HPS Newsletter - March, 2024

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

1954 to 2024

70 YEARS

MONTHLY COMPETITION

Set Subject for Month: Movie Title
External Judge: Anna Engelhardt
Internal Judges: Prints were judged by the audience

First Placed Image: Thank You For Your Service
Author: Steve Trimby
Digital, Set Subject, 28 Points

6/1

9/11 was an attack by outsiders, 6/1 came from within.

On January 6, 2021, the United States Capitol Building in Washington, D.C., was attacked by a mob of supporters of then-U.S. president Donald Trump. 6/1 is the story of the day democracy was under threat in the United States of America.

Starring: Chester Dielenbach, Tibor Hanguri, Tracey Afrika and Francesca Belladonna
Directed: Harvey Jan Erie

Second Placed Image: Six One
Author: Steve Trimby
Digital, Set Subject, 27 Points

Third Placed Image: Clock Tower
Author: Steve Trimby
Digital, Open, 27 Points

FROM THE CHAIR

According to recent news, quite a few of our members have been travelling far and wide. Bernard and June are in New Zealand, Hilldidge and Elizma are returning from Antarctica, Gavin and Denise are off to Vietnam, and Issi and Thom have been exploring the Kgalagadi (again!). Izak and Lila have also been away. I am sure others have been elsewhere … Which means that there must be some great travel and wild animal shots taken lately! Please enter our competitions, or submit a slide show of your favourite images so that our members can experience where you have been!

Judging images is always a sensitive issue, and sometimes comments and low scores make us think of giving up. Please carry on in your own style. Peter Dewar's guidelines in the Newsletter are excellent – Do take time out to read them and follow through. The Newsletter should not be a 'speed read' … And if you have anything to contribute to it, please contact Peter at dewarp02@gmail.com … our newsletter is one of the best contacts we have with our members.

Carry on shooting

Nettie

Proof that Bernard & June are in NZ was received from the Franz Josef Glacier recently.

It's hard to believe that the two of them got out of that tiny chopper, never mind all of the others who are evidenced by their footprints in the snow! *[Editor]*

Congratulations to Steve Trimby who managed to grab all three awards on Tuesday night!

That never happened before, as far as I can remember; not even when one of us bought off the outside judge to get higher grades. *[Editor]*

FUTURE SET SUBJECTS

Month	Date	Meeting	Set Subjects	
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 May 2024 – Intentional Camera Movement (ICM)

Our HPS write-up for this set subject says: "Forget about the tripod! Slow down your shutter speed, and speed up your hand movements to get images demonstrating Intentional Camera Movement."

ICM tends to be a bit of a hit-and-miss affair. Meaning, a lot comes down to luck. But practice certainly does improve ones ability to make interesting images.

There are many examples of ICM out there on the web. Here are a few ideas borrowed from the internet to get you going:

Most of us have had a go at panning. This is a form of ICM, but with an additional constraint in that you are required to keep a moving part of the image looking like its in focus. Pre-setting the focus distance manually is usually required.

People that do a lot of panning for a living sometimes use a "Red Dot Sight" mounted on the camera's accessory shoe to aid with the tracking of subjects.

Here we have a horizontal blur caused by ICM. Fairly easy to achieve in practice.

In order to maintain the relatively long exposures required, it is normally necessary to employ an ND filter.

This is the vertical blur equivalent of the image above. Having a dark background throughout the upward travel is usually advantageous for these types of image.

The freestyle rotation of the camera can provide some decent ICM images. Make lots of images, and you're more likely to get some good ones.

The current Spier Festival of Lights is a good place to find possible photo opportunities for these.

A straight zoom job can also be effective.

In this case, do not "Forget about the tripod …"! Instead mount the camera on your tripod, and zoom the lens during the exposure.

A fixed rotation radial effect can also be good.

Here, you ideally need a lens that can be mounted on the tripod, and rotated together with the camera through a ring. In spite of this arrangement, the lens will usually wobble a bit, which only adds to the interesting effect!

Then there are all sorts of images where zooms, and rotations, and panning could be combined freestyle.

Finally, one interesting method is the use of coloured tissue paper and plastic bags carried out in the home environment. This approach has been perfected by David Day (See https://ddayicmart.com/).

In particular, have a look at this video of his (warning 38 min. video), where he demonstrates how it's done. He also provides some idea of how many exposures it takes to get one successful image! Hint - switch on his Transcript!

The question of post processing comes up here. As with most images, post processing will enhance your ICM image. But it is possible to do similar types of distortions on regular images in Photoshop without the need for ICM in the first place. Where does one draw the line? Well, you can't! The idea of this set-subject is for you to go out (or stay home) and have fun with your camera. Let's see what you can do using good old-fashioned ICM.

Other links of interest: Link 1   Link 2   Link 3

It started with: "Omi, I want to borrow your phone please" coming from my 7-year old grandson. "I want to do a time lapse". And it didn't take long for him to take the sequence.

What I enjoyed was the spontaneous action following his plan. It made me think, don't we often prioritise a perfect outcome to fun and joy?

Don't get me wrong, a well thought through and executed Audio Visual can bring a lot of joy, but sometimes we also need to give ourselves more space for spontaneity and fun.

PS: Looking forward to Izak's Fun-AV at our next meeting!

For your Calendar: Our 2024 two-monthly AV Meetings:

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

Sat 23 March

Sat 18 May - Day Outing

Sat 20 July

Sat 21 September

Sat 16 November

Regards - Irmel
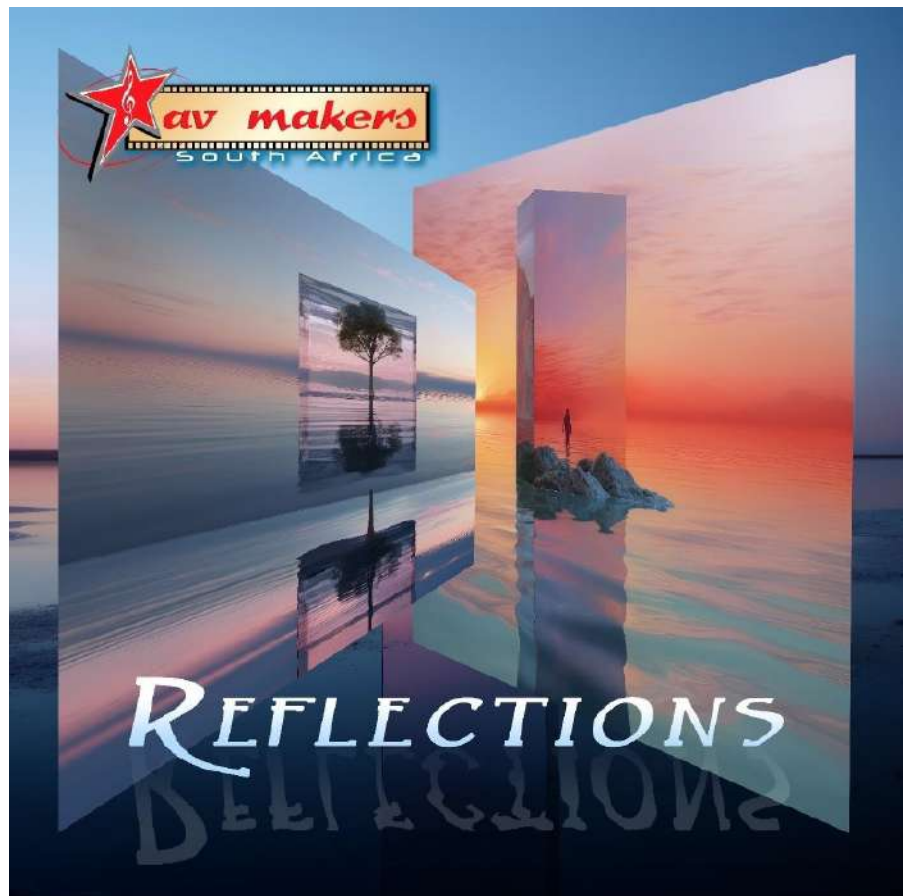
Click on the image above for the latest brochure.

AUDIO VISUALS (CONTINUED)

Howard Bagshaw
A New Normal

*[Editor] I needed to add something
to fill a space here. So, I selected
one of Howard Bagshaw's AVs that
I thought might interest folks.*

Click on the image for the link.
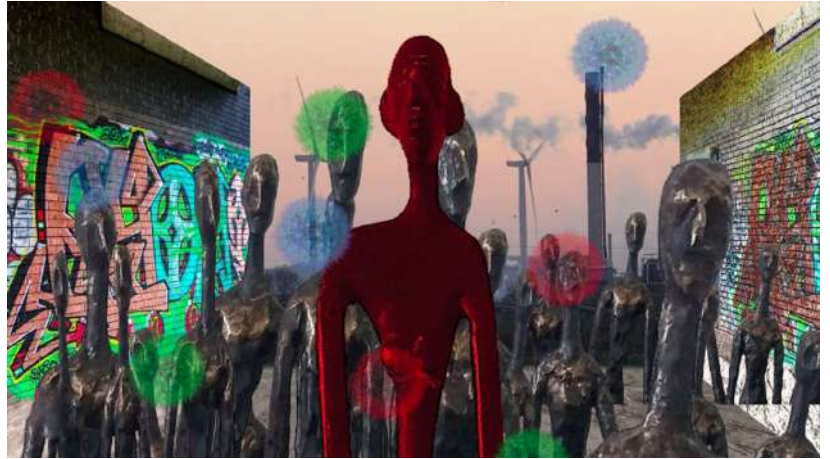
OUTINGS

Stellenbosch Air Show 2024

The next HPS Outing is planned to take place at the Stellenbosch Airshow on Friday 22 March, 2024.

Each person is to purchase their own tickets via Quicket. The cost for a standard ticket is currently R 300.00 pp.

Note that the spectator entry point is off the Annandale Road and NOT off the R44.

We intend to meet-up there around the official 16h00 opening time, and play it by ear from then on.

Click on Image for Quicket.

Autumn in Wedderwill

We have it on good authority that a forthcoming HPS Outing will be "Autumn in Wedderwill".

The date will be announced as soon as some suitable autumn leaves have been observed!

EDITOR'S COMMENT

The Making of "A Cape Sundowner"

At this month's HPS meeting, I entered this image as a print.

How did this come into being?

Recently, I have been a bit under the cosh organizing travel visas for Australia. When I came up for air on Thursday 7th, I realized that I had still to prepare digital images to enter into Photo Vault on Friday. So, I quickly attended to that matter. Next came the question of preparing prints for the upcoming Tuesday meeting.

I had a look at my collection of possible images in Lightroom. In January of last year, we had a club outing on the "Spirit of Victoria", doing a sunset cruise from the V&A Waterfront. Since that time, some of my shots of the pirate ship, which was off our bows a few times, have caught my attention. I decided to do something with one of those images. However, I felt that the composition needed something more. Recently, I have been investigating some compositions that have people looking into the scene. So, I decided to use another image from that evening, where a young couple on our ship were enjoying a sundowner, whilst looking into the setting sun. That particular image had a view of Cape Town and Table Mountain behind them, but I intended to mask that out. The mask would be fairly easy, except for the lady's hair. But, in any case, I planned to place the couple so that the major portion of the hair problem would be cut off by the edge of the frame.

Below are copies from the two original raw files.

I loaded both images into Photoshop, and applied Topaz Sharpen AI to them to reduce noise and improve detail. The sloping horizon of the ship image was then corrected by skewing the left side downwards, and using a content aware fill to reconstruct the triangular sliver of empty sky at the top. The position of the ship was more or less correct for the proposed composition; but there was an obvious problem. The sun is coming from the left, whereas the sunshine comes from the right in the people image. To flip the entire ship image would not work, because the ship would be largely hidden behind the people. So, the decision was made to cut out the ship, and flip just that portion horizontally.

The ship was selected as a rectangular block, copied to a new layer, and flipped horizontally. The same rectangular block was then cut out of the "sea/ship" image, and replaced using the content aware fill tool. The resulting image of the sea was then worked on here and there using the clone tool, to provide a suitable background layer without any vessels in sight.

By this stage I had already added my usual "Artists Armature of a Rectangle" as a layer at the top of my layer stack. This is used as an aid to position the various elements in the composition.

The image of the people was then worked on. A mask of the people was made using Topaz ReMask 3. The people were then moved to the left, and reduced in size to suit the composition. The cable that the guy is holding onto now obviously needed to be extended. So, a copy of the straight piece of cable to the right of his hand was made in a new layer. The layer was duplicated three times, to give four pieces of cable, which were then aligned with the original piece, and merged down.

Going back to the layer with the ship, it was clear that the ship should be increased in size and be repositioned slightly, all to suit the composition. However, now the block of sky/sea around the ship stood out from the background, and it was necessary to judiciously blend this layer into the background layer. A layer mask of the block was added, and gently painted away manually with a black brush until the blending looked good enough. Often, when doing this sort of thing, I add a temporary Brightness/Contrast layer at the top of the layer stack, and move its settings around drastically to see if there are any obvious discontinuities in the work.

At this stage, I made a summary layer, and examined the image. I decided that the ship's rigging needed a bit more definition; and the lady's fine-hairs were a bit too light against the sky. What I did was make two Pen & Ink layers (see Nov 2023 Newsletter), changed their blend modes to Multiply, and used a white brush on hide-all layer masks to gently brush in details to suit.

Also working on the summary layer, I did some manual cloning to fix some mask shortcomings. Typically, if one has a light-coloured halo that appears to be a bit objectionable, you can often get rid of it by using a clone brush set to "darken". This will over-paint the light boundary, but have no effect on the darker boundary.

To finish off I added a PhotoPop layer (uses Topaz Adjust 5>PhotoPop) which tends to add micro-contrast. A vignette layer was added, which darkened the outside edges selectively. Next, I applied a Topaz Restyle preset, which shifted the colours more to my liking. A Progressive Sharpen layer was added, and applied mainly to the couple and the ship.

Finally, an overall Summary layer was made.

After having completed an image, I normally leave it for a while to stew. During that period, I often come up with minor corrections, or modifications, which I may consider. In this particular case, I began to worry about the fact that the sun on the sea is coming from the left. You can actually see this on the image. So, I went back and modified the situation. It was fairly easy to do, I merely made a copy of the background sea only, flipped it horizontally, and repeated some of the steps as necessary. However, when I looked at the resultant image, although it is theoretically more correct, I found I preferred my earlier version. So, I stayed with that one.

I think that, in the earlier version, the sea tends to add a bit more tension to the image. But you might say, this is surely supposed to be a serene scene that shouldn't need tension? Perhaps, but I prefer the original version.

At the club meeting, the question came up that, perhaps this image would look better without the cable running through the centre. Obviously, at the start of this exercise, I considered removing the cable (I did remove the one below it), but this would imply that I would have to do something with the guy's arm too. Possibilities were to change his hand to pointing (not easy), or to remove the arm completely (very easy). After some consideration, I decided to leave the cable in, particularly because the arm itself follows a line in my artists armature, and thus enhances the image.

Anyway, I have subsequently made a quick modification, and removed the arm. I won't waste space providing a copy here; suffice to say that I still prefer the version shown on club night.

However, another option has just occurred to me. Looking at some of my other images, I see that I have images which have examples of a stainless steel handrail post. I could have used one of those below the hand, and removed the cable completely. I hadn't thought of that solution originally!

ODDS & ENDS

"Rediscovery" and Arrogance in Photography

By Antenie Carstens

Rediscovery and arrogance can often create problems for ourselves as photographers. However, I see them as separate issues which can become either an advantage or a problem. I would say that rediscovery is working outwardly (something that you do from your side) whereas arrogance is working inwardly to the creators (who will be on the receiving end of the comments) perspective.

In the first case, a funny situation that I experienced around 1975 while starting to work on my black and white Associateship panel application, was the "accidental" discovery of the Moiré patterns. I "discovered" the phenomenon while I was processing several 4" x 5" Kodalith Ortho Film Type 3, 6556, high contrast line film in Kodak deep tanks. The images that I had copied onto film were various shapes of repetitive straight lines (for example radiating lines from a centre point) and also some concentric circles. It so happened that, during the washing process that two negatives with an identical pattern, landed on top of each other and I saw this unbelievable third "moving" image while looking through the negatives. The cause of the effect was in reality the interference patterns, a well-known phenomenon, but I didn't know it, with the result that I was "super excited" about this "discovery"!

Being in the photographic section of the research institute where I worked, I obviously had daily contact with the research staff that came in for various photographic services. On one occasion I shared my excitement with one of the researchers from the "Cold Storage" section. What happened next was like water on this "fire of excitement".

A few days after his visit to the section, he delivered a copy of the May 1963 Scientific American magazine to me, and there was a complete article explaining the science of the Moiré phenomenon, complete with examples! (Until today I still have that copy). However, the fact that I was not the first person to "know" about this phenomenon did not prevent my brain from working in overdrive, and I was already thinking of how I could incorporate this effect in my photography. The result was that it completely redirected my initial images for the Associateship application. It sparked a complete rethinking of the images I wanted to create for this panel. Three images are included here to give some idea of the panel. Note that these are just three images from a panel of 12 prints. The panel succeeded in 1979 after one or two image replacements and in 1980 the same panel was accepted for my Associateship of the Royal Photographic Society. Briefly a few notes about the process.

The first image I produced incorporating this effect was the **Long Jump** (Photo 1). It is worthwhile keeping in mind that without Photoshop in the mid-70s, it was a mission to isolate areas on a negative. In order not to damage the
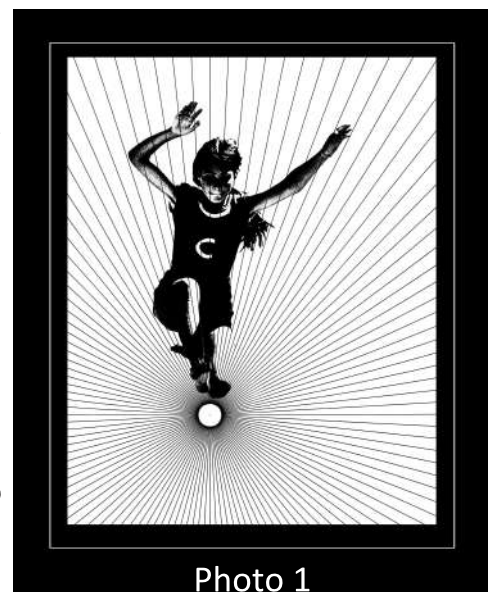

Photo 1

original negative, a positive 4" x 5" image was first made, and from that another 4" x 5" negative on high contrast line film was made. On this new negative the background had to be physically painted out with red opaque paint directly on the negative (e.g. see Photo 4 on Page 14) to isolate the girl jumper. (The paint, being red, will not print on the photographic paper because it is not red-sensitive. For similar reasons, you can work with a red light in the darkroom). The final printing process consists of several processes; (1) combining two identical pattern negatives, slightly offsetting the middle, exposing them onto the photographic paper with the enlarger, then (2) removing the negative very carefully and replacing the first negative with the second negative of the long jumper, and (3) making the second exposure on the same paper. However, this is not so easy, because when the second image is not at the precise location where you need it to be, you only see that after development. If this has happened, gone is that sheet of paper. One tries again and again until it is correct. Time-consuming and much wasted paper. So, very quickly, you learn to work extremely carefully and accurately!

Fortunately, I was able to use more than one enlarger at some point, with the benefit that I could position the negatives beforehand and only move the paper from enlarger to enlarger. This improved the accuracy of the process. The final presentation of the prints was mounted on board; in the case of a black-board I drew a white line some distance from the print, and in the case of a white-mount a black line was drawn around the print. All mounts and prints were the same size, and a mix of vertical and horizontal formats were part of the panel.

Photo 2 was created by using the same radiating lines as Photo 1, except that I placed 2 identical negatives on top of each other and then moved the centres (the spots) away from one another which, depending on the distance apart, will create the two circle shapes. Photo 3 (next page) was created by combining a circle pattern with the previous radiating lines to produce the effect. The aircraft insert in this image was a SAA Boeing 737 parked on the apron at the former D.F. Malan airport, Cape Town, and I had to paint out all the details around the aircraft, which was difficult due to the "no-place-for-error" process! *[Keep in mind that if you view this newsletter on your computer screen, the added effect of your screen may introduce an additional Moiré effect as the digital screen also consists of lines which will*

Photo 2
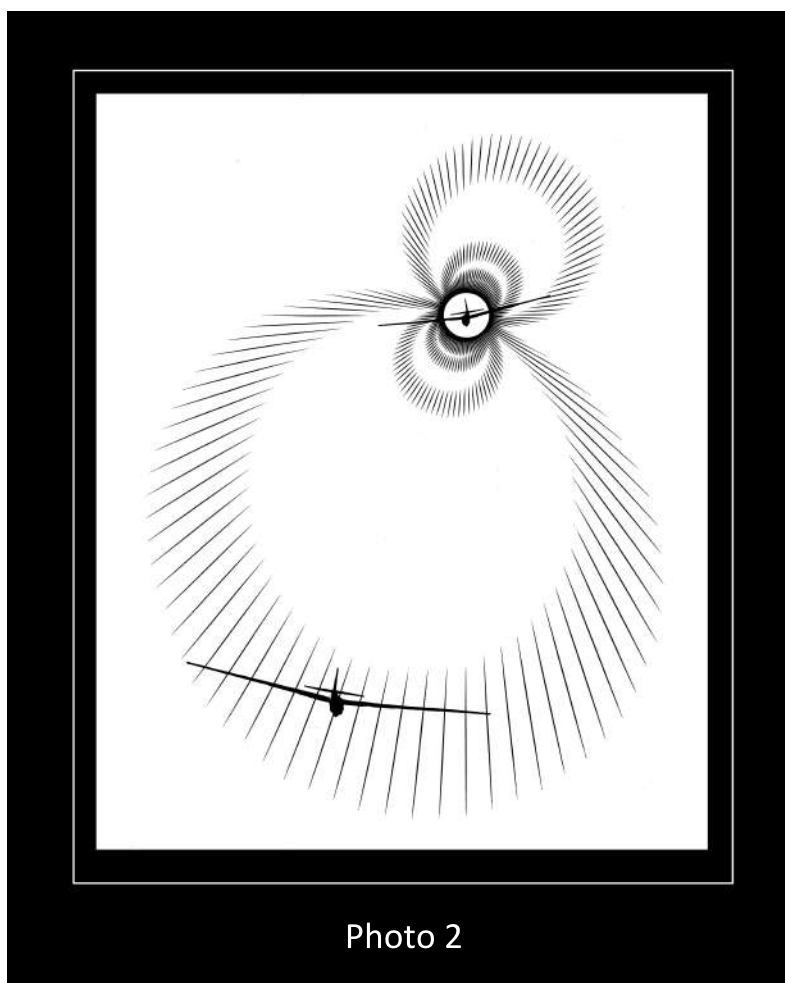
increase the effect and you may not be able to see the real effect of the image. In that case enlarge your newsletter page a bit more to see the actual lines].

Some months ago, club judges came to the conclusion that these images are not photography. But why then was a panel of such prints acceptable as photography 45 years ago? And, we have not even touched on the recent AI issues. What will this bring or take away from us? The judge's comments were really an eye-opener for me in the sense that I realised how quickly history can become irrelevant if you do not even know your photographic history.

To conclude our rediscovery "idea", allow me to quote once again Gisèle Freund with her 1980 publication **Photography and Society**. Here she is pointing directly to the relationship between art and photography and we should take note of this: *"Today there are movements in painting that use technical processes borrowed from*

Photo 3

photography. Painters have used photographs as documents since the camera was invented, but for the first time, we see painters plagiarizing the photograph. It might even be asserted that, thanks to this school of painting which began with the photorealists, photography itself has found greater pro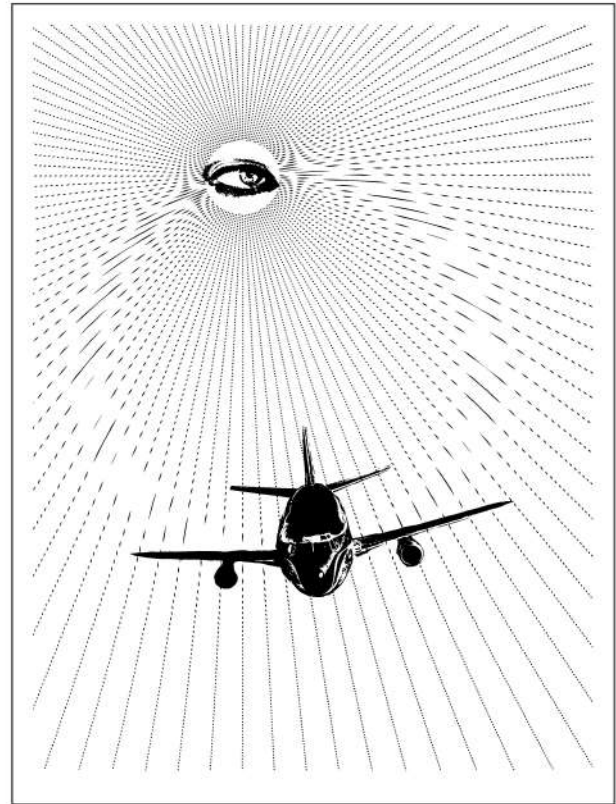minence". In the first instance, Artist Anoka Faruqee uses techniques to paint the effects of Moiré patterns. (See the link to her work at the end). Very different and impressive art is also produced by a Milan-based designer Andrea Minini, who produces animal-like images using Moiré patterns. (Link also below).

Photo 4

But of course, the opposite is also true where photography uses techniques to imitate art. With the advent of Photoshop (consider Photoshop filters for example) it became much easier to do, compared to traditional film-based photography, where considerable time and technical knowledge were needed to do a proper job.

Here are links that will take you to some web references of the mentioned items, if you are interested. (If a link does not want to open, cut and paste the address in your browser and it should work).

Moiré effect:

https://www.scientificamerican.com/issue/sa/1963/05-01/

https://en.wikipedia.org/wiki/Moir%C3%A9_pattern

https://en.wikipedia.org/wiki/Moir%C3%A9_pattern#/media/File:Moire_Circles.svg

The Kodak film:

https://www.alamy.com/gothenburg-sweden-november-12-2022-old-pack-of-kodak-graphic-arts-film-kodalith-ortho-film-type-3-6556-image550643488.html

Red opaque paint on negatives:

http://ocs.editorial.upv.es/index.php/RECH/RECH6/paper/viewFile/13624/7565   (this is a scientific paper in pdf format)

https://www.photomemorabilia.co.uk/Johnsons_of_Hendon/Johnsons_Retouching_Outfit.html

Artist: Anoka Faruqee

https://mymodernmet.com/anoka-faruqee-moire-paintings/

Artist: Andrea Minini

https://www.thisiscolossal.com/2014/04/animals-drawn-with-moire-patterns/

Young, J.W. (2003). A technique for Producing Ideas. McGraw Hill.

https://www.amazon.com/Technique-Producing-Advertising-Classics-Library/dp/0071410945

Regards - Antenie

Trends in Monochrome Photography

This month HPS held its first 2024 B&W Meeting at Stephen and Lorain's house. As usual, I was planning to display my entries as prints. But, also as usual, I ended up binning that idea, and provided projected images instead. What's happening to me?

In the latest issue of CameraCraft Magazine, David Kilpatric comments under the heading of "Trends in Monochrome Photography":

"At the Guild of Photographers' annual awards, I thought I counted just one B&W image shown on the screen, but checking carefully through all the images in the beautifully printed (Loxley) Finalists 2023 book, I got 167 colour images and 6 B&W.

This can only reflect a general trend away from B&W. I thought I'd find a couple of older yearbooks to check. In 2013, the Master Photographers Association with Claire Louise at the helm showed a count of 33 B&W to 74 colour. Further back to 2008, the British Photography Awards (which were joint MPA and British Institute of Professional Photography with Vinnie O'Byrne and Simon John their respective presidents) yielded 61 B&W against 72 colour.

This has nothing to do with methods or the state of film versus digital – there's probably more B&W darkroom photography now than either of those years. The B&W included a good proportion of sepia or monochrome in a colour tint, rarely seen now. It was almost all in the portrait and wedding categories, indicating that the public favoured black and white, while the Guild's entries cover more landscape, flowers, birds, insects, animals and nature where B&W is not as appropriate. It's all down to aesthetics, trends, the entry habits of those looking to gain awards, and the choices made by judges.

One well-known photographer, Paul Wilkinson, made it into all three of these annuals – with black and white.

And… the Guild's Print Competition, judged live on February 3rd before the awards dinner, resulted in a very rare Platinum for Ryan Hutton's 20 x 16". Maybe colour-only creators are missing out?"
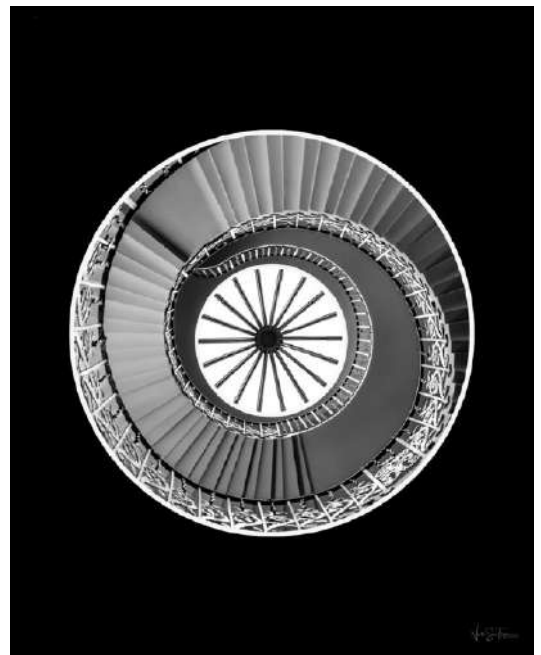
High Speed Drones

Watching the news from Ukraine, it seems like every man and his dog are into using drones these days. They are used for both surveillance, and for delivering explosive devices. In general, I always thought of drones as being vehicles that are piloted remotely by humans. However, with the arrival of AI, I guess that even humans are no longer essential in the process.

Anyway, on one of the photography sites I go to, there appeared a video on the development of a photographers' drone that could travel at 350 kph! Good Grief!

Click on the image to view on YouTube (12 m video)

Among the YouTube suggestions that came up at the end of my viewing, was one that claimed to be the Fastest Drone on Earth. I had a look at that too, and found that the developer claimed to be reaching about 400 kph in a two direction run over a 100 m measuring zone. He says that he is waiting for the Guiness Book of Records to provide his certificate. However, depending on how one defines the word "drone", I suspect that there are many military drones that would put that speed to shame.

But the interesting thing about this latter video is that, this drone was developed in **Cape Town, South Africa!**

Click on the image to view on YouTube (14 m video)

Just for interest, I looked up high speed military drones on Google. We know that Putin's latest hypersonic rockets use a type of ramjet, and presumably a similar power source could be used to propel drones too.

I found some information on the Falcon HTV-2. This was an American unmanned hypersonic "glider" *[?]* meant to test the boundaries of hypersonic flight. The HTV-2 was tested over the Pacific ocean in 2011. It was traveling at Mach 20 (that's 20 times the speed of sound) when an as-yet unexplained flight anomaly caused the vehicle's automated systems to kick in and put the thing into a controlled dive into the Pacific. By the time that happened, three minutes into HTV-2's independent flight, it was somewhere well on its way to Hawaii. It had started out at Vandenberg Air Force Base in California.

Cape Photographers Congress 2024 - Calitzdorp

Click the above for website.

We continue to look forward to the 2024 Cape Photographers' Congress, to be held in Calitzdorp in six weeks time.

Unfortunately, the Early Bird fee reduction no longer applies. Remember though, the Late Bird 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
Venue is the NG Kerksaal	R e g i s t r a t i o n s	09:00 - 10:00	Sarel van Staden: Automotive Photography	Willem Oets: A Journey from Still to Motion: Exploring the Fusion of Photography and Conceptual Videography	Paul Bruins: Landscape Photography The Physics of Light	09:00 - 10:00
Andries Pretorius St Calitzdorp Coordinate: -33.53106, 21.68859		10:00 - 11:00	Antenie Carstens: "Where are we coming from and where are we going? and "How much is enough".	Koot Marais: Wildlife Photography: The Road to Now and Beyond	Lloyd Edwards: Photography Boosts Marine Conservation	10:00 - 11:00
		11:00 - 11:30	Refreshments	Refreshments	Refreshments	11:00 - 11:30
		11:30 - 12:30	Martin Osner Fine Art or Fiction? Questioning Photography's Artistic Status	Friso Woudstra AV - My journey	Cape Photographers AGM	11:30 - 12:30
		12:45 - 13:45	Lunch	Lunch	Lunch	12:45 - 13:45
From 15:00 Judging the 1st Cape Photographers National Print Salon Circuit		14:00 - 16:00	Maryna Cotton Workshop Fine Art Food Photography	Willem Oets Workshop Conceptual Photography	Maryna Cotton & Sarel van Staden Workshop Working with Artificial Light Sources Outdoors	14:00 - 16:00
		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 -....

From left to right: Sarel van Staden & Maryna Cotton - Antenie Carstens - Martin Osner - Willem Oets - Koot Marais - Friso Woudstra - Paul Bruins - Lloyd Edwards

A unique feature of the Calitzdorp Congress is that a print circuit salon will be linked to the Congress — and be judged live by judges from the three regions. There are only two categories, Open Colour and Open B&W. A print entered in either category will therefore have three chances to be accepted, or win an award, in either the Western Cape, Eastern Cape or Garden Route leg of the circuit … or all three! Congress participants are welcome to attend the salon judging session on Sunday 28th April.

For your Salon Brochure, click here!

PSSA Congress at Parys, Free State

Click above for further information.

The PSSA will hold the 2024 National Congress in Parys, Free State, at the Woodlands Country Lodge.

An added attraction will be the Equestrian National Championships, which will be held during the same week.

I see that a lecture on Cell Phone Photography will be given by **Roger Lee,** a past **HPS President!**

Snap, Share & Win With Vergelegen!

Calling all photography enthusiasts!

Immerse yourself in the beauty of Vergelegen – from stunning architecture to lush gardens and beyond. In its second year, our photo contest is open to everyone, whether you're a beginner, a hobbyist, or a pro!

To enter, simply click here and fill out the form.

N.B. Entries close on Sunday 31 March.

Good luck! May your camera lens capture the true essence of Vergelegen

P.S. Our judges are on the lookout for images that not only inspire, but also invite others to experience the magic of Vergelegen firsthand.

Complete the form via the link above to enter and stand a chance to win fantastic prizes courtesy of Orms Direct in collaboration with Canon and Vergelegen Estate.

Check out the terms and conditions on the entry form page.