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United Church  
28 Bright Street  
Somerset West

**CHAIRPERSON**  
Nettie Warncke

~ APRIL 2021 ~

### CHAIRMAN'S NOTE

Exactly a year ago South Africa went into a 21 day lockdown ... little did we know how it would play out – what adjustments we have had to make in our lives! Personally I think that South Africans have done well in taking Covid 19 in their strides – however we cannot afford to become complacent – it is still a very serious matter.

I am sure we are all looking forward to hopefully having two 'proper' meetings in April ... the Black and White Meeting on Wednesday 7<sup>th</sup> April at 7.15pm, and the Club Meeting on Wednesday 14<sup>th</sup> April at 7.15pm; in the United Church Hall. However, we must stay aware of developments as there has been talk about a 'third wave' after Easter, and a possible move back to Level 2. As soon as we hear anything the news will be transmitted to all members.

Next month's Set Subject is 'Long Exposure' – both for B&W and the Club Competition – let's all get cracking on that – remember prints are very welcome at 'proper' meetings.

An AV Zoom meeting will be taking place for audio enthusiasts (guests included) on Wednesday 31<sup>st</sup> March ... keep watch for the email with the link from Irmel.

Do also remember to join our outing to Paddy's farm in Franschoek on Saturday morning 10<sup>th</sup> April where everything from macro to landscapes are available to be photographed. Bring a picnic to share on the verandah at lunchtime.

Photography is alive and well at HPS ... let's all take part and keep it that way!

Best regards  
Nettie  
25<sup>th</sup> March 2021

### OUTINGS

#### *Diarise*

*See Steve's e-mail dated 03 March 2021*

Saturday 10 April 2021

Morning/Lunch

Franschoek : Paddy's Place

Both an inspirational place and host

### AUDIO VISUALS

#### **Rocherpan Weekend**

It was about time to get together again as a group to share our AVs, exchange experiences and most of all to stimulate ideas for new AVs or how to improve current work.

Seven HPS AV creators, four with partners, enjoyed some structured workshop time, free time to explore the surroundings and valuable social hours with lots of laughter and good conversations. The aim is to plan a similar weekend later this year.

Looking back at the weekend, there are so many ideas why and how to create an AV - just start, does not matter if you do it at the beginning, middle or end!

On a personal note, to get what I am aiming for often takes a detour – and time, but it is worth it and keeps the little grey cells going!

Ken Woods, an AV creator and former HPS member and AV has taken over the *Cape Town PS* AV group.

Together we are planning to have joined Zoom AV meetings. This was only triggered last week; more detailed information will be sent out shortly.

Another suggestion for more cooperation came from *AV Makers SA* a few days ago. Jeff Morris' proposal is that we as SA AV creators maybe could have a monthly Zoom meeting with one or two members giving a demonstration / workshop.

Here as well we will keep you updated. In the meantime have a look at the AV Makers SA Website:

<https://sites.google.com/site/avmakerssouthafrica/>

You are invited to join our HPS AV group – chat to one or two of our members

Ann	Hilldidge	Issi
Johann	Maggie	Marguerite
Marelize	Michele	Nigel
Nettie	Paddy	Wessel
Wilhelm		

or contact me for more info:

082 372 9824 [irmel@avcreations.co.za](mailto:irmel@avcreations.co.za)

Enjoy you AV creations and stay healthy  
~ Irmel ~

## SET SUBJECT—APRIL

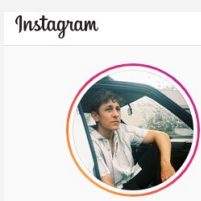
### Long Exposure

The long exposure needs to be captured in camera. No editing to create a long exposure effect is allowed.

A long exposure helps us to trace the pattern of time and render things in a different way to how we are used to seeing them. When we see things differently, it naturally fascinates us and that's a significant factor in creating a compelling image.

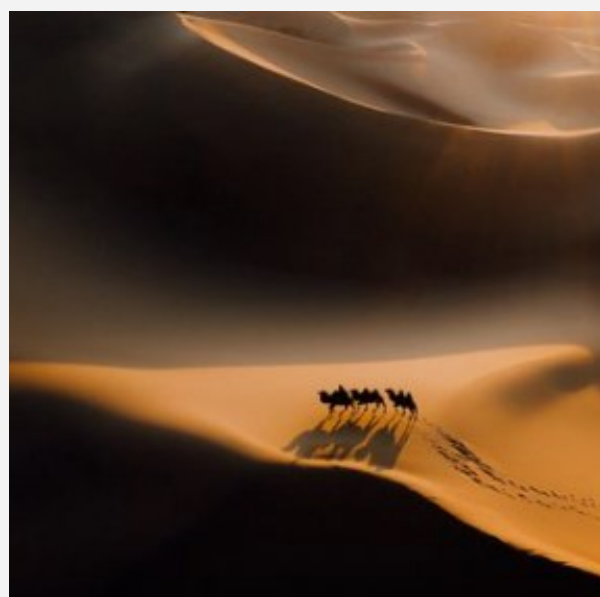
Long exposure photography involves using a long-duration shutter speed to sharply capture the stationary elements of the image while blurring, smearing, or obscuring the moving elements. Long exposure photography captures one element that conventional photography does not: an extended period of time.

### INSTAGRAM RECOMMENDATION



Leo Thomas

[@theolator](https://www.instagram.com/theolator)



## COMPETITION WINNERS

March 2021 Competition : **High Key/Low Key**

### Judges:

Peter Brandt	(External)
Rachel Gemmel	(Club)
Steve Crane	(Club)
Steve Trimby	(Club)

1st

25 Points

PDI Open

'Porto'

Steve Trimby



An absolutely fascinating photo. It's a wonderful scene where it's a combination of this modern construction with the old stone buildings, kind of old meets new. The busyness, amount of people on the bridge and plaza below, all these vehicles—like a Where's Wally image. The kaleidoscope effect makes it intriguing.



2nd  
25 Points  
PDI Set Subject  
'Ice Maiden'



Clever response to the image—rock salt or ice, how layered?  
The face is high key and you have the darker accent details and lovely texture of the gauze and of course the details are on the eyes and nose. It is not a typical response to the challenge of shooting a high key photo; it's taken one step further but it has succeeded rather than complicating things to the point where the person works against themselves—very well done.

3rd

25 Points

PDI Set Subject

'High Key or Low Key— You Choose'

Peter Dewar

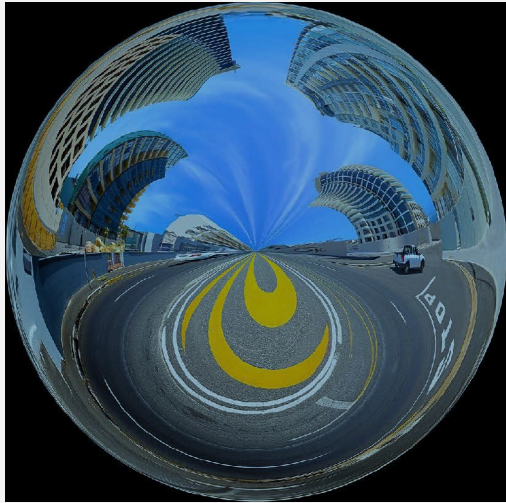


I hope you forgive me for saying this, 'I think it is a bit of a cop out' as essentially it is the same image. The clever part is showing different scenes through the window., so the one is a darker exterior and the one a lighter interior, which is a nice idea—conceptually it plays with the idea of light and dark, but does it play with the idea of high key and low key; I don't really think so. I do enjoy the play between light and dark.



## FEATURE

### *The making of "Up and Down on Beach Road" : Peter Dewar : February 2021*



Some folks want to know how I made "Up and Down on Beach Road" that was put up at the February competition night. Here's the answer:

In Photoshop there is a fairly simple way to distort images so that they come out looking something like a glass Xmas decoration. (You can find many references on the internet).

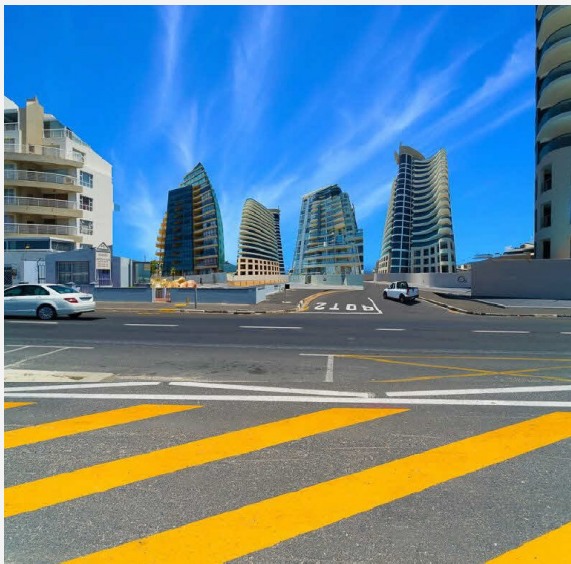
- Load an image into Photoshop.
- Change the Image>Mode to 8 Bits/Channel (with my copy of PS the Distort filters will only work on 8 Bit images).
- Crop the image square. (This will ensure a perfectly spherical orb).
- Duplicate the layer (press Cntrl>J)
- Put a black dot (say 50px) dead centre of the new layer. This is to ensure that the four outside corners of the final image will be black.
- Select Filter>Distort>Polar Coordinates. Click on Polar to Rectangular and click OK.
- Flip the image vertically (Cntrl>T, Right-Click, Flip Vertical, and Enter).
- Select Filter>Distort>Polar Coordinates. Click on Rectangular to Polar and click OK.
- You have your "Glass Orb".

That's the easy part. Generally, the result is not quite what you're looking for, and it becomes necessary to edit and square crop the original image again to improve the final composition. You usually end up doing this multiple times. As such I normally use a PS action to do the distortion steps, which cuts down on the time/errors involved.

So, I started with the idea of doing one of these orb type images showing some of the buildings on Beach Road, Strand. One would be looking up at the buildings, and down at the pavement. I suppose that if I had a wide enough fish-eye lens I could have used one image with the camera pointed horizontally, but I don't have one. So, I used the widest lens that I have, being 24mm. Using this it was still necessary to point the camera steeply upwards to capture the buildings, and downwards to capture the road.

Originally, I had intended to take the images in the twilight, showing some lit windows. But, as an initial exercise, I took about a dozen images including one level landscape shot intended to be used for the background, one upward landscape shot of the sky without any buildings protruding, two downward landscape shots of the road from the pavement to horizon, and the rest upward portrait shots of various buildings. (with the 24mm lens I actually had to go onto the "beach" at times to get the bottom of the buildings into the frame. At the time Covid rules made going onto the beach forbidden!)

From my collection of files, I ended up using seven images. The background shot, the sky shot, one of the road shots, and four of the building shots. These I combined in Photoshop to produce the next image, which was then converted to an orb as described earlier.



Towards the end of the editing process, I noticed the mistake that can be seen in this last image. The top of the building on the left has been cut off at an angle. What happened here was that I bent the background image upwards (includes the buildings on the left and right) without rectifying the associated mask that was used on the sky. So, the sky cuts off the top of the building. Although I did fix this, I preferred the previous version of the orb. So, I reverted back to the start image as shown.

At the end of this process, I decided not to go back and take the envisaged twilight shots, but to go with the image as seen. Just as well, for if I'd have gone to all that extra trouble, I would be even more annoyed at the outcome of the judging!

*Peter's entry 'Up and Down on Beach Road' scored 22 points with the following comment from the external judge:*

*"To me this is a very interesting image with high impact. The crystal ball effect really works. To me this is not what the genre required. The focal point is horizontal to the road. The camera was never pointed down or up but horizontal. If this was in the open section, I would have scored it very high".*

## COMPETITION SET SUBJECTS @ A GLANCE

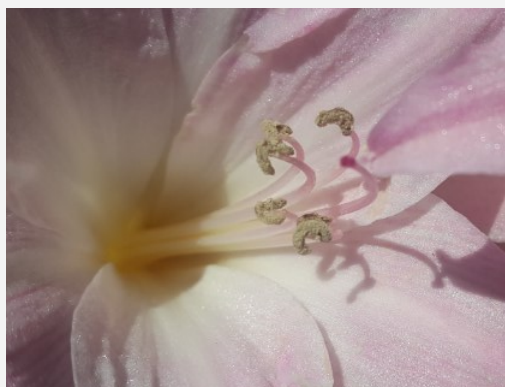
April	Long Exposure
May	Symmetry
June	Contrasting Elements / Juxtaposition
July	Africa
August	Hands and/or feet
September	Things with wings
October	Weather
November	Flower/s

Screenshot/save on your phones or print and keep in your bag/car cubbyhole as a quick reminder when you are out and about with your photographic devices!

## LOCAL IS LEKKER

**Lourensford** seems to be the name on everyone's lips at the moment.

Many people are unaware of the gardens at **Helderberg Hospice** on the Old Stellenbosch Road in Somerset West. A lot of the shrubs are blossoming now, thanks to new year rainfall and the endeavours of mainly volunteer gardeners. There are a number of benches throughout the gardens—for a tranquil sit down - and False Bay can be glimpsed. Hopefully a return to some kind of 'normalcy' will see the HH Open Gardens taking place this year—usually in October. For a nominal price, your ticket allows you to visit private gardens (+/- 12) within the Helderberg Basin over a weekend. May seem a way off, but good opportunity for last minute endeavours for the November set subject.



**THANK YOU** to Denise for all her valuable input in 2020 and the earlier part of this year in setting solid and sensible judging guidelines. We hope her resignation from the committee allows her more free and relaxed time to keep producing amazing photos.

A few questions have been raised recently, especially after more 'difficult' set subjects, concerning our judging, but more specifically our scoring methodology. The committee have reviewed the process with the following result:

### **Judges**

One external judge, sourced from the published list of Western Cape Photography Judges + three agreeable internal judges.

HPS Judging Guidelines will be provided to the internal judges, on the understanding that the external judge is knowledgeable and experienced in judging.

After entries have closed at midnight on Sunday, Steve downloads the images and prepares the necessary inputs for judging (anonymized photos and scoring sheets), before sending these to all the judges as early as possible on Monday. Judges will be asked to return their scores and comments by Tuesday evening so that Steve can finalise calculations on Wednesday morning.

The external judge need not attend the meeting (distance/safety concerns) and **prints** will be judged at the meeting by the same three internal judges that were on the panel for the digital judging. If any of those judges are not present at the meeting a replacement will be co-opted from those present.

### **Scoring**

The score sheet will include a column for set subject images that the external judge is to use to indicate if they consider the image to be off topic. Any image thus flagged will be excluded from the top three positions regardless of the score it obtained.

Scores will be calculated by dropping the lowest of the three internal judge's scores and totaling the scores of the external and remaining two internal judges.

Print scores will be calculated by totaling the three scores. In the event that one of the judges has scored 0 as it was their own image, the third score will be an average of the other two.

### **Results**

Steve will

- send images, results and comments to all members as early as possible on Wednesday so that they have an opportunity to review them before the meeting on Wednesday evening
- prepare a slideshow of the digital images with scores that will be displayed at the meeting where members will have an opportunity to offer comments they may have

**APPRECIATION** to Steve for carrying on with this extremely time pressured and consuming task.



*Photo courtesy of Irmel*

*AV Weekend*

*Rocherpan 2021*