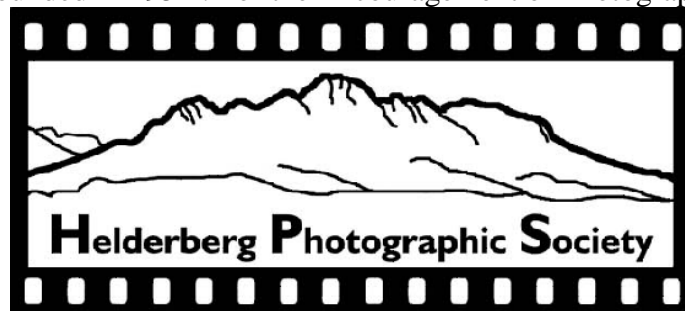


Founded in 1954 : For the Encouragement of Photography



Member of the PSSA

Website: <http://helderbergphoto.com>

<http://helderbergphoto.co.za>

# **HELDERBERG PHOTOGRAPHIC SOCIETY**

## **JUNE 2015 NEWSLETTER**

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### **CHAIRMAN'S NOTE**

There is quite a chill in the air, so the first snow covered mountains are already in the offing! We will no doubt get our own Helderberg version in the very near future, something to look forward to. Speaking of winter weather, the outing to Macassar departed in rain, but when we got there, there was a window of no rain that allowed us about an hour and a half or so to shoot away. Our own HPS members plus the crowd from Danie's Face book group make for a sizeable contingent – safety in numbers! I was almost running around the site, not knowing how long the window would last, but got good shots all the same. There was so much of the site I never even got to in the limited time. We were in agreement that yet another visit should be planned in the future, as it is a really photogenic site that lends itself to all sorts of photographic interpretations. Thanks to Danie for

making it all happen, and to those members that came who were prepared to give it a shot, despite the inclement weather.

I continue to try and motivate our members to enter photos at our meetings and to "get their feet wet". We need everyone to participate for the members and the club to grow and be successful. Get your pics in and share in the discussions and feedback, it is an energising and fun process! Remember that great pictures are not always very complicated to set up or execute. Creative ideas should come first and it's often a case of less is more.

Send in your entries, dress warmly and come and join us at our meetings this month. I look forward to seeing you all there.

Cheers

David

## **CLUB MATTERS**

**Website:** <http://helderbergphoto.com>

### **Black and White Interest Group Meeting** Wed. 3<sup>rd</sup> June

June's Set subject is 'Glass' ... you may submit three images/prints ... one Set Subject and two Open; or, two set Subject and one Open

At the June meeting Antenie will talk on a photographer whose identity he is keeping a secret until Wednesday!

**Club Meeting** Wed. 10<sup>th</sup> June. Nettie will be away, and Tommi has kindly offered to 'do' the tea and coffee. Please give her a hand if you are able to!

It is a Review evening.

## **HOW MANY IMAGES MAY I SUBMIT?**

Club Competitions: [Entering prints](#)

- You may enter **three prints for competition or black and white evenings**; either two prints in 'Set Subject' and one print in 'Open', or one print in 'Set Subject' and two prints in 'Open'.
- You may enter **two prints for review evenings**.
- Prints must be mounted (minimum size A4; maximum 40 x 50cm), but may not be framed, or mounted under glass.
- Prints may be commercially printed.
- The name of the photographer, and the title of the print must be written on the reverse side of the print along with an arrow showing 'which side is up'.

- When entering prints for a meeting, please ensure that you arrive early so there is sufficient time for recording details of your prints, and so the judges or reviewers will be able to view them before the meeting starts.
- Please submit digital versions of the prints you are entering. These will be displayed while the judge or reviewer discusses the image, enabling the audience to see the image up on the screen

Club competitions: [Enter digital images](#)

You may enter **three images for competition or black and white evenings**; either two images in 'Set Subject' and one image in 'Open', or one image in 'Set Subject' and two images in 'Open'.

You may enter **two images for review evenings**.

You may also enter digital versions of prints that you are entering.

You must size and name your images as described below and email them

to [helderbergphoto+entries@gmail.com](mailto:helderbergphoto+entries@gmail.com) to be received no later than 22h00 on the Sunday preceding the competition or review evening.

Image files must be submitted in JPEG format and sRGB colour domain. They must be no larger than **1920 pixels wide** and **1080 pixels high**. *Note that images that are considerably smaller than this will not look good on screen and images smaller than 1024 pixels wide (for a horizontal image) or 768 pixels high (for a vertical or square image) may be rejected.*

*It must be noted that while we cater for the wide screen 16:9 format, the Interclub competition, at least for 2014, is still catering to the 4:3 format. Some members may wish to take this into account when cropping entries for club submission as images that are formatted for 16:9 will fill less of the screen vertically when displayed at 4:3 than they would on their native 16:9 format. This will be particularly noticeable for panoramic images that fit the width at 16:9 but not the height. These will continue to fill the width at 4:3 but will appear to be less tall. This does not bother me but it might bother you, so please bear it in mind.*

When [saving the resized image](#), an appropriate JPEG compression ratio must be selected in the photo editing software to ensure that the **file size does not exceed 1MB (one megabyte)**. **File sizes in excess of 1MB may be rejected.**

The following file naming convention must be used;

**DX\_name\_title.jpg** where:

**D** is **O** for **open** section on competition evenings (*note this is a capital O and not a zero*),

**D** is **OBW** for **open** section on black and white evenings (*again a capital letter O and not a zero*),

**D** is **OP** for digital versions of **open** section prints (*again a capital letter O and not a zero*),

**D** is **S** for **set subject** section on competition evenings,

**D** is **SBW** for **set subject** section on black and white evenings,

**D** is **SP** for digital versions of **set subject** prints,

**D** is **R** for **review** on review evenings,

**D** is **PhBW** for **photographer being discussed** on black and white evenings.

**X** is the **number of your entry** in the section, **1** or **2**.

**\_** (the underscore character) is a **separator**.

**name** is the **author's first name and surname** separated by a space.

**\_** (the underscore character) is a **separator**.

**title** is the photograph's **title**.

**.jpg** is the file extension, indicating a jpeg file.

Your name and the image title should contain spaces where appropriate and capitalisation should be used as you would when writing the title. Lengths are not restricted and you must use your full name and the full title of the image.

Examples could be;

**O1\_Mike Smith\_Golden Gate.jpg**

For Mike Smith's first entry in the open section Titled "Golden Gate".

**S2\_Penelope Eaton-Jones\_Detail of Cathedral Door.jpg**

For Penelope Eaton-Jones' second entry in the set subject titled "Detail of Cathedral Door".

#### **NOTE**

**Your submissions may be rejected without notifying you in the following cases;**

- **If your e-mailed entries are not received by 22h00 on the Sunday preceding the competition or review evening.**
- **If your images are larger than required in either pixel dimensions or file size.**
- **If your images are too small**
- **If your image files are not named correctly.**

#### **GET YOUR FEET WET**

As newbies – when we join the club – we often think 'I'm never going to be brave enough to put up my pics amongst this lot!'. Well, that's where you are wrong! You only need to get your feet wet once, and then everything will go swimmingly! Contact Nettie ([nettie28@iafrica.com](mailto:nettie28@iafrica.com)) if you would like to show ten of your own favourite images, using the microphone to explain where you made the picture, and why you like it. It's really not scary – most have been there before, and the audience will not burn you down in flames! In fact, they'll be very supportive! So contact Nettie!

#### **SHARE YOUR PROJECTS, IMAGES, EXPERIMENTS AND TRAVELS**

Often members have more images to show than just those they enter into Competition and Review. Perhaps you have started a project, or perhaps you have a series of images on a particular subject? Or are you experimenting with post processing and need answers to problems? Or have you travelled recently and have been able to put a travelogue together? Perhaps you would be willing to show us your particular way of post-processing? A timeslot can be made for you to show your work at one of our meetings.

## **2015 PROGRAM**

3 <sup>rd</sup> June	B&W Set Subject 'Glass'
10 <sup>th</sup> June	Club Meeting Review
24 <sup>th</sup> June	Audio Visual
1 <sup>st</sup> July	B&W Set Subject 'Windows of the Soul'
8 <sup>th</sup> July	Club Meeting Set Subject 'Windows of the Soul'
29 <sup>th</sup> July	Audio Visual
5 <sup>th</sup> August	B&W Set Subject 'Isolation'
9 <sup>th</sup> August (Sunday = National Women's Day)	
10 <sup>th</sup> August (Monday=Public Holiday)	
12 <sup>th</sup> August	Club Meeting Set Subject 'Isolation'
26 <sup>th</sup> August	Audio Visual
2 <sup>nd</sup> September	B&W Set Subject 'Unusual Viewpoint'
9 <sup>th</sup> September	Club Meeting Set Subject 'Unusual Viewpoint'
24 <sup>th</sup> , 25 <sup>th</sup> , 26 <sup>th</sup> , 27 <sup>th</sup> September	Outing to Nieuwoudtville (Thursday 24 = Heritage Day; Friday 25 <sup>th</sup> = School Holiday...)
30 <sup>th</sup> September	Audio Visual
7 <sup>th</sup> October	B&W Set Subject 'Conventional Landscape'
14 <sup>th</sup> October	Review
28 <sup>th</sup> October	Audio Visual
4 <sup>th</sup> November	B&W Set Subject 'Painting with Light'

11<sup>th</sup> November Club Meeting Set Subject 'Painting with Light'

25<sup>th</sup> November Audio Visual

2<sup>nd</sup> December B&W Set Subject 'Corners'

9<sup>th</sup> December Gala Evening

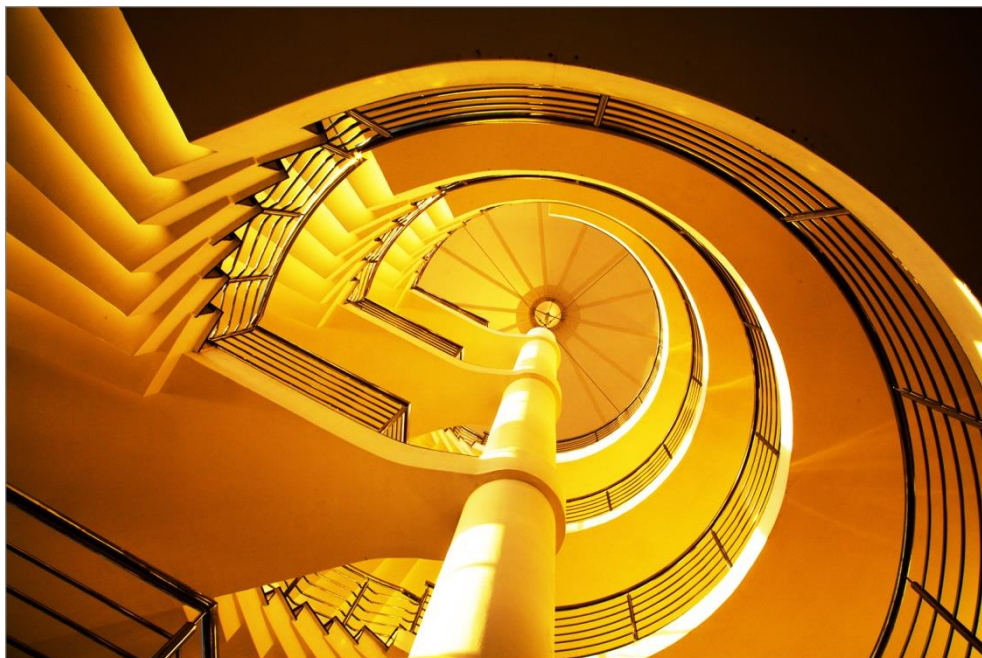
30<sup>th</sup> December No Meeting

***Other outings in the pipeline include: Moonshoot Theewaterskloof/Overberg; Bo-Kaap; Intaka Island at Century City*** - please advise any committee member of any ideas for outings.

### **NOTE FROM THE TREASURER**

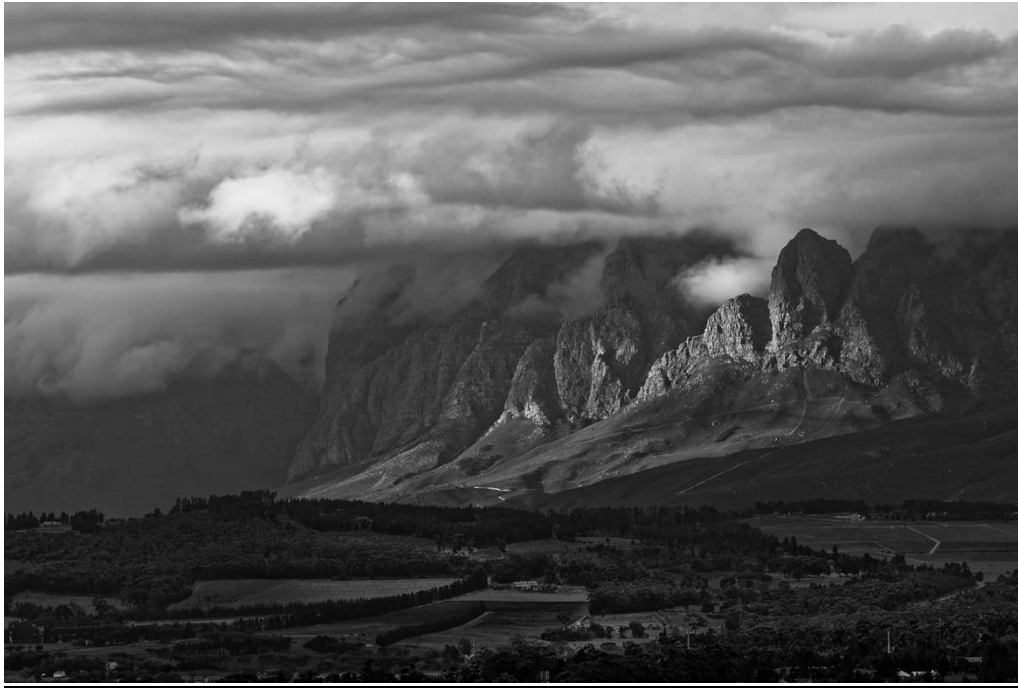
The club relies on timeous payment of members' subscriptions. Our finances pay toward hall rent, insurance and upkeep of equipment, provision of tea, coffee, biscuits etc., rental of a post box (P.O. Box 2004, Somerset West), Affiliation Fees to the PSSA, travelling money and chocolates for visiting judges, etc. The R5.00 fee for tea or coffee pays for the car guard, Jeremy, and his wife, Gillian, who does the washing up for us.

### **WINNING IMAGES 13<sup>th</sup> May 2015**



'Stairs going up' Neels Beyers





‘Mountain Shadows’ by Roger Lee



‘Theewaterskloof Dam’ by Andre du Toit





‘Burning embers’ by Rosie Burton



‘Brief Appearance’ by Danie Coetzee



‘The Fiddler’ by Peter Dewar

## **CONGRESS IN THE CANOLA 2015**

Full details of the programme and how to register are on the congress web page:

<http://pssa.co.za/2013-01-31-11-47-56/2015-pssa-national-congress-swellendam>

Congress is about **Photography, Learning and Sharing!**

Congress is about photo opportunities, interacting with fellow enthusiasts, lecturers and the exploring the region!

Congress is about celebrating achievements:

- **PSSA Showcase** will present the results of the various local and international competitions.
- Honours Division will present the successful 2015 **Honours** recipients and their panels.
- AV Division will present the highlights and winners of the various national **AV salons**.

Congress is also the meeting place of great minds and think tanks such as the **Members' Forum** and General Meeting. **This is your meeting to air your ideas/suggestions as well as concerns/queries and have them responded to by the PSSA Executive.**and others.

**Is your Club represented at Congress this year?**

Be inspired by our stimulating and entertaining **speakers**:

Some of whom are:

Obie Oberholzer ; Paul Bruins; David Benn; Bennie Gool; Manus van Dyk;  
Koot Marais; Johan Botha; Johan Kloppeers; Jill Sneesby; Ann d'Oliveira;  
Francois Roux, and others.

## **WILD SHOTS**

[Web Version](#) | [Update preferences](#) | [Unsubscribe](#)

[f Like](#) [t Tweet](#) [e Forward](#)

# Register for Wild Shots now! Saturday 24 October, Cape Town

### Contents:

- [Registration is now open](#)
- [Keynote Speaker - Art Wolfe](#)
- [Programme Outline](#)

[TO REGISTER FOR WILD SHOTS 2015, PLEASE CLICK HERE](#)

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

**WILD SHOTS 2015, 24th October**

**Venue: Nedbank Auditorium, BOE building, Near the Clocktower, V&A Waterfront, Cape Town**

'Like' our [Wild Shots Facebook page](#) to keep in touch for details of this year's exciting event.



*Photos: Swans (above) and Lava (below) by Art Wolfe*

**Registration is now open**



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**Register online** to secure your place at **Wild Shots 2015, October 24th.**

This year, the event is taking place at the prestigious Nedbank auditorium in the BOE building at the V&A Waterfront in Cape Town.

The facilities are world-class, boasting seating for 350 delegates, an exhibition space and superb AV projection equipment.

To book exhibition space or attend a workshop with Wild Shots please visit [www.wildshotsevent.com](http://www.wildshotsevent.com) for more details.

The **PROGRAMME OF EVENTS** is being finalised and for a flavour of what happens at Wild Shots, [click here to see the video](#) showing last year's highlights.

### Keynote Speaker - Art Wolfe



**Our Keynote this year is the legendary Art Wolfe joining us from the U.S.**

Over the course of his 30-year career, Art has worked on every continent and in hundreds of locations. His stunning images interpret and record the world's fast disappearing wildlife, landscapes and native cultures. His goal is to win support for conservation issues by "focusing on what's beautiful on the Earth." Wolfe has taken an estimated one million images in his lifetime and has released over sixty books, including the award-winning *Vanishing Act*, *The High Himalaya*, *Water: Worlds between Heaven & Earth*, *Tribes*, *Rainforests of the World*, and *The Art of Photographing Nature*.

Thanks to [C4 Images and Safaris](#) and [Iconic Images](#) for bringing Art Wolfe to Wild Shots!

## Programme Outline



*Photo by Craig Foster*

This year, we have more amazing photographers for you in our programme line-up including **Shem Compion**, **Grant Atkinson** and **Karin Schermbrucker**, as well as dynamic presentations given by **Craig Foster**, **Jaques Marais** and **Gerry van der Walt**.

### Presentation topics include:

- **A Life Underground - shooting from hides**
- **Freeze Frame - photographing animals in action**
- **Photojournalism - every picture tells a story**
- **New photographic destinations: Zakouma National Park**
- **Sea Change: the kelp forests of the Cape coast**
- **Shooting stars – capturing Africa's night skies**
- **Into Extremes – shooting adventure in the wilderness.**

Once again, we will be offering a wine reception sponsored by the delicious Bouchard Finlayson wines.

## **ARTICLE BY JASON ROW**

Photography is about representing a three dimensional scene in a two dimensional image. When we first start to use a camera, we tend to fixate on our subject matter, to the detriment of other elements within the scene. This makes our initial attempts look flat and two dimensional. There are a number of ways that we can convey the sense of a third dimension in our photographs, one being using light and shade to add texture and form to the shot. However, perhaps the best, and maybe easiest way to add that depth is by using the foreground. Today we will look at some ways of using foreground interest to give your images dimension.

**As a Framing Device:** The foreground is a perfect place to frame your images. Perhaps it's a seascape sitting between two large rocks, or maybe an iconic building framed through a doorway. The important part of using the foreground as a framing device is making sure your get some light in the foreground. If your door frame or rocks are completely in shadow, the image can look odd. By exposing to get some definition in the shadows, you will create some interest in the foreground and help lead the eye to the main subject matter.

A framing device does not have to be fully surrounding your subject or even in focus. You can frame the bottom part of a landscape by using some out of focus grass for example. The idea is, that that foreground stops your eye wandering off the bottom of the image and instead directs it towards the subject matter.



The out of focus flora draws the eye into the image

**Leading Lines:** Leading lines are a powerful way for using the foreground to draw the viewer's attention to the subject. They can be found naturally in landscapes, perhaps a line of rock formations drawing you into a beautiful scene, or they may be shadows or reflections that plot a course to your subject. They are equally found in the man-made world. Railways tracks or



straight roads are a classic example.

By their very nature, leading lines as a foreground interest work best when using a wider lens and a lower shooting position. Indeed they can actually take up a major percentage of the shot, without actually being the subject. Generally, leading lines should be in focus with a good depth of field in order to grab the viewers eye and direct them into the shot.



The long arc of the terrace draws the eye to the subject matter

**Suggesting the Environment:** A good foreground can dramatically add to the story of a photograph. You might take a simple portrait of a local fisherman but alone, it tells you very little. Put the fisherman behind his nets and use them as the foreground and it becomes much more apparent who this guy is and what he does. In landscapes the foreground can tell us so much more about the environment we are looking at. It may be a mountain stream that leads us to a beautiful waterfall or perhaps the rolling foothills of a mountain range behind.



The bicycle in the foreground suggests the environment that we are viewing



**Adding Mood:** A good foreground can give us a sense of being there, or wanting to go there. The glassy reflections of a lake at dawn or the ripples leading into a boat on a river. These sorts of elements give a “feel” to an image that may otherwise be missing. Great light is a key element in this, the golden glow of dawn in the lake or perhaps the neon lights of a city reflected in a foreground puddle during the blue hour help to draw us into the shot and get the feeling of being there.



The ripples and shadows add mood and draw our eyes to the boat

**Breaking up an Image:** In some shots that we take, there might be two or more competing subject matters. In this case, we can often use the foreground as a way of breaking up those subjects. It might be the trunk of a tree, splitting the shot along one of the thirds, with one subject to the left and one to the right. In this respect it is similar to using the foreground for framing except that rather than trying to contain a single subject we are trying to split multiple subjects.



Here the flag poles neatly break the image into defined areas

Foreground is an important, perhaps vital part of our photographic composition. When out shooting, try to look for a decent foreground as much as a good subject. Very often when you find that foreground the subject will become apparent.

## **THE LAST WORD**



*The worst way to load a bakkie? Pic from Getaway Magazine*

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