### My practical indoor setup

I tried to replicate Scott's brief description and found that it is not all that simple even though I looked at the informative tutorials he added to his piece. You need a lot of patience to get this right. Some of the things I found trying to replicate Scott's marvellous images:

1. The light source should be large. A studio light with a big soft box is probably the best, but few of us own one. You can use an off-camera flash with a large diffuser placed between the flash and the soap bubbles as used by Scott. The light source or diffuser should be very close to the soap bubbles, no more than about 70mm. I used a large piece of white Perspex. A black cloth as background completes the setup.

2. You will get the best colours by using a commercial soap bubble solution found in the kid's corner of any

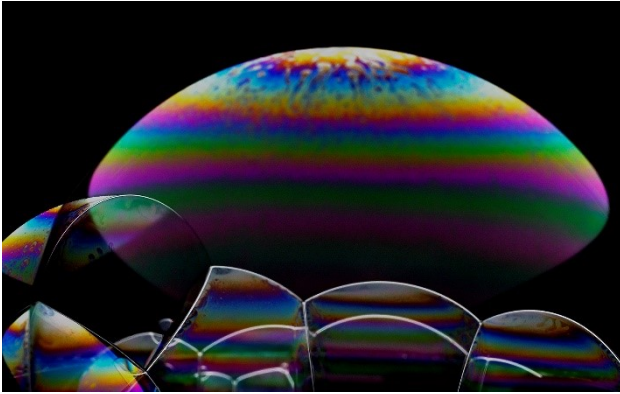


well-stocked family store. You can also use soapy water, a couple of teaspoons of dishwasher liquid in a cup of water works fine. Add a little bit of sugar or salt, or even better some glycerine as Scott did, to stabilise the bubbles keeping them from popping too fast. Letting the mixture stand overnight helps.

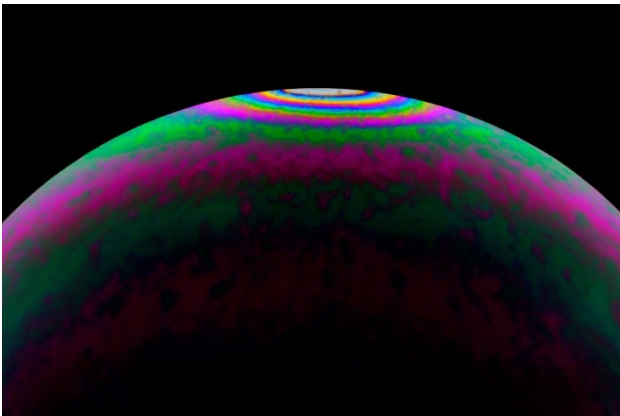


3. I have found that I get the best results working in a darkened room.

4. Fill the cup or holder with this soapy water mixture to the brim. I used a lens cover, the one for the back of the lens. Use a straw to blow gently under the surface and see the bubbles form. You can get one to cover the whole of the holder if you blow into one



My early efforts – not yet what Scott has achieved, but we will get there.



specific bubble to enlarge it like blowing a balloon. Retract the straw carefully otherwise the bubble bursts. Now it's time for clicking the shutter button.

5. When at first your soap bubble does not show the rainbow colours, wait a little while, continuously taking photos. Most of the time, the colours only start to appear once the soap bubble gets a little bit older,

just before it pops. Get used to deleting many, many not-so-good images.

6. The soap bubble images can be spruced up in post-processing. The saturation, contrast and clarity sliders work wonders.

### Photographing floating soap bubbles

I also wanted to photograph some soap bubbles floating in space, in the sun. You can get a helper to blow soap bubbles and start chasing them with your camera. Focussing is a problem, and falling over things in the garden whilst chasing them is another. Then I found inspiration in a book on digital macro photography written by Armin and Ingeborg Tölke, a well-known German macro photography pair.



You have to make a wire frame that you suspend in mid-air. They used a wire coat hanger, but these are not so common any longer, so I got some ordinary

wire. You set it up to ensure a dark background that will be rendered out-of-focus in your images. You can see my set-up in the picture. The position of the sun is also important.

Having set your camera on a tripod with autofocus switched off, focus on the wire frame and move the camera slightly so that the frame is no longer depicted in the image. Get a helper to blow soap bubbles into the frame space whilst ensuring he/she stays out of the frame. With your camera on its fastest frame rate take many, many pictures as the soap bubbles stream through the wire frame.



Amongst the hundreds of images, you will find a few where the soap bubbles are nicely in focus. Luck does play a part in this endeavour! As you enjoy photographing floating soap bubbles, you may even be transported back to your childhood days. And if you have grandchildren, I am sure they will be more than willing to help you by blowing the soap bubbles.

## Photographing candle smoke



Smoke from a fire usually does not smell very pleasant, especially within your own four walls. On the other hand, most of us find the smoke from a blown-out candle quite pleasant. With this little indoor setup, you can easily photograph the smoke rising from a blown-out candle which you can then spice up with colour in post-processing.

### The equipment and setup



A camera with close focussing lens, a flash with off-camera trigger or an extension lead, candle and obviously a match or firelighter to light the candle are required. The flash is placed slightly diagonally behind the candle on the side from which you also wish to blow out the candle. If you don't mind the smoke being soft at the edges in your image, a light will also do. As background it is best to choose black.

Set the flash on manual mode, setting it to the lowest flash power, i.e. 1/32 or 1/64 depending on your model. In this way you can freeze the action of the smoke spirals. The camera setting should be such that the background remains black. In my setup it was 1/200<sup>th</sup>s and f8 at ISO 200. The flash will light the candle – you will have to experiment a bit to get the exposure right.

Carefully blow out the previously lit candle. You can still influence the shape of the smoke a bit if you very gently blow/breathe on it again. This can result in some interesting shapes.

The smoke of the image is white but this can be coloured according to your imagination in post-processing. Any software with the ability to colour selected areas will do nicely. Because the background is black, any colour overlay applied to the whole smoke area will only colour the smoke if applied in the right mode.

I can imagine that some of our members can do wonders with the smoke spirals in their photography art



images. With a little bit of imagination, I am sure we can even find all sorts of figures in the smoke.

## THEMES FOR 2022

JANUARY: MY SOUTH AFRICA. An image that exemplifies your positive view of our beautiful country, an act of daily kindness, the remarkable life of ordinary people, a South Africa often unseen. Not required are images showing angry, corrupt or violent deeds that fill the front pages of newspapers or are a lead-in item on the news channels. (With acknowledgment to Professor Jonathan Jansen's inspiring piece of the same title written in September 2013)

FEBRUARY: EXPRESSIVE HANDS. Hands can be one of the most expressive parts of the human body. They serve to express or indicate meaning or feeling, convey emotion, tell a story. An attention-grabbing close up of such hands, either in colour or monochrome, without a busy background or other distracting image elements, is indicated.

MARCH: GLASSWARE. Glassware can be drinking glasses, wine glasses, glass vases, laboratory glassware, the list is endless. Glassware reflects light and it lets light "pass through", i.e. it refracts light. The glassware should be the main feature of the image, and it should feature both reflection and refraction.

APRIL: COMPLIMENTARY COLOURS. Complementary colours are two colours which are found on the opposite sides of the colour wheel. Generally, complementary colours consist of a primary colour and a secondary colour (i.e. a colour created by mixing two primary colours). The main complementary colour pairs are red/green, yellow/violet and blue/orange. The image should prominently feature one of these pairs, thereby increasing the luminosity of the two colours without them interfering with each other, emphasizing brightness-contrast or warm-cold contrast, creating impact.

MAY: ROMANCE/LOVE. Love has many facets, mother love, two people in love, love for a pet, and many more. Romance is a feeling of excitement and mystery associated with love. These are the attributes the image should portray. Love for a thing, such as the motor vehicle, the camera, etc. is not what should be considered.

JUNE: AUTUMN. Autumn is categorized by the warm yellow, orange and red foliage of deciduous trees about to lose their leaves before the winter sets in. The image can be anything from a single leaf, a tree, right through to a scape. Whatever the case, autumn should be clearly depicted in the image.

JULY: LEADING LINE. A leading line in the image encourages the viewer to go to the "focal" point of the image. It need not be "real", it can be implied as well. Leading lines can be vertical, diagonal, zig-zags, arcs, curves, S-curves and so on. The leading line should not be the primary subject of the image, but it should enhance the overall impact of the composition.

AUGUST: PANORAMA. An image with a ratio of at least 3:1, i.e. the long side should be at least three times the short side. It may be a vertical or horizontal panorama, colour or monochrome. The subject matter is wide open.

SEPTEMBER: MOVING WATER. An image that clearly depicts movement of water in whatever form. It can be the sea, a river, a drop of water falling, the possibilities are endless.

OCTOBER: A HOLY PLACE. An image that visibly depicts a place considered "holy" by whomever. It need not be a church, temple, synagogue or mosque. But, its status as a "holy place" should be obvious from the image.

“Ballet on the Beach” photography outing

The first GCC outing for 2022 was Ballet on the Beach on the Suiderkruis Beach in Groot Brakrivier organized for Sunday afternoon 16 January. A number of ballet students from Elvinia’s Dance and Ballet Academy honoured us with their presence and performed for 20 odd GCC members on the shoreline of the beach.

Even though the weather was not that great – it remained overcast the whole time – all the photographers had a great time. There were also quite a number of people that accompanied the active photographers. They could be seen sitting in the background with a glass of wine, watching and chatting. The photographers joined them when their photography appetite had been satisfied. The last of these left the beach around half past eight in the evening when the light had faded totally.

A great big thank you has to go to Daleen and Schalk Engelbrecht who organized the outing as well as Elvinia and her ballet school for providing the willing models. Elvinia was seen continuously prompting her models to perform to ensure that the photographers had good opportunities to get high-quality ballet images. And the ballet dancers performed for long times without murmuring, trying to fulfil the fantasies of the GCC crowd.

On the other hand, it was sometimes quite comical to watch the GCC sexagenarians and septuagenarians getting down on the sand on hands and knees to get the best perspective and then struggle to get to their feet again – so different from the agile ballet dancers that hopped and skipped and jumped all over the place.



Martin Kellermann



Kim Roberts



Elaine van der Toorn



Schalk Engelbrecht



Verinda Bosch



Martin Kellermann



Daleen Engelbrecht



Daleen Engelbrecht



Marie Kellermann

## Membership movement

With a new year upon us and membership fees to be paid, it is quite usual for some of us to reconsider what we put in and get out of the George Camera Club. Hence, we see members leaving us, and new members joining. The ongoing Covid-19 situation is probably also responsible for some of us reconsidering our involvement in GCC.

Long-standing members Gustav and Riana van der Gryp have decided to leave GCC. They have been members for a very long time, and we will miss the marvellous images that they have graced our competitions with over the years. We wish them all the best for their life journey and trust that they will experience joy and good health. Although not as active in recent times, we are also taking leave of

Arthur and Teresa Morgan, Deon Jurgens, Wahl Jacobs, André and Pamela Victor, Charles van Niekerk and Bev du Raan. We wish these members also all the best. Obviously, the door is always open for them to re-join, in which case we will receive them with open arms.

We extend a hearty welcome to Anton La Grange and Adéle Beukes as new members. We trust that they will quickly feel at home in GCC, and we look forward to enjoy their photography as they start participating actively in the competitions and outings. We will feature them soon in our Member Profile articles.

## PSSA Congress

The PSSA National Congress will take place in Grayton from 21 to 25 August. Grayton is not too far from

George, only about 300km. This could be a marvellous opportunity for those of us that have not participated in such an event, or for renewing friendships for some others. GCC will not arrange an outing for August, giving everybody a chance to participate in the PSSA Congress instead. Paul Bruins, in the past a long-time resident of Grayton and whom many of us know will feature prominently in the programme. Details can be found on the PSSA Website at:

<https://www.pssa.co.za/2022-congress-greyton>.

Registration has been opened and you can get an early bird discount without having to be a PSSA member. If you intend participating let us know, maybe GCC will have quite a contingent going. Should you wish to talk to somebody about the PSSA congress, contact Paul Rixom, who is PSSA Director for our region.



## PROGRAMME FOR 2022

MONTH	DATE	ACTIVITY	ADDITIONAL INFORMATION	THEME	
JANUARY	Sun	9	Photovault	Deadline for Judging and Learning entries	
	Sun	16	Ballet on the beach	Weather depending – to be confirmed	
	Tues	18	Judging and Learning Meeting	Venue – Arts Theatre	
			Painting with light	To be confirmed	
FEBRUARY	Tues	1	Show and Tell Meeting		EXPRESSIVE HANDS
	Sun	6	Photovault	Deadline for Judging and Learning entries	
	Tues	22	Judging and Learning Meeting	ALERT – Fourth Tuesday, Arts Theatre not available on third Tuesday	
	Thur	17	Vleesbaai and Fransmanshoek – Sea shore, sunset, sunrise and star photography	Do own booking in various cottages on the Vleesbaai seafront: Martin 0799102887, Margarethe 0714932121, Sophie 0825495566, Tommy 0823775322, Liesbet 0812701561	
	Sun	20	Visit Jakkalsvlei	Lunch and grape picking (booking for lunch essential)	
	Sat	26	AV Group Meeting		
MARCH	Tues	1	Show and Tell meeting		GLASSWARE
	Sun	6	Photovault	Deadline for Judging and Learning entries	
	Tues	29	Judging and Learning Meeting	ALERT - Date subject to change, Arts Theatre availability problem	
	Sat	19	Baviaanskloof outing	Booking essential – contact Joggie	
APRIL	Tues	5	Show and Tell Meeting		COMPLEMENTARY COLOURS
	Sun	10	Photovault	Deadline Judging and Learning for entries	
	Tues	26	Judging and Learning Meeting	ALERT – Fourth Tuesday, Arts Theatre not available on third Tuesday	
	Sat	23	Calitzdorp and Seweweekspoort	Moon 3 <sup>rd</sup> quarter	
MAY	Tues	3	Show and Tell Meeting		ROMANCE/LOVE
	Fri	6	Uniondale day or weekend outing		
	Sun	8	Photovault	Deadline for Judging and Learning entries	
	Tues	17	Judging and Learning	Venue – Arts Theatre	
	Wed	25	GCC Committee Meeting		
	Tues	31	AV Group Meeting		
JUNE	Tues	7	Show and Tell Meeting		AUTUMN
	Sun	12	Photovault	Deadline for Judging and Learning entries	
	Tues	21	Judging and Learning Meeting	Venue – Arts Theatre	
	Sat	25	Model Shoot	Railway Museum	
JULY	Tues	5	Show and Tell Meeting		LEADING LINE
	Sun	10	Photovault	Deadline for Judging and Learning entries	
	Tues	19	Judging and Learning Meeting	Venue – Arts Theatre	
	Sat	23			

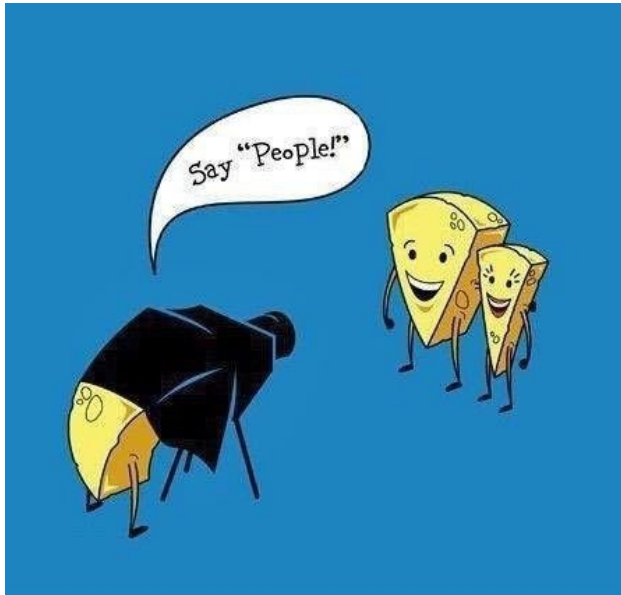
PROGRAMME FOR 2022

MONTH	DATE		ACTIVITY	ADDITIONAL INFORMATION	THEME
AUGUST	Tues	2	Show and Tell Meeting		PANORAMA
	Sun	7	Photovault	Deadline for Judging and Learning entries	
	Tues	16	Judging and Learning Meeting		
	Sat	21	21 -25 PSSA Congress Grayton	PSSA website – book own accommodation	
SEPTEMBER	Tues	6	Show and Tell meeting		MOVING WATER
	Sun	11	Photovault	Deadline for Judging and Learning entries	
	Tues	20	Judging and Learning Meeting	Venue – Arts Theatre	
	Wed	21	GCC Committee Meeting		
	Fri	30	Arniston or Natures Valley	To be advised	
OCTOBER	Tues	4	Show and Tell Meeting		A HOLY PLACE
	Sun	9	Photovault	Deadline for Judging and Learning entries	
	Tues	18	Judging and Learning Meeting	Venue – Arts Theatre	
	Sat	22	Cederberg	To be confirmed – New Moon Oct 25	
NOVEMBER	Tues	16	Annual General Meeting		
	Wed	17	GCC Committee Meeting		
	Sat	26	End-of-the-Year function	Dress code: Anything goes	

PLEASE NOTE - IMPORTANT

- Further details are communicated via the GCC WhatsApp group.
- There have been quite a few changes with regard to dates – please make sure you do not use an outdated programme.

## PUBLISHING DETAILS



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