



# HELDERBERG

## Photographic Society

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### Competition Venue

Somerset West Library Hall  
Cnr Oak/Libri Streets  
Audas Estate  
Somerset West

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**Edition : 2019 May**

### COMMITTEE CHATTER HPS Committee

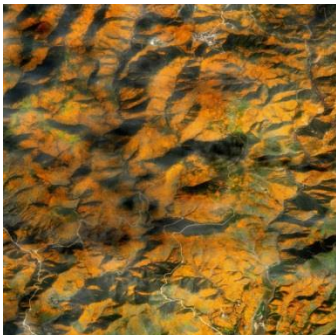


April's set subject was leading lines. Think it is fair to say that the subject caused a few problems, in terms of interpretation, for both the photographers (kudos to those who made the effort to take and submit entries) and judges. Hindsight is a marvellous thing and post-competition discussion shed new light on some of the entries. Judging is not for the feint hearted, and not everyone has the courage, or dare I say 'madness', to put themselves out there, so thanks to those who contribute to the club in this way. Perhaps one becomes less critical of judges once those shoes have been put on and the path trodden, especially the set subject one!

Talking of courage and madness, the meeting scheduled for Wednesday 08 May 2019 has been moved to Thursday 09 May at 19h15 due to the public holiday on the 8<sup>th</sup> which hopefully sees the majority of people finding the courage to exercise their vote wisely. It was sad that some of our members (rightly so) felt it unsafe to hit the roads and attend our get-together on Wednesday 10 April. We hope that attendance on the Thursday is not **minimalistic** but that the subject is!

**!! There is no meeting on Wednesday 01 May 2019 !!**

### Sharing aerial shots



Aerial view of wild flowers that blanket the hills around Lake Elsinore, a city in southern California. This explosion of poppies and other blossoms - called a "super bloom" - occurs when a rainy Fall and Winter are followed by cold temperatures that lock moisture in the ground. This year's super bloom is southern California's biggest in years, which has attracted droves of locals and tourists to the hills.

33°45'05.2"N, 117°22'56.8"W

## INTEREST GROUPS

### Audio Visuals

Irmel Dunaïski

082 372 9824



### Visual Literacy

Chris Herselman

076 481 1359



Thank you Issi for sharing, with much honesty, on Wednesday 10 April, your two creative and emotional AVs. Excellent promotion of what the group is achieving, and making Irmel proud ...

### Saturday 18 May Workshop

If you would like to join the group, please liaise ASAP with Irmel to discuss in more detail the theme (Abstract). venue & resources required for participation.

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### Painter meets photographers at Vis Lit ~ Chris ~

There was great anticipation the last Saturday of March when 13 HPS members came together to listen to what a professional fine artist had to say about their images. We were not disappointed!

The venue for our monthly Visual Literacy meeting was kindly provided by Ann Baret. We huddled around her TV and tried our best to ignore the black vertical line on her TV screen. It even enhanced some of our images! Thank you Chris for introducing us to your friend, and to Martin for being open minded to the quirky inclinations of HPS photographers.

The idea was to get feedback from an experienced fine artist on photographs that we would have liked to regard as creative, arty and expressive. Martin Stiller, a painter from Muizenberg, shared his impressions on 20 images of Vis Lit participants which I submitted in advance to him, and lively discussions ensued.

Says **Hilldidge Beer**, one of the participants:

“We had the privilege of having a ‘true artist’ (the debate still rages as to whether photographers are indeed artists) give his input on our images as art.”

Martin Stiller is a professional painter. Those poor souls who need to make so many decisions about the kind of canvas to use, the quality and make of paint, mixing it into various hues and then ultimately, how to apply this carefully mixed and expensive medium to the canvas. Different thicknesses and the tools used on the canvas change everything, so the painter needs to think of loads of stuff simultaneously to create an artwork. That men are even remotely able to do this with a level of proficiency escapes me as this is multitasking, a talent normally reserved for women! But that discussion is best left with a glass of something cold in hand and no sharp objects in the other.

It was very valuable to us as photographers to see through an artist’s eye and it became apparent that the editing techniques we use sometimes gives us an edge over painters. We can try a technique, retrace our steps, re-create our techniques, delete and try again. All without costing us a cent more. It was refreshing to hear that the artistic rules are flexible to the point of breakable and should never curb our wonder for exploration.

Martin gave every image the time and attention it deserved and prepared his comments in advance to give us even more thoughtful feedback. Some images were deconstructed and rebuilt, and others were simply marvelled at in silence for their sheer beauty, provocative subject matter or technical expertise.

### Martin's reflection on his encounter with us:

"It was gratifying to discuss images and ideas with people who demonstrated a not immediately apparent, but nevertheless keen interest. Enthusiasm bubbled to the surface though when deeper aspects were touched on, such as the relationship of thinking with feeling (as with the frequently uneasy tension between title and image) or the potential photography has of revealing rather more than merely reproducing.

A noticeable feature in the variety of imagery was the preponderance of the natural element; on the other hand, very few showing humans. Yet another aspect became apparent in retrospect - that almost all the pictures showed some detail or concentration on a fragment of the world - an attempt perhaps at drawing aside the veil to reveal some hidden aspect?

To my mind the degree of technical expertise was high, as was an absence of posturing or pretense; the photographs appearing as genuine expressions of their authors' characters and personalities.

Our interchange also made clear how far off the mark I had been in my initial assessment of some of the images. As the meeting proceeded it became clear that without sufficient time any deeper, less obvious elements and their connection, intentional or not, to their authors would escape attention, thus unable to fructify or stimulate understanding and growth."

As for the technical aspects of our images, as **Helder Ferreira** correctly pointed out, Martin barely commented on those during the meeting. Instead he focussed on the content, story, message and possible intent of the author. Indeed a welcome and refreshing approach!

Looking for **flash, studio, pre-owned and other equipment?** Visit:

Photographic Gear

<https://photographicgear.co.za>

Suppliers of Professional Photographic Equipment



**TECHNICAL  
TATTLE &  
NEWS  
NATTERINGS**

Our mission is to continually search for those difficult to find items to help professional photographers equip their studios and at prices that won't break the bank. We stock everything from flash equipment to backdrops, soft boxes, umbrellas, flash triggers, stands, reflectors, lighting kits, roll mechanisms, clamps, tripods, brackets and the like.

We also pride ourselves in that we first listen to customers needs before offering a solution that we feel best meets his/her needs. If you are planning to start a studio and need some advice, we would like to invite you to pay us a visit at our showroom where you can view a variety of equipment to help you get started.

### JUNE 2019 SET SUBJECT : SELECTIVE FOCUS

In photography the term 'selective focus' refers to a technique where the photographer selectively focuses on the subject of an image, essentially ignoring all other aspects of the scene. Using a shallow depth of field the subject can be rendered in sharp focus with the rest of the image blurring into the image foreground and background. This technique isolates the subject within the image, drawing the eye of the viewer to the exact point which the photographer wishes to be observed. The contrast of the sharp subject against the soft image background creates powerful, contemplative images.

### SANPARKS HONORARY RANGERS (BOLAND REGION) PHOTOGRAPHY WEEKEND

Tankwa Karoo National Park : 7-9 June 2019 : The SANParks Honorary Rangers

<https://www.sanparksvolunteers.org/tankwa-karoo-photography-weekend>

# 2019 PROGRAMME

Competition and B&W Evenings commence @ 19h00  
Venue : Somerset West Library Hall



Date	Evening	Set Subject
Wednesday 01 May	<b>No meeting</b>	
<b>Thursday 09 May</b>	Competition	Minimalistic
Wednesday 05 June	BWI	Selective Focus
Wednesday 12 June	Competition	Selective Focus
Wednesday 03 July	BWI	Wildlife
Wednesday 10 July	Competition	Wildlife
Wednesday 07 August	BWI	Street Photography
Wednesday 14 August	Competition	Street Photography
Wednesday 04 September	BWI	Backlit
Wednesday 11 September	Competition	Backlit
Wednesday 02 October	BWI	Architecture
Wednesday 09 October	Competition	Architecture
Wednesday 06 November	BWI	After dark long exposure
Wednesday 13 November	Competition	After dark long exposure
Wednesday 04 December	BWI	Imitate your favourite B&W photographer
Wednesday 11 December	Gala Evening	

Friday 17 - Sunday 19 May	Arniston
Saturday 01 June	Jonkershoek, Postcard Cafe
Saturday 10 August	Kalk Bay
Friday 13 - Sunday 15 September	West Coast National Park
Saturday 12 October	Atlantis Dunes



**TREKKING  
TALES  
Outings**  
Steve Trimby

## Saturday 06 April 2019 : Elgin Railway Market ~ Riël ~

It was a gorgeous Autumn day to visit the Elgin Railway Market. Temperatures were in the mid-twenties, the wind was calm and the sun was out in full force. Ten or so members of HPS eventually attended and the early birds had the old railway shed to themselves to cover all the architectural and mechanical angles before the crowds rolled in. Photos by Steve, Denise, Wessel and David already posted on the HPS Facebook page attest to the quality of the venue.

Later, as people started arriving and the Traders were setting up and doing business, the genre changed more to street photography and portraits. Capturing the essence of the bustling market, complete with a live band were what kept some very busy.

A disappointment on the day was the non-arrival of the steam locomotive (probably due to mechanical problems), but the diesel-driven train provided enough opportunities for shooting quality material nonetheless. An unexpected bonus on the day was the presence of a vintage Bentley parked in front of the shed.

After having burned through some serious amounts of Gigs, the members settled down for some lunch. Just choosing from the wide variety of offerings at the Market was in itself a mission.

This was my first outing with the group but if I had to judge, I would say the day was highly successful and the venue is to be recommended.

## COMPETITION RESULTS & NEWS

### PRINTS

Members - please do **not** remove your prints from the meetings before the winners are announced. If you need to leave early, Issi will take good care of your print(s) until next time.

### RESULTS

Full results can be found on the club website



April 2019

Set subject was **Leading Lines**

Judges : David Barnes (visiting judge) and club members Sonja Grunbauer, Danie Coetzee, Fiona Nell

Think it is fair to say that the subject caused a few problems , in terms of interpretation, for both the photographers (kudos to those who made the effort to take and submit entries) and judges

1<sup>st</sup>  
(Digital)  
Steve Trimby  
**Life in the desert**  
Open Subject  
26 points



2<sup>nd</sup>  
(Digital)  
Danie Coetzee  
**Joie de vivre**  
Open Subject  
25 points



3<sup>rd</sup>  
(Print)  
Peter Dewar  
**The boardwalk**  
Set Subject  
24 points



Example of minimilastic photo : June's set subject



Q1. What camera body do you have?

Steve I have a Fujifilm X-E1, a rangefinder style mirrorless camera, that is now five years old and three generations behind the latest X-E3 model. I bought it in the early days of the rise of mirrorless cameras and it replaced a six year old Canon EOS 30D DSLR body. The 30D had an 8 megapixel sensor and I was starting to feel it wasn't giving me the quality I wanted. The latest (at the time) EOS 70D had a 20 megapixel sensor but was expensive at around R12,000. I had only cheap consumer grade lenses for the EOS mount, which may have contributed to the poor quality I was getting so buying the cheaper 700D body wasn't really an option. To achieve better quality I would have needed to buy better lenses too, which made the exercise very costly.

I had started considering a move to mirrorless that was bolstered by a walk that JJ arranged for HPS members that allowed us to spend two hours trying out the Fujifilm X-A1 camera, a more entry level model than the X-E1 I bought. I loved the camera and felt right at home, having used Fujifilm bridge cameras before getting my first DSLR. An added incentive was the discount JJ extended to us that allowed me to buy my X-E1 with the XF 18-55mm lens for



## GETTING TO KNOW YOU

Getting to know Steve Crane

much the same I would have paid for just the Canon EOS 70D body. I also bought the XF 55-200mm lens at the time giving me a 16 megapixel camera with a good range of lens cover at probably half of what the Canon 70D and equivalent lenses for it would have cost me.

I have had no regrets about switching to a mirrorless system and although so many are claiming that full frame is the way to go, I am more than happy with the APS-C sensor size that I would likely still be using had I stayed with a DSLR system. The mirrorless, APS-C format Fujifilm uses allows the lenses to be so much smaller and lighter that it is no longer a chore to lug my kit around in a backpack. I carry all my gear in a shoulder bag that is quite comfortable to carry around for several hours at a time.

Q2. How many lenses do you possess?

Steve Some might say I have too many lenses. Besides the XF 18-55mm and XF 55-200mm lenses, I have a Fujifilm XF 10-24mm super wide angle lens and an XF 27mm F2.8 pancake lens that is great for street photography, with the small body and small lens resulting in a tiny, unobtrusive package. Those are all auto focus lenses for the Fujifilm X mount, but I have more.

Mirrorless cameras lend themselves very well to the use of adapted manual focus lenses and with my X-M42 mount adapter I also sometimes use one of the five manual M42 mount prime lenses I have. These are a 35mm lens, two 50mm lenses, a 55mm lens and a 135mm f2.8 lens. I also have an old Tamron 80-210mm zoom lens but never use it.

Q3. What lens do you not currently have but dream of adding to your armoury?

Steve I have a good range of focal distances covered by my X mount lenses, from 10mm to 200mm, and these meet the requirement for most of what I shoot. I don't really get away to anywhere I can shoot wildlife so have little need for a longer lens although one would come in handy for shooting surfers at the beach or aircraft at air shows, though sadly we have very few of those anymore. So an XF 100-400mm lens would make a nice addition to my kit.

However, macro shooting is something that has always interested me but has always been the last requirement on my list, lens-wise. I never bought a dedicated 1:1 macro lens when I used a DSLR, relying on my Sigma 70-300mm lens that offered a reasonable 1:2 macro mode and diopter lenses to reduce the minimum focus distance on any of my lenses. The same has been true since I moved to mirrorless; I have relied on diopter lenses and extension tubes to give somewhat of a macro capability and purchased an Asahi Macro-Takumar 50mm f4 lens that delivers 1:1 magnification. It is nearly as old as I am, probably manufactured in the 1960s, and while it does deliver very sharp images, the lack of auto focus and the unusual preset aperture control doesn't make it very easy to use.

So I think that macro would win out over telephoto and my dream lens would be the Fujifilm XF 80mm f/2.8 R LM OIS WR Macro lens. It's a huge lens that would almost dwarf my camera body but reviews rate it highly and I think it would allow me to get into macro shooting far more than I can with my current kit.



Q4. Many of your photos are taken at the beach? On a given day there, what is the ratio people versus nature shots?

Steve That very much depends on the season, which beach it is, the time of day and the height of the tide. I am most interested in people and nature shots are very much opportunistic, depending on interesting stones, shells, etc. that have washed up on the beach. I like to shoot close-up detail shots of these as well as surf washing on the beach or over rocks. Sometimes a beach is busy and I shoot more people than nature, but on a quiet beach there is more nature than people shooting to be done.

Q5. How many of the people shots are posed versus natural?

Steve Virtually all of the people shots I take on beaches, on streets or at events are candid. I very rarely approach someone and ask if I can take their portrait, but sometimes people see me taking photos and ask me to shoot them. What I find quite strange is that they hardly ever ask me to send them the photo or even want to see it on the back of the camera, seeming happy just to have their picture taken.

Q6. I feel that some of us (mostly VisLit group) are seeing more creative/artistic shots of yours, that we don't necessarily see as competition entries at HPS. Is this true, and if yes, why?

Steve I can't really say if this is true or not. The photos shown at VisLit meetings that you're referring to are quite old and I can't recall if I entered them into club competitions or not. In hindsight, I realise that it would have been worthwhile to keep a record of what I entered and when I entered it; perhaps something we should all start doing.

What I can say is that I don't consider most of the photographs I take worthwhile to enter into club competitions. My candid people photos are often more about the people and not often what would be considered as "good" photographs at the club. Similarly, aviation and other subjects I shoot are often outside of the field of knowledge of judges and seem to do poorly in club competitions. This may be because they aren't very good photos or simply because the subjects don't appeal to judges.

I have therefore, over the years, tried to restrict my selection of images to show at the club to those I think will have more universal appeal and might thus do better. I must admit to being surprised at the positive response to those images at VisLit, as they had not received much interest in my Flickr stream. In terms of numbers of views, comments and faves, the currency by which the appeal of images can be judged in online forums. Perhaps I will enter one of them in a club competition and see how it fares there.

Q6. It's a term of endearment – you are quite the "tech geek" – at work and HPS. Do you ever take prolonged time away from technology? If yes, what is your definition of prolonged?

Steve I would have to say no, but then I don't think any of us do anymore. Besides actual desktop, laptop or tablet computers, virtually everything we use today is a computer, or relies on computers. Our cameras are computers, our phones are computers, our cars contain multiple computers and virtually every appliance we use contains one or more computers.

The only activity I do that takes me away from computers is DIY and woodworking. I don't use any computers while doing that, just hand and power tools that are not computerised. So at most I spend an afternoon or sometimes an entire day building or repairing something, away from computers of some sort or another. But even the simplest hand tool can be considered an application of technology.

Q7. Bucket list destination and why?

Steve I have never been afforded the opportunity for much travel and thus don't think much about places I would like to go. In terms of natural beauty I think that Iceland would be a fabulous place to visit and photograph, as would the old growth forests on the US west coast.

But taking into account my photographic interest of street and candid people photography, any number of the world's big cities would be interesting places to visit. My other interests are aviation and history, particularly military history, so I would like to visit some of the world's great museums. Bringing these interests together into a single bucket list destination, I think that London fits the bill. There is great scope for photographing street scenes, people and architecture and I would love to be able to spend two or three days, alone in each of the Imperial War Museums and Natural History Museums just absorbing it all. And if I could time that visit so I could also attend one of the big air shows, so much the better.

Q8. How long on average does it take you to prepare images for competition evenings?

Steve It typically takes at least two hours. This is split into two parts; extracting the images from the emails, then producing the slideshows and scoring spreadsheet.

Extracting is the part that gives me the most trouble and takes longest. While each member has to deal only with correctly naming and sizing their two or three images, many don't do so; this results in me having to check, resize and rename fifty to sixty images. As you can imagine this takes a long time, so I ask that each of you pay attention to the requirements and try your best to get it right. If all images were correctly sized and named it would take me no more than thirty minutes, but in reality it takes somewhere between one and two hours.

Once I have all the images correctly sized and named I move on to creating the two slideshows using IrfanView. After adding a title slide and the set subject or open images I generate two files; the executable file that displays the slideshow and a text file listing the file names. I edit the text files in a text editor, reducing each line in the file to the photographer's name and image title separated by a comma. This allows me to import the list of photographs into the Google Sheets spreadsheet I will use to capture the scores during the meeting.

Almost done; now I copy the folder of images and the two EXE slideshow files onto my USB stick for transfer to the club computer. Lastly I open the scoring spreadsheet on my iPad and flag it to be available offline; thus I will be able to use it to score at the meeting even if my iPad does not get a connection for some reason.

Q9. Favourite photographer of all time and why?

Steve This is such a difficult question to answer. There are so many photographers across so many genres, but given my preference for street and candid photography I suppose I should look to photographers in those genres. I think I will go with Elliot Erwitt for the humour and sense of fun in so many of his images.

*It is sheer coincidence that the quote of the month comes from the same photographer Steve has chosen. May's quote of the month was sourced as soon as the April newsletter went out!! ~ Fiona ~*



Q10. Any advice to fellow club members who get discouraged by judges who they perceive as overly critical?

Steve I think that the nature of club photography stresses adherence to rules over content. So what may be a successful photograph in terms of appreciation by the public at large could be considered a failure in club competition where small faults are picked upon. This can make judges seem overly critical. But one should bear in mind that one is entering work into a forum that emphasises perfection, as measured by a set of rules that may seem quite arbitrary. I don't let myself get disappointed by what judges think of my images, taking note of their suggestions but ignoring those that don't enhance my vision for my image. Judges are after all also human, and will often draw a large part of their opinion on an image from their own like/dislike and knowledge of the subject matter. Sometimes judges have undergone training like JAP that I feel may make them lean the other way, disregarding the subject matter somewhat to focus on adherence to so-called rules. But like a judge's opinion of a photograph, this is just my opinion.

**QUOTE  
OF  
THE  
MONTH**  
Editor



*“ Photography is an art of observation. It has little to do with what you see and everything to do with the way you see them ”*

~ Elliot Erwitt ~

[https://www.youtube.com/watch?v=yEn8g\\_Ww5XQ](https://www.youtube.com/watch?v=yEn8g_Ww5XQ)  
<https://www.britannica.com/biography/Elliott-Erwitt>

Artist Martin Stiller with HPS member Ann Baret

