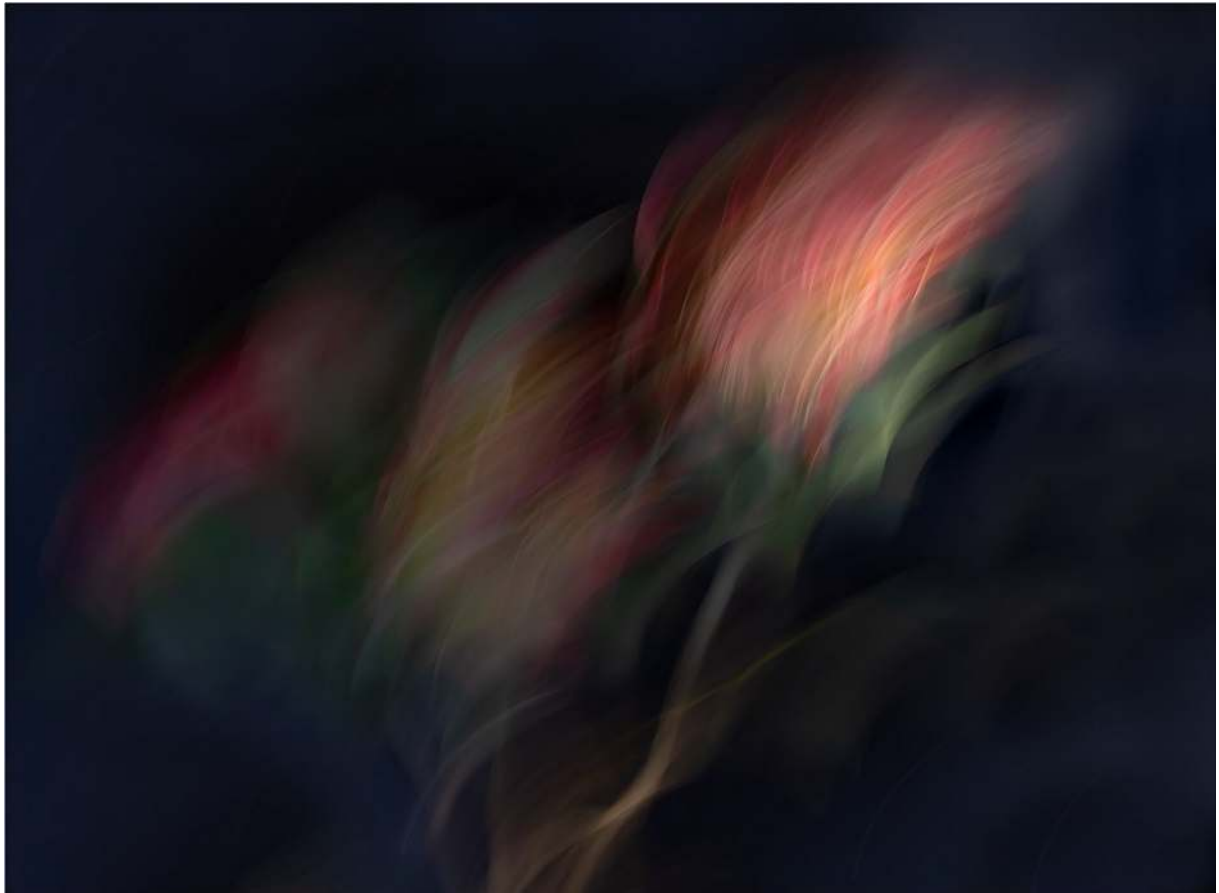




MARCH 2022

Set Subject : Photography as Art

Winner : Issi Potgieter : "Stallion War" : Print Set Subject : 25 Points



MARCH 2022
Set Subject : Photography As Art
2nd Place : Rachel Gemmel: "Veld Fire" : PDI Set Subject : 25 Points



MARCH 2022
Set Subject : March 2022
3rd Place : Peter Dewar : "Karoo Evening" : PDI Open : 25 Points

FROM THE CHAIR

EXPOSURE - SELF LECTURES

Organised by Antenie Carstens and Stephen Burgstahler, this day of lectures took place at the art centre in Stellenbosch on Saturday 26th March. Various speakers had been enlisted viz Michele Basson, Fransonette Swart, Ann Baret, Luana Laubscher, Stephen Burgstahler, and Izak van Niekerk (who showed a panel of prints representing various genres such as ICM – In Camera Movement, Impressionism, Black and White etc).

A good number of HPS members were there including Chris Herselmann who we haven't seen for some time. The presentations differed quite a lot with the first two talks focussing on how learners and students are tackling creativity in photography. Ann Baret's presentation gave us an insight into how we can think creatively, while Luana's audio visuals were arresting and personal. Thanks to the organisers for a most interesting and inspiring day of talks!



LEVEL UP EXHIBITION

A progression of ideas led to the formation of 'Level Up' ... a course devised to challenge photographers to extend themselves by exploring new ways to be creative. Two of our members joined the group – Denise Whiteford, and Steve Trimby. They each presented a body of work which was shown at an exhibition recently at the art centre in Stellenbosch. The participants pursued their own line of interest, with stunning results. Many congratulations to Steve, and Denise for the follow-thru ... it took a lot of work and input!

Have you also noticed the shift to expressing ourselves more creatively in photography?

Numerous zoom lectures, talks, workshops and courses are springing up persuading us to explore our creative sides, and think (and photograph) 'out of the box'. The process of thinking about how you can 'make' a picture goes much deeper than just lifting your camera and taking a shot. Many good shots need to be planned more, thought about more – 'what end result do I want to achieve' – with or without post processing. This is a good thing ... we are taking the time to evolve our thoughts and realise the possibilities of being creative!

Don't be scared – jump right in – the water's fine!

Nettie
27.3.2022



OUTINGS

SAVE THE DATE

Saturday 23rd April 2022 – an Outing to Rachel's home at Wedderwill near the Sir Lowry's Pass mountains. Rachel has horses to photograph, there is a dam and endless opportunities to make beautiful images. We envisage an afternoon to late afternoon shoot with the horses, with refreshments at the close of day.

More information will be confirmed at a later time – but DO save the date!



AUDIO VISUALS

HPS AV Group two-monthly meetings:

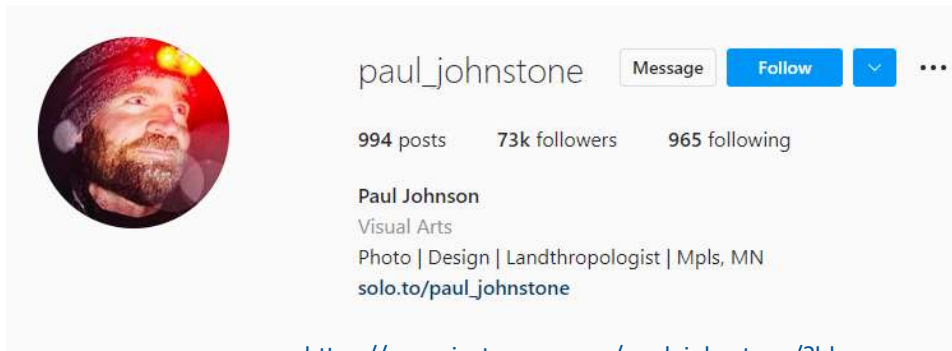
Venue: Irmel's home or Lutheran Church Hall, Stellenbosch

Date Wednesdays	AV Subject
30 March	'Open' any subject
08 - 11 April	AV Workshop Weekend Kogelbaai
25 May	AV – 'Single Subject', create an AV with different images from one subject
30 July	Let a piece of music lead you to the creation of an AV
28 September	'Glass' (2022 AV Makers Competition theme to be entered in October)
30 November	To be decided

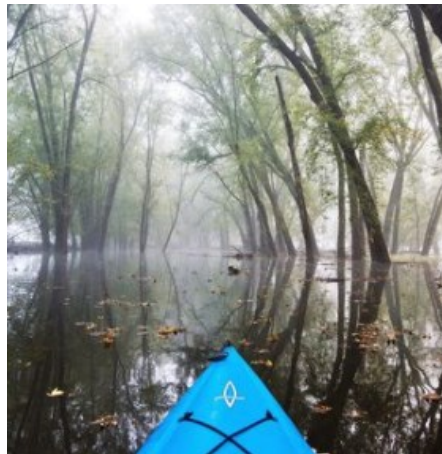
Top 10 Best Sound Designed Films of All Time

<https://www.youtube.com/watch?v=GBrl96hyChc>

INSTAGRAM



https://www.instagram.com/paul_johnstone/?hl=en



FEATURE

"The Making of "Karoo Evening" : Peter Dewar



Last month we did a road trip up to Gauteng for a family reunion. We planned to stay over in the Karoo National Park for the first two nights. On the afternoon prior to arrival, we hit a scary cloud burst on the road between Klaarstroom and Beaufort West. However, we eventually arrived safely and moved into our chalet. This image was part of the view from the chalet.

The weather was heavily clouded when we got there. Looking at the scene, I decided that it might make a good early morning shot. So, I stepped out to have a look at possible compositions. Between our chalet and the scene was a strange looking game-fence, with a normal vertical portion, plus another portion sloping out at an angle towards the ground. There were a number of large bushes on the other side of the fence, none of which would make a decent foreground. However, in one place there were these bright yellow clumps of grass that might be used as a lead-in. Unfortunately, with this composition the bottom right corner of the image included some of the game-fence. However, I decided that this was the best that I could do, and that I would have to clone out the fence in post-processing.

In order to be able to set up easily in the early morning, I carefully marked out the position of my tripod legs, pre-focussed the camera, noted my proposed camera settings, noted where the horizon was, and noted the extents on either side of the image.

That evening the sun started to sneak out. So, I set up and photographed 88 shots (fixed composition) over the space of one and a half hours until after sunset. (Interestingly, although I tried a similar approach on the two mornings that we were there, those shots will probably never work due to the shadows cast by other mountains to the right. Perhaps at another time of year it would work.)

Being on the road, I edited this image on my laptop without any external screen. This is a bit of a first for me, normally I work with all my PS tools on the laptop, but the image itself on a larger monitor. In the past I've found that working only on a laptop to be just too frustrating. However, I needed a couple of images for the next camera club meeting, and I would not be home by the time that I needed to submit them! So, I persevered.

Looking at the composition I chose the background image as being the one from which I expected to make the yellow foreground bushes. I then decided that I would need at least seven masks, one for the sky, and one each for the six "mountains" that I identified. This is done to allow me to edit each area of the image separately if needs be.

Out of the 88 images I chose 10 for various attributes (either the tones/colours, or the ability to make mask generation easier). I was surprised to find that the "sky" image turned out to be the last one (i.e., #88), which was taken after sunset! The images were exported from Lightroom as tiff files and then combined in Photoshop CS6 to produce the final result as shown here.

The fence in the bottom right corner was cloned out using a slightly modified copy of the foreground.

Masks were made for the six "mountains". These were then combined to produce the "sky" mask. Each mask was applied to its respective image, and the whole picture was built up using adjustments to these.

Towards the end of the process, I decided that the mountains were not prominent enough. So, I stretched the mountain area vertically, and compressed the sky down to suit. Then Mari looked at it, and felt that some small dark clouds in the middle of the sky bugged her. So, I cloned those out. That then was the image that I submitted to the club.

When we got home, I had a look at the image on my editing screen. I immediately felt that it needed some more vibrance added to the foreground, which was not noticeable on my laptop screen. So now my final image is actually slightly different to the one seen by the club on Wednesday night.

FEATURE "The Endurance"



<https://edition.cnn.com/travel/article/story-behind-shackleton-endurance-shipwreck/index.html>

<https://www.youtube.com/watch?v=Syg1IxOvbqU>

<https://www.youtube.com/watch?v=5OBsHnS5S4U>

ALERT CHANGE IN WCPF INTERCLUB SCHEDULE - AWARDS EVENING DATE 12 AUGUST 2022

Dear All

Please inform club members to save the date for the WCPF Interclub awards evening which is scheduled to take place 19:00 on Friday 12 August 2022.

At the WCPF meeting of 29 January it was proposed by Jacoba van Zyl on behalf of CTPS:

That the Western Cape Region changes the dates used to select competition entries for WCPF Interclub to coincide with the dates used for the PSSA Interclub.

By changing the dates from 1 October to 30 September to 1 July to 30 June, the selection of images only needs to be done once, to cover both Interclub competitions and can therefore half the workload.

It was also proposed that for the first year images entered in club competitions in the period from 1 July 2021 to 30 June 2022, may be entered. If there are any images from that period that were selected in 2021 they may be considered for selection in 2022 again.

This proposal was adopted at the meeting.

This implies that the schedule of dates for the WCPF interclub will be different from previous years. Please note the following;

Clubs can expect the invitation to participate in the Interclub Competition from the WCPF in April 2022.

The invitation to the awards evening from TPS (the 2022 host club) can be expected in early June.

The anticipated closing of submission of entries for the WCPF interclub would be around 4 July 2022.

The Interclub Awards evening will this year again be a virtual live broadcast event similar to 2020 and 2021 Interclub events.

Below is a reminder of some of the main rules of WCPF Interclub;

Each club may submit up to 24 PDI images. Note no prints will be judged this year. Instead all clubs can enter 24 PDIs.

- No more than 2 images per club member (smaller clubs may apply to the Chairperson of the WCPF to submit more entries per member)
- A member may only nominate **one club** to submit his/her images that have been entered in the club's internal competitions during the year from 1 July 2021 to 30 June 2022
- Images must be the author's original artwork and must comply with PSSA rules about the eligibility of images in salons and competitions.
- PDI's must be entered on Photo Vault in JPEG format and sRGB colour profile and in HD format. PDIs must be no larger than 2MB. Jpeg images must be sized with either the height 1080px or the width 1920px

More information about the event and rules will be provided in the invitations.

Regards
Coert Venter
as Interclub Coordinator

2022 COMPETITIONS

January	Reflections	July	Autumn
February	Silhouettes	August	Patterns in nature/abstract
March	Photography as art	September	Drama of Light
April	Mood or atmosphere	October	Portrait (environmental)
May	Piers or docs or bridges	November	Camera on the ground

April - Mood or Atmosphere

Mood conveys an emotional tone, while the atmosphere projects a sense of place and time. Both of these elements draw the viewer in, allowing them to connect with your photo.

Why is it so difficult to capture the cozy ambiance of a cafe in a picture?
Or the casual atmosphere of a warm bonfire with friends on a summer night?

Learning how to capture mood and atmosphere of a scene is a skill that is elusive for many photographers.

This is because the finished product isn't only about getting the technical settings and composition correct. The image needs to evoke something in the senses; it has to capture the visceral aspects of a scene, the sights, sounds and smells so that every time you look at the picture, you are brought right back into the moment.

<https://digital-photography-school.com/capture-mood-atmosphere-photos/>

<https://clickitupanotch.com/5-ways-to-elevate-your-photography-with-atmosphere/>



"In photography there is a reality so subtle that it becomes more real than reality"