

Founded in 1954 : For the Encouragement of Photography



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HELDERBERG PHOTOGRAPHIC SOCIETY

JANUARY 2016 NEWSLETTER

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CHAIRMAN'S NOTE

Question: What exactly is a New Year's Resolution?

Answer: It's a 'To Do' list for the first week in January ...

Well, we may not uphold *all* our resolutions in 2016, but let's at least try and keep our photography resolution going! You could make a list of the Club's Set Subjects, keep them handy, and remind yourself to go out and make images when you have spare time!

Our Gala Evening in December was well attended, and enjoyed by everyone. Thanks for the snacks, and the wine (Theo), the print display (Paddy), the projected image display (Steve), and help in the kitchen (Irmel, Ronelle and many others). We were able to present Jeremy and Gillian with a sizeable Christmas box – they 'smsd' later to express their thanks.

Our thanks to David Damp for two years of successful duty as Chairman, as well as thanks to Roger Lee and Rachel Gemmel who both served on the committee with great input. Izak van Niekerk and Chris Herselmann are now welcomed to the fold!

So ... as Freeman says ... 'Onwards and Upwards...' let's keep the Club running with enthusiasm, as well as the going of the extra mile ... there's so much to look forward to!

Best wishes,

Nettie

CLUB MATTERS

Due to a mix-up with the Library, we have unfortunately not been able to secure the First Wednesday of the Month for our Black and White Interest Group. This meeting will now be held on the First TUESDAY of every month.

Club Meetings will still be held on the Second WEDNESDAY of the month, EXCEPT for the JANUARY Meeting, which is going to have to be held on MONDAY 11th January 2016.

Some Audio Visual dates have also been affected – please take note of all the dates on the Program set out below ... perhaps print them out and display them near your computer! We apologise for any inconvenience this may be causing you!

Program 2016

Paddy will be giving a talk on a photographer at the Tuesday 5th B&W Meeting

Date	Evening	Set Subject
Tue 5 January 2016	Black & White	Minimalist
Mon 11 January 2016	Competition	Minimalist
Wed 27 January 2016	Audio-Visual	
Tue 2 February 2016	Black & White	Portrait
Wed 10 February 2016	Competition	Portrait
Wed 24 February 2016	Audio-Visual	
Tue 1 March 2016	Black & White	Comment on Life
Wed 9 March 2016	Competition	Comment on Life
Wed 30 March 2016	Audio-Visual	
Tue 5 April 2016	Black & White	Steps
Wed 13 April 2016	Review	
Fri 29 April 2016	Audio-Visual	
Tue 3 May 2016	Black & White	Tree Story
Wed 11 May 2016	Competition	Tree Story
Wed 25 May 2016	Audio-Visual	
Tue 31 May 2016	Black & White	Shadows
Wed 8 June 2016	Review	
Wed 29 June 2016	Audio-Visual	

Tue 5 July 2016	Black & White	Graphic
Wed 13 July 2016	Competition	Graphic
Wed 27 July 2016	Audio-Visual	
Tue 2 August 2016	Black & White	Up Close
Wed 10 August 2016	Competition	Up Close
Wed 31 August 2016	Audio-Visual	
Tue 6 September 2016	Black & White	A Touch of Colour
Wed 14 September 2016	Competition	A Touch of Colour
Wed 28 September 2016	Audio-Visual	
Tue 4 October 2016	Black & White	Patterns
Wed 12 October 2016	Review	
Wed 26 October 2016	Audio-Visual	
Tue 1 November 2016	Black & White	Low Light
Wed 9 November 2016	Competition	Low Light
Tue 29 November 2016	Audio-Visual	
Tue 6 December 2016	Black & White	Texture
Wed 14 December 2016	Gala Evening	

SUBSCRIPTIONS

Subscriptions for 2016 will be as follows:

R250 per person, for the year, payable as soon as possible. No discount available.

Country Members, Students R150 per person, for the year, payable as soon as possible.

Unfortunately, if you have not paid your subs, you may not enter work for the competitions or review evenings.

NOTE FROM THE TREASURER

The club relies on timeous payment of members' subscriptions

Banking Details

Account name: Helderberg Photographic Society

Bank & Branch: Nedbank, Stellenbosch

Branch code: 107110 (+00 at end, if necessary for your bank)

OR

198765 (Nedbank Universal code) SUBSCRIPTIONS 2016

Account Number: 2608001130 (it is a SAVINGS Account)

NB: Please indicate your name as reference, or send an e-mail with proof of payment to Michele at michele@michelemoss.co.za.

All subs to be paid ASAP please.

If you no longer wish to be a member of HPS, please send an email to Nettie at nettie28@iafrica.com with 'PLEASE UNSUBSCRIBE' in the subject line. This is only fair.

Please e-mail Michele Moss (our Treasurer) at

michele@michelemoss.co.za should you experience difficulties with the eft process.

Our finances pay toward hall rent, insurance and upkeep of equipment, provision of tea, coffee, biscuits etc., rental of a post box (P.O. Box 2004, Somerset West), Affiliation Fees to the PSSA, travelling money and chocolates for visiting judges, etc. The R5.00 fee for tea or coffee pays for the car guard, Jeremy, and his wife, Gillian, who does the washing up for us.

PS: Please take note that the Club Meeting in January 2016 will take place on MONDAY 11th January!

ENTERING IMAGES FOR COMPETITION/REVIEW/B&W

Competition Evenings consist of a **Set Subject** section (as above) and an **Open** section – each member may submit a maximum of three prints and three projected images for a maximum of six entries per member. In both prints and projected images, you may choose whether to submit one set subject image and two open images or two set subject images and one open image.

The **Open** section is there for you to show those images which do not fall under the **Set Subjects** ... they might be images that you prefer making, i.e. wildlife, landscapes, etc. Please try your utmost to take part in competitions and evaluations ... it's no use having a brilliant camera, and not using it!

Review Evenings – due to time constraints each member may submit no more than two images in total for evaluation. In other words;

- 1 print and 1 projected image or
- 2 prints or
- 2 projected images.

NOTE: Depending on our progress on the evening, it may be decided to cut reviewing short after the first image from all submitting members has been evaluated.

Black and White Evenings – 4 Images may be submitted, of which one should pertain to the Set Subject. Depending on the time, the Member's fourth image may have to be omitted from presentation.

Steve's Corner #1

Nettie has asked me to contribute a regular column to our newsletter. I am a computer programmer by trade with thirty plus years of using and writing software, so I will be focussing on software and the computer side of photography. I welcome questions from members and will research and answer them in future columns. Send your questions to steve@helderbergphoto.com

For this first column, Nettie had the following suggestion; *"How about explaining the differences between: Photoshop; Elements; Lightroom; Faststone; Gimp; Picasa Not too much technical stuff – just enough for someone to decide what would best suit them."*

Having used most of these applications I can address this question as follows;

- **Adobe Photoshop** - Long considered the flagship of image editing applications; despite the name, it was originally intended for graphic designers. Photoshop is hugely powerful, but also hugely complex, with a user interface (UI) that has grown organically as new features

were added since the original release in 1990. While the original release was exclusively for the Apple Macintosh, Microsoft Windows support was added later and today, the application is functionally identical on Mac OS X and Windows. Photoshop can no longer be purchased as a standalone app and is available only as Photoshop CC, a component of Adobe's Creative Cloud suite of applications. Photoshop operates directly on images on disk, using a component known as Bridge to allow users to browse and manage their image files. When a file is edited, changes are destructive, physically changing the file unless a copy containing the changes is made. There is wealth of information available on the Internet to help solve problems and answer the questions you might have about Photoshop. Be aware though that it is not always possible to blindly follow tutorials you find as they may be for a different version. In some cases menus may have changed requiring a different way to access functions or if the tutorial is based on a newer version, the one you have may not have a function mentioned at all.

- **Adobe Photoshop Elements** - A "lite" version of Photoshop, Elements is targeted more at the consumer or hobbyist, whereas Photoshop targets professionals with more advanced editing requirements. The UI of Elements is somewhat different to that of Photoshop with the same function that might be available in Photoshop being accessed from a different place in the menu tree and having a different appearance. Unlike Photoshop, Elements is available to purchase as standalone software for both Mac OS X and Windows. It can be purchased online for download from Adobe's web site or as a physical, boxed product available from photographic or technology stores.
- **Adobe Photoshop Lightroom** - A newer addition to the Lightroom family, available for both Mac OS X and Windows, that is aimed directly at photographers. Unlike Photoshop and Elements, Lightroom does not work with images directly from your disk. Rather, images are imported by creating a record in a database that holds a reference to the physical location of the file, along with information about the file. Changes are known as *non-destructive* and are not made directly to the image file; they are stored in the database as processing instructions that are applied when an image is exported. A common question from those new to Lightroom is "*How do I save my images?*"; the answer is that you don't. Processing instructions are saved to the database as you work and it is only when you want a final image that you export your image using various instructions to control what your desired result. So you process your image and can then export different versions; perhaps a high resolution version for print and a smaller low resolution version for emailing or uploading to a web site. Like many aspects of Lightroom these instructions can be saved as presets and then reapplied to other images with a single click. For example, I have presets for exporting images I wish to display at the club. I created these once and now can correctly size and name my images by simply invoking those presets. Lightroom, in its current LR6 version is available as a standalone application, but is also available in Lightroom CC form as a component of the Creative Cloud suite. Creative Cloud applications are subscription based, available only by download and frequently updated. For example, although Lightroom 6 and Lightroom CC were released at the same time, Lightroom CC has seen the addition of new features that will only be released in the standalone Lightroom 7. There is however doubt over how long Adobe will continue to release new standalone versions. Adobe makes available a Creative Cloud Photography plan that offers both Lightroom CC and Photoshop CC, along with some extras for \$9.99 US per month. This ends up being cheaper or roughly equivalent to the cost of the standalone Lightroom 6 while providing the full Photoshop as well. Despite the fact that my subscription has been increasing each month due to the falling Rand, I think this is still a good option. I do the vast majority of my image editing in Lightroom.

- **Gimp** - Gimp is a free, open source application that stems from the Linux operating system. It is also available for Mac OS X and Windows. Gimp is similar in nature to Photoshop but has a very different interface that will seem unfamiliar to most Windows and Mac OS X users. While it supports most functions that Photoshop does, it may not do so in such a polished manner. Where a single Photoshop function might ask you to enter some settings then seem to perform magic, with Gimp you may need to perform several operations that Photoshop is transparently performing in the background. I would suggest not trying to use Gimp unless you are an experienced computer user able to use Google to find answers and to be able to understand and interpret what you find. There are far fewer simple step-by-step guides available for Gimp than there are for Photoshop. Still, if you are tightly constrained financially, the free price of Gimp is rather attractive and might be worth a look.
- **Picasa** - Picasa is free software from Google. I haven't personally used it in many years but the welcome page says; *"Picasa finds and displays photos from your computer. Your original photos are preserved. You'll see photo edits only in Picasa until you save your changes."* This sounds similar to the way Lightroom operates, where you export versions of your images that have your processing applied. Reading about Picasa on Wikipedia I get the impression that editing features are fairly basic. But it is a free application so if you need some software, feel free to try it out.
- **Polarr** - Polarr is a new image editing application for several desktop and mobile operating systems. I have heard it mentioned but not yet tried it myself. There is a review at the link below that you can read to find out more.
- **FastStone Image Viewer** - FastStone, available for Windows only, is an image viewer with a good complement of basic editing tools. It is my image viewer of choice and I sometimes use it for quick edits on JPEG files I want to tweak in some way. I would however not suggest anyone try to use it as their main image processing application.
- **IrfanView** - IrfanView is an image viewing application roughly equivalent to FastStone. It is an older application and while FastStone has the more modern UI, IrfanView may have the edge on editing tools. Like FastStone though, it should not be used as your primary image editing tool.

Find out more about these applications from the following links.

Creative Cloud Photography plan	http://www.adobe.com/africa/creativecloud/photography.html
Adobe Photoshop	http://www.adobe.com/africa/products/photoshop.html
Adobe Photoshop Elements	http://www.adobe.com/africa/products/photoshop-elements.html
Adobe Photoshop Lightroom	http://www.adobe.com/africa/products/photoshop-lightroom.html
Gimp	http://www.gimp.org/
Picasa	https://picasa.google.com/

Polarr <https://www.polarr.co/>
<http://www.windowcentral.com/polarr-photo-editor-windows-10-app-review>

FastStone Image Viewer <http://faststone.org/FSViewerDetail.htm>

IrfanView <http://www.irfanview.com/>

Remember to send your questions for Steve's Corner to steve@helderbergphoto.com.

LUNAR PHASES 2016

2016 Lunar Phases — Cape Town (Africa/Johannesburg) Time

New Moon	First Quarter	Full Moon	Third Quarter
			Jan. 2 Sa. 07:31
Jan. 10 Su. 03:31	Jan. 17 Su. 01:27	Jan. 24 Su. 03:46	Feb. 1 Mo. 05:29
Feb. 8 Mo. 16:40	Feb. 15 Mo. 09:47	Feb. 22 Mo. 20:20	Mar. 2 We. 01:12
Mar. 9 We. 03:55	Mar. 15 Tu. 19:04	Mar. 23 We. 14:01	Mar. 31 Th. 17:18
Apr. 7 Th. 13:25	Apr. 14 Th. 06:00	Apr. 22 Fr. 07:25	Apr. 30 Sa. 05:30
May 6 Fr. 21:31	May 13 Fr. 19:03	May 21 Sa. 23:16	May 29 Su. 14:13
June 5 Su. 05:01	June 12 Su. 10:10	June 20 Mo. 13:04	June 27 Mo. 20:20
July 4 Mo. 13:03	July 12 Tu. 02:52	July 20 We. 00:59	July 27 We. 01:02
Aug. 2 Tu. 22:46	Aug. 10 We. 20:22	Aug. 18 Th. 11:29	Aug. 25 Th. 05:44
Sept. 1 Th. 11:04	Sept. 9 Fr. 13:50	Sept. 16 Fr. 21:07	Sept. 23 Fr. 11:59

2016 Lunar Phases — Cape Town (Africa/Johannesburg) Time

New Moon	First Quarter	Full Moon	Third Quarter
Oct. 1 Sa. 02:13	Oct. 9 Su. 06:35	Oct. 16 Su. 06:25	Oct. 22 Sa. 21:16
Oct. 30 Su. 19:39	Nov. 7 Mo. 21:52	Nov. 14 Mo. 15:53	Nov. 21 Mo. 10:34
Nov. 29 Tu. 14:19	Dec. 7 We. 11:03	Dec. 14 We. 02:06	Dec. 21 We. 03:56
Dec. 29 Th. 08:54			

WESTERN CAPE SCHOOL CALENDAR 2016

All nine provinces have the same term dates

Term	All Provinces	
	Opens	Closes
First	11 January ¹ 13 January ²	18 March
Second	05 April	24 June
Third	18 July	30 September
Fourth	10 October	07 December ² 09 December ¹

¹ for Educators

² for Learners

2016 Public Holidays:

Date	Title
01 January 2016	New Year's Day
21 March 2016	Human Rights Day
25 March 2016	Good Friday
28 March 2016	Family Day
27 April 2016	Freedom Day
01 May 2016	Workers' Day
02 May 2016	Public holiday
16 June 2016	Youth Day
17 June 2016	School holiday
08 August 2016	School holiday
09 August 2016	National Women's Day
24 September 2016	Heritage Day
16 December 2016	Day of Reconciliation
25 December 2016	Christmas Day
26 December 2016	Day of Goodwill

WORKSHOPS WITH Freeman Patterson and Andre Gallant, in Canada

The dates for the 2016 André Gallant/Freeman Patterson Photography Workshops are as follows:

St. Martins, New Brunswick

July 3 – 9

July 17 – 23

August 28 – September 3

September 11 – 17

October 9 – 15

The dates for André Gallant's Lunenburg workshop are:

May 22 – 27

These dates and the application form will soon be posted on Freeman's website www.freemanpatterson.com. I have attached both to this e-mail for your convenience. This year we will begin taking registrations on **November 2nd** on a first-come/first-served basis.

If you wish to register, fill out the application form indicating your first and second choice for workshop weeks and send it to me by e-mail or by fax 506-763-2035.

NEW IN 2016:

Freeman will be offering a week-long workshop with David Maginley

INSCAPE – Imaging, Dreaming, Creating

Watch for details for this workshop and Freeman's One-Day workshops in a separate email.

We hope to see you next year,

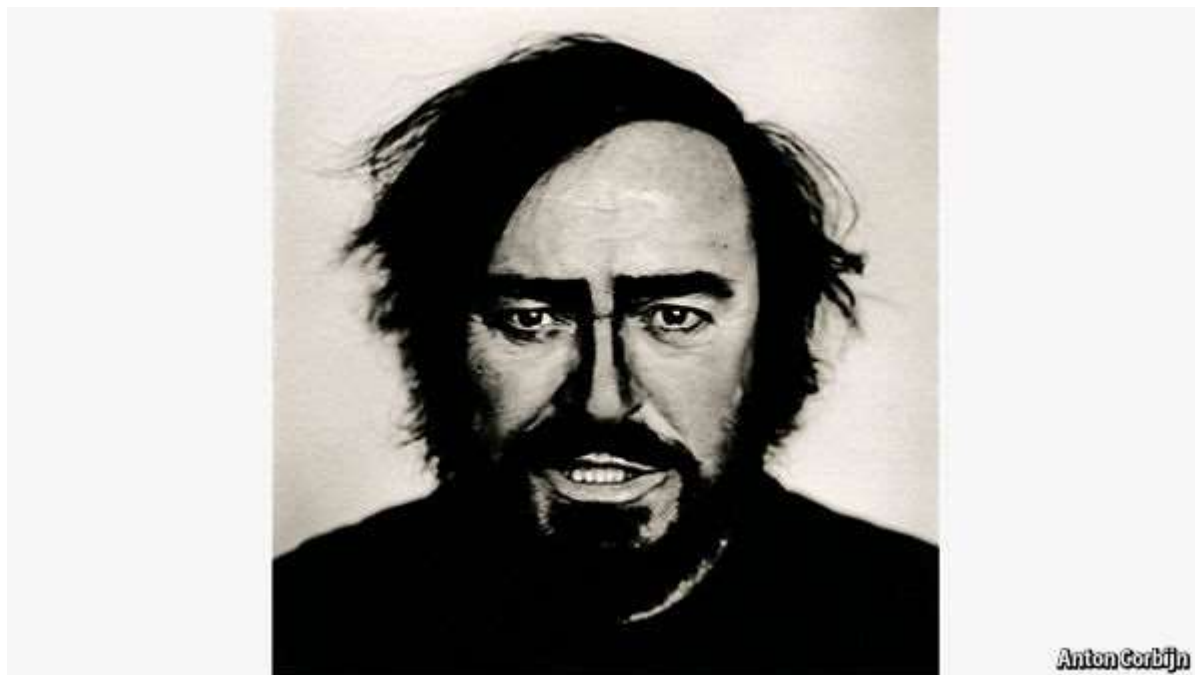
Kim Nickerson

OPINION PIECE

Musical iconography

Anton Corbijn is bowing out of professional photography

Nov 24th 2015, 17:01 BY N.S. | BERLIN



Luciano Pavarotti by Anton Corbijn

PHOTOGRAPHY as a slow, analogue art-form is dead. Over 200,000 photos are uploaded to Facebook per minute—that's six billion each month—and there are over 16 billion photos on Instagram. Thanks to digital products anyone can be a Photoshop hack, selfie whore or filter junkie. We see with our smartphones, not our eyes. What need do we have for old-fashioned specialists using toxic chemicals to make a physical print that can be neither insta-shared nor "liked"?

A case in point is Anton Corbijn, the Dutch artist who in a 40-year career has shot thousands of celebrities, everyone from the Rolling Stones to Björk, and whose iconic album-cover shots include U2's "Joshua Tree" and Morrissey's "Viva Hate". A retrospective of his work at the C/O Berlin gallery feels like a fond farewell to his big-buck career: from now on photography will only be Mr Corbijn's hobby.

The two-floor exhibition features 600 prints from 1972 to 2012, including his famed music photography from the 1990s. A travelling show from The Hague Museum of Photography, Mr Corbijn's work represents a bygone era of analogue masterworks. Each of the prints on the wall was first seen by Mr Corbijn only as he dipped them into chemical baths in a dark room—as different as possible from the modern digital shoot, where hundreds of shots can be compared and even retouched on the spot with the band and creative director peering over the photographer's shoulder.



Known for melancholic, black-and-white photos with a raw, anti-glamour aesthetic, Mr Corbijn's work feels timeless. Some images intentionally include motion-blur, like his portrait (above) of Luciano Pavarotti, growling like a death metal star in Turin back in 1996. Even though Mr Corbijn has steady hands, something he credits to his non-coffee, non-smoking lifestyle, he believes sharpness is overrated. It remains the photographer's technical preference to shoot slow shutter speeds, which allows movement in the frame.

He discovered photography aged 17, trying those steady hands at shooting a live band in Groningen. Having found his passion, Mr Corbijn moved to London in 1979, where he became the chief music photographer at NME. He met and shot thousands of musicians, but stuck with U2 and Depeche Mode, becoming creative director for both bands—a job he retains. Even here times have changed, though. He had three days with U2 to shoot "Joshua Tree" in 1987; nowadays he only has a few hours. "People are busy," he says. "They have lives."

The exhibition came about last year while Mr Corbijn was directing and shooting his latest film, "Life," based around Hollywood star James Dean's friendship with *Life* magazine photographer Dennis Stock. (The film was met with lukewarm reviews—critics said Mr Corbijn was better at shooting the actors than peeling back their characters' layers.) By day, he would work on the film, by night he would creep into his Berlin office and sift through thousands of contact sheets. It took him six months to lay out the exhibition into two series (named after his most recent books). "1-2-3-4," is his ode to music photography; "Holland's

Deep” contains his self-portraits, staged paparazzi shots and portraits of visual artists he admires, from Ai Weiwei to Damien Hirst.

The crowd-pleasers are there, including the early shots of a young, innocent-looking Bono, a seriously handsome Nick Cave or Nirvana standing topless. More unexpected are the portraits of German artists in the show: the Slits front-woman Ari Up nude alongside punk queen Nina Hagen dressed like a witch, or painter Gerhard Richter with his back to the camera.



Mr Corbijn has never been into red carpet photography or true paparazzi work; his portraits are considered painterly rather than urgent. Today's young photographers find selling polished close-ups the easiest route into the business. But it was his artful compositions the subjects of his work seemed to fit into. In 2004, for example, he shot Tom Waits waving a toy gun in Santa Rosa—one of the rare colour photos in the show.

Mr Corbijn has built a career of shooting the music industry's most successful men. (Sadly where women do appear in this show, they're often naked, with a strong portrait of Marlene Dumas, a South African painter, being a welcome exception.) But the exclusive access that was once a hallmark of great entertainment journalism is now a carefully coordinated, PR-controlled package, with public figures demanding more control over how they are presented.

There was something sad about perusing the show with Mr Corbijn, who shrugged nonchalantly through his exhibition as something he will never relive again. He has no Facebook fan page and barely tends an Instagram account with 26 images. Time is still valuable to the photographer, who took days to make his best shots, and spent decades with U2 and Depeche Mode. But now he wants to spend it doing other things. Will anyone who visits the show take the time to appreciate it with their eyes, and not their camera phones? Photography as a slow pursuit is being lost, and Mr Corbijn is unwilling to spend his time to speed it up to today's pace.

Reactions and/or comments are welcome regarding this Opinion Piece. Send to nettie28@iafrica.com

EXHIBITION

Wildlife Photographer of the Year 2015 exhibition



Stunning images unveiled as 51st Wildlife Photographer of the Year arrives at the Chavonnes Battery in Cape Town on 1st December 2015. Tickets available at the door.

The world-renowned exhibition, on loan from the Natural History Museum in London, will open at the Chavonnes Battery Museum, Clocktower, V&A Waterfront on 1st December 2015, featuring over 100 awe-inspiring images, from fascinating animal behavior to breath-taking wild landscapes.

Wildlife Photographer of the Year is the most prestigious photography event of its kind, providing a global platform that showcases the natural world's most astonishing and challenging sights for over 50 years.

Launching in the UK in 1965, attracting 361 entries, today the competition receives over 42,000 entries from 96 countries highlighting its enduring appeal. This year there are 12 South African Finalists and Winners for the various categories featured.

This year's award-winning images embark on an international tour, including South Africa's Cape Town, Johannesburg and Durban, that allows them to be seen by millions of people across six continents. Every year, the exhibition will return to South Africa with the most recent winners of the past years competition.

Categories within the exhibition include the Young Wildlife Photographer of the Year Award, with incredible wildlife images taken by children in 3 categories: 10 years and under, 11-14 yrs old and 15-17yrs old.

Other categories include:

Mammals, Plants, Birds, Under Water, Black And White, Rising Star Portfolio Award, Wildlife Photojournalist Award (Story and Single Image), Impressions, Details, Urban, From The Sky, Land, Wildlife Photographer Of The Year Portfolio Award, Time-lapse Award.

Every Wednesday evening from 6 pm-8 pm, on [‘Wildlife Wednesdays’](#), the exhibition will host a wildlife photographer presenting their work and inspiring an audience with their stories and photographs from the field.

TICKETS AVAILABLE AT THE DOOR:

R100 Adult

R50 Students (With valid student card)

R60 Seniors (60+ ID required)

R50 Children (6-16 yrs)

R240 Family (2 Adults + 2 Children)

TICKETS AVAILABLE AT THE DOOR:

R100 Adult

R50 Students (With valid student card)

R60 Seniors (60+ ID required)

R50 Children (6-16 yrs)

R240 Family (2 Adults + 2 Children)

GO TO:

www.clickmagazine.co.za Canon’s magazine

TAKE A LOOK AT: THE LIFEBOAT STATION PROJECT BY JACK LOWE

<http://www.ormsdirect.co.za/blog/2015/07/31/the-lifeboat-station-project-by-jack-lowe>

*Meet Jack Lowe, a British photographer who set out on an incredibly interesting mission – to photograph all 237 RNLI Lifeboat Stations in Britain and Ireland, **by using an early Victorian process known as Wet Plate Collodion.** Through his passion and love for the photographic process, Jack is creating an unprecedented body of work. Upon discovering Jack’s mission via his [Behance profile](#) page earlier this week, I decided to get in touch with him straight away...*



THE LAST WORD



“Is everything OK? You haven’t
photographed your food.”

-ooo-