HPS Newsletter - December, 2023

Website: https://helderbergphoto.com

Email: helderbergphoto@gmail.com

Facebook: www.facebook.com/groups/helderbergphoto/

Member of PSSA: http://www.pssa.co.za

United Church: 28 Bright Street, Somerset West, 7130

Meeting: Second Tuesday of Each Month @ 19h15

HELDERBERG Photographic Society
SINCE 1954

ANNUAL GALA EVENING

The Annual Gala Evening was held on Tuesday 12 December, 2023. Below are two images captured by Wessel Wessels (except that the first image is a composite of two images).

Pictured above are most of the participants that attended the Annual HPS Gala Evening.

The club is sponsored by Superfoto, Somerset Mall. Pictured left, we have our liaison officer Helder Ferreira in between our sponsor representatives Aslam Gabier and Deon van der Vyver.

FROM THE CHAIR

HELDERBERG PHOTOGRAPHIC SOCIETY
CHAIRMAN'S REPORT 2023

Good evening everyone and welcome to our Gala Evening – so happy to see so many of you!

I am going to present the 2023 Chairman's Report which includes the Financial Report which has been prepared by Michele Moss.

I believe we have had a steady year, and have adapted to Load Shedding requirements, and venues such as private homes where necessary – I wish to thank Stephen and Lorrain Roodt, Issi Potgieter and Denise and Gavin Whiteford for hosting our Black and White meetings, and Irmel Dunaiski for the use of her studio and Lutheran Church Hall for the Audio Visual Meetings.

I believe our present Club venue has turned out successfully. We have a good relationship with the United Church and thank them for us having been given space for our safe as well as cupboards to store a few things. In this respect thanks to Helder who is our go to man in this regard.

Our Club meetings have been well attended – we have a core of loyal photographers who regularly take part – obviously we would like more members to submit their work – please think of it as a New Year's Resolution! The Set Subjects have been chosen – make a copy for your car, bathroom mirror and the fridge door, and carry a camera around with you!

The B&W section meets every second month – it is a fairly small group so we cover two Set Subjects at a time. B&W is a fascinating genre, and we have discussions on all aspects – very informal and friendly. Do consider coming along.

The AV section is run by Irmel Dunaiski, and we have a loyal group which has gone away on day outings, as well as a weekend away once a year. If you enjoy photography as well as music, do consider putting them together, and joining this group!

Of course running our Club cannot be done by only one person – I wish to thank Stephen Roodt who has virtually taken over from Steve Crane's portfolio, and who has done an excellent job!

Michele Moss is our Treasurer and we thank her for taking on this task. (READ the REPORT) Michele also hosts most of our Committee meetings (only four a year) – good food and drinks leads to convivial meetings.

Rachel has been the one finding external judges – not always an easy job – and she also helps with finding outings – such as Race Day at Kenilworth, and her and Chris's home and paddocks at Wedderwil.

FROM THE CHAIR (CONTINUED)

Helder is in charge of Church Liaison, as well as our contact with SuperPhoto at the Somerset Mall. We thank them for their continued support.

Issi is our go to gal – always ready to organise or help out with her typical friendly banter – but she gets things done! She is standing down from the committee this year, but will still help out as she has been doing. Thank you Issi for your input!

Which brings me to mention Peter Dewar who is not on the Committee but who is the Editor of our Newsletter. He is doing a brilliant job and we hope we can rely on him remaining in this capacity. Many thanks to Peter.

Antenie has been helping with Sound and we thank him for that. He will be in control of sound at the Cape Photographers Congress in Calitzdorp next year. He is always full of ideas and we appreciate his input.

The Constitution says that the Committee Members must stand down now, and then show their willingness to stand again. Informally, this has been discussed and this is the position at the moment:

Nettie: I have another year to go in my two year stint, and am willing to stand, if elected.

Stephen Roodt is willing to stand for another year. Michele, Rachel and Helder are willing to stand again.

Issi is standing down, but will be an ex-officio member.

If the members are happy with the present incumbents, I'd like to call upon the present members who may be willing to stand on the Committee….

Should members have any ideas or suggestions, please speak to any committee member – this is your Club and we would like to hear from you.

I declare the AGM as closed. Time to enjoy the rest of the evening.

Best Christmas wishes to all our Members!

Nettie

IMPORTANT ANNOUNCEMENTS

2024 Subscriptions

Please pay your subscriptions by EFT using the banking details provided. We prefer that you not make a cash deposit as this attracts higher bank charges.

Full Member (Single)
18 years and older
Eligible to enter competitions
R400 for the year, payable as soon as possible. No discount is available.

IMPORTANT ANNOUNCEMENTS (CONTINUED)

Family Membership
1 x 18 years and older (full member) plus
1 x family member
Both eligible to enter competitions
R600 for the year, payable as soon as possible. No discount is available.

Scholar
Members under the age of 18
Eligible to enter competitions
R240 for the year, payable as soon as possible. No discount is available.

Country Members
Living more than 100km from Somerset West
Eligible to enter competitions
R240 for the year, payable as soon as possible. No discount is available.

Unfortunately, if you have not paid your subs, you may not enter work into competitions.

Our Banking Details:
     Nedbank; branch code 198765
     Helderberg Photographic Society
     Savings Account Number 2608001130

NB: Please use your name as a reference on the EFT, and send an e-mail with proof of payment to helderbergphoto@gmail.com.

If you no longer wish to be a member of HPS, please send an email to helderbergphoto@gmail.com advising that you no longer want to be a member.

HPS 70TH ANNIVERSARY IN 2024

The Audio Visual Section, managed by Irmel Dunaiski, plans to produce an AV on the history of the Society, which we hope we can show at whatever celebration we are going to have.

All members are urged to delve into their archives, whether they be slides or even jumbo prints(!!!), which should be handed to, or sent to Irmel at irmel@avcreations.co.za or Nettie at nettie28@iafrica.com . Looking for photos or images does not happen instantly, and we urge you to set some time aside to look in your archives, sooner rather than later!

Please take part in this project … it will be great fun seeing the outcome.

Any queries may be directed to Irmel or Nettie

Thanks, and Cheers!

FUTURE SET SUBJECTS

Month	Date	Meeting	Set Subjects	
January	Tue 09 Jan	Competition	Serenity	
February	Tue 13 Feb	Competition	One Colour from the Rainbow	
March	Tue 05 Mar	B&W	Architecture	Movie Title
March	Tue 12 Mar	Competition	Movie Title	
April	Tue 09 Apr	Competition	Humour	
May	Tue 07 May	B&W	Humour	ICM
May	Tue 14 May	Competition	ICM	
June	Tue 11 Jun	Competition	Street Photography	
July	Tue 02 Jul	B&W	Street Photography	Macro
July	Tue 09 Jul	Competition	Macro	
August	Tue 13 Aug	Competition	The Power of Perspective	
September	Tue 03 Sep	B&W	The Power of Perspective	Night Lights
September	Tue 10 Sep	Competition	Night Lights	
October	Tue 08 Oct	Competition	Windows	
November	Tue 05 Nov	B&W	Windows	Minimalism
November	Tue 12 Nov	Competition	Minimalism	
December	Tue 10 Dec	GALA Evening	Special Project Show	

Set Subject for January - Serenity

Our HPS note on the subject states:

"Serenity is a powerful emotional state, where a person is at peace with who and where they are. Provide images that tend to instil feelings of serenity in the viewer."

This objective is not as simple as it may seem. Serenity is the absence of mental stress and anxiety. My vision of serenity might be very different from your vision of serenity. I might look at an image, and worry that it has no centre of interest. Placing a centre interest into that composition may cause another viewer to worry that the centre of interest complicates the image. This then forces them to consider the implications, which adds an anxiety.

As artists, we can only hope that the feelings we see in one of our creations, will inspire similar feelings in our viewers. If it doesn't, either we have failed as artists, or the viewer has failed as a judge of the work. Or both.

At the end of the day, all we can hope to do is build our own vision into our images, and trust that the average viewer sees things the same way.

OK. So, what did I look at here? I remembered that I have a chart from Blake Rudis that attempts to correlate colour with Human emotion. The closest emotion listed is "Content[ment]". The suggested colours were all not chosen very strongly. (This probably indicates that visual effects on contentment is not a universally strong one.) When I looked at those colours, I wasn't so sure that I agreed with his chart. So, I spent a couple of hours on Google attempting to clarify the situation.

It seems that the human reaction to colour is probably based on an individual's upbringing. Thus, it is likely to be slightly different for different geographic areas, and possibly different for different ethnic groups in any one of those areas!

There were a couple of papers that suggested that, although colour hue is a significant factor, the actual value of the colour (Saturation + Brightness) is even more important emotionally.

Then I got around to reading up on the effect of lines and form in human perception. After a bit of that, my meager brain was beginning to lose track. I gave up, and decided to provide my own initial thoughts as to what constitutes a serene image.

My Initial Thoughts: *Serene images are generally soft, simple, and smooth. The colours tend to be pastel shades. The images are uncluttered. There is often a predominance of horizontal lines, and an avoidance of too many vertical or near vertical lines. Any objects tend to be smooth and not jagged.*

Now, let us have a look at some images from Google that were considered to be serene.
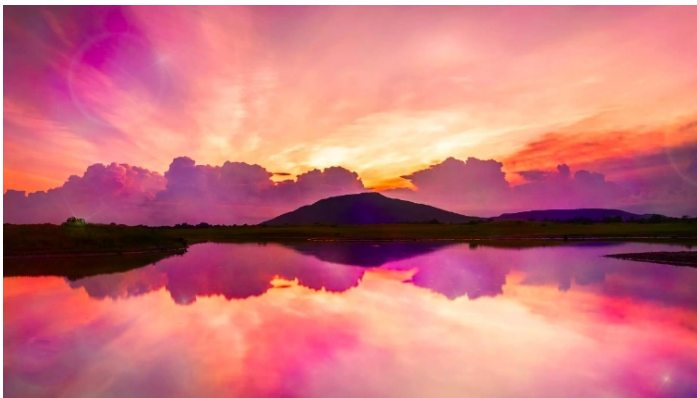
This looks like a shot of mountains and clouds reflected in still waters.

But, to me this doesn't look too serene! The colours are a bit on the violent side, and the reflection raises a few worrying questions as to what happened here.

Here we have a fairly realistic looking image, which certainly suggests serenity to my mind.

Although there is an obvious centre of interest, this tends to add to the story of serenity.
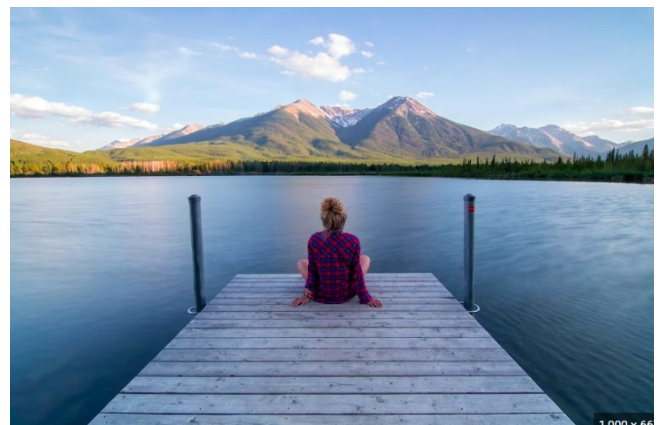
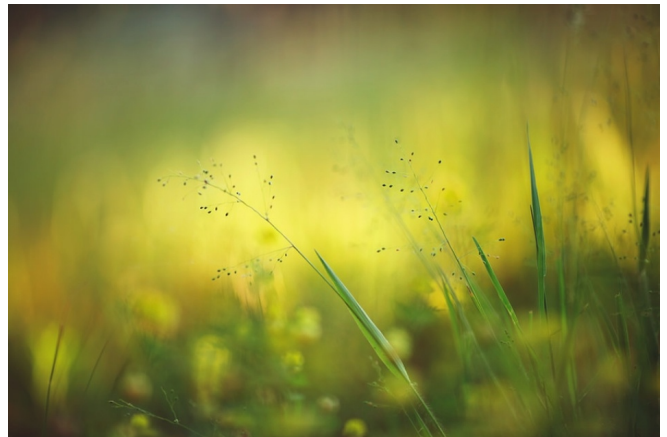# FUTURE SET SUBJECTS (CONTINUED)

A beautiful serene image. This time in B&W.

However, some of you may recognize this NZ icon, and know that the Wanaka Tree had lost a limb due to vandalism by the time this photo was captured. That knowledge might give rise to emotions other than serenity!

To my mind, this is another beautifully serene image. One presumes that the trees are covered with hoar frost, which, to me, certainly helps the feeling along.

This floral image is interesting. It certainly provides me with a feeling of serenity, even though it has some near vertical lines in it.

Here is a great bridal shot, but is it serene?

Perhaps, as a male, I find it too interesting to be serene. However, a mother whose daughter is about to be married, might completely disagree with me.

What do you think?

Yep, you caught my attention again. This one definitely provides me with a feeling of serenity.

What could be more serene than yoga on the beach?

Well, once again, I'm not so sure about this one. To someone into yoga, it might work, but for me, I'm just waiting for her to fall into the drink!

Set Subject for February - One Colour from the Rainbow

Our HPS note on the subject states:

"A rainbow is generally accepted as having seven colours, viz: red, orange, yellow, green, blue, indigo and violet. Pick one and make an image that is based on that particular hue."

In 2023 we had a set subject titled "Colour Explosion". Late in the day it was realized that this set subject did not really suit the B&W meeting; which then adopted "Explosion" instead. So, when "One Colour from a Rainbow" came up for 2024, it was apparently deemed that this particular topic would not be suitable for the B&W meeting either; so that meeting gets "Architecture" instead.

However, one of the most successful ways of doing a single colour based image is to do a monochrome version. This is basically a B&W photo that has had a single colour overlay applied. Throughout the years, it has been accepted that the HPS B&W meeting is really a monochrome meeting, and such images are readily accepted!

To produce a single colour image without going the "monochrome" route is easier said than done; but it is possible. One might consider having a scene with blue sky and blue sea, or a forest scene with green leaves and green moss. Also possible is the use of a coloured light source on a scene, particularly if the original objects are greyish in colour. However, it is unlikely that the resultant image will be limited to a single hue.

FUTURE SET SUBJECTS (CONTINUED)

I borrowed the following examples from this website, going through each of the seven colours in turn:

https://digital-photography-school.com/use-monochrome-color-photography/

RED

Here we have a strong geometric pattern which has either been photographed using a strong red light source, or has been given a red monochromatic overlay treatment. This is an interesting image that certainly complies with the set subject vision.
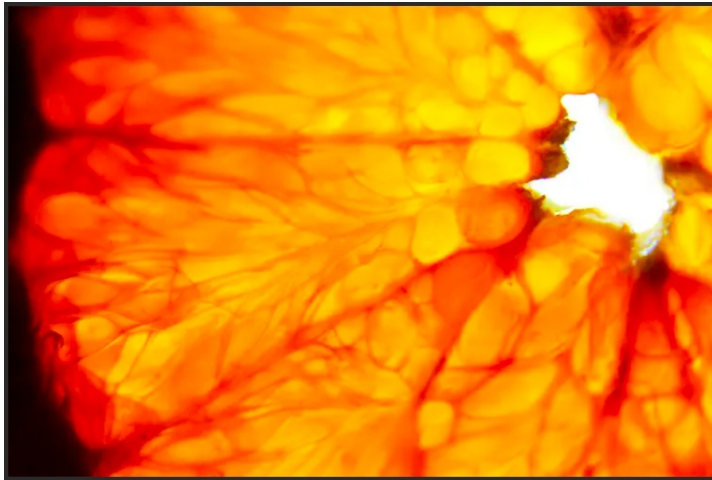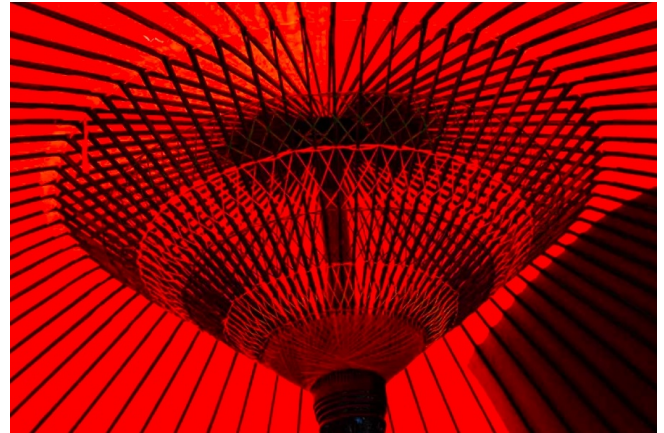

ORANGE

This is apparently a photograph of an orange. If one splits hairs, this is not all a single hue. But the hues go from a red-orange to a yellow-orange; so orange it is. And the black and white bits? Well, all hues go from pure black to pure white, so those values apply to all hues anyway.

YELLOW

This is a lovely blurred image of a yellow flower. But the background appears to be a bit blue. Being complementary colours, yellow and blue go well together. But does this image comply with the requirement of being based on one colour of the rainbow? Or two perhaps? You decide!
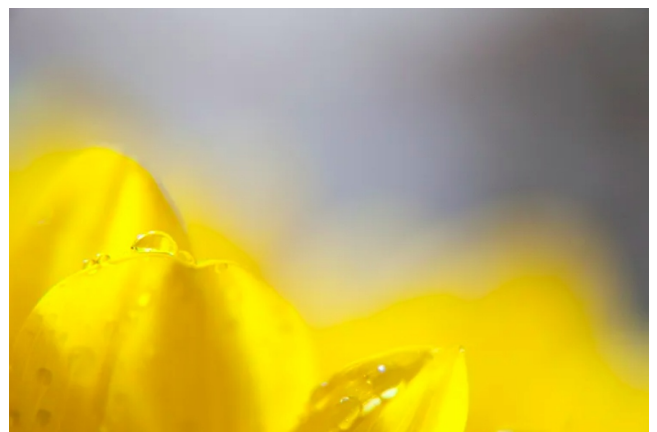
GREEN

Green leaves against a blackish background, with whitish reflections on the leaves. This certainly complies with the requirements, and looks like it was probably an unedited shot.

BLUE

Here we have a blue building photograph. There is a bit of green mixed in here, but not so much as to make one notice it. Once again, this looks like a monochromatic piece of work.

After copying examples of these first five colours, I noticed that the website did not specifically cover indigo and violet. So, I used one of my own B&W images and applied each of the two colours as a layer in Photoshop.

INDIGO

This is a B&W image to which a plain indigo layer has been used to colour the image. (No further enhancements have been applied, although this really needs to be done.)

VIOLET

In this case, a plain violet layer was used. Not much difference can be seen between this and the above; and both might be described as purple. However, the generally accepted description of the seven colours in a rainbow does not include purple.

Of course, in reality, the colours that can be measured in a rainbow include all the colours that are visible to the human eye. That is, all possible colours!

Having done this little exercise in Photoshop, I decided to do another, and keep a record of the steps. This would then be used for my Editor's Comment section of the Newsletter.

So, for more on the elementary post processing of a monochrome image, see the Editor's Comment section below.

AUDIO VISUALS

I am sure, Nettie already has announced that **2024 is going to be a special year for HPS, turning 70 years!**

So, how are we going to celebrate? One option:

At our recent AV meeting the idea came up to create an Audio Visual reflecting this worthy milestone.

And we need your help! Any photos / slides, - especially those nearly forgotten film slides, video clips telling a HPS story, we would like to incorporate. If you have a certain song or sound track you connect with an outing or similar it is welcome as well.

There are quite a number previous members that could be approached like Nicole Palmer, Johan Beyers or Ken Woods for example. Who else is still in your contact list?

As we AV Creators experience, creating an Audio Visual is time consuming. For that reason please send us your material by the end of January! If your files are too big to mail, WeTransfer is the perfect option.

Some AV group members had spontaneous ideas for our HPS 70 AV and we will work as a team.

Irmel

Any questions / suggestions: irmel@avcreations.co.za 082 372 9824

AV Meetings, Outings, Workshops Ideas for 2024

Two-monthly meetings:

Third Saturday of month, Hall Lutheran Church Stellenbosch, 26 Hofmeyr Str., 9:00 – 12:00
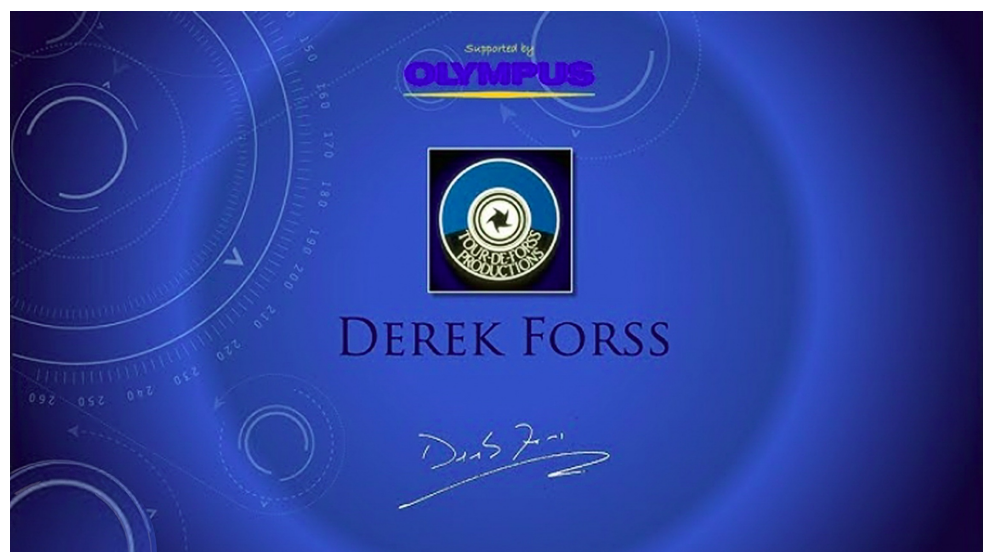
Sat 20 January

Sat 16 March

Sat 18 May

Sat 20 July

Sat 21 September

Sat 16 November

An AV link added by your Editor to fill large blank area.

AUDIO VISUALS (CONTINUED)

Day outings:

- Wijnland Auto Museum https://wijnlandautomuseum.co.za/

- Stellenbosch Botanical Garden www.sun.ac.za/english/entities/botanical-garden

- Lourensford https://lourensford.co.za/

- Dylan Lewis Sculpture Garden www.dylanlewis.com/garden/visit-the-garden

- Old Nectar Farm https://www.oldnectar.com/

Weekend excursions:

- Cape Point:
  https://www.sanparks.org/parks/table_mountain/tourism/availability_dates.php?id=410&resort=39

- Westcoast: Suggestions please

- Cederberg: Suggestions please

Inviting a guest presenter: Suggestions please

Saturday meeting with one of the other AV group: Suggestions please

Voice over practical session

Software Support:

- Wings support: Irmel: irmel@avcreations.co.za; 082372982
- PTE support: Ken Woods: kenwoods@photowild.co.za

Willem Oets will be presenting some work at the forthcoming Cape Photographers' Congress in Calitzdorp - 28 April - 1 May, 2024.

Here is a sample of his AV work.

Care to Join us there?

[Your Editor]

EDITOR'S COMMENT

Building a Monochrome Image

The set subject for February is "One Colour from the Rainbow". As I explained in the write-up above, the easiest way to achieve this is to take a B&W image, and overlay it with a coloured layer. I would stick to one of the first five colours, i.e. red, orange, yellow, green, or blue. The use of indigo or violet suggests purple, which isn't one of the seven colours.

Here I will explain how I would do this using Photoshop. I use the old CS6 version. However, it should be possible to follow this procedure in any version of photoshop; or any other image editing software that allows the use of layers, for that matter.

My apologies to those of you that find this write-up "old hat" and/or boring. But I hope that many of you might learn something here.

OK. So, I started with a B&W image. This particular image was shot earlier this year. I edited it as a coloured image for entry at the September HPS Club meeting. Later, I further processed it into a B&W image for the B&W meeting. (I imagine I would have used Nik Silver EFX Pro 2 for the B&W conversion, probably combining at least two of the standard preset outputs, and using masks generated during the colour editing step.)

Let's choose a rainbow colour. Here is a list of the colours, and their HEX Codes. See reference here:

https://www.krishnamani.in/color-codes-for-rainbow-vibgyor-colours/

Color	RGB Value	HEX Code	Visual
Violet	148, 0, 211	#9400D3	
Indigo	75, 0, 130	#4B0082	
Blue	0, 0, 255	#0000FF	
Green	0, 255, 0	#00FF00	
Yellow	255, 255, 0	#FFFF00	
Orange	255, 127, 0	#FF7F00	
Red	255, 0 , 0	#FF0000	

Note that these HEX Codes refer to the sRGB colour space. If you were using Adobe RGB or ProPhoto RGB, there would be minor differences due to the larger colour space. For this particular exercise, I suggest you work in 8-bit sRBG.
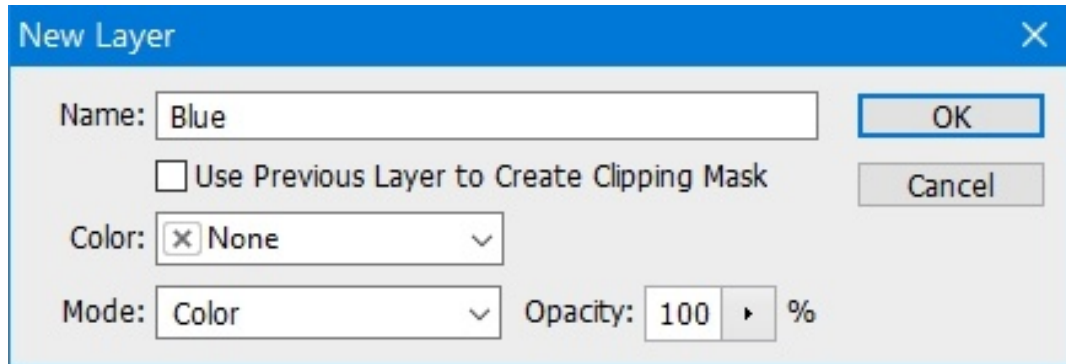
First off, I decided to select Blue as my colour.

OK. So, I loaded my B&W start image into Photoshop using the 8-bit sRGB colour space.

Next, select Layer>New Fill Layer>Solid Color. Press Enter.

Change the Name: to Blue, and change the Mode: to Color. The panel now looks like this:

Press OK and you will be provided with a Color Picker screen. In the # box at the bottom, enter the HEX Code for the colour you have chosen, in my case 0000FF. The panel now looks like this:
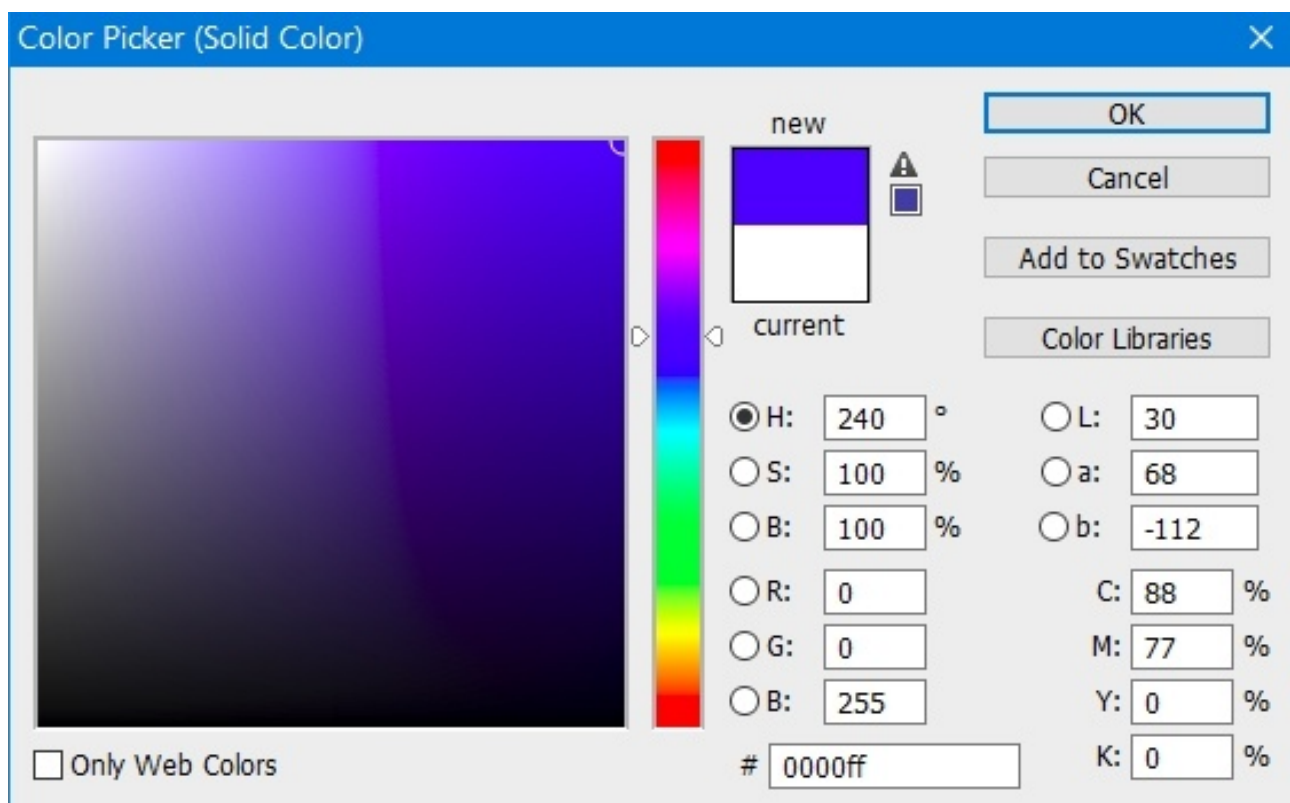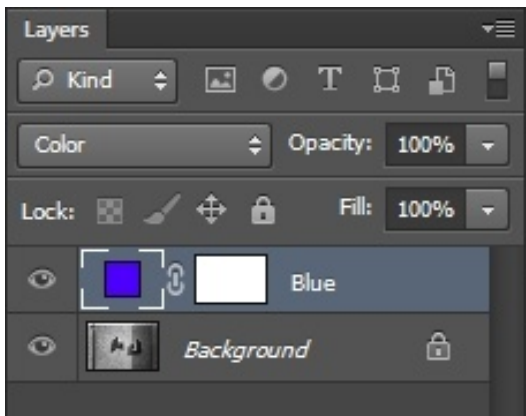

Press OK to add the Blue layer above your *Background* image.

The Layers Panel now looks like this, and the image looks like this.

What has happened here is that each pixel in the image has used the hue of the upper layer for the colour, but utilised the Luminosity and Saturation of the original background image. It is possible to try other blending modes and, providing the original image is B&W (not coloured), the blue colour will remain. However, let's stick with what we have here.

The blue in this image is a bit flat looking. Let us improve that by using Blend If.

Go to the Layers Panel. Put your cursor to the right of the word Blue, and double click the layer. You will get a Layer Style panel that looks like this:
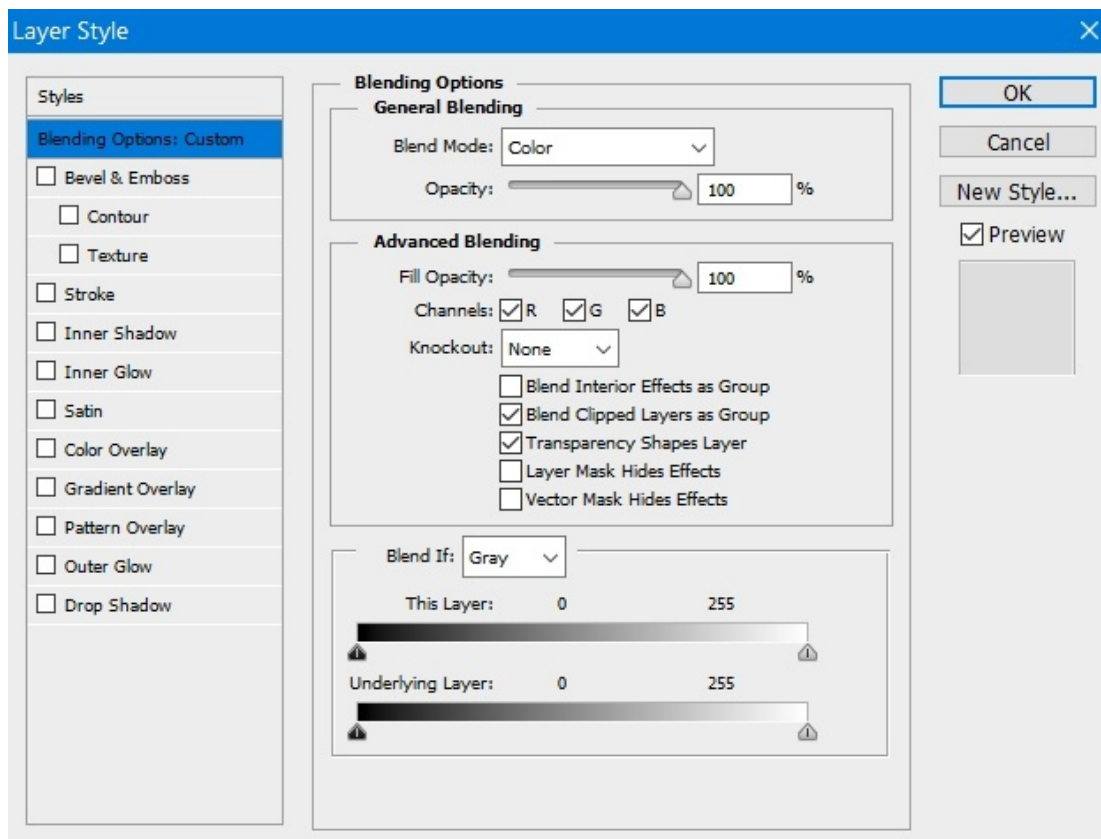
EDITOR'S COMMENT (CONTINUED)

Go down to the "Underlying Layer" at the bottom of the panel. Place your cursor on the black "triangle" on the left, and pull it over towards the right. On your image, you will see that the darkest areas are no longer blue, but have reverted to the original's black. Adjust this to suit your taste.

Now, place/press your cursor on the left side of that "triangle", and press/hold the ALT key (= Option on Mac) on your keyboard. Then move your cursor to the left. The "triangle" now splits into two markers, and the effect of the Blend If is feathered. In my particular case that portion of the panel looked like this:
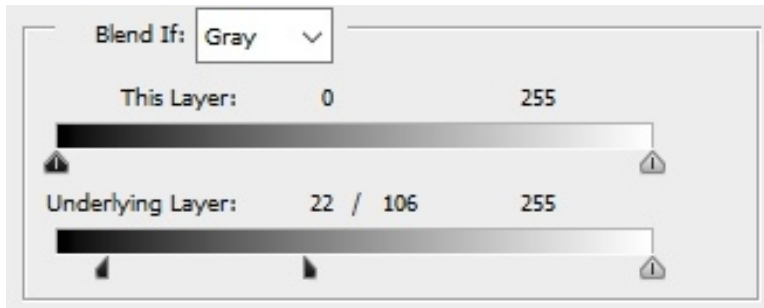
In your own image, you can do a similar thing with the right-side lights "triangle" to reduce the blue on the highlight areas. But I didn't consider it necessary here.

The final image now looks like this:

Flatten the layers, and save the image as a jpg file. You are done!

Cape Photographers Congress
Calitzdorp
28 April – 01 May 2024

We are eagerly looking forward to the 2024 Cape Photographers' Congress, to be held in Calitzdorp in four months time.

The Early Bird fee reduction goes until 31 January, 2024. Remember that the fee includes lunch and dinner. The latest provisional programme is provided below.

Day 1		Day 2	Day 3	Day 4	
Sunday 28 April 2023	Timeslot	Monday 29 April 2024	Tuesday 30 April 2024	Wednesday 01 May 2024	Timeslot
	? - 8:30	Photo opportunity	Photo opportunity	Photo opportunity	? - 8:30
	08:30 - 08:50	Refreshments	Refreshments	Refreshments	08:30 - 08:50
	08:50 - 09:00	Notices	Notices	Notices	08:50 - 09:00
Judging the	09:00 - 10:00	Maryna Cotton & Sarel van Staden	Willem Oets	Obie Going Dutch	09:00 - 10:00
	10:00 - 11:00	Lloyd Edwards: Sharks	Koot Marais	Obie: Painting with Light	10:00 - 11:00
1st Cape Photographers National Print Salon Circuit	11:00 - 11:30	Refreshments	Refreshments	Refreshments	11:00 - 11:30
	11:30 - 12:30	Friso Woudstra - AV	Chris Daly - Artificial Intellegence	Cape Photographers AGM	11:30 - 12:30
	12:45 - 13:45	Lunch	Lunch	Lunch	12:45 - 13:45
	14:00 - 16:00	Maryna Cotton Workshop	Willem Oets Workshop	Maryna Cotton Workshop	14:00 - 16:00
Registrations	16:00 - 18:30	Photo opportunity	Photo opportunity	Photo opportunity	16:00 - 18:30
Supper	18:30 - 19:30	Supper	Supper	Supper	18:30 - 19:30
discussion/socialising	19:30 -....	Results show: 6th PECC International AV Salon 2024	discussion/socialising	discussion/socialising	19:30 -....

The speakers announced in the preliminary programme are drawcards par excellence.

Obie Oberholzer will present two lectures (Going Dutch and Painting with Light) and it is safe to say these will NOT be boring. Obie always surprises.

Willem Oets is another photographer and documentary film maker from whom one can always expect the unexpected (and entertainment!). Apart from a lecture, he will also present a workshop.

Friso Woudstra, an award-winning AV-maker from the Western Cape, will share some of the secrets for making winning documentary AVs.

The Cape Photographers' congresses are more relaxed than the PSSA congresses (no banquet, for example!) and are also more affordable. If you book before 31 January 2024, the Early Bird fee for a Loyal Cape Photographer or PSSA member will be R2 500 for lectures, teas, lunches and suppers.

PHOTOGRAPHY CONTEST
The Essence of Vergelegen

Mel Adams   Emma Louw   Charl Mynhardt

Snap, Share & Win With Vergelegen!... – Vergelegen...
Snap, Share & Win With Vergele...
www.facebook.com

https://www.facebook.com/100064267196589/posts/pfbid02sG5Yrypcp UsWNJ6Ka4rL3dEdf4TFXs fJWa4tz7qtWTPVTsTR9S Rqxcw1wFiVH3jKl/?sfnsn =scwspwa

09:41

Please remember to support our sponsor - Kodak Express in Somerset Mall!