



Member of the PSSA

Website: <http://helderbergphoto.com>

<http://helderbergphoto.co.za>

Founded in 1954 : For the Encouragement of Photography

# **HELDERBERG PHOTOGRAPHIC SOCIETY**

## **AUGUST 2016 NEWSLETTER**

### **CONTENTS**

**Office Bearers  
Chairman's Note  
Club Matters  
From the PSSA**

**Results July Competition  
Outings Program  
Program 2016  
Congress  
August Competition  
September Set Subject**

**Art on the Broadwalk**

**Archives**

**Steve's Corner #9**

**The Last Word**

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### **CHAIRMAN'S NOTE**

On Thursday this past week 8 of our photographers went on a township tour with Peter Haarhof, a qualified guide who has taken us to Langa at least twice before. He has never had any trouble during the 7 years he has been going there. Unfortunately, this time, our group was set upon by robbers with guns.

Most in the group lost their cameras, jewellery, and more. Going through something like this is traumatic in the extreme, and we empathise with Paddy and her friend June, Izak, David, Elizma, Tanya, Hilldidge, Denise, and Peter Haarhoff, while they go through the healing process. Ann Baret, one of our members ([www.annbaret.com](http://www.annbaret.com)) is a life coach, and she has offered to take them through a structured de-briefing. Thank you Ann, for your input.

Where to from here? Photography can be a wonderful healing medium – so let's all get out there and create!



Image with kind permission of Tanya, and Hilddidge – who made it

### **CLUB MATTERS**

The next B&W meeting will take place on Tuesday 2<sup>nd</sup> August. Bert Hardy is the chosen photographer. Paddy will be speaking on him, and Steve will be putting up the slides.

Those members who have images to show of the Strandfontein Bird Outing, 5 plus a selfie, should send them to Steve, or bring along on a stick, to the Club Meeting on the 10<sup>th</sup>.

Those members who went on the Township Tour, and who were not robbed of their cameras or cards, may send in 5 images plus a selfie to the Club Meeting on the 10<sup>th</sup>.

### **FROM PSSA**

#### **Letter from Antenie Carstens**

Dear Club Chairman / Chairlady

The PSSA annual congress is drawing closer. This event takes place at Club Mykonos, Langebaan, from 27 August to 2 September 2016. This annual event is worth attending, because of the variety of topics by several lecturers some who are well known. The congress is sponsored with prizes so you may be in for a surprise or two. Anyone can still register, although you may have to pay a penalty for late registration. Daily fees are also available so please visit the website [www.pssa.co.za](http://www.pssa.co.za)

The honours judging team met last weekend to assess the honours applications and the results should be out by the end of July. Those Western Cape Members who applied, we hold thumbs for you all!

Another PSSA matter is the voting for the new PSSA directors whose term will be expiring shortly. Unfortunately, the closing date was the 16th July so by now we are waiting for the results that should be out by the 22nd July. Two nominations for the Western Cape were received.

We would like to remind you that PSSA also has a Youth division. This division caters for members under the age of 21. In order to recognise photographic skill in this division PSSA offers the COE awards –

Certificate of Excellence. Please find attached the PSSA document that explains this award. Can the clubs please promote membership and encourage your student members to join and apply for this award as it is worthwhile for advancing their photographic interest as well as their skills development.

The Wild Shots Wildlife Photography Symposium will be at the Waterfront, Cape Town on the 29 th of October 2016. PSSA will have a stand and representative at the event. This is an annual event and more information is available on the website at [www.wildshots.co.za](http://www.wildshots.co.za) You need to register to take part. There are at least 27 lecturers presenting papers that day. This event is recommended.

Best regards

Antenie Carstens (SPSSA, FPSSA, ARPS)

PSSA Director (Western Cape)

(cell: 073-303-7125)

P.O. Box 1262,

Stellenbosch. 7600

## **LETTER FROM JOHAN KLOPPERS** Outgoing PSSA Regional Director of the Western Cape

Aan al die Voorsitters,

Soos julle almal teen die tyd gehoor het tree ek as Streeksdirekteur van die Wes Kaap uit na die kongres op Langebaan.

Eerstens wil ek almal bedank vir die geleentheid wat ek gehad het om julle klubs te kon besoek het en dat ek altyd welkom gevoel het. Dit was vir my 'n voorreg gewees om ook te kon help met die beoordling van julle lede se fotos.

Ek voel ook dat in die ongeveer 8 jaar wat ek opgetree het as streeksdirekteur ons baie vermag het in hierdie streek en dat die res van die land baie jaloers is op dit wat ons vermag het.

Ons is besig met die tweede kongres, en ons is tans besig met die tweede reeks in die opleiding van

be-oordelaars.

Die tyd het ongelukkig aangebreek dat ek dinge rustiger gaan vat en meer op my eie Fotografie konsentreer. Ek sal nog op 'n baie beperkte basis beskikbaar wees indien enige iemand sake aangaande PSSA wil uitvind.

Dan wil ek ook van hiedie geleentheid gebruik maak om net al die komitee lede van die veskillende klubs wat tot dusvêr gehelp het met die reëlins van die kongres by Klub Mykonos hartlik te bedank vir al hulle harde werk en ondersteuning.

Een van die hoof redes hoekom ek weer aangebied het om weer 'n kongres te hou was om vir klub lede van hierdie streek die geleentheid te gee om te kom luister na uitstaande profesionele sprekers en om sodoende hulle eie Fotografie te bevorder en uit te bou.

Wanneer ek egter kyk na die registrasies tot dusvêr merk ek op dat daar sekere klubs in die streek is wat redelik goed verteenwoordig is terwyl daar ook ander klubs is wat geen lede het wat die kongres sal bywoon nie, en dit nadat ons al vir die afgelope 4 jaar gepraat het oor die kongres. Ek moet sê dat dit vir my 'n redelike groot teleurstelling is. Ek het so gehoop dat lede die geleentheid sal aangryp en ons ondersteun.

Hierdie kongres het lankal vir my nie soseer gegaan oor PSSA nie maar om die beste kongres te reël in die belang van Fotografie in hierdie streek. Hierdie sal ongelukkig ook seker 'n redelike groot invloed hê oor hoeveel ek in die toekoms betrokke wil wees by klub aangeleenthede.

Groete,

Johan Kloppers

## **RESULTS OF JULY'S COMPETITION (Set Subject – 'Graphic')**

**Prints:** Set subject:

1<sup>st</sup>: Issi Potgieter 'Rainbow Drop'

2<sup>nd</sup>: Paddy Howes 'Graphic'

3<sup>rd</sup>: Paddy Howes 'Shadow Light'

**Prints:** Open:

1<sup>st</sup>: Bernard Seymour Hall 'Window on the Stairs'

2<sup>nd</sup>: Florian Breuer 'Pearly Beach by Night'

3<sup>rd</sup>: Florian Breuer 'Heavens Above'

**Projected: Set Subject:**

1<sup>st</sup>: Danie Coetzee 'Fire and Water'

2<sup>nd</sup>: Steve Crane 'Lines and Curves'

3<sup>rd</sup>: Paddy Howes 'Graphic by Wind'

**Projected: Open:**

1<sup>st</sup>: JJ van Heerden 'The Beauty of Insignificance'

2<sup>nd</sup>: Florian Breuer 'Ghost Car'

3<sup>rd</sup>: Viv Harpur 'Geared in Rust'



The Beauty of Insignificance by JJ van Heerden



Fire and Water by Danie Coetzee

### **OUTINGS FOR THE REST OF THE YEAR**

**At a successful Committee Meeting held recently, the following decisions were made:**

**August: Canola in the Overberg ... confirm date**

September: Cactus Farm in Robertson

There were proposals for a Topless Bus tour; and a star-shooting weekend outing in the Cedarberg (2017)

### **PROGRAM 2016**

Date	Evening	Set Subject
Tue 2 August 2016	Black & White	Up Close
Wed 10 August 2016	Competition	Up Close

Wed 31 August 2016	Audio-Visual	
Tue 6 September 2016	Black & White	A Touch of Colour
Wed 14 September 2016	Competition	A Touch of Colour
Wed 28 September 2016	Audio-Visual	
Tue 4 October 2016	Black & White	Patterns
Wed 12 October 2016	Review	
Wed 26 October 2016	Audio-Visual	
Tue 1 November 2016	Black & White	Low Light
Wed 9 November 2016	Competition	Low Light
Tue 29 November 2016	Audio-Visual	
Tue 6 December 2016	Black & White	Texture
Wed 14 December 2016	Gala Evening	

## **CONGRESS**



**PSSA National Congress  
Langebaan 2016  
REGISTER NOW**

You are invited to join us at **Club Mykonos, Langebaan**

from **26 August - 1 Sep 2016** for the

### **PSSA National Congress**

Anybody, whether you are a PSSA member or not and who is interested in photography is most welcome. Experience a select variety of local,

highly qualified professional guest speakers, lined up for a feast of outstanding lectures, covering the most exciting genres of photography. This Congress promises to be full of excitement and lots of fun and should not be missed!

[www.pssa.co.za](http://www.pssa.co.za)

### **The August Competition's Set Subject is 'Up Close'**

### **SEPTEMBER'S SET SUBJECT 'A Touch of Colour'**

Here is an easy tutorial from Marius van der Westhuizen as to how to go about highlighting only one colour in your image (He uses Red for this sample)

‘ This is easily done in Photoshop using the "Hue Saturation" Tool. Use the shortcut Control + U to open the Hue Saturation dialog screen. Then click on the "master" tab. You will then see a selection of colours. Using only the Saturation slider, drag all the colours except for red to "-100" ‘



### **AUDIO VISUAL GROUP**

Although all the Western Cape clubs were invited by Nellian Bekker to join in in an Audio Visual 'Battle', no clubs except Helderberg and CTPS accepted the challenge.

### **'Interclub – The Battle of the AVs October 2016**

Please take note that I will be in Namibia from 4 August to 20 September 2016. Kindly do not send any AVs before 25 September.

If you have any questions while I am away, kindly contact Antenie Carstens 073-3037-125 ([antenie@adept.co.za](mailto:antenie@adept.co.za)) or Alicia Greyling

Nellian Bekker

Contact numbers: **021 558 6502/084 558 6502**

E Mail: [nellianb@gmail.com](mailto:nellianb@gmail.com)

#### **POSTAL ADDRESS FOR ENTRIES:**

N. Bekker  
13 Nabygelegen Close  
Kleinbosch  
Parow  
7500

#### **INTERCLUB TIMETABLE:**

09 October 2016 - Entries close  
15 October 2016 - Live judging  
30 October 2016 – Interclub – show of the three best AVs  
20 October 2016 – Results emailed

#### **JUDGING PANEL:**

Judge 1 – Paddy Howes - APSSA  
Judge 2 – Friso Woudstra – APSSA (Vers.)  
Judge 3 – Johan le Roux -  
Judge 4 – Deon Kuhn -  
Reserve – Frank Reuvers -

#### **RESULTS AND AWARDS:**

There will be no awards.

Results will be mailed to the different clubs who are participating. It will also published on the PSSA website: [www.pssa.co.za](http://www.pssa.co.za)

#### **CONDITIONS OF ENTRY:**

1. There is only one category – Open.
2. Photographers are encouraged to explore the photographic medium and to use it to communicate their own personal vision incorporating feeling, senses and imagination to the viewer. The photography is not restricted in any way, neither in subject matter nor manipulation during the taking or reproduction stages of the photography.
3. All images contributing to the final AV must be the original work of the photographer.
4. If graphic elements or artworks are included they should enhance the photography but not take over from it. All graphics/artworks used should be created by the

- photographer using their own artwork.
5. Images, photographs, drawings, paintings, clipart or other imagery derived from a commercial source are not regarded as the original work of the photographer and may not be entered in the Open category.
  6. Video/movie content is permitted but should not dominate the presentation. The end product will determine whether the inclusion of movie content added to the overall effectiveness of the AV or not.
  7. Entry is open to single entrants and/or groups.
  8. Entrants may submit maximum two AVs but are limited to a duration of 10 minutes each.
  9. Copyright: Submission of an entry implies that the entrant has obtained any necessary licences or permission to use any copyright material included in the sequence. The use of archival third party images irrespective of its source, may be used only as documentary reference where it would have been impossible for the producer of the AV to have made the image himself. All third party images must be appropriately identified and credited on the entry form or separate document.
  10. Resolution: From 1024 px x 768 px (4:3 aspect ratio) up to 1920 px x 1080 px (16:9 aspect ratio) may be submitted.
  11. AVs may contain the entrant's name. Entrants may acknowledge the work of other artists (e.g. music) in the AV.
  12. The file size of a sequence should **not exceed 500Mb** when submitted via an Internet service provider such as [www.wetransfer.com](http://www.wetransfer.com), Dropbox, Google docs, etc. but need to be received prior to the closing date.  
AVs exceeding 500Mb must be sent on CD or DVD to the postal address above.
  13. Email your **entry form** to [nellianb@gmail.com](mailto:nellianb@gmail.com) so that we can follow up on the arrival of your CD/DVD/file transfer.  
Enquire if you do not get an email confirming receipt of your entry by 12 October 2016.
  14. No entries will be returned and disks will be destroyed after judging.
  15. Your CD/DVD must contain one folder comprising of the following files:
    - 15.1 Entry form (excel identification sheet) fully completed and saved with your name and surname e.g. Tom Jones.xls
    - 15.2 Your AVs with files named correctly, i.e. sequence file has number and title only e.g. 01 Yellowstone.exe, 02 Mardigras.mp4
    - 15.3 Small portrait of authors included as 512 x 768 px jpg
    - 15.4 A jpeg poster for the sequence entered (1920 px on the long side) @ 300dpi
    - 15.5 Instructions how to launch and close your AV should a click not suffice.
  16. Judges are allowed to enter – their scores will just be ignored.
  17. As we have 4 judges, the lowest of the four scores will be ignored.
  18. If you are using photos of another person, you will have to enter it as a Group AV.  
Just mention it on your entrance form please.

## LIVE Judging

## **criteria to take into account**

Judging is of the Audio Visual as presented.

Judges are expected to take the following criteria into account: Communication, Visuals, Audio and Audio-Visual Techniques.

### **Communication**

The strength of the Audio Visual lies in its ability to communicate, to register feelings, ideas, facts and opinions. Success is measured by how well the viewer receives the intended message or has the intended reaction.

Judges consider the following:

- evidence of unity and interdependence
- efficient communication of content and context
- audience appeal and entertainment value
- a clear introduction, body and conclusion to the show
- appropriate narrative in getting the concept across to the audience

### **Visuals**

Visuals are assessed in the context of AV.

Judges consider the following:

- technical standards with respect to exposure, focus, composition and post processing
- visual elements and design principles that convey information, emotions, thoughts, ideas, concepts or feelings
- the entrant's understanding of photographic techniques
- the AV's interest and relevancy
- variety and use of different viewpoints
- effective captions
- appropriate and acceptable quality video/movie clips

### **Audio**

Audio is to be considered an integral part of the presentation and not just a mere accompaniment to the visuals.

The relative ease of ripping a music cut does not make the technical quality of a recording any less important - the way it starts and ends, the volume etc. all need to be considered.

A successful soundtrack, be it simple or complex, should communicate a feeling and an atmosphere and this mood should fit in with the images, pace and rhythm of the AV.

Judges consider the following:

- if the audio conveys the right mood
- appropriateness of music tracks, sound effects and narrative
- competence and skill in combining the elements of sound

## Audio Visual Techniques

Audio Visuals are stories, *even though the subject may not be a fictional tale*. There should be a progression, each image carrying the viewer a step forward. The means of moving from one image to the next i.e. the transitions used are the Audio Visual techniques which dictate the rhythm and pace of the AV. The rhythm is determined by the length of time an image remains on the screen and the speed of the transition between images. The pace is the rate at which new information is provided to the audience.

The judges consider the following:

- technical features e.g. fades, transitions
- the use of 3<sup>rd</sup> images in keeping with the overall message
- appropriate balance between stationary images and zoom/pan/rotate effects
- appropriate use of styles
- synchronization between audio and visual
- variations in speed of transitions, length of time each image stays on the screen
- consistency with the music and mood
- effective treatment of changes in image format

### JUDGING PROCESS - LIVE JUDGING:

A judge can employ any method to help him rank the entries and decide on the award winners with his co-judges. **It is the final consensus of the overall ranking that is the objective.**

#### Stage 1:

Each of four sections (communication, visuals, audio and technique) carries **equal weight**. The judge uses his **assessment of the four criteria to give the AV and overall score using the following scale:**

Score	Meaning
5	I would like this AV to be in the top three
4	I definitely would like this AV to be part of the Interclub Show
3	I do not mind whether or not this AV is part of the Interclub Show
2	I definitely do not want this AV to be accepted for the Interclub Show
1	Disqualification

The judges' lists with their overall "score indicator" are collated and a new list is compiled of the combined result. This is then sorted according to the combined judging result and presented to the judges for Stage 2.

#### Stage 2

Any discrepant scores (where any of the judges differ by more than 2 points per AV) are then discussed and may result in further adjustments and a final sorting is then done. At any point now

any judge may request to view an entry again. The judges and the salon director then agree on the cut-off percentage for acceptances following the PSSA guidelines.

The percentage acceptances should be determined by the general quality of Audio Visuals entered as well as the number of entries received. For each salon, this may be different and can vary between 20-30% but should not exceed 33% (1/3) and rather be less.

Judges strive to judge fairly whatever the occasion. Judging is always subjective, but a good judge does not let personal likes and dislikes influence his judging.

### Stage 3

The top acceptances are then discussed by the judges to find the respective winners of medals and other awards by **consensus.**

This message also from Nellian:

Hi there,

I have attached an example of a Poster for an AV. Just take one of the photos that you have used in your AV and basically advertise your AV.



We may have some fun, asking everyone to vote for the three best posters and you may just be lucky and win a sucker or something!!!!

Enjoy - it is part of the fun of making AVs.

Keep well and warm!

Nellian Bekker

021 558 6502  
084 558 6502

### Art on the boardwalk Gordon's Bay Sunday 7<sup>th</sup> August



**ART AND CRAFTS ON THE BOARDWALK**

SUNDAY LUNCH BUFFET - LIVE MUSIC  
JOIN US ON THE 3 JULY 2016  
Bookings : 021 840 7500 / lana.manson@krystalbeach.co

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KRYSTAL BEACH HOTEL  
HARBOUR (2400)  
GORDON'S BAY

SUNDAY 7 AUGUST 2016 AT 10 AM. NDIZA GALLERY AND KRYSTAL BEACH HOTEL INVITE YOU TO A MONTHLY EVENT WHERE LOCAL ARTISTS AND CRAFTERS ARE INVITED TO EXHIBIT AND SELL THEIR WORK. THIS IS A COMMUNITY EFFORT WHERE ALL FUNDS RAISED WILL BE USED TO INTRODUCE ART CLASSES AT TEMPERANCE TOWN SCHOOL.

EVEN IF YOU ARE NOT AN ARTIST BUT HAVE ART YOU WOULD LIKE TO SELL YOU ARE WELCOME. ALL ARTISTS AND CRAFTERS ARE INVITED **TO BOOK A SPACE.**

EMAIL : BOARDWALKART100@GMAIL.COM | CONTACT : MICHELE : 076 228 5046

SHOULD THE WEATHER BE ADVERSE, THE EVENT WILL TAKE PLACE INDOORS

## ARCHIVES

### Taking a photograph of a bird's nest, c.1900



A photograph showing Cherry Kearton standing on his brother Richard's shoulders to take a picture of a bird's nest, 1900.

The brothers were pioneers of wildlife photography and in 1892 took the first ever photograph of a bird's nest with eggs. In 1899 they published '*With Nature and a Camera*' illustrated with 160 photographs. Richard went on to develop the photographic hide, after a series of experiments one of which involved hiding in a stuffed ox in order to obtain better pictures.

### **STEVE'S CORNER #9**

**Full Frame Furore**

At a recent meeting a member was telling me that he also has a Fujifilm mirrorless camera, the XT-1 (I have an X-E1) and that he loved it but had to use it alongside his Canon DSLR system as full-frame is just so much better. Although I used a 35mm SLR in the past I wasn't a really serious photographer then; and since becoming more serious I have used only compact digital cameras before culminating in using an APS-C DSLR for ten years before moving to an APS-C mirrorless camera. I thus have no understanding of why full frame might be better so I did a bit of research and found many arguments both for and against.

The Full-Frame Advantage (<http://goo.gl/dtgyB>), a 2007 article by Ken Rockwell states that full frame is vastly superior, though he starts with the warning "If you just want to make great photos of things that matter, don't worry about this baloney and get whatever you find convenient." Later in the article he claims that you can use cheap lenses on full frame, claiming "I get better results on full-frame with crummy lenses than I do with my very best lenses on DX." This contradicts the old saw that good glass is far more important than a good body. Also to be considered is the fact that this article is from nine years ago when even the top DSLRs delivered far fewer megapixels than those of today. I hear that today's high megapixel sensors are coming close to exceeding the resolution abilities of even the best lenses; perhaps Mr. Rockwell would reverse that statement if made today.

A DP Review opinion piece "The myth of the upgrade path" (<https://goo.gl/3NC80j>) by Richard Butler suggests that full frame is not the goal that all of us should be aspiring to.

In "Is a full frame camera really worth it?" (<http://goo.gl/UJzyqK>), Alexander J.E. Bradley takes two Nikon cameras for a spin around Paris and documents his findings. His conclusion? That depth of field is the only true difference; all other factors being generational with APS-C and full frame likely to continue leap-frogging each other in features and image quality as new cameras are released.

"Are the extra dollars worth the upgrade to the full frame sensor?" (<http://goo.gl/hEkjfJ>) concludes that it was for the author, a macro and landscape shooter, but that it might not be for everyone.

In "Is Full Frame Still the Best?" (<http://goo.gl/pY8OLO>) Andrew S. Gibson looks at advantages and disadvantages of full frame, mentions mirrorless before suggesting that we should ask a new question. He says "*We used to ask 'what camera gives you the best image quality?' and the answer was inevitably – full frame. Now the question has become 'which camera is best for me?'*"

I can't justify the additional cost of full frame and also appreciate that my mirrorless camera can be smaller and lighter with APS-C than it could with full frame. Earlier today I listened to a podcast that was talking about the newly announced medium format mirrorless camera from Hasselblad, that is apparently smaller and lighter than top end DSLRs, which made me wonder if we will soon start seeing articles asking "*Is full frame good enough?*"

By all means let me know your thoughts on the subject and I will raise them in future columns for other members to consider.

## Exposure Triangle

I have long considered **Understanding Exposure** by Bryan Peterson (<https://goo.gl/1k5DtA>) to be an excellent book, perhaps because it is the book that provided the eureka moment in which I began to understand how exposure works. Mr. Peterson states

A correct exposure is a simple combination of three important factors; aperture, shutter speed and ISO. Since the beginning of photography, these three factors have always been at the heart of every exposure, whether that exposure was correct or not, and they still are today—even with digital cameras. I refer to them as *the photographic triangle*.

I took this as I believe the author intended, to mean simply that the three factors can be pictured as forming a triangle so that if any one changes, corresponding changes must be made in one or both of the other factors to retain the shape of the triangle that represents the exposure value.

I was surprised then by the appearance of a recent article by Matthew Miller, titled “The Exposure Triangle Sucks, Here’s Why” (<http://goo.gl/Ks8cp4>) that goes into some depth to prove that exposure is not a triangle, and extrapolates from this, that while Bryan Peterson may be a good photographer, he is not a good teacher and that his book is not suitable to introduce beginners to the subject.

I was further dismayed by a comment on the article made by Jeffrey Friedl whom I hold in the same high regard as I do Bryan Peterson. He ends his comment with “Peterson’s ‘Understanding Exposure’ is the most poorly-done book I have ever seen on any subject.”, particularly harsh criticism of a book I enjoyed and have recommended to many others. I’m sure you will be wondering who Jeffrey Friedl is; Wikipedia states “Jeffrey Friedl is a software engineer known for his book on regular expressions, Mastering Regular Expressions.”. Besides being an acclaimed author in the software engineering field, he is an accomplished amateur photographer and author of several extremely useful plugins for Adobe Photoshop Lightroom. You can find his blog at <http://goo.gl/xXVI> and info on his Lightroom plugins at <http://goo.gl/Ka9D>.

Have you read Understanding Exposure? If so what did you think? Is it as good as I imagine or as bad as the article suggests?

### **Resizing**

I recently created a new resource for helping members to resize their images for submitting to the club. It is a PDF document titled “**Resizing Images for Club Presentation using FastStone Image Viewer**”. I have had feedback from a member that found it helpful and will be publishing it via the club web site. Keep an eye out there.

## **THE LAST WORD**



Two of them aren't listening to the photographer ... they are on Lookout Duty!

-o0o-