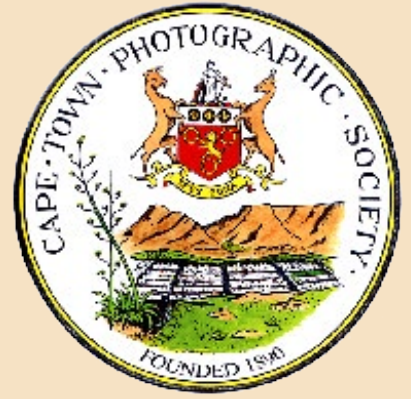


CAPE CAMERA

JUNE 2016

OFFICIAL NEWSLETTER OF THE
CAPE TOWN PHOTOGRAPHIC SOCIETY



In this issue

From the council	2	Forthcoming outing	5	June competition	8
News flashes	3	E&D June	6	Perfecting portraiture	12
Auto Museum Outing	4	E&D July	7	Crossfades in AV	14

News from the council

You will recall that we recently asked members to take part in a survey about CTPS' communication platforms that we conducted through *Survey Monkey*. The results definitely reflected that most members are satisfied with Cape Camera: 88% of respondents said they always read Cape Camera and 67% indicated that they read it from beginning to end. The most popular sections proved to be Competition news, followed by E&D, Outings, Short news and From the council.

Hosting it on the ISSUU website also proved to be the correct decision, with no less than 77% of respondents reading it there, compared to 14% downloading the pdf.

Our website also remains popular and relevant with 77% of respondent using it often, or regularly.

Under the older generation there is still a lot of reluctance to join Facebook.

About a quarter (26%) of the respondents in our survey indicated that they are not

interested in joining, although 58% have joined and a further 12% regularly read it. Our Facebook membership is steadily growing and we now have over 50 members belonging to Facebook.

I find Facebook very good for direct member to member communication. If you want to stay informed about what is happening in and around our society, you simply have to join our Facebook group. And if you would like to read regular tips about what to photograph and how to do it, more and more members are bringing these matters to the attention of fellow members, which helps everybody to improve in what we all love best doing.

As far as Snapshot is concerned, 30% of respondents felt we have to continue sending it out on Tuesdays, but 58% said they want to see it sent out with news as it happens and 60% felt that it should be used to remind members of competition entries, E&D evenings and outings.

One of the CTPS highlights of last month's Cape Camera must undoubtedly be the

smooth transition after Trudi du Toit withdrew from the team to work on the 125th year anniversary book. Andre Mouton and Anna Engelhardt, with the support of the rest of the team, stepped up and produced a stunning Cape Camera, comparing very well with our previous editions. The whole team, but especially Andre and Anna, deserve our compliments and a round of applause. On top of everything else, both Anna and Andre suffered close personal bereavements and did the very demanding work under trying circumstances.

Joy Wellbeloved underwent a triple bypass operation in the Chris Barnard Memorial Hospital during June and we all wish her a speedy recovery. It was good to see so many members visiting her and reporting back on her progress. Facebook is certainly an excellent medium for instances like that.

The strategic task teams are still busy discussing their tasks and we are anticipating the first reports to come in soon, so there is nothing new to report on that front since last month's Cape Camera.

Nicol du Toit

July Competition

Our competition theme for July is 'High key' photography. Our judge will be Geof Kirby. Competition evening: 6 July 2016.

Forthcoming meetings

Month	Competition	AV	Education & Development
July	6th — High Key	13th	20th: Dominique Edwards
August	3rd — Env Portraits	10th	17th tba

A REMINDER

Don't forget to register online for the PSSA National Congress to be held in Langebaan from 26 August to 1 September 2016.

It features a stellar cast of speakers addressing numerous interesting photographic topics. www.pssa.co.za

On the cover

The award winning cover image is *In step* by Joan Ward.



Publications Team

Editor:	Anna Engelhardt
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Council & PSSA:	Nicol du Toit
E & D:	Kim Stevens
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Outings:	Richard Goldschmidt
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Contributions for Cape Camera are welcomed. Please submit any contributions to editor Anna Engelhardt at email annengel@iafrica.com.

CTPS news flashes

Impressive salon successes of members

Tafelberg Salon

Jeanette Du Toit obtained six acceptances with her entries *Caught*, *Zip Zap Circus*, *Shadow Play*, *Sweet Nectar on the Wing* and *Early Morning Glow*, and one Certificate of Merit with *Butterfly* (see below).

Vanderbijl Park Salon

Chris Coetzee obtained two acceptances with *One and Only* and *Beneath the Surface*

Rustenburg Salon

Jeanette du Toit, Chris Coetzee and Keith Bull obtained four, two and one acceptance respectively for *Blue Wildebeest*, *Not an easy Start*, *Butterfly* and *Elegance* from Jeanette; for *Ship in the Bay* and *Another Time, another Place* from Chris - in the Altered reality section; and for *Alien and Beautiful* from Keith.



Butterfly by Jeanette du Toit



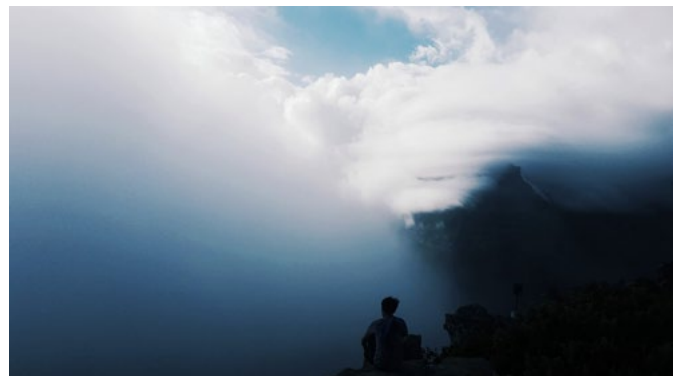
Another time, another place by Chris Coetzee

PSSA Entries for June

The two images entered into the PSSA National Club Winners competition for this month were as follows: The senior entry (Advanced and Salon) was Ken Woods' "*Giants walking*" which scored 28 and the junior entry (Beginner and Intermediate) was Lee Ann Kriel's "*Foggy view*", which scored 27.



Ken Woods "*Giants walking*"



Lee Ann Kriel's - "*Foggy view*"

Monthly meetings

Meetings are held in the St Stephens Church Hall, Central Square, Pinelands, at 7pm.

1st Wednesday: Competition ;

2nd Wednesday: Audio-visual;

3rd Wednesday: Education & Development.

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CTPS council members

President	Nicol du Toit
Vice-president	Richard Goldschmidt
Honorary Secretary	Jacoba van Zyl
Honorary Treasurer	Melanie Neethling
Property Manager	Detlef Basel
Education & Development	Kim Stevens
Competitions Convenor	Lesley Parolis
Audio-visual Convenor	Nellian Bekker
Public Relations	Anna Morris
Website	Lesley Parolis



Photo by Jeanette du Toit

Fascination with textures Wijnland Auto Museum Outing

Saturday morning, the 18th June dawned sunny but cold, reports RICHARD GOLDSCHMIDT. Some of our members were at the entrance gate of the Auto Museum in Joostenbergv-lakte just after 8am, to catch the light, whilst others came along after 9am.

A total of fifteen members attended and for some, this was their fifth visit, whilst for the rest of us, it was all brand-new. Not the cars, however, they were mostly rust-buckets, with the exception of the Lamborghini and Ferrari.

Lee-Anne Kriel had kindly brought along her friends, Sarah and David, who had recently got engaged, and they patiently modeled for those of us who wanted to create an image of a mix of people and cars. This was highly successful for most of us, although I noticed some of our members preferred rust patterns or steering wheels. Each to their own!

The café in the garden centre next door lured some of us to a late morning brunch, which marked the end of our practical pho-

tography for the morning. Others laboured on amongst the mainly rusted cars until nearly lunch-time. So a good time was had by all.



Photograph by Richard Goldschmidt



Photograph by Danie Coetzee



Photographs by Richard Goldschmidt



Photographs by Jeanette du Toit



Photograph by Richard Goldschmidt

Forthcoming Outing in July



Photo by Richard Goldschmidt

RICHARD GOLDSCHMIDT invites you all to attend an outing on Sunday, the 24th July which will comprise a walk along the sea path from Surfers Corner at Muizenberg to St James and then on to Kalk Bay. The plan is to have breakfast at the Brass Bell (or other restaurant), and then to walk back to the cars at Muizenberg. The walk will take approximately one hour each way and is on a reasonable concrete path.

The idea is to meet at 7am at the big circle at Surfers Corner and to take pre-dawn photos, so tripods are required for these early shots. Hopefully we will have cloudy weather that day. We will then have sunrise photo opportunities, before and whilst we set off along the path at about 8am. Typical sea-shore photos will present themselves along the walk until we get to the coloured bathing boxes at St James. The early morning light on them is very special. Depending on time we could press on to Kalk Bay Harbour for all the multitude of photo opportunities it offers, before heading off for breakfast.

The walk back to Muizenberg goes very quickly, unless you get involved in photographing rock pools or curvy railway lines etc. By that time many people are on the path. Unfortunately dogs are not allowed.

Members who do not wish to walk back could always arrange for a second car to be parked just beyond St James. Alternatively, if they are brave, could catch a train back. Members do not have to inform me of their intended attendance, just arrive at the start point between 7 and 8am.

Note from the Editor

Judging the judge

I am sure many of you have often been mystified about how judges arrive at their particular scores. The JAP session end of June has covered exactly this highly debatable subject in detail, and we will bring you the complete lecture in a later issue of Cape Camera. In the meantime, however, we would like to enlighten you about the existing scoring guidelines (to present and future judges) for evaluating photographs at club competitions (as compiled by Jan Marais for the Paarl Photographic Club) and leave it up to you to assess whether a particular judge meets these benchmarks.

Below average: 0 – 15 points:

- Out of focus (unless intentionally)
- Over- or under-exposed
- Not relevant to the theme
(if entered in the 'theme' category)
- Snapshot/record type of picture
- Little or no impact or imagination

Average: 16 – 20 points:

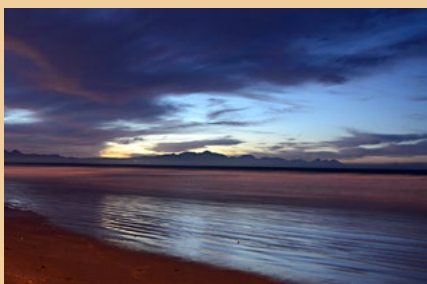
- Technically correct (focus, exposure, etc.)
- Good colour for the subject and background
- Not much impact or imagination
- Relevant to the theme
(if entered in the 'theme' category)

Above average: 21 – 26 points:

- Technically correct
- Good presentation
- Good composition
- Good pictorial treatment
- Tells a story or creates a mood
- High impact to the viewer
- Exemplifies the theme
(if entered in the 'theme' category)

Outstanding: 27 – 30 points:

- A type of 'knocks your socks off' quality of image
- Technically correct in all respects
- Outstanding composition
- Tells a complete story or creates a mood for the viewer
- High impact on first sight
- Exemplifies the theme
(if entered in the 'theme' category)
- An image you would want to have in your home or office



All photographs are by Richard Goldschmidt (the bottom right one was taken on a previous CTPS outing to Muizenberg beach)

Stepping out of the box - into High & Low key Photography

We were privileged to have well-known photographer, teacher and art gallery owner Martin Osner as our speaker at the E&D evening in June. Many will remember him from our 125 year anniversary congress held at De Hoop or from his popular photographic workshops and courses he holds regularly at his studio in Hout Bay.



In typical Martin fashion, says KIM STEVENS, he gave a short and to the point presentation about 'Key' photography and explained what is meant by this term. "a normal photograph has a balanced presence of shadows, mid-tones and highlights, in a high key photo the dominant tone is of highlights and in a low key one of shadows". He admits that he enjoys this type of photography mainly because it makes the end result less predictable, forces the photographer to simplify composition and introduces mood.

Important dynamics in "key" photography

- colour of the subject and the background
- surface of the subject
- quality and the direction of the lighting
- contrast
- exposure
- file processing

Suggestions for shooting successfully for High Key

- use lighter coloured subjects together
- use broad, soft, flat lighting



Above are two perfect examples of High Key images by Martin Osner

- use lighter foregrounds and backgrounds
- compose for more highlight areas
- compensate exposure by using +2 stops
- over-expose a bit further - if necessary
- shoot and process in Camera RAW

Suggestions for shooting in Low Key

- use darker toned subjects
- use narrow/harsh/back to side lighting
- use reflectors for fill in
- use darker foregrounds and backgrounds
- compensate exposure by using -2 stops
- under expose a bit further - if necessary
- shoot and process in Camera RAW

He concluded his talk by demonstrating with examples of what makes a successful or unsuccessful high or low key image, which rounded off a most interesting and inspiring evening.

For more information visit his website www.martinosner.com



Above are two perfect examples of Low Key images by Martin Osner



Caption: The distance between us

Forthcoming E&D evening with a difference

Our E&D guest on 20 July 2016 is DOMINIQUE EDWARD, who will lead an interactive image evaluation session. For this members are requested to upload to a photo vault album two images they would like to have discussed.

Dominique Edwards was born in Kimberley, South Africa, 1980 and raised in Barkly West. She holds a MA (Fine Art) from the Michaelis School of Fine Art (2012), a post graduate certificate in education from the University of Cape Town (2003) and a bachelor in Fine Art from the University of Stellenbosch (2002). She has taught and continues to work with a broad spectrum of students at various FET and tertiary institutions in Cape Town. She now heads up the Orms CTSP in Cape Town.

Her interest resides in the creative process, an area she explores methodologically in her teaching. As an artist she is interested in the repetitive activity of human labour and notions of time and place which she explores by means of drawing, installation, video and photography.

For more information visit her website: www.dominique-edwards.co.za

June stats and figures

Gold was awarded to 70% of the images entered, 25% received silver awards and only 5% got bronze awards.

TO SEE more great images by members entered in the June competition, visit www.ctps.co.za.

Current points standings

There are only three months left in the 2015/2016 competition year and current points standings are as follows: Overall points: Kim Stevens 653, Jean Bradshaw 629, Jeanette du Toit 623, and Joan Ward and John Spence 600 points apiece.

Rankings and promotions

There were no promotions in June.

The following are the requirements to be promoted from one level to the next:

- **Beginner to Intermediate:** 3 gold awards & 30 points
- **Intermediate to Advanced:** 5 gold awards & 40 points
- **Advanced to Salon:** 5 gold & 30 points in club competitions & 30 points in salon acceptances / or 50 gold awards.

Points needed to get an award

Gold = 3, Silver = 2, Bronze = 1. Salon acceptances = 3.

	Gold	Silver	Bronze
Salon	24	20	16
Advanced	22	18	14
Intermediate	20	16	12
Beginner	18	14	10

Winning images in June

Set subject: On Stage

The monthly competition was held on 1st June where members had entered images based on stage performances in both formal and informal settings. The theme seemed to be a major challenge as only 29 out of 81 images entered were based on the set theme. Overall however, out of the 81 images entered for the evening 57 were awarded Gold, 20 Silver and four Bronze, reports LESLEY PAROLIS.

The judge for the evening was **JAN VERBOOM**, a well-known Cape Town photographer who is not only a passionate portrait photographer but has been at the forefront of an illustrious advertising career for almost twenty years. Jan embraces the myriad of changes and challenges that digital photography has brought with it, allowing him to shoot a far wider subject range - anything from billboards to social media.

"The impact of Digital Photography on our society has been enormous; 58 million new images are uploaded daily to Instagram. Digital photography could not be easier, if you can read a histogram there is almost no reason why you should not be able to get the shot – but this is not enough. I like to equate language with photography, it can be used to explain, to instruct, to teach and to educate, but it can also be used to tell stories that touch our inner being, show love or inner turmoil, indicate gratefulness or portray the humour that surrounds us", Jan explains.

In his own photography, he concentrates on capturing the essence of images that need to work for their own reasons, images that sell. He loves shooting images that have a narrative and tell a story. This approach was noticeable during his judging when he was looking for an image to connect with him on an emotional level. He wanted images to have been processed from what the camera simply recorded to something that the photographer wanted to portray. *"I analyse every image by asking: Is the photographer able to tell me a story, to share a human emotion, to makes me think differently, to reveal something that is personal to him/her, to see something differently?"*

"I don't want to see another sunset shot, because God created this and we were lucky enough to be there when the sun went down. Does that make us a great photographer? I want to see personalised sunsets. We are all unique and we all have a visual narrative to tell, so it is with this in mind that I chose to comment only on some of the winning images below", says Jan.

Here are the winners in the various categories together with the judge's comments, sadly only on those images that met his personal criteria: .



Winner Print Set, Salon - ***In step*** by Joan Ward. *"This image was entered in the 'On Stage' category. From the ballet 'Coppelia', it is a very engaging shot, the dancers are beautifully staged in the centre of the image, all the 'actors' are beautifully captured as they focus on the main couple with their unique expressions. Technically it is a great image, super clarity, excellent sharpness, lovely warm grading and the main couple being lit differently from the others".*



Winner PDI Set, Salon - ***Tale as old as time*** by Kim Stevens. *"This image was entered in the On Stage category; it is a scene from the ballet 'Coppelia'. A great shot as it captures a tender moment during the ballet. I like it because it captures that split second when she engages with him. I love the color grading and its great clarity and sharpness".*



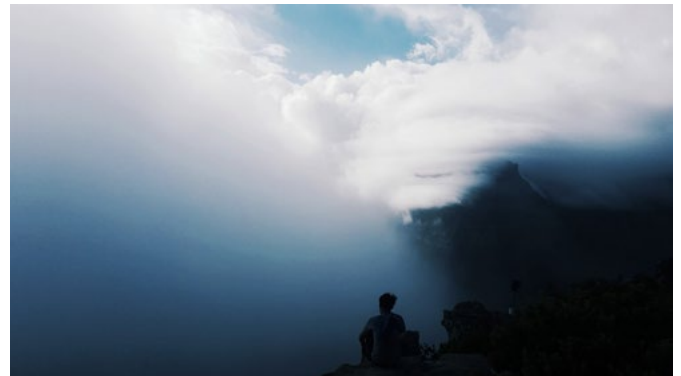
Winner PDI Open, Advanced - ***Walking giants*** by Ken Woods. "I have chosen this image as the overall winner because I love the treatment the photographer has added. The use of a long time exposure to capture huge elephants whilst they play in the water, produces an elephant water ballet of visual poetry which we least expect from them".



Winner PDI Set, Advanced - ***Spiritual journey*** by Danie Coetzee. "This picture offers the viewer a wonderful feeling of serenity and quietness; using a long exposure time to convey a scene which we cannot see in real life".



Winner Print Open, Salon - ***Structures in the river*** by Jean Bradshaw



Winner PDI Open, Beginner - ***Foggy view*** by Lee Ann Kriel



Winner Print Open, Beginner - ***Faith*** by Lee Ann Kriel



Winner PDI Set, Beginner - ***Onward to battle*** by Alison Bull



Winner PDI Open, Salon - ***Ben's cottage*** by Steff Hughes



Winner Print Open, Advanced - ***Portrait of an owl*** by Mike de Viliers



Winner Print Set, Advanced - *Pole dancer* by Trudi du Toit .

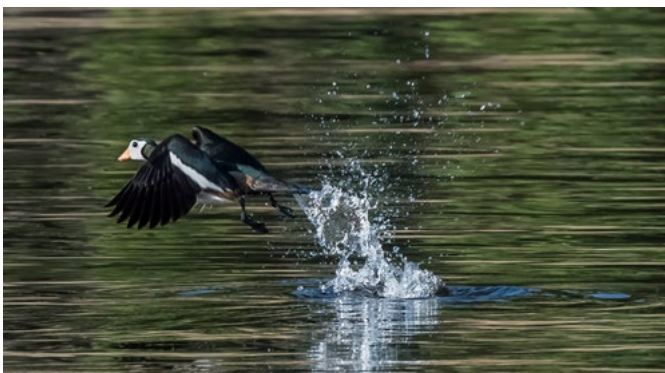


Outfall by Danie Coetzee (28 points)



Franz by Joan Ward (27 points)

More top-scoring images in June



Take off by Ken Woods (26 points)



Captive Thoughts by John Spence (27 points)



Sunbird by Steff Hughes (27 points)



Street performer by Mo Bassa (27 points).



Bathing boxes by Arnold Castle (27 points)



Blue Mosque Fountain by John Spence (27 points)



Power of the Wind by Anna Engelhardt (27 points)



Sarabande by Kim Stevens (26 points) .

Perfecting portraiture

Geoff Kirby's JAP presentation in March 2016

After his excellent talk on infra-red photography (see Cape Camera May 2016), local commercial photographer Geoff Kirby was asked to again address the JAP group. His subject was portraiture, focussing primarily on studio portraits and lighting techniques, although he noted that portraits could include social documentary, street and environmental photography and photo journalism, reports MARGARET COLLINS.

His talk, which covered the history and technical aspects of studio portraiture, was followed by an open session of judging images as well as a workshop with models and lighting equipment to allow participants to experiment with the techniques he had covered.

History of Portraiture in Art and Photography

Typical studio photographic portraits and poses build on a long history of portrait painting starting with the paintings of Ancient Egypt. These were stylised side views, with flat lighting and colours and distorted scale. Their purpose was religious and funerary and accuracy or resemblance of people not required. Today make-up and lighting are used for similar effect.

Ancient Greek portraits became more realistic and Roman portrait painting was very realistic, but the skill was generally lost. From late antiquity to the Middle Ages monastic scribes produced and preserved illuminated manuscripts on papyrus. This was Religious art, and the patrons or donors were celebrated through portraiture. These were ideal representation which conformed to religious ideas, and were consistent for many centuries.

Following the middle ages, during the Renaissance and Dutch golden age (14th to 17th century) artists such as Da Vinci, Galilei, Bellini, using oils on canvas rather than tempura on wood, and finer brushes developed a new range of skills including more detail and improving the accuracy of their portraits.

Light and Shadow were introduced, with lighting methods being recognisable as typical of what is used in studio photography today. View angle changed, and there was an attempt to use painting techniques to portray the character of the person being painted, and allow the viewer to connect with the subject.

Artists using studio-type lighting included Raphael (Broad lighting), Luini and Reynolds, Vemeer, Rembrandt (Rembrandt lighting, broad lighting), Louise Elisabeth Vigee le Brun and Friedrich Von Amerling.

Technical developments

1839 Daguerre and Niepce developed the commercially successful photographic process known as Daguerreotypes. These were 2x3" emulsion images on highly polished silver plate, requiring the subject to pose for 5 to 15 minutes. Tinting was done by hand and lighting was important. In 1842, Sir John Herschel of the Royal Observatory Cape Town, invented blueprint process which developed into cyanotypes.

Over time, photography developed to the point where portrait photographers became known as artists in their own rights. Examples starting from the early days of portraiture include:

- British photographer Julia Margaret Cameron 1815-1879
- French photographer and caricaturist Nadar 1820-1910, known for portraits of Cleo de Merode.
- French photographer Guibert 1856-1913, known for portraits of Toulouse-Lautrec.
- Paul Strand 1890-1976 (street photographer and Oppor tunist, rather than studio portrait photographer)
- Dorothea Lange 1895-1965, "Migrant Mother".
- Robert Mitchum, Heidi Lamarr: Hollywood Glamour Style "painting dreams" to promote actors on long term contracts. Stylised images of something to aspire to.
- Annie Leibowitz b. 1949. Photographed Angelina Jolie, Nelson Mandela.



Self Portrait (L.E. Vigee le Brun) 1838



Likeness of a Girl (Von Amerling) 1837



Girl with a Pearl Earing (Vermeer) 1665

- Richard Avadon 1923-2004 Fashion Photographer. Photographed John Lennon and Yoko Ono, Natasha Kiniski and snake (Vogue 1981).
- Steve McCurry 1985, "Afghan Girl".

A good photographer must be consistent. In many instances, who is photographed rather than quality of image makes the photographer famous.

Technical aspects: The Camera

- Focal length for portraits is conventionally 75 mm and above (35 mm equivalent); wider lenses distort and exaggerate the nose.
- Keep aperture wide open for low depth of field and pleasing bokeh. Not too shallow – ensure features are appropriately in focus, in particular when shooting on location.
- The neutral point is level with the eyes. Choose higher or lower viewpoint for effect.



Rembrandt Lighting



Broad Lighting



Split Lighting



Butterfly Lighting

Technical aspects: Lighting

Shadows are necessary to create depth and realism in photography, and lighting is needed to control shadows in a given situation. The lighting chosen should be fit for purpose, which may be to express character, mood, personality, glamour, or show beauty.

In deciding on the lighting set-up, one should take into account the genre, subject, message, character, expectation, time, mood and emotion invoked.

- Flattering or unflattering light should be judiciously used. Generally, Geoff considers harsh lighting to be in appropriate for female subjects, while for males a harsher "gritty" look is acceptable.
- Flat lighting, where the face is evenly lit and there are no shadows, could result in dull and lifeless looking portraits, but may be chosen to eliminate unevenness.
- Contrast ratio between the light sources can be adjusted in multi-source setups.

Commonly used lighting setups covered included Rembrandt, broad, split and butterfly lighting.

Rembrandt : Portrait lighting pattern that shows one side of the face in highlight and the other in shadow. On the shadowed side, the cheek has a triangle of light. Lighting is slightly diffused, from one side, high up, with quite deep shadows

Broad/Short : Key light, not fill light. Subject's head turned to about three-quarters to the camera depending on pose / side facing the light. Termed broad when the face is turned away from lighting with the shadow to the rear; short when the bulk of face is in shadow and the shadowed side of the face is closest to the camera.

Split : A single light source at 90 degrees to the side of the subject, resulting in one side of the face being in shadow. Textures are emphasised and it is usually used to show strong features or character, or mystery.

Split : A single light source at 90 degrees to the side of the subject, resulting in one side of the face being in shadow. Textures are emphasised and it is usually used to show strong features or character, or mystery.

Butterfly : A single lamp centre above the camera. This highlights prominent cheekbones, diminishes double chins, and is flattering in many circumstances. It was used to create the Hollywood myth or dream.

Lighting styles. Source <https://iso.500px.com/back-to-basics-four-classic-portrait-lighting-techniques-explained/>

Suggestions for setting up and judging portraits

Geoff gave many informal tips on what to pay attention to or note when doing studio photography. Firstly, to be aware that very minor movements (even a small movement of eyes) can change the entire mood or message of the image, convey who the person is. He considers what the eyes are doing to be the single most important aspect of a portrait, hence their designation as the "key to soul".

His general comments and tips, both in setting up and judging a shot, include:

- No Eye contact – shy, demure, reticent, sadness.
- Looking directly into camera – challenge, strength.
- Catch light in eye gives life to the subjects.
- Spectacles: Be aware of reflections and potentially not being able to see the eyes. Don't wear white, don't use silver tripod, place lights behind the frontal plane.
- Tilt of the head is important – too upright is very confrontational, while too tilted reduces strength.
- Mouth: closed – closes conversation, but can show confidence; slightly open increases communication.
- Make-up is always a component of studio portraiture. Use it to advantage and soften the light if necessary: light areas come forward, dark areas recede.
- To avoid shiny facial features (caused by skin secretions): apply matt foundation, or use a tissue.
- When taking black and white portraits, check the effect of make-up. The removal of colour may not translate well.
- Softening can diminish surface blemishes.
- Colour, can influence character and message of the image.
- Flat lighting does not give any modelling of the facial features.
- Avoid ambiguity in cropping of body parts.
- Preferred places to crop: mid thigh, mid waist, just below shoulders – enough for a good base.
- It is acceptable to crop into the head but then take off enough to avoid looking skimpy, otherwise leave sufficient space above.
- Consider the space in front of and behind the subject.
- Tilt the camera
- In digital photography, consider limiting highlights / whites to 245 to avoid problems in reproduction.

Using crossfades in AV soundtracks

By Antenie Carstens SPSSA; FPSSA; ARPS

PART 1

Judging recent audio visuals for salons and honours panels, gave me the impression that most of our new AV workers do not give enough attention to the soundtrack of their AV's. Your soundtrack can make or break your AV just as a bad soundtrack can ruin the best shot Hollywood movie. Watching the credits at the end of any movie, I am always amazed to see the number of people involved in the production of a soundtrack. The movie director will seldom use existing music as a soundtrack and a lot of the movie budget is used for new music which is especially composed to fit the genre. The latest technology for recording, mastering, mixing and effects are used for the final

production of the soundtrack. In a certain sense, I feel the soundtrack for your AV should also get the same level of attention.

A word of advice: Be critical and be ready to motivate your decision when asked for. You should be able to motivate everything you do in your AV, whether it is using sound techniques or fading your images; even the sequence of your images, colour arrangement and choice of images. Try to motivate each aspect of your AV; try to be as professional as possible.

Just as in the case of an AV where we use light to fade up or fade down an image on the screen, we can use basically the same technique to fade sound in (up) or out (down). A fade in terms of audio, is a gradual increase or decrease in the level of an audio signal. When we start our soundtrack we usually fade up gradually from silence to the level required. At the end of our soundtrack, at an appropriate place we fade down the audio to silence, but what happens between your audio tracks when you want to change from one music section to another 'new' piece of music? We have a number of choices: firstly we can

fade down the audio to silence **before** we want to start the next piece of music with the effect that we have a moment silence between the two different pieces of music. Secondly, we can use a crossfade **between** the two sections.

What is a "crossfade"

In very simple terms, a crossfade is the reduction of the audio level (volume) of your music, or commentary, at a set "rate" over a period of time that you specify followed

Like with big movie production, the soundtrack for your AV should get the same attention.

or simultaneously increasing the audio level of the next piece of sound. This will allow you a transition between the two sections with a professional

and pleasing result. The reasons why you change music or commentary is a topic for another article. I strongly suggest that you get yourself a copy of "*Seeing Sense*" by Leon van Nierop. Read the section on the use of sound in AV's and movies. I found this publication extremely helpful because it gives me insight on why and how to think about the use of the sound for a specific purpose as well as how the audience will be 'lead' to experience what you want them to experience. Sound is very important at

the beginning of your AV because this **sets the tone or mood** of what is to be expected of your AV.

I will try to explain the variations of a crossfade and the effects that you can achieve by using it creatively to give your soundtrack a professional finish. In some AV software for example M-Objects, Wings and others, these ramps (or fade in and fade out) can also be changed similarly to a light fade one. In other words, you have full control over them. I will be using examples

of fades that you will typically find in sound editing software of a standalone type.

For personal reasons, I prefer to use separate software for my sound editing, merely for the sake of functionality and power. Built in soundtrack editing in AV software is usually less flexible than standalone software, so I prefer to use software designed for the purpose. Audacity, Cakewalk, Cool Edit, Magix and Samplitude & Sequoia 11 are just a few of the available software packages. Keep in mind that most entry level AV software do not support any editing of sound files. In other words the sound that you import to use with the AV is used "as is". However, later versions of the entry level AV software may start to incorporate limited sound editing for example PTE (Pictures-to-exe) recently introduced basic sound editing so always check on the latest versions of your AV software. Another option is to look for "freeware" or "open source" software.

There is no "right" or "wrong" as to what you should and what you should not be using. Use the software that you find convenient and easy to understand fully. By knowing your software inside out, you'll be more productive and can maximise your creative abilities. Just a word of warning here - if you want to invest in sound editing software, be aware of the misleading term 'music maker'

The soundtrack of an AV can make or break it.

in the description of the software as this is usually designed to **produce** your own music and is not specifically designed for editing already existing sound files. It is easy to buy the wrong software for the job. The correct software will allow you to extract, convert or import music from CD or to convert MP3 format to enable editing. Most software nowadays will allow the use of different formats to import and edit. Various export or output options are also available after editing is completed.

Soundtrack, sections, channels and tracks terminology

Let us define your soundtrack first. A soundtrack is your completed audio track, containing all the sound you want to use or synchronise with your images. The soundtrack may consist of different "sections" or "pieces" of music, speech (commentary) or sounds, or a combination of these. Your images of course are situated on a different and separate track, but alongside the soundtrack to make it more convenient for synchronising the sound directly to an appropriate image. **Fig 1** illustrates the two upper tracks as the image tracks and the lower (blue) track the sound in M-Objects software. In software like Pictures-to-exe, you will not see two image tracks, but only one, and you can only "toggle" between the soundtrack (wave) or images in a single row **Fig 2**. It is very convenient to make your soundtrack visible in waveform in order to visualise synchronisation better.

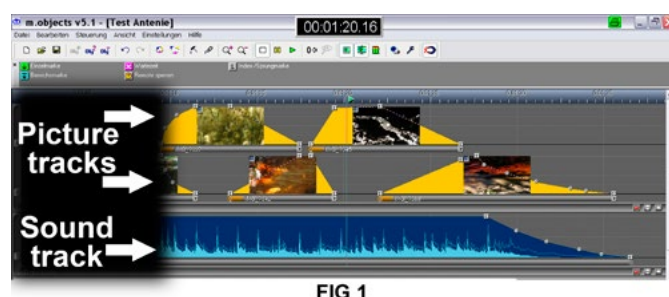


FIG 1

Another preference of mine is to display the soundtrack in stereo, **Fig 3** in other words, you will see two, nearly identical waveforms corresponding to the LEFT and RIGHT channels of the audio.

When you use the option to display the stereo track as one track only, **Fig 4** you may run the risk of missing an important sound or a beat because it may be on the 'other' (either the LEFT or the RIGHT) track not displayed.

It is important to understand the concepts of "channels" and "tracks". When we refer to a channel we are referring to the LEFT and RIGHT channels of your stereo audio file **Fig 5**. There are very few instances where you will be using "mono" (one channel) only. All modern equipment and software will use stereo as default. Audio editing software will allow you most of the time to select any number of audio tracks within the software's design to work with, but they do have a limit. Your available computer processing power will have an effect on how effectively you can use many tracks. In **Fig 5** I have used two tracks as an example. To enable 8 tracks, 16 tracks and even 64 tracks or more is not unusual for the software to handle. Unfortunately we can use only 2 channels i.e. for left and right for each track.

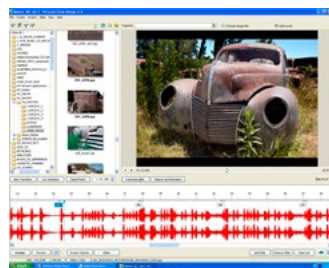


FIG 2



FIG 3

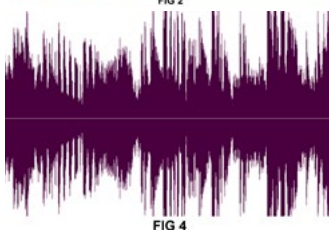


FIG 4

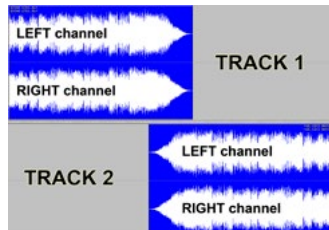


FIG 5

To define a "piece" or a "section" of the music or track,

consider the following: It is very seldom that you will find one piece or one full track of music that will fit your whole AV.

Never force yourself to use a complete full track for an AV. Very often it will not suit your whole AV, or it will be too long or too short. Do not increase the length of your soundtrack by repeating the same track again and again, unless you give it very good thought and do it tastefully. Most of the time you will find that you change your images to a new "sub theme" in the AV, therefore you also need to change the music to fit the new "mood". Or, you want to change your music only and carry on with the same images for whatever purpose. Another option is the ability to 'fade down' or reduce the audio level of a track to accommodate a voice-over for example a commentary of a person.

Type of fade ramps

Let us briefly look at the basic ramps available. It is common practice to fade up your music or commentary when your show starts. To start with a "bang" may only work for a specific effect.

The most common type of fades is of a linear type **Fig 6 "A"**. But apart from a linear type fade, we may also make use of an EXPONENTIAL ("B"), LOGARITHMIC ("C"), SINE ("D"), COSINE ("E") curve type of fade. The type of music that you use, the effect that you want to create and the mood that you want to set, will determine which of the fade in types are suitable for use.

Each one can be described briefly as follows: (use **Fig 6** as reference) Please note that we read the fade-up from bottom left to the top right.

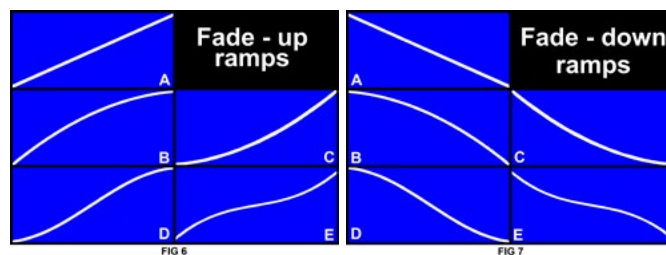


FIG 6

FIG 7

"A" This is a LINEAR LINE, which will fade up your music at a constant increasing level rate for the time that you determine.

"B" A fade up which is EXPONENTIAL, starting with a steeper slope, increase slightly quicker up to the middle and then start to level off towards the top right.

"C" This fade-up is of a LOGARITHMIC type. This curve will start your sound very slowly but over time increase and with a steeper curve toward the top right.

"D" A fade-up which is based on a SINE curve. In this case the sound will fade-up slowly at first, gradually increase more steeply and then slower again to full volume.

"E" This fade-up is a COSINE curve. In this case the sound will increase quickly, but halfway up it will maintain a constant for a short while and afterwards rises rapidly towards the end for full volume.

These types of fades can be created manually in software like M-Objects, Wings as well as sound editing software, but they can also be applied automatically with a pre-defined curve making calculations and difficult selections unnecessary. Keep in mind that you have the freedom to make the fade time as long as you like, that is, the curve shape will stay the same but it will be stretched longer if you want it to apply to the music or sound effect.

At the end of your soundtrack, you will fade down the music or sound in the most pleasing way. For this purpose we can use the fade-down ramps as in **Fig 7** which are the exact opposite of **Fig 6** ramps. Compare now the two sets of curves to understand the differences.

"Part 2" of this article will be published in the next issue of the Cape Camera.