



# SNAPSHOT

Newsletter of the Hermanus Photographic Society  
June 2019

## Second winner in three months

### "Junior" gets our top score in PSSA club competition

We did it again. Our entry in the Junior Competition for clubs affiliated to the Photographic Society of South Africa (PSSA) won again – and with a record high score for our club.

This time it was Ansie du Toit, who was awarded a score of 42/45 for her image "Die Denker" in May. The results were announced on 1 June.

Two months earlier, our Junior entry by Deon Steenkamp, entitled "Sisters", was the March winner in the Junior Club Competition with our then top score of 40/45.

The Junior Competition has nothing to do with the photographer's age. It is meant for photographers up to Three-star level.

Ansie, a new club member, was on One-star when her image was entered, while Deon, a Committee member, is on Three-star.



*"Die Denker" by Ansie du Toit, the winning image in May of the PSSA's Junior Club Competition, with a score of 42/45.*

Ansie, a new club member, was on One-star when her image was entered, while Deon, a Committee member, is on Three-star.

The latest win lifted our club from 9<sup>th</sup> to 6<sup>th</sup> place in the Junior Competition – with one month to go. The annual competition runs from July to June.

Meanwhile our position in the Senior Competition (Four-star photographers and above) has improved from 15<sup>th</sup> to 13<sup>th</sup> place. Our May entry, "There is Room for More" by René Dewar, was awarded 34/45.



*"Sisters" by Deon Steenkamp, winning image in March of the PSSA's Junior Club Competition.*

The two wins in the last three months have pushed our club back into the top 10 of the Senior and Junior Competitions combined.

Our new 9<sup>th</sup> place is not safe, though. With a score of 693 we are only 3 ahead of Westville Camera Club, at 690.

Although these are the officially recognized scores, they are not the fairest possible reflection of the relative quality of the participating clubs' work.

This is because of a ruling that many clubs may not have been aware of, that they could submit an extra entry in the beginning of the year. That was to compensate for the general practise that clubs skip a meeting in either December or January.



*"There is Room for More" by René Dewar, which was awarded a score of 34/45 in May in the PSSA's Senior Club Competition.*

The majority – about 75% of the 50 odd participating clubs – did not use that opportunity to get an extra score. That means the 25% of clubs that did, gained an advantage over them.

If the marks for the extra month were left out of the calculation, our club would move up from 6<sup>th</sup> to 3<sup>rd</sup> place in the Junior Competition, from 13<sup>th</sup> to 11<sup>th</sup> (Senior), and from 9<sup>th</sup> to 3<sup>rd</sup> (combined).

In the Western Cape we are still ahead by a fair margin, with a combined score of 693 against Paarl's 623, Tafelberg's 544, and Swartland's 537.

## Our entries for the final month



“Good Morning” (left) by Charles Naudé and “Got You” by Deon Steenkamp, our June entries for the Senior and Junior Competitions for clubs affiliated to the PSSA. The next competitions start in July.

## It was a starry, starry night

Three club members were promoted to a higher star level, as announced at our meeting on Wednesday 5 June. They are Linda Kotzenberg, Ansie du Toit and Gerhard Fourie Jr.

Linda, who followed the Salon route, was promoted from Four-star to Five-star photographer after accumulating a minimum of 120 points, 30 Golds, and 20 Salon points at the monthly evaluation of images. The alternative route, without Salon points, requires 200 points and 60 Golds.

Photographers, especially Four-star photographers, often find that the biggest hurdle is the number of Golds needed for promotion. That may be because the bar for Gold is raised gradually from One-star up to Four-star, and then remains at a score of 24/30 for all further promotions.

That means the quality requirements for a Gold on Four-star level are the same as on the highest Magister level. In-between those two levels, only the quantitative requirements (number of points, Golds and Salon points) for promotion are increased.

Ansie and Gerhard were both promoted from One-star to Two-star by collecting a minimum of 20 points and 5 Golds. For their promotion to Three-star they will need 40 points and 10 Golds, but they will need a score of 18/30 instead of 15/30 for a Gold award.

## A Salon winner and three Merits



Capturing wild animals – migrating and struggling for survival, hunting or just having fun – brought rich rewards during May for Treurnicht du Toit.

“Bewildered” (top left) was a category winner and received a Silver Medal at the Hibiscus Coast Salon, while another three entries were awarded a Certificate of Merit at the same salon. They are “Deurtog deur Mararivier” (top right), “Intimidatory Crocodile” (bottom left) and “Versorging”.

Eight of Treurnicht’s images were accepted for exhibition by the Hibiscus Salon, while three were accepted by the Brandpunftfotoklub Salon.

## Through the Lens for FynArts

Our club’s annual Print Exhibition, which forms part of the FynArts festival, can be viewed in the Dutch Reformed Church Hall from Saturday 8 to Sunday 16 June, between 09:00 and 17:00. The title is “Through the Lens”.

All members are requested to take two-hour turns to receive visitors at the exhibition and answer their questions.

## In search of something abstract



A dozen members searched for subjects to turn into abstract images at Birkenhead Brewery and Walker Bay Winery outside Stanford on Thursday 16 May. That was in preparation for the June Set Subject. Elizma Fourie and Diane Steenkamp (top left) needed coffee to gather steam for the early morning outing. Among the participants were also David Wilson and Daniel Reddie, and René Dewar and Janet Maree.



## The next month

The July meeting will be in the Dutch Reformed Church Hall, as usual, on Wednesday the 3<sup>rd</sup> at 19:00. Members may enter up to three images of their choice, and one image on the Set Subject, "Photojournalism" / "Fotojoernalistiek", all for evaluation. All scores will count for promotion. The set-subject image of the month will be decided by voting. The photographer of the chosen image may speak briefly on it, while the lead judge may comment on some of the set-subject images.

**Photovault** will be introduced as a way for members to submit their images. For that purpose a Photovault Online link has been created on our club website (<http://www.hermanusphoto.co.za/additional-links/>). Details will be communicated by email to all members.

**The June outing** will be to the Elgin Railway Station and market in Grabouw on Saturday the 29<sup>th</sup>. There should be opportunities for photojournalism (the Set Subject), and for photographing the steam train, which is expected to arrive at 11:30. Members will be sent more details by email.

**The Audio-visual Interest Group** will meet at the Hermanus Dutch Reformed Church Hall at 19:00 on Thursday 20 June. The challenge is "Abstract".

Members wishing to attend the introductory AV workshop presented in Pinelands on 12 June by the Cape Town Photographic Society, should contact Robert Maginley on [rmaginley@worldonline.co.za](mailto:rmaginley@worldonline.co.za) for further details.

## What is photojournalism?

Photojournalism is a form of journalism which tells a news story through powerful photography which traditionally are black and white images.

This is the definition used by the Tate Modern art gallery in London. The gallery goes on to explain on its website:

"Photojournalism began with the first pictures of war published in newspapers during the Crimean War and the American Civil War. However, even at this time, the image was only there to enhance the text, not lead the story.



*From the Tate website: A powerful photojournalism image by Don McCullin of a scene in Cyprus in 1964, during the Turkish invasion crisis. The image was printed for exhibition in 2013.*

"It wasn't until the development of the smaller, lighter 35mm cameras and flashbulbs of the 1920s that a "Golden Age" of Photojournalism really took hold. The likes of Cartier-Bresson presented candid images of their life and times.

“The rise of the photo-essay and the magazines Life, Vu and Picture Post, responded to the greater demand for images of news stories and allowed photojournalism to blossom. Better inks and papers for magazines meant full-page image spreads, allowing the image to tell the story, rather than the small engravings in the newspapers of previous decades.”

Wikipedia continues the story: “The Golden Age of Photojournalism ended in the 1970s when many photo-magazines ceased publication. They found that they could not compete with other media for advertising revenue to sustain their large circulations and high costs. Still, those magazines taught journalism much about the photographic essay and the power of still images.

“Since the late 1970s, photojournalism and documentary photography have increasingly been accorded a place in art galleries alongside fine art photography. Luc Delahaye, Manuel Rivera-Ortiz and the members of VII Photo Agency are among many who regularly exhibit in galleries and museums.”

Today photojournalism is recognized as a category in club photography, Salons and competitions. The Hermanus Photographic Society defines this category simply as follows:

“Photojournalism. These are generally story-telling images that capture events, people, animals or subjects in action, and include sport and newsworthy events.”

## Committee

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All of them are available to assist you with your queries.

## Editorial

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Fluit-fluit, my storie is uit.