

# THE DRIFTWOOD

Official Newsletter of the Beachcombers Photography Club



October 2011

(The Beachcombers Photography Club is affiliated with the PSSA)



Photographer: Yvonne Louw - Sunset Surfski - received a COM at our October Club Competition.

To visit our website, go to <http://www.beachcombersclub.co.za/>

To email us: [beachcombers.photography@gmail.com](mailto:beachcombers.photography@gmail.com)

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### 1. Themes for 2011 & 2012

MONTH	THEME	VENUE	DATE
November	Practical	Mondi Sports Grounds conference room (Woodpeckers)	1 Nov 2011
December	Year End Function	To be confirmed	6 Dec 2011
January	Wildlife	Mondi Sports Grounds conference room (Woodpeckers)	10 Jan 2012
February	Monochrome	Mondi Sports Grounds conference room (Woodpeckers)	7 Feb 2012
March	Zululand landscapes	Mondi Sports Grounds conference room (Woodpeckers)	6 Mar 2012
April	Practical	Mondi Sports Grounds conference room (Woodpeckers)	3 Apr 2012
May	People	Mondi Sports Grounds conference room (Woodpeckers)	1 May 2012
June	Architecture	Mondi Sports Grounds conference room (Woodpeckers)	5 June 2012
July	Motion	Mondi Sports Grounds conference room (Woodpeckers)	3 July 2012
August	Sport	Mondi Sports Grounds conference room (Woodpeckers)	7 Aug 2012
September	Man at work	Mondi Sports Grounds conference room (Woodpeckers)	4 Sep 2012
October	Art	Mondi Sports Grounds conference room (Woodpeckers)	2 Oct 2012
November	Practical	Mondi Sports Grounds conference room (Woodpeckers)	6 Nov 2012
December	Year End Function	To be confirmed	4 Dec 2012



**FOR DETAILS & MAPS OF OUR VENUE GO TO:**

<http://www.beachcombersclub.co.za/events2010.html>

## 2. Photo Tips

### WILDLIFE PHOTOGRAPHY MASTERCLASS

By *Elliot Neep - Wildlife photographer*  
[Go to to his website.](#)

#### Part I: Preparation, where and what.

The advice below is the product of years of photography, travelling to India, Kenya, and the Polar Regions, and will hopefully have a much wider appeal and relevance than just Safari Photography.



#### "Poor Preparation Produces Poor Performance (The 5Ps)"

Practice really does make perfect. If the only photo experience you acquire is from your annual holiday, how are you supposed to improve? By the time you have relearned your camera and settled in, you will have missed half the trip! Get down to the park or local pond and practice as often as you can, especially when leading up to a safari. Reconnect with your camera and familiarise yourself with the controls.

#### Who

'Who' you safari with has an immense impact on what you see and an even more profound impact on what you can photograph. The right camp has the most experienced guides and the best jeeps... the ones that do not break down! The guide driving the jeep is the linchpin to your entire safari. From a photography point of view, some are better than others, so it is worth researching to find a camp whose guides are experienced with photographers. Their knowledge of the location, experience, wildlife and photographic insight will get you into the prime position, at the right time, in the best light. Once your guide has you in position, it is all down to you. So what do you need to capture those iconic moments?

#### Keep it simple

For starters, 'work simple' and cut down the amount of equipment you carry. There is no need to have ALL the lenses that cover ALL the focal lengths - you have the ability to move and, with a kind word, so can the jeep. The more options you have, the more time it will take to decide which lens for what subject, and before you have even looked up, the moment will have passed!

#### Equipment

I generally use two bodies (a 3rd for backup) to minimise time and to help prevent exposing the sensor to dust. There is usually a 16-35mm super-wide zoom, 70-200mm zoom, 300mm prime, 600mm prime, and external flashguns. This is my standard safari/travel kit. To be fair, as long as you have a wide-angle and a zoom/telephoto, you're covered:

- A wide-angle for landscapes and for those moments



where the animals approach the jeep. It is all too easy to get carried away with the telephoto - shooting faces and whiskers! Remember to photograph the animals in their environment.

- A mid-range zoom (70-200mm or 75-300mm) will give you the flexibility to photograph herds, packs, and landscape features.
- The super-telephotos (400+mm) get you into the action, but they make great landscape lenses too. Often you will see features in the landscape that photograph exceptionally well as isolated graphic images. For example, that image of an acacia silhouette with giant sun orb behind it... that's a telephoto landscape!

### **Be prepared - Baden-Powell was right**

On safari, ALWAYS keep your camera to hand with the lens cap OFF. If the camera is zipped away in a bag with the lens cap on, you will lose critical seconds. If you're worried about dust, invest in a rain cover (serves just as well as a dust cover) or slip the camera and lens into a pillowcase.

Whenever I head out in the morning and return at dusk, my camera is powered-on and ready to shoot - it is never packed away. There is always a spare battery and memory cards in my pocket. On morning safaris, the camera is set to at least ISO400, on f/4, with the centre focus-point pre-selected, and all the lens switches checked. If anything happens, I can grab the shot quickly. If the subject decides to hang around, then I can experiment with compositions and further refinement.

### **Support**

Razor sharp images require good glass, adequate shutter speeds and (the often forgotten) support. It still amazes me to see photographers waving around huge lenses in low light! I can only imagine they are aiming for a creative blur competition winner or are using astronomical ISO speeds.

There are two support solutions that have served me well. The trusty double beanbag is a great accessory. Take one flat-packed and on arrival, ask the camp/lodge to fill it with beans or rice. The larger beanbags offer-up enough support for the largest of lenses.

My only issue with the beanbag is when it comes to panning - the material usually gets caught-up and the lens-barrel rolls, producing skewed horizons. A cheap fix is to have the beanbag on a platform which the better camps provide for their jeeps. Insert a plastic bag between the beanbag and platform surface to allow the beanbag some lateral movement.

### **Clamp it**

The alternative is the Manfrotto 035 Super Clamp. It will bolt on to almost anything and with one in place, you can screw-on your favourite panning head, be it ball or gimbal. For less than £20, you have a rock-solid, mobile tripod-head. With its large lever, you can quickly detach and reattach around the jeep.

Tripods are not advisable especially if you are sharing the jeep! I am sure you will soon tire of it, extending and lowering it inside a confined space. The only exception here is with the open-



style safari jeeps that have no window-sill or roof on which to place beanbags. In these situations you will need a tripod or monopod... or a colleague's solid shoulder. By all means take a tripod for landscapes when you are allowed out of the jeep.

If there is something amazing happening, do not worry about depth-of-field and image noise - just get the shot! It is better to have a sharp shot with a bit of noise, than a clean shot with a blurred subject. The latest dSLRs have superb noise reduction technology so when the light is low... use it.

## Part II: **Lighting, panning, framing, cropping, and what to leave out**

### **Low-light:**

Shooting in low-light has obvious issues. You can obtain a faster shutter speed by increasing your ISO, and on AV, by setting your aperture wide open to f/5.6 or f/4. Use your support system whether it is the beanbag or tripod head. Most importantly, pick your moments carefully when the subject is motionless. We all love a big cat walking head-on, but if the light is too low, then you will just capture soft features. They usually stop and look around, so wait for these windows of inactivity.

### **Flash off**

There is always creative flash, but I cannot recommend it. For one, I am just not a big fan, but more importantly, a full-power flash in the eyes of predator hunting in the twilight is a major ethical concern that we should all consider. Survival out there is tough enough without temporarily blinding the animals!

### **Panning Motion**

As the light-level falls, you can either pack up, or experiment and make the most of your time out on the savannah. Panning motion-blurs hit mainstream popularity several years ago and they can still generate a "Wow!" from viewers if they are well-executed. A 'good' motion blur requires a recognisable subject with a reasonably sharp head/face. As it involves sustained tracking, you'll need either a steady hand, or panning tripod head for that smooth pan:

- Set the program mode to TV or S;
- Set your camera's focus mode to AI Servo or Continuous;
- Switch your IS lens mode to Mode 2 for panning;
- Set a low shutter-speed of around 1/30th to 1/15th sec (good for most subjects, although a cheetah in full flight can be blurred with 1/100 sec). If it is too bright, reduce the ISO or add a polariser for another 2stop reduction;
- As we are not concerned about razor-sharp focus on the head, just use centre-point focussing on the main body of the subject;
- Focus on the moving subject that is ideally moving parallel to you;
- Pan (rotate your position/torso) in the same direction of the subject's trajectory;
- Shoot a sequence of images as the head will move up and down and blur too much.

### **Harsh-light:**

Harsh light can result in very poor images with heavy shadows and those blacked-out, lifeless eyes. I manage high contrast conditions in a very selective way - I only shoot if something amazing is happening, otherwise I wait or drive on. You will frequently have the opportunity to take portraits of lions, cheetahs, and grazing animals, so why do it when the sunlight is so fierce? Pick your moments! Wait until the sun is lower in the sky, or if there is cloud / haze to diffuse the sunlight. If you still feel the need, then there are three further options:

1. **Polarisers** are well known for their ability to deepen a washed out blue sky, but they can also reduce contrast by minimising glare and increasing colour saturation. It is worth paying for a good quality polariser. Be sure to experiment with your polariser before the trip as some can affect the image adversely. Also, be wary of using them with super-wide angles

as the effect on a massive expanse of blue sky can be uneven. Note: A polariser is also useful if you want to slow the shutter speed by up to 2-stops to get that flowing-cotton effect with rivers and streams or for panning motion-blurs in broad daylight.

2. **Fill-in flash** can work wonders when the subject is relatively close - a roller on a branch, or a lion sitting by the jeep. A simple short-cut for 'fill-in flash' is to set your external flashgun to Auto E TTL, then set -2stops on your camera's flash output control marked [□+/-]. If you have a Stofen diffuser fitted, -1 stop should be sufficient. Used well, fill-in flash can be a useful and subtle aide to lifting eye shadows in high-contrast situations.

Projecting flash-light at a distance can be troublesome, so I always carry a Better-Beamer flash extender for those awkward situations. However, the effect of the flash-extender can be difficult to gauge at a distance and on the dSLR's small LCD screen. So, if you have the time, shoot a range of exposures with differing flash-outputs.

3. Did you know that **digital sensors** capture disproportionately more data in the lights and highlights? Interestingly, this disproportionate capture allows for intentional over-exposure (shooting to the right). In high-contrast conditions, I deliberately over-expose (to the point of blow-out) to get more detail in the shadows. I then control the exposure, levels, and highlight recovery in Adobe Lightroom.

Note: If you intentionally under-expose (shooting to the left) for fear of blowing highlights, you will have more noise and moire-effect in the midtone and shadow areas when you correct the exposure during RAW processing.

### Engaging images & what not to shoot

Being a good photographer is as much about knowing 'what not to shoot' and what to leave out of the frame, than anything else. Safari photography can present a huge amount of opportunities, so it pays to take a breath and remain calm.

Unless shooting abstract forms of flora, photograph at the subject's eye-level as it makes for a more intimate photograph, especially if you are on the receiving end of a big cat glare! Consider shooting from the seat, rather than from the jeep roof. Getting lower down will help diffuse both foreground and background, further isolating the subject. This works particularly well in long grass.

I always try and avoid obtrusive bodies or out-of-focus blobs in the background. A clean background isolates the main subject and concentrates the viewers' attention. Most images that I am asked to critique are let down by the messy distractions in the image. Avoid/crop out intrusive twigs or the random parts of another animal appearing at the edge of the frame. Another issue is the 'overlapping' blob, or another animal connecting in the background. Instead, wait for a separation between subjects, especially with portraits.

### Rule of thirds

If the subject is not a 'frame filling' portrait, compose the shot with the subject to the side, looking into the space, for a more dynamic composition. Read up on the rule-of-thirds - it works for a reason!

Avoid the machine-gunner approach. Yes, digital photography has made it very cheap to take countless images, but do you want to be that kind of hit-and-miss photographer? Or one that is tied to the computer for the next year trying to edit through thousands of wasteful images?! Be selective and observant of your surroundings and the behaviour of the subject. Pick your moments with critical timing waiting for that glancing look, intimacy, interaction, and action.



## Part III: Focussing, exposure, processing & getting up early

### Focussing

I shoot on AI Servo (Continuous) even when taking portraits. Using telephotos at close range limits your depth of field (DOF) to millimetres. Consider this scenario: you focus on the muzzle of a lion because the focus point covers that area. Then just through breathing, the lion's head is moving up and down and back and forth. Then the lion sits down and looks side-to-side. You either have to repeatedly press the shutter half-way to refocus, or you can simply switch to AI Servo for continuous focus tracking, keeping the focus point over the eyes, wait for the eye contact, and your portraits will stay crisp.

The only times I use 'One Shot' or back-button focussing is when composing a shot of a static object or when I need to compose a shot outside the reach of the focus point pattern. In these cases, I will switch to One Shot, focus, recompose, then take the shot. Ignore AI Focus as it simply does not work. If it did, then manufacturers such as Canon would include it on their pro 1-series camera bodies.

I am extremely fussy about my focus points and will always try to have the single focus point over the subject's eyes/head. This is usually the main focal point of a wildlife image anyway, so it pays for it to be crisp and sharp. Sharp eyes give the impression of a sharp image throughout.

With telephoto lenses, your depth of field (DOF) is significantly compressed. There is very little difference between 'single stops' (f/4 to f/5.6) when you are up close and personal - just millimetres. If you need to make a noticeable difference in DOF, you must move from f/4 to f/8 to f/16, etc. Third-stops and single stops will only make a negligible difference, so you might as well maintain a faster shutter speed.

### Exposure

Exposure compensation is a 'must know'. Learn how to compensate for bright and dark subjects with your +/- command. In aperture priority (Av), bright objects will need + increase/longer shutter speed, whereas dark subjects will need - decrease/shorter shutter speed.

In aperture priority (Av), think of your metering system as a bureaucrat that wants everything mid-tone grey. If the subject is bright, it will give a faster shutter speed to make it darker. Conversely, if the subject is dark, it will give a slower shutter speed to make it brighter. Learn to compensate and take back control!

A common mistake is to shoot to the left as discussed. However, the savannah is generally a very bright scene with bleached yellow grass and light skies. The animals are pale and many of the cats and grazers have areas of white. If you constantly seek to 'preserve' highlights, then many of shots will be dull and under-exposed. My exposures are generally 1/3rd to 1stop over just to counteract the backgrounds.

The 'Histogram' is one of the most useful tools on your digital camera. The LCD itself can lie and display images brighter than they may actually be. However, the histogram never lies! Set it to 'Luminosity' and check the right-hand edge for over-exposure and the left-hand area for under-exposure.

### Processing

Digital photography is more like 'Black & White' photography than you may realise. There is a much greater emphasis on the quality of image processing than simply taking the shot.

The white balance was originally designed for the press to counter colour-casts (from shade or tungsten lighting) and have instantly publishable jpegs. I always shoot on a neutral-to-cool white balance of 4800-5000K. This can be set in camera or during your RAW processing.

At this neutral level, blues are blues and whites are whites. 99% of my images never go warmer than 5500K. Only true sunset and sunrise images are made warmer to accentuate the existing orange and red hues. Trying to impersonate 'sunset light' by pumping up the white-balance will not convince anybody and just produces a tea-stained photo... yuk! Avoid overcooking your white balance warmth, saturation, and contrast!

Cropping can drastically change the compositional elements of a photograph. I find many wildlife and landscape images often benefit from a 2:1 or 2.5:1 panoramic crop. Indeed, I frequently perceive and compose for the cropped image before I shoot it. In particular, the open expanses and massive skies are well-suited to panoramic images.

### **Last but definitely not least...**

Get out and get our early! Nothing is more mystifying than photographers and wildlife enthusiasts, having paid £000s for their safari, electing to stay in bed to enjoy a leisurely breakfast?! The vast majority of quality encounters occur in the crepuscular or golden hours, so you need to be on the plains before sunrise and after sunset.

If you wait until your wake-up call at 7:00am and head out after breakfast, the light will be horribly fierce and the few remaining animals will simply stand around panting until the late afternoon. Most camps offer picnic breakfasts, so there is no excuse. As the old sayings go - "You've got to be in it, to win it!", "You only get out, what you put in it", or my favourite... "The early bird photographs the leopard and cubs in a beautiful acacia tree"

## **3. Workshops**



One of the best ways to improve your wildlife photography is to attend workshop and head out into the field with like-minded people led by professional, knowledgeable and experienced photographers. Fancy Photographic equipment alone does not make for good photographs, it has more to do with the person operating it.

**African Photographic Adventures** in conjunction with **Photo Africa** and **Moya Wa Tenga** will be conducting two day wildlife photography workshops which will give you the technical knowledge, creative inspiration and confidence to set your passion in motion, be able to take your photography to the next level and enjoy it at the same time.

### **The Workshop**

During *day one* we will look at the technical, creative and ethical aspects of wildlife photography. *Topics we will cover include:*

- Principles and ethics of wildlife photography
- Equipment choices and how they will affect your images
- Animal behaviour and anticipating “the shot”
- Correct versus creative exposure in wildlife photography
- Composition in wildlife photography
- Difficult lighting situations
- Working your subject and telling a visual story
- Processing and managing your wildlife images

*Day two* of the photographic workshop includes a day photographing wildlife in the Kruger National Park, accompanied by a professional wildlife photographer and guide.

We start off early in the morning in our open game drive vehicle in order to get to the park as the gates open and in the best light of the day. We will spend some time at some of the hides within the park to concentrate on some bird photography and spend the rest of the day photographing wildlife as we travel through the park.

Mid morning we will either have a packed breakfast at one of the picnic spots or at one of the nearby camps, this will also give us time to chat about the mornings viewing and images captured. We will stop for lunch at one of the main camps in the park before continuing on our afternoons drive and game viewing, and before heading back to Nelspruit in the evening we will look for a great spot for some sunset shots.

## **Workshop Size**

To ensure personal attention the workshops will be restricted to 6 participants.

## **Included**

### **Day 1 – Theory**

- Workshop
- Laminated field notes
- Cd with photo resources
- Tea, coffee and water
- Snacks and lunch

### **Day 2 - Kruger National Park - Day Trip**

- Photographic instruction throughout the day
- Services of professional guides
- Return transfers from Nelspruit (collection and drop off point to be confirmed)
- S.A citizens park entrance fees
- Full day game driving in The Kruger
- Use of open game viewing vehicle in the Kruger
- Light breakfast and snacks
- Soft drinks and water on the drives

## **Excluded**

- Lunch in the Kruger
- Drinks other than those supplied on the vehicle
- Accommodations

**Cost: R 2100 per person**

## **What to bring**

- DSLR camera that allows you to set aperture, shutter speed and ISO
- Your camera manual if you have it
- Lenses, we recommend a wide angle (18-70mm) and then a longer lens (300-400mm)
- Tripod

- Hat and sunscreen
- Note pad

### Workshop Dates

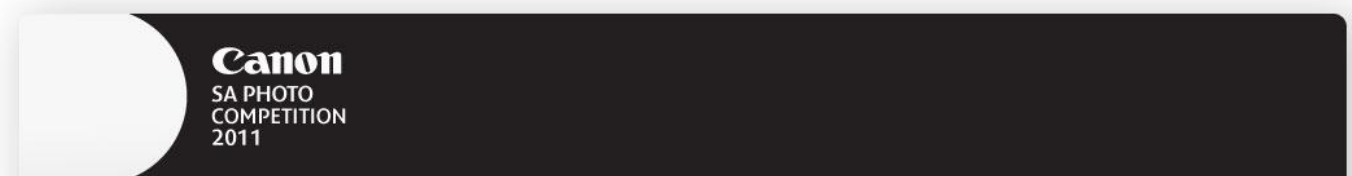
26 -27 November 2011

To book or enquire about “Wildlife Photography 101”, please fill in the form below and we will send you all the relevant booking forms and information.

<http://www.africanphotographicadventures.co.za/index.php/workshops/>

## 4. Competitions

<http://www.csaexpo.co.za/comp.html>



Aspiring and professional photographers and anyone who is happiest behind the lens of their camera will have a chance to express their passion for photography during Canon South Africa’s Photographic Competition launching on 12 September 2011.

There are over R150 000 worth of prizes to be won, making it one of the biggest photographic competitions ever run by Canon South Africa. Entrants can submit their photographic interpretation of one or more of the five themes by the 13th of November 2011. The themes are:

- Candlelight
- Circles
- Through a Child’s Eye
- It’s in the Detail
- Toy Stories



Selected entries will be exhibited online on this website as well as on the expo’s Facebook site (search Canon SA Expo 2011 on FB). The top 10 entries in each category will also be exhibited in the gallery at the Canon Expo taking place at the Sandton Convention Centre from Friday the 9th of December 2011 until Sunday the 11th. The winners in each category will be determined by votes, in the form of “Likes”, from the top 10 entries displayed on the Facebook page. The winner in each category will receive a prize along with one lucky voter. Winners will be announced on the 13th of December. Prizes TBA.

- Although Canon is inviting a no holds barred approach on how photographers interpret the themes, photographic submissions must be produced using Canon equipment only.
- Entrants can also only submit one entry per category but there is no limit on the number of categories a person enters.
- Entries must be submitted in electronic JPEG format, not exceeding 5MB, via email. There are five email addresses correlating to the five themes.

Entrants must submit their entries to the email address appropriate to the category they are entering, namely:

Candlelight: [candlelight@csaexpo.co.za](mailto:candlelight@csaexpo.co.za)  
 Circles: [circles@csaexpo.co.za](mailto:circles@csaexpo.co.za)  
 Through a Child's Eye: [childseye@csaexpo.co.za](mailto:childseye@csaexpo.co.za)  
 It's in the Detail: [detail@csaexpo.co.za](mailto:detail@csaexpo.co.za)  
 Toy Stories: [toystories@csaexpo.co.za](mailto:toystories@csaexpo.co.za)

For more information about the competition email [help@csaexpo.co.za](mailto:help@csaexpo.co.za).  
 Terms and Conditions apply.

## 5. Upcoming Events

### Our Next Meeting

Our next club meeting will be held on Tuesday, 1<sup>st</sup> November 2011 at the Mondi Sports Grounds conference room (Woodpeckers) in Richards Bay at 19h00. The theme is Sport. The following definition for the theme *sport* has been decided upon: "(Digital manipulation not allowed) Sport photos convey extraordinary physical feats and reveal the raw emotion behind them. The photograph may depict competitive, social or school sport and activities and crowd interaction in any sport."

### The Next Special Interest Group Meeting

The Committee has decided to implement Special Interest Groups (SIG) that will meet once a month additional to our normal Club meetings for those who want to learn more about specific areas of photography. It will give members the chance to learn from each other, go to different places to take photographs and get to use equipment that they may not have access to. There will be a coordinator for each group who will arrange the meetings/ outings.

The SIG's will be as follows:

Macro Photography with coordinator Hendrik Louw  
 Studio Photography with coordinator Manie Combrinck  
 Wildlife Photography with coordinator Sias van Schalkwyk  
 Photoshop with coordinator Peter Martin.

### PSSA Congress Hartebeespoort 1 – 6 October 2011

Hartebeespoort, also known as Harties, is a small resort town in the North West Province of South Africa, situated on the slopes of the Magaliesberg mountain and the banks of the Hartebeespoort Dam. The name of the town means "gateway of the hartbees" (a species of antelope) in Afrikaans. It was previously known as Schoemansville, named after General Hendrik Schoeman, a Boer General in the Anglo-Boer War, who owned the farm that the Hartebeespoort Dam was built on. Hartebeespoort is home to the Om Die Dam (English: Around the dam) ultra marathon of 50 km, which takes place annually in the first half of the year.

With so much to offer, Harties has become the playground for Gauteng and North West. The town consists mainly of holiday homes around the dam. Be it outdoor activities, a smorgasbord of restaurants and lively pubs, diverse shopping experiences or an excellent break-away, Harties offers visitors an array of authentic experiences. The 20 square kilometer dam, perfectly set at the foothills of the majestic Magaliesberg Mountains, is a mere 30 minutes from Johannesburg and Pretoria where the Jacaranda trees will be in full bloom at the time.

Early Bird packages expire 30 June 2011. Make sure you do not miss out!  
 Registration form attached. List of accommodation attached.

WHAT TO BUDGET

Early Bird Packages expire on 30 June 2011

Early Bird Package 1: (Congress fee only, no accommodation): R990 pp until 30 June, R1200 pp after  
 Early Bird Rustic Package 2: (Congress fee & accommodation): R1600 pp until 30 June, R1800 pp after  
 Early Bird Bushveld Package 3: (Congress fee & accommodation): R1900 pp until 30 June, R2100 pp after  
 Early Bird Guest House Package 4: (Congress fee & accommodation): R2400 pp until 30 June, R2600 pp after

Non-PSSA members add R400 for individual membership or R510 for joint membership on fees quoted above

#### WHERE TO STAY

For Early Bird Packages 2, 3 and 4 above, you can book with Madelene Kruger at [madelene.di@connectit.co.za](mailto:madelene.di@connectit.co.za) or contact her on 083 273 4076.

For more accommodation options to be booked by you, check out the attached list.

#### WHAT TO EXPECT (included in Congress fee)

- Plenty options, you can customise your own programme at your own leisure!
- Sponsor specials and discounts (coupon book)
- For the opening night of Congress 2011, a spitbraai with a drumming event
- Three meals a day, except two dinners on own account (more than 50 restaurants in a 20 km radius)
- Coffee and rusks early morning
- Early morning mountain hikes for nature and landscape photos or vistas around the dam
- Catered breakfast & lunch every day
- Plenty of workshops and interesting talks
- Excellent national and international speakers
- A day safari excursion armed with a coolbox
- A potjiekos dinner followed by a rock concert
- A bushveld braai after a showing of all panels on one of the evenings
- Movies on Ansel Adams, Henri Cartier-Bresson
- The Honours banquet on the final evening!

#### WHAT ELSE TO DO (entry fees apply)

A thrill a minute and you are there with your camera!

- A Model Shoot (only 160 delegates will be able to attend at R60 pp)
- Daily photo competitions on previous day's photos (R10)
- The Magalies Canopy Tour
- The Ama Zwing Zwing Zip Line Tour
- Toro Ya Me cruises on the dam
- The Welwitschia Country Market
- The Chameleon Village Lifestyle Junction and Reptile Park
- Bill Harrop's balloon Safaris
- Discover Ballooning
- Bush Babies - The Monkey Sanctuary
- The Sun Africa Art Shopping Experience
- The Elephant Sanctuary
- The Anne van Dyk Cheetah Centre
- The De Wildt 4x4 trails
- The Miracle Waters Scuba Experience
- The Sparkling Waters Health Spa
- The Cradle of Humankind

[www.pssa.co.za](http://www.pssa.co.za) for more information and links to all the above events

## 6. Salons 2010

Get all the information on the upcoming salons from the PSSA website at [www.pssa.co.za](http://www.pssa.co.za). We also wish to remind you that a trophy is awarded to the Club member who receives the most number of Salon acceptances during the year. You must therefore ensure that you enter as many salons as possible. You also need salon acceptances to be promoted from three to four star and four to five star.

<b>NOVEMBER 2011</b>	<b>SALON</b>	<b>Bloemfontein National Salon</b>
	<b>COUNTRY</b>	<b>Bloemfontein, South Africa</b>
	<b>CLOSING DATE</b>	<b>5<sup>th</sup> November 2011</b>
	<b>JUDGING DATE</b>	
	<b>INFO</b>	<p><b>Salon Director:</b> Robert Bragg (c) 082 850 9515  <i>email: <a href="mailto:bragrr@ufs.ac.za">bragrr@ufs.ac.za</a></i></p> <p><b>Categories:</b></p> <ul style="list-style-type: none"> <li>• Nature Zoology</li> <li>• Nature Botanical and Nature Land/Seascapes</li> <li>• Pictorial Sport</li> <li>• Pictorial</li> <li>• Altered Reality</li> </ul> <p><b>Brochure:</b></p> <p> <a href="#">Brochure</a></p>

<b>FEBRUARY 2012</b>	<b>SALON</b>	<b>Second Clarens Salon of Monochrome Photography</b>
	<b>COUNTRY</b>	<b>Clarens, South Africa</b>
	<b>CLOSING DATE</b>	<b>4<sup>th</sup> February 2012</b>
	<b>JUDGING DATE</b>	
	<b>INFO</b>	<p><b>Salon Director:</b> Hans Slaghuis FPSSA, APSSA (Vers)  <i>email: <a href="mailto:hansslaghuis@mweb.co.za">hansslaghuis@mweb.co.za</a></i></p> <p><b>Categories:</b></p> <ul style="list-style-type: none"> <li>• People (excluding children)</li> <li>• People (young children)</li> <li>• Land-, city- and seascapes</li> <li>• Open</li> </ul> <p><b>Additional info:</b></p> <p><a href="#">Website</a></p> <p><a href="#">Clarens Photographers</a></p> <p><a href="#">Salon</a></p>

Congratulations to PETER MARTIN whose images were accepted at the recent West Rand Photographic Club Salon. Below are the images.



Rust bucket – open pictorial



Jetty – open pictorial



Dolosse - open pictorial



Rainy day – monochrome portraiture

Congratulations also to our members whose images were accepted at the recent Boksburg Salon. Below are the images.

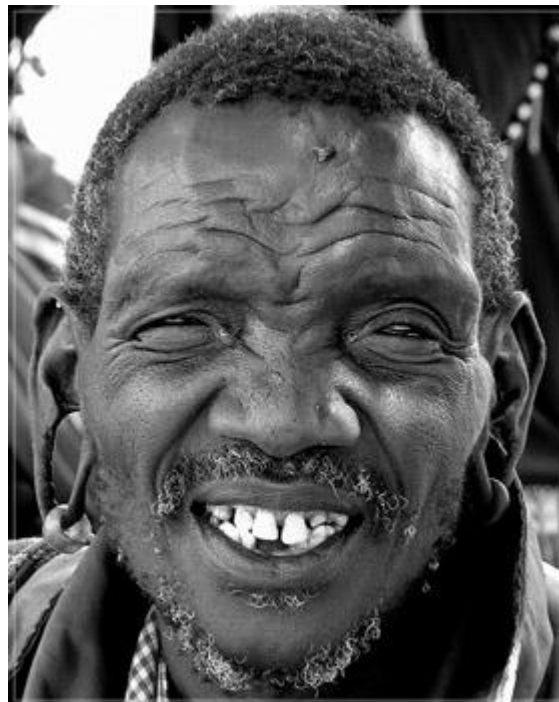
**PETER MARTIN:**

Dolosse – see image above (under West Rand Photographic Club Salon results)

**SIAS VAN SCHALKWYK:**



Security – pictorial open



Masai man – pictorial (human portraits only)



Zululand athlete – sport

Thirsty Runner – sport (see image below under Member News – October Club competition)

Redbull gives u wings – sport (see image below under Member News – October Club competition)

**MANIE COMBRINCK:**



Jakkals Drink 1 - Nature General (No birds)



Strandwolf drink - Nature General (No birds)



Grey heron landing – Nature (Birds only)



N2 Bridge – Pictorial (Open)



Bodypaint 1 – Pictorial Human Portraits Only



Rasta 2 – Pictorial Human Portraits Only



Vlieg – Open macro



Forest Tree Frog Portrait – Open macro

### LARRY BENTLEY:



Quiet before storm - Sport

## 7. Member News

### 7.1 October Club Competition

Congratulations to all the COM recipients of our October Club Competition. Here are the images:



West Coast Daisy – Reginald Scully



Hard worker – Nobby Clarke



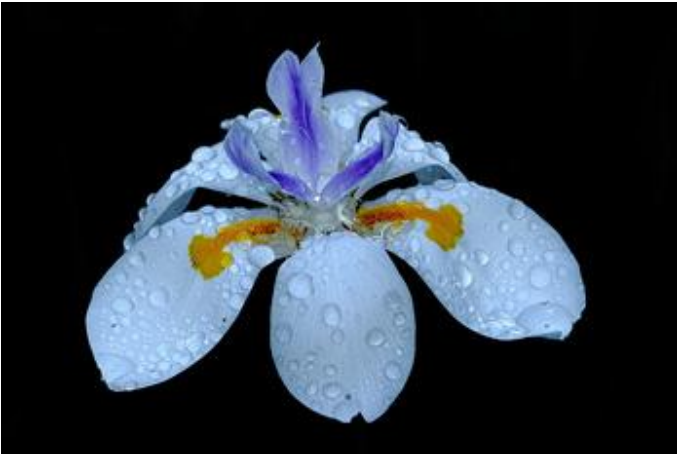
Rhino Peak – Reginald Scully



Redbull gives u wings – Sias van Schalkwyk  
(Club Favourite)



Grey heron in flight – Manie Combrinck



Raindrops – Nobby Clarke



Hairy guy – Mark Sanders



New Beginnings – Arista Daley



Beauty and the beast – Arista Daley



What are you looking at – Sias van Schalkwyk



Pure beauty – Jane Ferraris



Speedqueen – Jane Ferraris



All out – Peter Martin



Wave Rider – Manie Combrinck



Thirsty runner – Sias van Schalkwyk



Reflection – Peter Martin



Surfski – Hendrik Louw

Yvonne Louw – sunset surfski – see our front page

## 7.2 Achievements by Beachcombers Club Members

Congratulations to Nobby Clarke on his outstanding achievement in the Rio Tinto Bird photographic Competition. Below are the images which have won him a first and third place in the Water Birds Category, Wannabe Section. Well done Nobby, you have made the Club proud!



Blacksmith Lapwing Plover



Wood Sandpiper

### 7.3 Beachcombers Club Members

We would like our members to get to know their fellow members and will try to get photos of all of you so that we can start by learning each other's names! Below is what we have so far. Thank you Jane, for taking these photos of our members for us. One thing is for sure – we are a friendly bunch!



Werner-Hein Zeelie



Sias van Schalkwyk



Reginald Scully



Peter Lickfold



Nobby Clarke



Cornelius van der Merwe



Mrs. Khan



Farouk Khan



Manie Combrinck



Lara Staal



Debbie Smith



Mark Sanders



Jeremy Smith



Hennie Homann



Connie McCarthy



Hendrik McCarthy



Gavin Fordham



Danie Nell



Annett Nell



Patricia



Sean King



Chantelle King



Peter Martin



Arista Daley



Yvonne Louw



Chrissy Crichton

We still need photos of these members:

Marthie & Marnus Combrinck  
 Evert & Nada Crafford  
 Mr Crichton  
 Judy Dearing  
 Jan Erasmus  
 Allan & Jane Ferraris  
 Johann Hamman  
 Norman & Pauline Hibbert  
 Elize Kemp  
 Hendrik Louw  
 Bronwyn & Steve Macdonald  
 Pat Maritz  
 Natascha Meunier  
 Desmond Millin

Celeste Morkel  
 Gerda Pistorius  
 Peter & Beverley Ramsay  
 Mike & Andrea Sneddon  
 Graeme & Tristan Swarts  
 Willem v d Walt  
 Barbara v Rooyen  
 Gerhard v Rooyen  
 Gerrit van Huyssteen  
 Eleanor van Schalkwyk  
 Collette van Staden  
 Anthony & Sanet Woodhouse  
 Richman Zondi

## 8. Promotions

Congratulations to our members on the following promotions:

From 2 to 3 star:  
**Reginald Scully**

From 4 to 5 star:  
**Jane Ferraris**

**Well done and keep snapping!**



## 9. Buying or selling?



### NOTE POSTED BY DES JACOBS

I need a 40D, 50D or perhaps a 550D Canon camera with at least an 18-55mm lens. I am willing to pay up to R 8000.00. Furthermore I want to sell:

- 2 x Canon 350D bodies
- Canon 350D (Black) 18-55mm IS Lens
- Canon Battery Grip
- Canon 350D (Silver) - Body only
- 2 x Canon NB-2LH Batteries
- Canon Wired Remote Controller
- 1 x 1Gb CF Card    1 x 2Gb CF Card
- 1 x 4Gb CF Card
- Software and Cables included

The Black 350D is still like new and was used as backup camera. The silver 350D have a lot of work done for me but is still taking very good photos. The viewfinder rubber on the eyepiece on the silver 350D is missing.

Des Jacobs    [magicrock@lantic.net](mailto:magicrock@lantic.net)

### NOTE POSTED BY THYS VAN DER MERWE

Canon EOS 1d MarkII camera for sale. Professional camera: 8.2 Megapixel, 8.5 Frames per second. Camera in excellent condition with charger, battery and dc connector in original box. Price: **R9000**. (I have 2 available). Contact Thys van der Merwe: [thys@vividafrika.co.za](mailto:thys@vividafrika.co.za) Tel: 083 441 3108



### NOTE POSTED BY CHRISSY CRICHTON

Does anyone have or know where I can get a Canon Digital IXUSUS 860 IS?

Chrissy Crichton  
Cell: 083 519 3003



**10. Last laugh**

<http://www.whattheduck.net>

What The Duck



© 2011 Aaron Johnson  
WTD 1280 "Social Networking"

**11. The Committee**

<p><b>President:</b> Manie Combrinck Cell: 082 490 5075</p> 	<p><b>Vice President &amp; Finances:</b> Annett Nell Cell: 083 630 7613</p> 	<p><b>Secretary:</b> Marthie Combrinck Cell: 082 879 9249</p> 	<p><b>Web Master:</b> Sias van Schalkwyk Cell: 083 229 9258</p> 
<p><b>Driftwood Editor:</b> Nada Crafford Cell: 082 899 7658</p> 	<p><b>Additional member:</b> Hennie Homann Cell: 082 898 1204</p> 	<p><b>Additional member:</b> Werner-Hein Zeelie Cell: 082 214 6117</p> 	

Please email any information that other members might find interesting to me at [chantelle@cre8designandprint.co.za](mailto:chantelle@cre8designandprint.co.za) so that it can be put in the Driftwood.