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<http://helderbergphoto.com>

**NOVEMBER 2012  
NEWSLETTER  
Helderberg Photographic  
Society  
PO Box 2004  
Somerset West 7129**

**Black & White Group**

Wed. 7<sup>th</sup> November

**Club Competition**

Wed. 14<sup>th</sup> November

**Outing**

Sunday 25<sup>th</sup> November

Walking Tour/Rally in  
Stellenbosch

**Audio Visual**

Wed 28<sup>th</sup> November

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**In this Issue**

Chairman's Note

Notice Board

Meeting Reports

Comment

Programs

Competitions

Workshops

Event

Hurricane Sandy

The Last Word

## CHAIRMAN'S NOTE

### **Through the Chairman's Viewfinder:**

The annual Interclub has come and gone – special congratulations to Florian Breuer who was placed third in the print section with his delightful 'Quiver Trees by Night' and thank you to everyone from HPS who was involved. Your club came 4<sup>th</sup> overall which gives us a good challenge to have some fun in producing excellent images for next year!

Interclub must be a difficult competition to judge as just about anything goes – manipulation, extra enhancement, black & white, colour, duotones and so on – and also on any subject you can think about! Hats off to the judges!

This brings me to the subject for this month – colour in image enhancement – the concept of restoring your image to the colouring/shading that you remember being present in the original scene and which was not quite captured by your camera. As you all know, this can do wonders for your images.

With programmes such as Photoshop and Lightroom one can do amazing things and the advent of additional programmes dealing with HDR has added another level.

The key question is 'How much colour is enough?'

There is an excellent article in a recent edition of 'Outdoor Photographer' dealing specifically with colour and the temptation to push the saturation slider a little bit too far because 'the colours are looking just so wonderful!'

The challenge is to not become gradually accustomed to brighter and brighter colours (unless, of course, this is what you really like!) to the extent that we become unhappy with more subtle colour treatments.

Become critical of colour – once you have finished working with an image do something else and return to it later – you just might find that working incrementally on the image has led you too far down the path of colour. A fresh look at the finished product may well lead you to calm it down!!

Have fun with your software!

HPS is **your** club run by **your** committee – if there is anything you would like to see included – anything you really enjoy – any suggestions about anything – please just tell us!

**Become really involved in your club and have much more fun with your photography!**

Cheers,

Roger

## **NOTICE BOARD**

Marisa and Neill who were married at De Hoop this month! Congratulations!



## **INTERCLUB**

HPS came fourth in this year's Interclub competition – well done!

## **REPORT : Black and White Interest Group**

About 20 members attended the evening. The featured photographer was Helmut Herzfeld (aka John Heartfield), and Antenie presented a biography on this controversial artist.

The Set Subject was 'Architecture' which drew a good response.

For the meeting in November (7<sup>th</sup>) the featured photographer will be Charles Ebbs, and the Set Subject (one image) is 'Landscape'. Three images may be submitted in the Open Section. Please code them as follows, and send them to Steve by Sunday night 3<sup>rd</sup> November:

SBWn = Set subject projected image for B&W meeting ('n' stands for a number eg.1)

OBWn = Open projected image for B&W meeting

PhBW = Favourite image from photographer of the month for projection at B&W meeting

Rachel Gemmel will present a short portfolio of her work.

## **REPORT : Club Review Meeting**

Stan and Michelle Slater were the evaluators at our Review Meeting, and they did a good job in helping our members with understanding the problems in their images.

Ann Baret showed a portfolio of her images in the 'What makes me Click' insert ... her explanations and images were well done and interesting – Thanks Ann!

## **REPORT : AV Evening**

Participants in the Stanford/Gansbaai club outing showed the avs they have produced using the images made on this weekend. Contributors were: Roger, Andre, and Nettie. Our two guests were Mari and Peter Dewar, who have settled in Somerset West from up north. After tea, Irmel showed a few Salon audio visuals. Homework for November's meeting is the making of an av whilst choosing the music before you choose the images.

## **NEW CODING for submissions to Competitions, Review and B&W**

Please take note of the separate insert below, on the **coding** which has now been adopted.  
**VERY IMPORTANT**

## **NEW CODING IN PLACE AS OF OCTOBER 2012**

However, leeway will be given until everyone knows about it!

Sn = Set subject projected image ... eg. S1\_Nettie Warncke\_Mountain (Sn – 'n' stands for the number ... eg. S1; S2 **Please also note that your first name *and* surname are required ... this to avoid confusion when two people with the same first names, use those names only.**

SPn = Set subject print projected version ...eg. SP1\_Nettie Warncke\_Mountain

On = Open projected image ... eg. O (not a naught!) O1\_Nettie Warncke\_Reflection

OPn = Open print projected version ... eg. OP1\_Nettie Warncke\_Reflection

SBWn = Set subject projected image for B&W meeting

OBWn = Open projected image for B&W meeting

PhBW = Favourite image from photographer of the month for projection at B&W meeting

**COMMENT .....Antenie**

**So what are the "Review" evenings really about?**

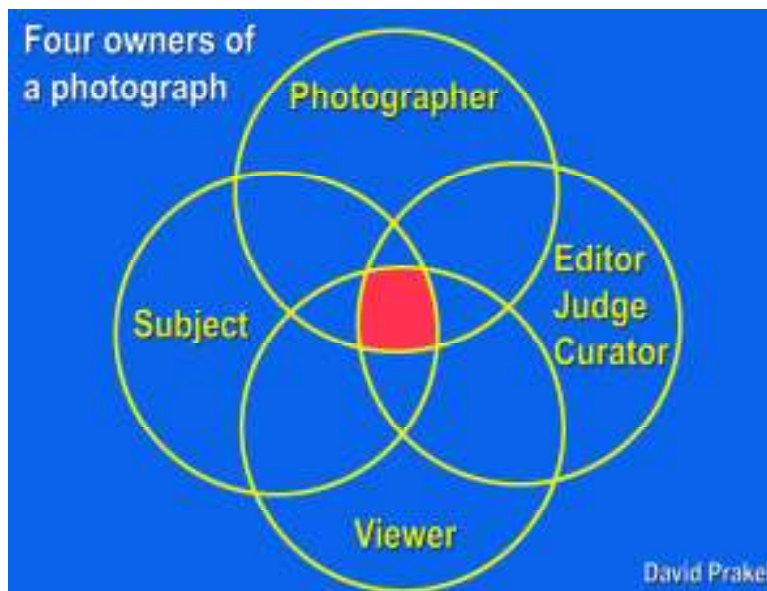
Attendance at the last HPS meeting was not bad, but not AS GOOD AS a normal competition meeting as most of us will agree. Why, I do not know, but my personal view about the "review" evening is that it is THE most important event of the two monthly cycle. In principle there is nothing wrong with the competition evenings, but competition is just about that - competition. Do we all learn by attending competition evenings? I think so, but in a very limited way. We see more competitive photography and less "adventurous" or experimental or even interpretive photography. The informal discussion on the review evenings is really highly beneficial to those of us with, shall I say, a greater need to understand. It is a forum where we can TALK about our work. At the end of the evening I overheard more than one person commenting on how much they've learn during the evening. And that is exactly what it is about.

Two months ago I attended the Hermanus photographic society meeting where I handed over the Marike Bruwer trophy to Ronnie Hazell, this year's winner. They operate on a system where the judges do a prejudging at least two days before the meeting to enable them to prepare proper comments. As they knew I will be attending the meeting, I was asked if I wanted to give a few comments. All the entries were emailed to me to select a few images to comment on in addition to the judges' comments on that evening. The club meeting evening was a pleasant experience due to the fact that I was not under any pressure to perform by giving scores which will make certain people very happy with a gold award or very sad for a bronze or no award. A specific outcome wasn't needed from me. By feeling free to comment, good or bad, it gave me the chance to be very honest towards the photographer and myself.

During the past 5 to 6 years I became more and more interested in the concepts of criticism, judging, evaluating, reviewing, analysing and other forms of expressing opinions including writing about our photographic work. Fortunately, there are very good publications available that we can use as research material to study these concepts to broaden our horizons and to enable us to better understand our work. I also believe that we do not read enough about photography and photographers' work.

My very first attempt was in 2006 with my presentation at the PSSA congress about "Judging in context" which was not really understood by most people. I've based my

ideas on the well-known publication of Terry Barrett (Barret, 2000) "Criticising photographs". My view about this issue was recently confirmed when I studied the issue of ethics in the media. Thomas Wheeler (Wheeler, 2002) explains that "*the same image can mean different things to different people or even different things to one person at different times*". I base my theory on the fact that the same image at a club meeting will be interpreted very differently in a photo gallery for example. It will be properly framed, it will be properly lit and thirdly it will hang in a different environment visited by art lover's and other interested people not necessarily the ordinarily photo club member. The overall impact of the image is substantially different due to these influences. David Praker (Praker, 2010) explains another principle that I've discovered a few years ago. He adds one more "owner" that I did not think about, and that is the "subject". David explains that any image has basically 4 owners and these people are in a different kind of relationship to each other with each of them having their own interest. (See illustration below) They are, (1) the photographer (2) the editor, judge or curator, the (3) viewer and the (4) subject. When we look at the figure, I believe that when all these parties are more or less on the same wavelength (the red area overlap) we fully understand each other and the message of the image is very clear to all of these parties involved.



With the current Western Cape Judging Forum these are some of the issues we want to address. By broadening the minds and exposing the "potential judges" to all genres of photography with a sound knowledge of the factors influencing us during

the judging phases, we may be able to make informed judging decisions. We cannot really rely only on a number system to objectively "judge" an image.

To return to my original question in the title, we need to understand a little more about criticism or discussing the image. Hobbs (Hobbs & Salome, 1995) feels that we tend to think that criticism means "disapproval". As an example: when we do not like something we criticise it, but he feels that this term is very limited." He presents us with a model and definition that we may use in the "criticism" process. *Criticism is a systematic discussion of an image, usually involving four stages: (1) description, (2) analysis, (3) interpretation, and (4) evaluation.* When we use this model, the evening may be too short to discuss the 8 or 10 images, because you will find that at least 20 minutes are needed to be objective and to understand the image. The advantage however can be a huge benefit when we initially start to give comments.

I feel that many members underestimate the value of the review evenings and that we should encourage more people to speak out at these evenings. We should strive to make these evenings even more educational, not only in terms of technical knowledge but also to encourage criticism and discussion. What some of us can also try to do is to write about the images that we've seen on an evening. By writing about images we force ourselves to think differently, maybe in a more structured way but also we have more time to think about the images.

If the editor allows me, I would like to continue with this topic and to describe the different kinds of criticism as described by Terry Barrett and Hobbs. Let us see how many members are reading this e-newsletter!!Regards

Antonie Carstens  
(FPSSA; ARPS)

## REFERENCES

- Barrett, T. 2000. *Criticizing Photographs*. California: Mayfield Publishing Company.
- Brugioni, D. 1999. *Photofakery*. Virginia USA: Brassey's.
- Hobbs, J., Salome, R. 1995. *The Visual Experience* (2nd Ed). Massachusetts: Davis Publications Inc.
- Prakel, D. 2010. *The fundamentals of creative photography*. Switzerland: AVA Publishing.
- Wheeler, T. 2002. *Phototruth or Photofiction*. London: Lawrence Erlbaum Associates Publishers.

## **COMPETITION AND REVIEW MEETINGS**

Please note that the **Suggestions** given for Set Subjects are only *Suggestions* ... be creative, think out of the box, do your own thing! However, please do try and stay within the general idea of the set subject. Judges will probably mark down their points if they think the image matter is a bit far fetched!

<b>Date</b>	<b>Evening</b>	<b>Set Subject</b>
14 Nov.	Competition	'Graveyard'
12 Dec.	Gala	

## **HPS AV Program 2012**

<b>DATE</b>	<b>SET SUBJECT</b>	<b>SHOWING</b>	<b>SHORT DEMO / TIPS</b>
<b>28.11.12</b>	Set subject: <b>AV 333</b> - no longer than 3min, 33 seconds <b>An AV inspired by music</b>	<b>All members</b> showing	

## **Black and White Interest Group**

<b>Date</b>		<b>Plus</b>
7 <sup>th</sup> Nov	One Image on 'Landscape'	3 Open Images
5 <sup>th</sup> Dec	One Image on 'Doors and/or Windows'	

## **OUTING ON SUNDAY 25<sup>TH</sup> NOVEMBER**

Instead of a rally by car, Paddy is organizing a walking rally in Stellenbosch on Sunday 25<sup>th</sup> November. Meet outside JJ's shop, Picture Works, Plein Street at 9.00am ... you will receive instructions!

## **GALA EVENING 12<sup>TH</sup> DECEMBER**

Please bring a plate of eats, as well as liquid refreshments, to the last club evening of the year. Images and avs made during 2012 will be shown. Casual and social, your friends and family are also welcome to join in!



## **COMPETITIONS**

**Environmental Photographer of the Year** (Google it) UK

CALLING ALL PHOTOGRAPHERS

DEADLINE FOR ENTRIES: 31 December 2012, by 5pm (GMT)

### **UK PHOTOGRAPHIC COMPETITION**

Entries to:

[www.marwell.org.uk/photocomp/entry\\_form\\_2012.asp](http://www.marwell.org.uk/photocomp/entry_form_2012.asp)

(underlines between 'entry\_form' and 'form\_2012.asp')

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#### **MARWELL WILDLIFE PHOTOGRAPHER OF THE YEAR COMPETITION 2012**

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Celebrating the variety of wildlife, our Wildlife Photographer of the Year 2012 competition is open to professional, amateur and young photographers alike.



## **WORKSHOPS AND CAMPING TRIPS**

**2013**

ART and NATURE WILDERNESS CAMPING EXPERIENCE  
with FREEMAN PATTERSON

**March 10 – 24, 2013**

**Cost per participant:**

R18950 (single accommodation)

R17650 (shared accommodation)

[www.kamieskroonhotel.com](http://www.kamieskroonhotel.com)

**FREEMAN PATTERSON/ANDRE GALLANT WORKSHOPS IN  
CANADA 2012**

[www.freemanpatterson.com](http://www.freemanpatterson.com)

The dates for the 2013 André Gallant/Freeman Patterson Photography Workshops in St. Martins, New Brunswick are as follows:

June 30 - July 6

July 21-27

August 25 - 31

September 8-14

October 6-12

October 13-19

The dates for André Gallant's Lunenburg workshop is:

May 19-24

These dates and the application form will soon be posted on Freeman's website [www.freemanpatterson.com](http://www.freemanpatterson.com) and we will begin taking registrations on November 1st on a first-come/first-served basis.

If you wish to register, download and 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 but not before November 1st.

I have attached the workshops brochure and application form for 2013.

I hope to see you next year,

Kim Nickerson

Secretary to Freeman Patterson

**PETER HAARHOFF**

Go to his website [www.capephotoco.co.za](http://www.capephotoco.co.za)

[www.mwest.co.za](http://www.mwest.co.za) for a host of digital photography courses (in the northern suburbs)

[www.outdoorphoto.co.za](http://www.outdoorphoto.co.za) for international photographic safaris

[www.davidrogers.co.za](http://www.davidrogers.co.za) for specialist photographic tours – our member, Nix Silberbauer is a guide taking photographic trips to Botswana and Namibia, amongst other places.

## **NATIONAL GEOGRAPHIC PHOTOGRAPHY BOOT CAMP**

**10<sup>th</sup> & 11<sup>th</sup> Nov 2012 – Kirstenbosch Botanical Gardens, Newlands**

### **Are you up for the challenge?**

The National Geographic Photography Boot Camp is geared to take your photography to the next level by giving you practical advice and hands-on camera time with Getaway's professional photographers and editors.

Participants will be put through their paces along various challenge stations that will be set up throughout the venue. These stations will be prepped so that participants can hone their skills and practice the most important aspects of photography – such as composition, lighting, aperture, histograms, shutter speed etc.

The stations will provide participants the opportunity to take photos, analyse them, get feedback and work with our team to make sure you are confidently skilled before moving on to the next challenge.

It's basically photography on steroids and you'll come out the other side in tune with your camera and ready to shoot anything with confidence!

The Boot Camp will be led by Getaway's resident photography editor, Dylan Kotze.

There is something for everyone from the beginner to those with a little more experience. The boot camp will run over two consecutive days. Starting at approximately 9am and ending at about 4pm.

All participants are to bring along their cameras (it doesn't matter which make or model) – along with the manual if possible.

### **COST**

R1,650 (subscribers pay R1,450). Cost includes tuition, course notes, meals, refreshments and a complimentary three-month subscription to Getaway magazine.

## TO BOOK

Attached please find a booking form for the event. Please complete booking form and return to me along with proof of payment to secure your place.

**Please note: Spaces are limited and will be filled on a first-come-first-served basis.**

We hope to see you there!

Kind regards, Tracy-Lee

## Tracy-Lee Behr

Events Manager

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## EVENT

### **Cape Town International Kite Festival**

**When:** Saturday, 03 November 2012 to Sunday, 04 November 2012

**Where:** Muizenberg

**Categories:** Outdoor Events



*Cape Town International Kite Festival*

Lets go Fly a Kite ...

'All about ability' is the theme for the 18th Cape Town International Kite Festival, which is happening on 3rd and 4th November 2012 in Muizenberg and is proudly hosted by Cape Mental Health.

This is Africa's biggest kite festival and attracts over 20,000 visitors, including some of the biggest names in kiting in South Africa and the world who fly in to show off their magnificent kite creations.

With kite-making, kite-flying, food stalls, kiddies' rides, a full programme of entertainment and an eclectic craft market, this is family entertainment at its best. The Cape Town International Kite Festival will be open

from 10:00 to 18:00 each day and takes place on the lawns surrounding Zandvlei, Muizenberg. There is lots of parking and easy access by train (False Bay or Muizenberg stations). Entry is just R20 for adults and R10 for children.

## **Hurricane Sandy over New York**



This image appeared on News24 recently, claiming to be Sandy, the hurricane causing devastation in the US at present. IT IS A FAKE IMAGE! It combines a shot of NYC harbour, with a shot taken in 2004 by Michael Hollingshead! (mashable.com).

Jason Otts writes on FaceBook: Ok... apparently this pic has gone viral from my wall with 99,989 shares. In the last 15 minutes I have had like 200 people add me as a friend because of this pic. So I called the person who texted it to me and she then called her friend who sent it to her and is in New York. He told her that it was fake. So now I have 200 friends who like a photo that is fake on my wall. Funny, but awkward....

*Moral of the story ? Question everything! (ed)*

### **THE LAST WORD**

