

HPS Newsletter - June, 2024

1954 to 2024
70 YEARS

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

MONTHLY COMPETITION

Set Subject for Month: Street Photography

External Judge: Evelyn Gibson

Internal Judges: 2 Anonymous Members



First Placed Image: Cleared to Land

Author: Bernard Seymour Hall

Digital, Open, 29 Points

 **Kodak Express**
Digital Solutions

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PHOTOGRAPHIC

 **SUPERFOTO**

Somerset Mall 021 852 6737



Second Placed Image: Barrow Lady
Author: Gavin Whiteford
Digital, Set Subject, 29 Points



Third Placed Image: Thank You for the Business
Author: Gavin Whiteford
Print, Set Subject, 28 Points

FROM THE CHAIR

Our meeting held on Tuesday 11th June this past week, was well supported although quite a few members were unable to attend. Most gratifying was the fact that there were 47 Set Subject images, as well as 47 Open subjects presented. A good number of prints were also evaluated at the meeting.

I would like to call on all our members to try to commit to submitting their work regularly ... first of all one has a sense of satisfaction after having been through the process of photographing a subject, working on the post production, and entering the image for evaluation. As our Club has a wonderfully informal attitude, yet being serious enough about discussing images in a constructive way, I believe we experience less stress when we decide on the work we are going to show. So please consider entering your images – it means a lot in the running of a successful Club!

All the best,

Nettie
14 June 2024

NEXT B&W MEETING - JULY 2024

We remind members that our B&W Meeting takes place on the first Tuesday of every second month, in one of the members' houses.

The next B&W Meeting will take place on Tuesday, 02 July, 2024 at 19h15.

The Venue is Stephen Roodt's house in Somerset West.

As usual, entries for the two different set subjects (Street Photography, and Macro) should be entered into Photo Vault. For each photographer, two entries are permitted under each of these set subjects. In addition, four open entries are permitted.

Your images should be entered into Photo Vault by Saturday, 29 June, 2024.



FUTURE SET SUBJECTS

Month	Date	Meeting	Set Subjects	
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 August - The Power of Perspective

Our HPS write-up says “Here the idea is to utilize depth in your image, making use of converging parallel lines to emphasise distance. Ideas could include a tree-lined lane with a person at the end, or looking up between tall skyscrapers with an aircraft passing overhead.”

The dictionary says that the word "perspective" has two common meanings:

1. One referring to an attitude or point of view; and
2. The other referring to the art of representing three-dimensional objects on a two-dimensional surface.

For this set subject, are we limited to the second of these meanings? I think not.

What about images containing “forced perspective”, where the physical perspective looks to be untrue, such as in this picture?

Surely this, too, demonstrates the power of perspective?

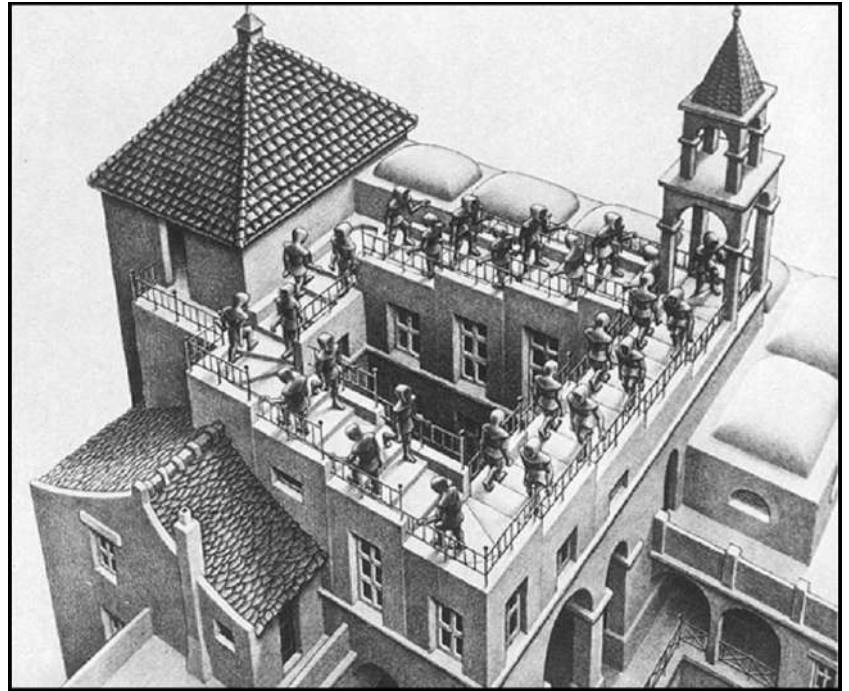


FUTURE SET SUBJECTS (CONTINUED)

Then again, there is the famous lithography work produced by MC Escher titled "Upstairs and Downstairs". The unexpected perspective in this certainly grabs the viewer's attention.

It would be difficult to make a "photographic" image that displays this conundrum, but it is not completely impossible.

OK. So, lets look at a few more examples of perspective photography found by Google.

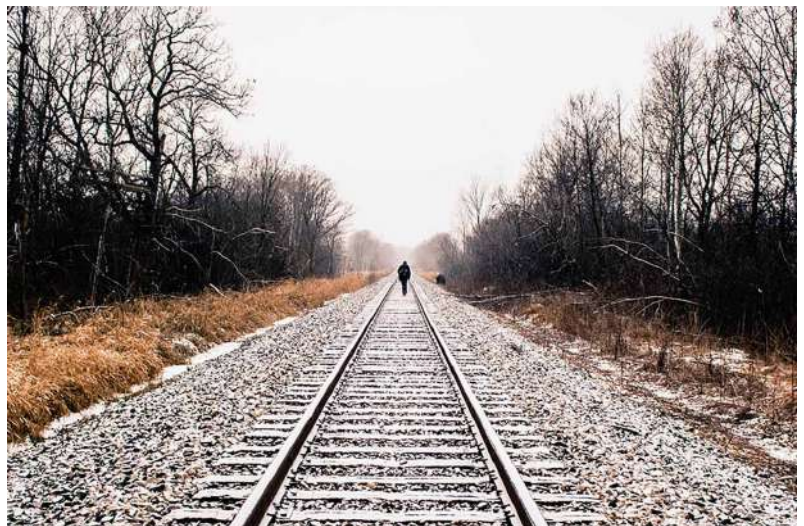


Here we have a fairly minimalist bridge.

Both the converging lines, and the misty centre point, suggest a great depth in the image.

A set of railway lines going off into a misty background.

The converging lines following the rails, grass, and the tree tops, all direct the viewer to the lone figure in the center of the image.



FUTURE SET SUBJECTS (CONTINUED)



Here again, there are lots of converging lines going into the center of the image.

One keeps trying to work out what this is. This, too, makes the image a conundrum, which holds the attention of the viewer.

Here we have an obviously edited image. The focus is on the hand and lens, whilst the receding background is out of focus.

Of course, one is aware that the image in the lens must have been inverted to get an image that is not upside-down. But it should surely have been flipped horizontally too! Gets you thinking. But does it demonstrate the power of perspective?



Stairwells provide many opportunities to display the power of perspective.

I can think of one of our members who is very likely to submit one of these sorts of image.

I think your Editor may do so too!

FUTURE SET SUBJECTS (CONTINUED)

And finally, this image appeared as a suggestion for an image with the power of perspective. Clearly, this is a straight photograph that has been rotated 90-degrees counter-clockwise.

Does this fit the bill? Depends upon which version of the word perspective appeals to you, I guess.

What do you think?



AUDIO VISUALS

Irmel has been having computer problems, and wasn't able to provide her normal input this month. She also missed the last HPS Club Meeting.

At that HPS Club Meeting, Nettie mentioned that the AV interest group has planned an outing to the Cape Nature Algeria Cottages in the Cedarberg. The outing will take place from 23 to 26 July (3 nights). Nettie suggested that there may still be accommodation available, if anyone else was interested.



Back in April, Mari and I were at the Cape Photographers Congress in Calitzdorp when we heard Irmel trying to arrange the outing. We learnt that Cape Nature was offering a 40% discount for accommodation, mid-week only. At the time Irmel was having trouble booking, and also seemed to be having difficulty due to various AV participants not being able to fit in with the dates. So Mari and I decided to join the outing. One had to book on-line to get the discount, and that proved to be difficult (probably caused by problems with Cape Nature's website software). However, after a few attempts, we managed to come right. At something like R1000 per night for a two bedroom cottage, this is a pretty inexpensive deal.

EDITOR'S COMMENT

The Making of "Through Fractal Spectacles"

At the May HPS club meeting, I put up a print version of this image titled "Through Fractal Spectacles". How did this come about? Why "Fractal"?



Let's start by getting an idea of what a fractal is. "A fractal is a never-ending pattern. Fractals are infinitely complex patterns that are self-similar across different scales. They are created by repeating a mathematical process over and over in an ongoing feedback loop."

There are many fractals that occur in nature, the most commonly known one possibly being the snow crystal.

Many fractal flames have an appearance similar to that of ferns.



The largest single snow crystal ever photographed, 10.1 mm from tip to tip
(Credit: Libbrecht)

EDITOR'S COMMENT (CONTINUED)

Over the past fifteen years or so, I have occasionally experimented with [Apophysis 7X](#). This is a free computer program that generates fractal flames. The operator can specify various simple geometric shapes, which the program then transforms/converts into a fractal flame image. This image may then be edited, and the colours may be altered by selecting different colour gradients. **To do all of this from scratch is a painful process.** However, the program's great strength is that, when you open up Apophysis 7X, it automatically generates 100 random fractal flame images, and displays these as thumbnails. You can also click to get a new set of 100 flames easily, if needs be.

From the 100 samples, there are bound to be a few that look interesting to you. These can then be saved as **small** images to be used later. (Small because, the computer calculation process takes quite a lot of time.) They are exported as png files, which may be opened by most image viewers and editors. The program also separately stores the mathematical model of your chosen image, and this may later be imported back into Apophysis, edited if necessary, and then used to generate a larger image.

The computer generation of larger images takes a long time. There is a later version of the software ([Apophysis AV](#)) that takes advantage of modern computer hardware and seems to run an order of magnitude faster than the older 7X version. But even that took about 1 hour to render a 22.5 Mpx file on my fairly powerful laptop!

Obviously, the inner workings of the software are based on mathematical transformations, so they are effectively vector based images. However, the png output flame files are raster based. As such, the latter are prone to degradation when upsized in Photoshop. Even if one uses Topaz Gigapixel for upsizing, it is still better (from an image clarity/detail point of view) to have Apophysis AV produce the approximate required image size in the first place.

Originally, much of my information on Apophysis 7X came out of the [DeviantArt](#) website, where many of the photographers have used the fractal flames in the production of their final digital outputs.

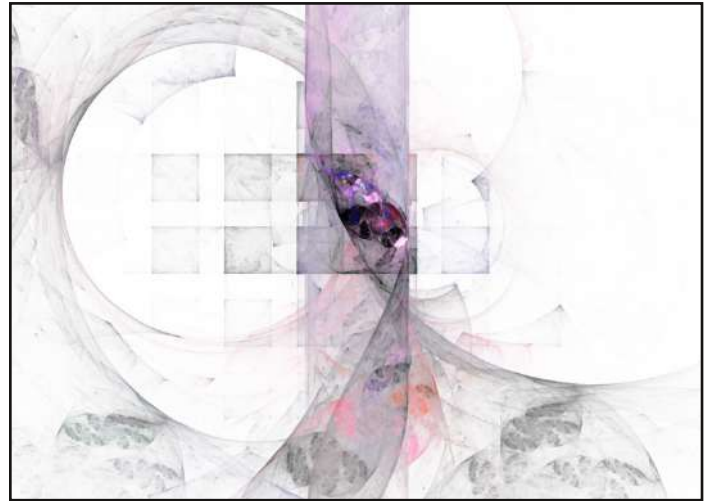
In my Photoshop working file area, I have a directory full of collected texture files. These include things like photographs of tiles, photos of some old cardboard file-covers from my university days (that are nicely dog-eared and discoloured), shots of fishing nets, etc. So, since I downloaded Apophysis 7X for the first time, I have started to collect interesting looking fractal flames in my directory of textures. I later use my textures in Photoshop to enhance my images in some way.

OK, so what happened here? Over the years I have occasionally selected one of my collection of fractal images as an overlay for one of my photographic images. So, one day I was thinking about possible challenges, and thought; "Why not start with a random fractal image, and see if I can find or shoot a suitable photo that I can use with it?"

EDITOR'S COMMENT (CONTINUED)

The fractal images in my collection are sequentially numbered. So, I thought of the number #0063, and then had a look at the appearance of that particular fractal. I immediately realized that I had picked a rather poor specimen for the exercise.

That fractal, when superimposed on a white background, looks like this. →



I wondered why I had even saved this file in the first place; but a challenge is a challenge, so now I was stuck with my decision.

(I had previously imagined a more normal sort of flame, say something like this one on the left [#0002], on a black background this time.)

Anyway, starting with my chosen fractal #0063 in the Apophysis AV editor, I applied a different colour gradient so as to reduce the amount of grey colour. (The major problem with grey colours is that they do not change colour when you alter the Hue slider of an HSL Filter!) This was then exported as a new large png file with transparent background. Looking at the resulting fractal, it appeared to me that the left half of the image looked like a human eye socket. So, I flipped a copy horizontally around the left edge, which then made the new central section look a bit like a skull. That then became the texture for which I now had to find or shoot a suitable photograph.

I recall that my vision at that stage revolved around some macabre approach, but my photos of cemeteries and such like just didn't appear to gel with the fractal. Eventually I came across the idea of using this image, taken on an HPS outing to the Stellenbosch Slow Market some years ago.

The two images were combined/edited in Photoshop to produce my final image as displayed at the club.

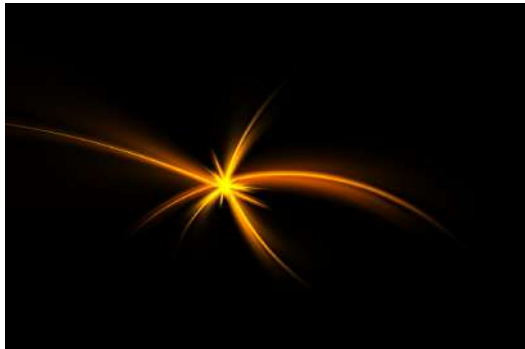


EDITOR'S COMMENT (CONTINUED)

Perhaps some of you are thinking that you don't recall having previously seen one of my images that included a fractal flame. Well here's another one that you may recall.

In November 2017, we had an HPS club outing to the Tankwa Karroo. There were many photo opportunities to be captured in that area, one of which were the leftover exhibits from the AfrikaBurn festival of that year.

I took a number of shots of this scrap steel plus sculpture, which stood about 4 or 5 m high. (The spikes on its tail are made of half-pickaxe heads.)



So, in 2019, I decided to make something of this particular image. Along the way, I took one of my fractal images (seen on the left) and did one of those Polar Coordinate jobs in Photoshop to provide the circle of fire. This was superimposed on the edited version of the beast.

As I recall, there was quite a bit of work that went into the editing process here. Although I still have the final psd file in my working directory, it is clear that much was done in temporary files that have not been saved. But certainly, it was a lot of fun getting this one to suit my vision.

The final image, "AfrikaBurn 2017", was displayed at the HPS Club Meeting in November 2019.



ODDS & ENDS

Comment on AI

"You know what the biggest problem with pushing all-things-AI is? Wrong direction. I want AI to do my laundry and dishes so that I can do art and writing, not for AI to do my art and writing so that I can do my laundry and dishes."

—Author [Joanna Maciejewska](#)

Stand Up to AI Interlopers

Last week, The Guardian published a story about a photographer that submitted one of his photographic images in a competition for AI generated pictures; and won! On finding out the truth, the competition organisers then disqualified his entry.

[Miles Astray](#) said he did this deliberately, because he was motivated to break the competition rules after a spate of AI-generated images had won conventional photography contests.

[To read original post, click on image.](#)

[Many thanks to Steve Crane, who brought this to our attention on the HPS WhatsApp Group.]



Chat GPT for Photographers

As I've mentioned before, I've learnt a lot from Blake Rudis over the years. He is a good teacher; having a way of simplifying complicated things. He regularly has live events covering interesting topics (usually with the idea of selling you some service of course).

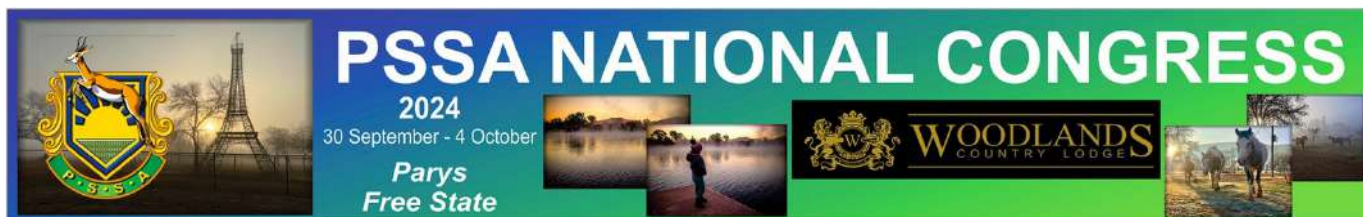


Blake is hosting one of his events on Tuesday 25 June, at 21h00 RSA time. The topic is Chat GPT for Photographers.

Blake says: "These aren't going to be your typical use cases either. I think you'll be quite surprised how helpful it can be."

Blake normally puts up a replay video after the event. If you have registered, you will be sent a link to the replay. But, the replay will no longer be available after 1 July 2024. [Click image to register.](#)

ODDS & ENDS



PSSA National Congress 2024

There might be minor changes to the programme

Time	Monday 30th	Tuesday 1st	Wednesday 2nd	Thursday 3rd	Friday 4th	Saturday 5th
Sunrise	05h50 @ 93.7'	05h49 @ 94.2'	05h48 @ 94.6'	05h47 @ 95.0'	05h46 @ 95.5'	05h45 @ 95.9'
Moonrise	04h39 @ 77.8'	05h07 @ 84.3'	05h34 @ 90.7'	06h01 @ 97.2'	06h29 @ 103.3'	06h59 @ 109.0'
Wa(n/x)ning Cres	7.3%	3.1%	New Moon	0.0%	1.2%	4.1%

Time	Monday 30th	Tuesday 1st	Wednesday 2nd	Thursday 3rd	Friday 4th	Saturday 5th	
05h30 - 09h30	Registration from 14h00	Sunrise, Landscape and Street Photography outings. See details of photo opportunities off site: There are farms to visit as well as many other places of interest.				Free photography time	
09h45 to 10h15		Coffee / Tea	Coffee / Tea	Coffee / Tea	Coffee / Tea		
10h15 to 10h30		Announcements	Announcements	Announcements	Announcements		
10h30 to 11h25		Roger Lee. High-quality cell phone Photography	Andre Badenhorst Presentation on	PSSA AGM	Landscape Photography Kyle Goetsch		
11h35 to 12h30		Francois Oosthuysen Model Photography (Willow Hall)	Conceptual Photography	Members Forum	PSSA Presentation		
12h30 to 13h30		LUNCH	LUNCH	LUNCH	LUNCH		
13h45 to		Astro Photography Kyle Goetsch (Willow Hall)	Room 1: Francois Oosthuysen - Model shoot processing	Room 1: Kyle Goetsch - Astro Processing Room 2: Francois Oosthuysen - Model shoot processing	FREE TIME		
15h00		Room 1: Charla Gerber - Composite Photography	Room 2: Andre Badenhorst Conceptual Processing	Willow Hall: Charla Gerber -- Composite Photography.	FREE TIME		
15h00 to 18h30		18h30	Sunset, Landscape and Street Photography outings.				18h00 - 19h00 Honours Cheese & Wine
19h00		Dinner	Dinner	Dinner	Dinner		Banquet 19h00 - 22h00
Sunset *	18h10 @ 266.1'	18h10 @ 265.6'	18h11 @ 265.2'	18h11 @ 264.8'	18h12 @ 264.3'	18h12 @ 263.9'	
Moonset	16h18 @ 279.1'	17h10 @ 272.5'	18h01 @ 265.9'	18h52 @ 259.6'	19h45 @ 253.5'	20h39 @ 248.0'	
20h30 +		Workshop Lightroom for beginners. (Charlaine Gerber)	Astro Photography outing with Kyle Goetsch	Workshop Photoshop for beginners. (Charlaine Gerber)	22h00 --- Social get together at the Lapa with Lion Jay.		

Early Bird Discount Ends on 31 July 2024

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



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