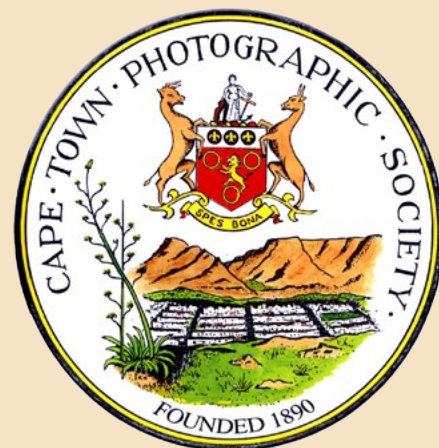


CAPE CAMERA

OCTOBER 2016

OFFICIAL NEWSLETTER OF THE
CAPE TOWN PHOTOGRAPHIC SOCIETY



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News from the council

Report back on strategic process

Our strategic process kicked off with a meeting on the 10th of March 2016. About 25 members attended and we gathered suggestions addressing the following question: What can we do, refrain from doing, or do better, to make CTPS a better society for its members? Each suggestion was briefly discussed to determine whether a fair percentage of members present thought it should be accepted for further investigation.

We then grouped similar and/or related suggestions together and found that there were four broad areas which needed to be investigated: judging, competitions, diversity and storage/archives. People then volunteered to serve on the four tasks groups. After discussing the issues the groups produced reports to council containing suggestions and the reasons behind it. These reports were then discussed by council and the recommendations were accepted.

The following recommendations from the task groups were accepted by council at its September meeting:

Competitions and judging

1. It was felt that competitions should be kept as they are, but that evaluation evenings should be incorporated into the Education and Development programme, whenever opportunities exist.
2. The current system of rankings should be kept, but should be amended so that a higher level of photography could be achieved.
 - Beginner and intermediate members should stay slightly longer in those categories.
 - Salon acceptances should be encouraged, but in the past salon workers moved too quickly through the advanced category. At least 30 club golds for promotion from advanced will be required.
 - People in the salon category need to be given a challenge to inspire enthusiasm. A master category will

be introduced and a target of ten gold awards and ten salon acceptances will be required to reach the master category. The selection of judges should revert to Council and a judge's review form should be filled out after each competition and a record kept for future reference.

3. It was decided that CTPS should keep to the one judge system but that a panel of three internal judges could be used every few months to give aspirant and trainee judges experience.
4. Beginners and intermediate entries should be judged separately from advanced/salon entries to ensure that the judge encourage them more.
5. The number of entries per evening should not exceed 90 or so.

Membership diversity

1. It was found that more than 65% of the current members are actively participating, but that we need to attract younger members and membership needs to be diversified. Furthermore, a large portion of our membership is fairly new, but we are not getting many competition entries in the beginner and intermediate categories.
2. To attract more diverse and younger members the PRO should be tasked to:
 - a. Publicize E&D meetings and outings in the local media.
 - b. Liaise with universities, art schools and other tertiary institutions offering photography classes to bring interesting events to their attention.
 - c. Publicise events on our website.
 - d. Ask local photographic stores to promote our events on their Facebook pages.
 - e. Promote events through CTPS' Facebook pages.

On the cover

The cover image 'A perfect sky' by Steff Hughes was one of the winning images in the category 'Vertical scapes' of the October competition. We asked her how she achieved this image and this was her answer: "When I travel I love to veer off the main road, on a whim, along any interesting side roads that present themselves. This image is a result of one of those spur of the moment detours on my way back to Cape Town through the Overberg. The clouds were incredible that day, the canola was in bloom and the sky was a perfect blue. I just had to get it all in - right from the bright canola in the foreground to those amazing clouds up above - so I decided to do a vertorama (a vertical pano) using 3 separate horizontal images: one focused for the foreground, another for the middle distance and the final one for the clouds. Then I merged them in Photoshop and cropped the image to a normal portrait ratio. I took the image with a Nikon D800, a Sigma 24-105mm Art lens with a circular polariser, all mounted on a tripod. The settings were 1/25 sec, F/16 and ISO 100 in Manual mode."



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Editor:	Anna Engelhardt
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Competitions:	Lesley Parolis
Council & PSSA:	Nicol du Toit
E & D:	Kim Stevens
Facebook:	Steffne Hughes
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Outings:	Richard Goldschmidt
Photo genres:	Margaret Collins
Snapshot:	Andre Mouton

Submit any contributions to editor Anna Engelhardt at email annengel@iafrica.com.

3. To retain visitors and new members as active members:
 - a. Visitors to receive membership brochure plus new membership form from 'greeter'.
 - b. New members to get info: contact details of council members; programme for year (speakers, outings, set subjects, judges); info on special interest groups; how promotions/ rankings work; short summary of competition rules, where to find what on website, etc. Refer them to the website where they can get more information.
 - c. Organise special meetings /workshops for beginners, potential, and new members. Experienced members can give them basic guidelines on what judges look for when entering images and basics of photography. This would entail finding someone to take it under his/her wing.
 - d. Special interest groups should be brought to their attention.

Special interest groups

1. Special Interest Groups would serve to promote interest in specific areas and would expand members' knowledge and skills in these areas. A further spin off could be the attraction of new members to CTPS.
2. The formation of special interest groups should be a voluntary process. Experts within the CTPS who are prepared to share their knowledge and skills should be identified and encouraged to lead special interest groups. All special interest groups proposed should be sanctioned by Council.
3. The task group suggests that Council survey members to establish (a) the level of interest in special interest groups and (b) establish what specific areas are of interest.
4. Members of CTPS should be free to join as many of the sanctioned interest groups as they wish.
5. We should not levy fees for joining interest groups, nor do we believe that a budget for each special interest group is initially required. However, Council could consider in principle whether it is occasionally willing to assist with funding, for example, for the use of experts from outside the Society.
6. The special interest groups should establish their own modus operandi including where and how often they meet.
7. Each interest group's chairperson will be required to produce

a quarterly report on the activities of the group for presentation to Council.

8. The special interest groups should be represented on Council.

Storage task group

The contents of the store room were classified into 16 types of items and for each group a plan was proposed for dealing with it: decide what we want to keep in our archives, what we want to start using actively when we get appropriate premises (for example display items, library, etc.) and what we should dispose of after gaining members' approval. This project will be run by the councillor responsible for the storage portfolio, with the help of various members' teams.

Other recommendations & responsibilities

There were also a number of recommendations, which council took upon itself to accept, without referring them to a task group:

1. Photographic coaches and photographers to lead outings, where appropriate.
2. E&D should arrange practical hands-on workshops and post-processing workshops
3. E&D should continue to invite more expensive speakers and invite other clubs to attend and to contribute to the costs.
4. One of the following events will be held each year on a rotation basis:
 - a. 2017 – Exhibition of CTPS work
 - b. 2018 – CTPS Salon
 - c. 2019 – Book of members' images
5. Council to consider drawing up a duty roster for volunteers.
6. Members' behaviour during judging:
 - a. Accept judges' comments and scores
 - b. Improve the attitude of member towards judges
 - c. Don't talk during judging
 - d. Do not make comments to the judge
7. Make red rating bronze.

In conclusion, I would like to thank everybody who contributed and assisted in this process.

Nicol du Toit

Important reminders

- **Annual subscriptions:** Some of our members are still overdue with their annual subscription. Please pay Melanie Neethling, our treasurer, as soon as possible.
- **Annual CTPS competition:** We hope you have remembered to upload before October 31st your Best Print and Best PDI of the year (Oct 2015-Sept 2016). All prints are now due to be handed in on 2nd November (at the competition evening).
- **Annual awards dinner:** Don't miss this very special year-end event, which will be held at the Restaurant School in Granger Bay on 2nd December at 19h00 – the food is excellent, the setting superb and the atmosphere festive and celebratory. Members pay R150, non-members R250. CTPS pays R175. Please indicate numbers and pay Jacoba van Zyl as soon as possible to allow us to plan accordingly.

Rankings and promotions

The following are the requirements to be promoted:

- **Beginner to Intermediate:** 5 gold awards & 40 points
- **Intermediate to Advanced:** 10 gold awards & 50 points
- **Advanced to Salon:** 50 Gold Awards in Society competitions.
A salon acceptance will also count as a gold award.

Gold = 3; Silver = 2; Bronze = 1; Salon acceptance = 3

Points needed to get an award

	Gold	Silver	Bronze
Salon	24	20	16
Advanced	22	18	14
Intermediate	20	16	12
Beginner	18	14	10

CTPS news flashes

Pat Scott wins top award at Western Cape Interclub Competition



Her image 'Synchronised take-off' was taken at Strandfontein in January this year." I am always fascinated with the way flamingos are 'walking' on water when they take off. I was busy taking several shots of a group of flamingos taking off, when I noticed these two at the back started to gear up to join the others and I was lucky enough to catch them in-sync. I was using my Canon 7D Mark11 with my 100 - 400mm Canon lens. I tend to use Albert Froneman's 'bird setting', with the camera in manual mode, and for this shot used f5.7, shutter speed 1/2000s and ISO on Auto," explains Pat Scott when we asked her where and how she took this award-winning photograph. Congratulation!

Conservation theme dominates

Wildshots Wildlife Photographic Symposium



TRUDI DU TOIT, who attended the symposium on Saturday 29th October, reports as follows: CTPS members who made use of the generous discount negotiated by our chairman Nicol du Toit, saw much more than just pretty pictures: the threats to many wildlife species on land and in the water was a recurring theme of most of the excellent presentations. The power of images to move and say much more than words was also aptly illustrated.

While many speakers presented a sobering picture – for example the enormous tracts of land humans and their livestock had claimed for themselves at the cost of the habitat of endangered wildlife species Jonathan Scott spoke about – there were also many messages of hope.

Scott Ramsay, for example, not only showed the scenic beauty of our national parks, but also explained how they helped save species from extinction and helped grow their numbers. Through photography classes Mike Kendrick is introducing youngsters from Acornhoek, 20km from the Kruger National Park, to the beauty of the

wildlife on their doorstep, which most of the people in their community had never seen. Nyenge Kazingizi talked about the dedication of the rangers protecting the wildlife in Mana Pools in Zimbabwe.

The power of photography to create a bond with wildlife species – and per se make people less keen to eradicate them – was illustrated by speakers like Nelis Wolmarans (mountain gorillas), Joris van Alphen (False Bay's fish) and the highlight of the day, the 'Big Cat People' Jonathan and Angela Scott.

More depressingly, Bonne de Bod and Susan Scott showed undercover footage they shot in Vietnam of the illegal sales of products made from rhino horn gruesomely hacked from live animals - the horn closest to the face has the most value.

It was, however, not all about conservation: Andrew Aveley showed his black and white images; Peter Corbett talked about printing landscapes and Anna-Mart Kruger about starting an adventure tour business.

Lee Frost editorials - a major scoop

We feel very privileged that one of UK's best-known landscape and travel photographers and one of the world's best-selling photography authors has given us permission to re-print some of his regular editorials in our Cape Camera. To many serious photographers he is already well known and a few of our members, including Kim Stevens, have attended his photographic workshops overseas. She was

CTPS news flashes continue...



instrumental in getting us Lee's commitment – for which we are exceedingly grateful.

Lee's talent as a writer was recognised already in 1990 when he received a couple of awards for his articles about photographic techniques. Rising through the editorial ranks, he helped to launch and produce the highly successful *Photo Answers* magazine and eventually became its editor. Between times, he enjoyed a spell as assistant editor on *Practical Photography*, in the days when PP (as it is fondly referred to) was selling over 100,000 copies a month.

"Then I got itchy feet, and at the ripe old age of 25, still young enough and daft enough to think that I could scrape a living while romancing the two loves of my life - taking photographs, and writing about taking photographs - I decided to go freelance", says Lee.

That was in 1992. Almost 20 years, 20 books, hundreds of magazine articles, hundreds of thousands of images and millions of words later, his writings appear regularly in *Digital SLR Photography*, *Black & White Photography* and *Amateur Photographer* while his images are marketed by Robert Harding Worldwide, Getty Images, Trevillion Images, The National Trust Photographic Library, ImageState, The Travel Library and

Millennium Images and have been used for everything from posters to pitta bread packaging.

For the last ten years he has also been leading sell-out photo workshops and tours around the world through his company Photo Adventures, passing on his passion for all things photographic to like-minded souls who come back time and again in the pursuit of the perfect image.

Introducing three new CTPS members

Stephen Gibson

Stephen joined us during August this year and has already made his mark in the monthly competition, winning an award for his mono print 'The Rocks'. We asked him about his photographic background and his particular field of interest: "I was about 10 years old when I got my very first camera, which was an Agfa Mini that took 110 cartridge films, but I quickly wore it out with clicking away regardless whether film was loaded or not. Skip ahead to 1997, age 20ish, when my mother gave me her old Minolta SRT-101 with a 50mm f1.8 lens. I also wore this one out, but it took quite a bit longer as it was built like a tank. This camera allowed me to delve into the technicalities of exposure and shooting techniques.

"So I guess I got into photography because it was not only technically interesting and challenging but also rewarding when things happened to come together, although creating real interesting pictures developed only later. Today, I own a basic Canon Rebel SLR with a weird assortment of lenses, three Macro lenses, one pancake, one ultra-wide and a couple of old Pentax primes adapted to EOS mount. I also have a decent tripod, a collection of gray cards and colour charts, but no filters. My particular interest is in abstract photography, landscape details, botanical macro, and stylised black and white – while always searching for interesting light.

We asked him what he hopes to gain from becoming a member of our association to which he replied: "I am open to any form of teaching, discussion and assistance. Although I am technically pretty advanced and I think that my photography is becoming more interesting, I know that there is plenty to learn from photographers who have followed a different path. I also joined to share what I do as part of my professional work that is providing a custom print service for photographers together with fine-art reproductions. I hope to get interesting feedback on my personal pictures, and I hope that I can help some of the members with making good, expressive prints."



Photos by Stephen Gibson

Jason Purcell

Jason joined us in September this year and tells us that he has enjoyed photography from a very young age. "I loved capturing moments in time, but it was difficult getting opportunities because film was expensive and I could not afford my own camera. In recent years I pursued my interest a bit more, particularly when I became able to afford some decent equipment. I love doing portraits, but I have tried most other fields as well. At the moment I just want to concentrate on making my images more direct and dynamic.

"I shoot Canon and have a couple of DSLR bodies, various speedlights, radio transmitters, studio lights, light modifiers, etc. Although I have some zoom lenses, I prefer shooting with primes. My reason for joining CTPS is because I want to pick up on ideas and different thoughts, and hopefully get more exposure to different fields. I usually do my own research, but I frequently network with different photographers. I am also a member of Creative Camera Club," concludes Jason



Photo by Jason Purcell

CTPS news flashes continue...

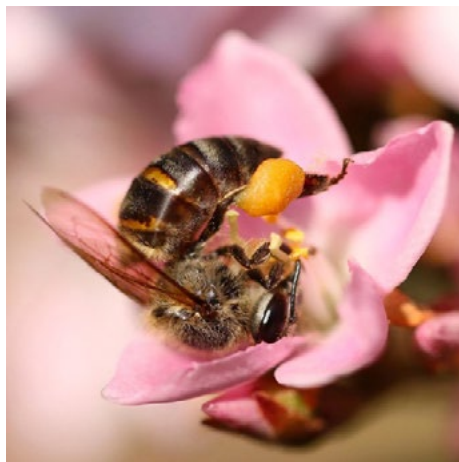


Photos by Jason Purcell

Jonathan Mark Burchell

"I recently retired from UCT and I am keen on developing my photographic skills. Many visits to game parks in South Africa, Namibia, Botswana and Zambia have got me hooked on wildlife photography, especially birds. More recently, I have acquired an interest in macro photography as my wife, Wendy, is a botanical artist. I use a Canon EOS 70D with Tamron 150-600mm and Canon Macro 100mm," explains Jonathan when we ask him about his background. He joined us during October 2016.

"With the guidance of members of the CTPS, I would like to get the most out of my photographic equipment and Photoshop/Lightroom that I have just downloaded. I also want to develop a clearer appreciation of what is considered good and not so good in photography," he says.



Photos by Jonathan Mark Burchell

We wish all our new members a happy stay within our CTPS family and hope that all their ambitions, objectives and expectations will be fulfilled ... and more!

Next E&D evening on 16th November

Eugene van der Merwe will be giving a Photoshop session, concentrating on Camera Raw processing. Please send in your questions to Kim Stevens (zoomin@telkomsa.net) before so he can prepare himself and answer them according to your proficiency level. You are welcome to submit photographs for which you need his guidance.



Members finding their way around by John Spence



Timeless beauty of a famous wine estate by Robert Maginley

October outing

Great photographic opportunities at splendid Vergelegen

What do you do when the security guard tells you that you may not take photographs when you are part of Cape Town Photographic Society’s most recent outing? If you are Neels Beyers you politely tell him that it has all been arranged and he should ‘go away’, which he proceeds to do, mumbling about telling his boss. On the other hand, Jacoba van Zyl was much more law abiding and packed away her camera until she met up with the rest of us a while later. In the meantime, Vergelegen was swarming with members of the general public, all brandishing cameras and snapping away happily, which is what our fifteen members proceeded to do on Sunday 16th October, reports RICHARD GOLDSCHMIDT - our talented outings convener and scout.

“We met at 10am in the front walled garden, and because the light was absolutely great, we deviated from plan and went to take photos of the 300 year old Camphor trees on the west side of the manor house. That done, we set off on a short walk up to the far bench on the east-west axis, taking photos of the buck grazing and the mountains covered by dramatic clouds. Then the walk went down to the rapidly flowing Lourens River and to the Camellia garden on the other side. Some of us tried taking slow shutter speed photos of the river rapids and rocks before heading back over the suspension bridge, past the reflection pools and across to the rose garden.

“At this point the party broke up and everyone did their own thing, looking for that special individual photograph. However, some of the reprobates headed off for a wine tasting, to get in the

mood for lunch. We all duly reported to the Stables Restaurant at 1pm for lunch, which started badly, in that a lot of table re-arranging had to take place to accommodate us all. Then we felt sorry for the poor waiter trying to take our food and drinks orders, to say nothing of him sorting out the bill at the end. The meal seemed to be enjoyed by all, and the most interesting discussions were around suggestions for outings in 2017, which stretched beyond the borders of our country, and indeed our continent!

“You would think that we all took the same photographs, but no, it is fascinating to see what images others have produced and you have missed. Our Salon members seem to be stretching the canvases and producing amazing art works, something we can all aspire to. One learns such a lot from these outings!”





**PLEASE NOTE:**

There will be no Outing in November & December -
our next one will be in late January 2017

1. Shaded walkway by Jeanette Brusnicky
2. Rose garden by Jeanette Brusnicky
3. Elegant entrance by Joan Ward
4. Cypress garden by Anna Engelhardt
5. East view by Joyce Goldschmidt
6. Inca lilies by Anna Engelhardt
7. Neels & Nicol at rest by Richard Goldschmidt
8. Mike & Richard on the bridge by Johan Spence
9. The happy lunch party by Joyce Goldschmidt (from left to right: Robert Maginley, Judith Dodds, Carin Hardisty, Jacoba van Zyl, Marius Stockenstrom, Jeanette Brusnicky, John Spence, Richard Goldschmidt, Mike de Villiers, Colleen de Villiers, Anna Engelhardt, Neels Beyers, Nicol du Toit, Trudi du Toit)
10. Slave bell by Robert Maginley
11. Being creative by Neels Beyers
12. Our president getting close to it by Neels Beyers
13. Magnificent manor house by Robert Maginley
14. Jeanette & Richard by Joyce Goldschmidt
15. Garden splendor by Robert Maginley
16. Ancient camphor trees by Anna Engelhardt
17. Reflections by Jeanette Brusnicky
18. Being creative by Joan Ward

Winning images from October

Set subject: Vertical scapes

The judge at the competition evening on 5th October was well-known landscape photographer Lee Slabber from the Fish Hoek Photographic Club. He gave some very good feedback on the landscape images and rewarded images that were taken in beautiful light and were well composed. The new competition rule allowing for three prints to be entered stimulated members to increase their number of print entries and a record 40 prints were entered out of the 90 submitted for the evening. We hope that this trend continues, says LESLEY PAROLIS. To quote Ansell Adams "The negative is the equivalent of the composer's score, and the print the performance."

Lesley reminds all those members who gain salon acceptances and wish them to be used for ranking promotion must inform the competitions convener by no later than three months after the salon took place. The onus is on the photographer to inform CTPS of all salon acceptances. In addition, Lesley urges all members to update their personal details on Photovault's "My details" page. This is especially important if emails and competition rankings have changed.

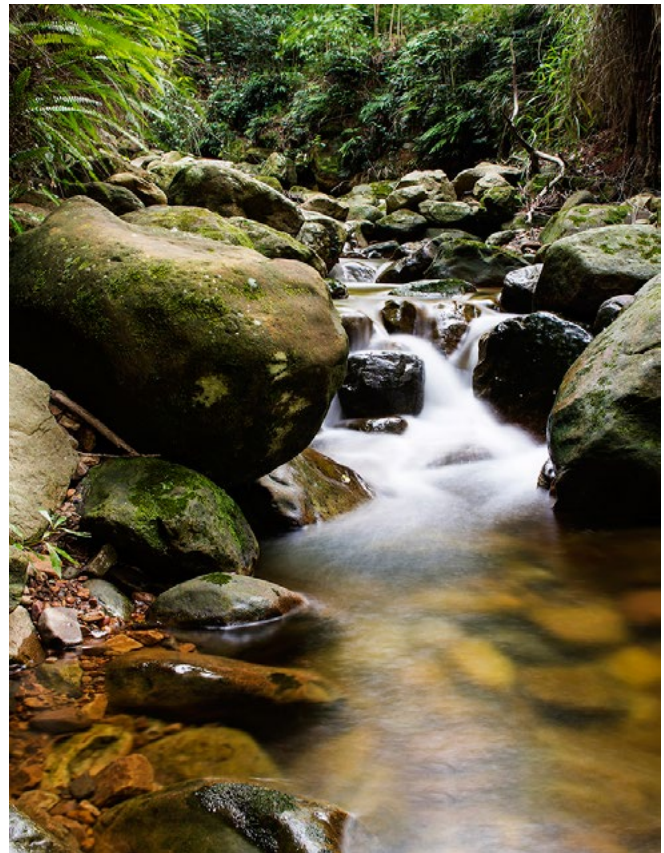
There were no ranking promotions this month.

Here are the winners in the various categories together with the judge's comments.

Beginners & Intermediate entries:



Winner PDI Open, Intermediate - *Golden Tracks* by Mireille Landman (22). "A lovely use of leading lines and very well exposed. A monochrome conversion might work very well and possibly the placement of a third element further up the tracks, for our eyes to lead to something specific."



Winner PDI Set, Beginner - *Wet water way* by Crighton Klassen (21) "For a beginner, the image has been well composed and the exposure has been well handled. Watch that the highlights don't blow out. Clutter-free from debris, which is often over-looked, makes for a pleasing foreground."



Winner Print Open, Beginner - **Three Rocks** by Stephen Gibson (18)
 “A well converted monochrome image with good contrast, highlighting the textures and patterns created by the rocks. I would have liked to see the “concrete stone”-type rock in the bottom right removed, as it is slightly distracting.”



Winner Print Open, Intermediate - **Swartland Cottages** by Mireille Landman (20). “A lovely country scene that has been well isolated. Good exposure and choice of a panoramic format. Consider cropping out the sky and top half of the mountain for a slightly different composition; and watch the tree interfering with the left edge.”

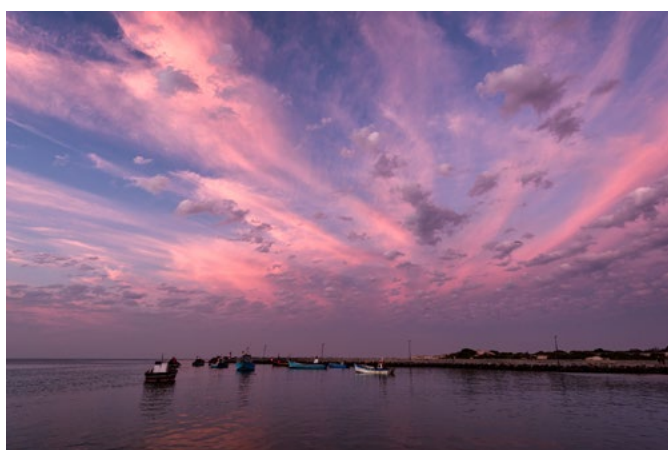


Winner PDI Open, Beginner - **Winding water** by Crighton Klassen (25). “A very well composed image with a bold foreground creating lovely depth to the image. A nice diagonal line through the image and at a slow shutter speed creates an overall softness to the water. Watch your colour balance as there seems to be a slight magenta cast.”



Winner PDI Set, Intermediate - **Ancient and Modern** by Alison Bull (21). “A well spotted composition which certainly shows off the progression of modern architecture. Shadows and highlights have been well handled although it would be nice to see a bit more contrast and a gust of wind to open the flag, which would add a focal point to the image.”

Advanced & Salon entries



Winner Print Open, Advanced - **Last light** by Jacoba van Zyl (24)
 “A tranquil scene that is full of atmosphere. Taken at the right time of day with beautiful clouds and colour in the sky. It makes the viewer want to be part of the scene. Well composed, leaving plenty of room to fill the sky with the beautiful pastel colours that present themselves for a fleeting moment after the sun has set.”



Winner PDI Open, Salon - **Gareth Hayes** by Nicol du Toit (25)
 “A well captured moment that highlights the effort and power the hockey player is putting into the shot. The water spraying up off the turf, the tension in the muscles and the facial expression makes for a very good sporting image.”



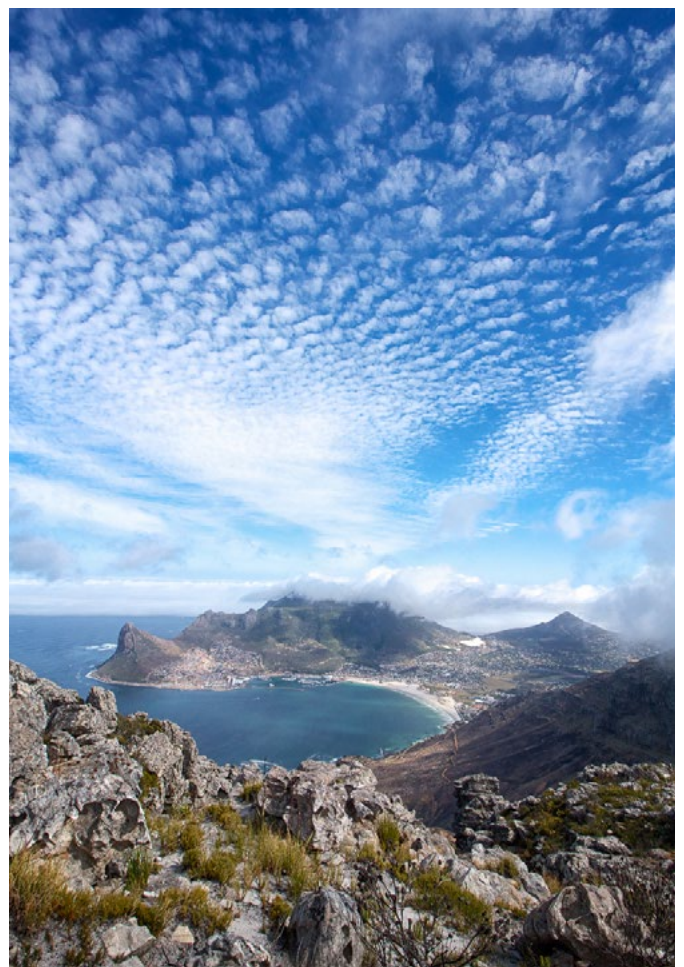
Winner PDI Set, Salon - *A perfect sky* by Steff Hughes (26)
 "I have seen many images of the canola fields but none with a sky as gorgeous as this. The detail in the differing layers of clouds and the correct amount of polarization has really optimized what one can get out of this sky. There is a lovely balance in the composition which is complimented by the colours of the sky and fields. Very well taken."



Winner PDI Open, Advanced - *Dance a flame* by Danie Coetzee (23)
 "An example of how important a good title is to the image. A very nice abstract image of the dancers that conveys a lot of energy and movement. The choice of shutter speed and stage lighting have worked well to give that feeling of a burning fire."



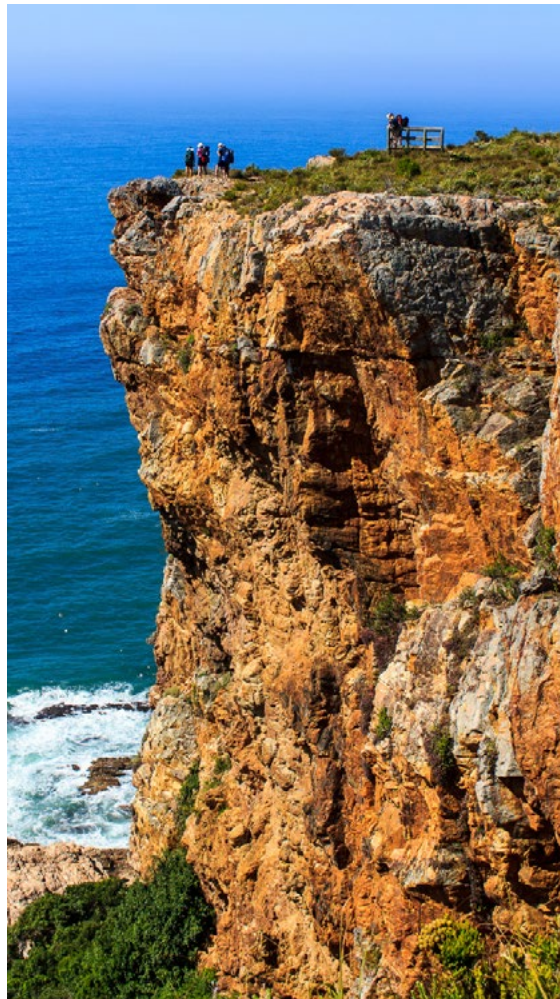
Winner Print Open, Salon - *Enchanting Sleeping Beauty* by Kim Stevens (28). "This is a stunning image that caught my eye immediately. The pose of the dancers, the contrast between them and the background, the complimentary textures of their costumes with the background and the timing of the actual moment captured makes this a winning image."



Winner PDI Set, Advanced - *Hout Bay* by Jennifer Morkel (23)
 "A wonderful opportunity to capture an amazing sky with a breathtaking vista has been well executed. Once again the vertical format was the correct choice and I love how the texture of the clouds compliments the texture of the rocky foreground. The slight separation of the foreground from the sentinal, allowing for the sea to continue into the bay, was a detail that could easily have been overlooked. This scene at sunset could take the image to another level."



Winner Print Set, Salon - *End of the Day at Jaggiesbaai* by Catherine Bruce Wright (26). "A lovely, atmospheric seascape. The author's choice of portrait format works well and the image has a very well balanced composition. The water just spilling around the front of the rocks has been perfectly timed."

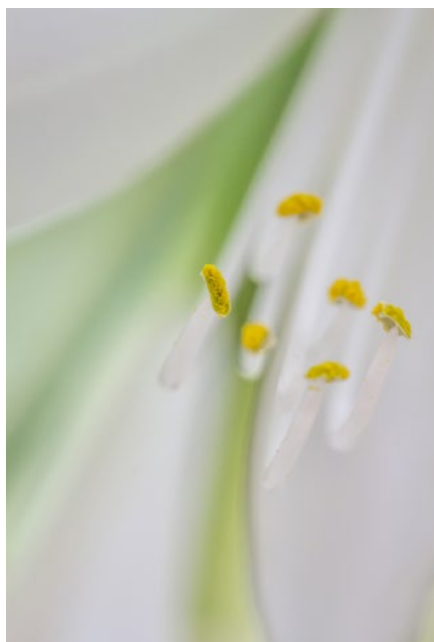


Winner Print Set, Advanced - *Lookout* by Andrew Denny (24). "A great example of using people for scale to enhance the already dramatic scene. Well exposed and good subject placement. Taken at a better time of day could certainly have added to the scene."

More competition images (23 & higher)



Spring delight by Sagren Padayachee (25)



Untitled by Jennifer Morkel (23)



Tuscan Memory by Anna Engelhardt (25)



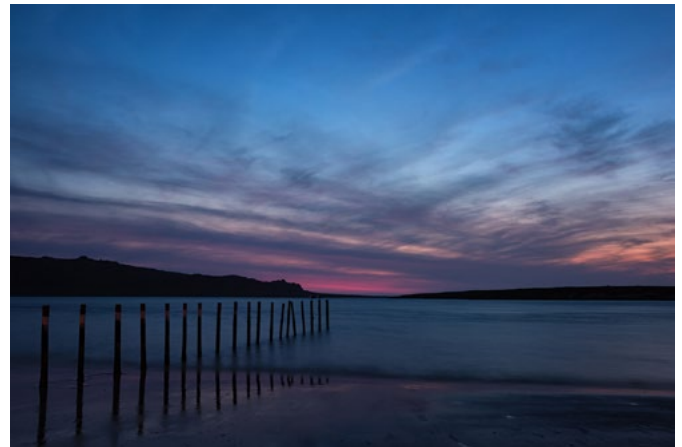
Darling Harbour Sydney by John Spence (25)



Squares of Sorts by Jeanette du Toit (25)



Let there be light by Anna Engelhardt (25)



Die paaltjies by Jacoba van Zyl (23)



Catch a Ferry to Manly by John Spence (24)



A Poem lovely as a Tree by Kim Stevens (23)



Follow the foam by Neels Beyers (23)



Theewaters sunset by Richard Goldschmidt (23)



Sea and Rocks Scape by Jeanette du Toit (26)



Parental frame by Pat Scott (25)



On the rocks by Jacoba van Zyl (23)



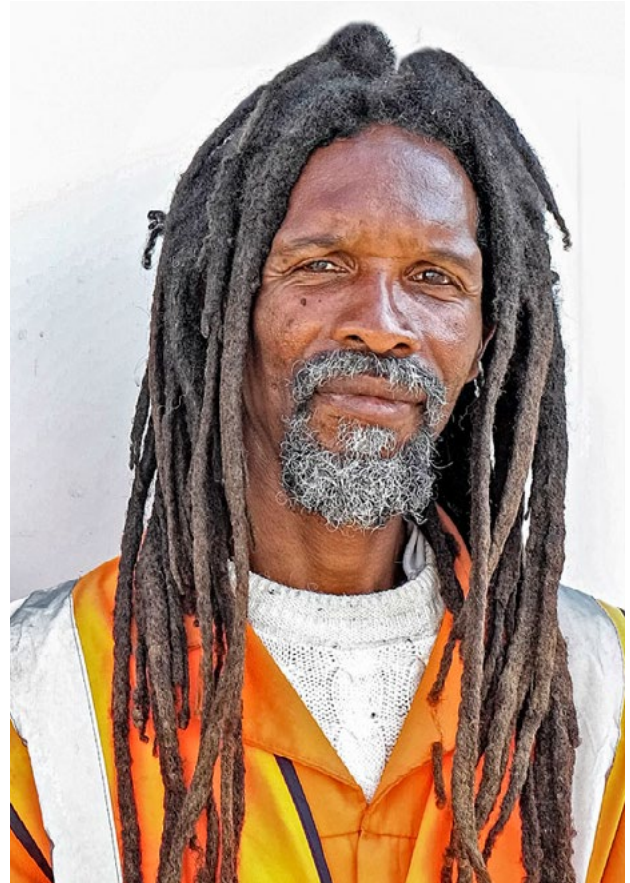
Cardinal direction by Kim Stevens (26)



Hogsback waterfall
by Neels Beyers (23)



Happy Birthday
by Anna Engelhardt (25)



John by Arnold Castle (26)



Through the Arches of Old Tangier by Jeanette Brusnicki (23)



Sunrise over the Sea by Jean Bradshaw (25)



Lifting the lady by Joan Ward (25)

Mini-Competition of Greyton images

In order to create some competitive spirit for those who came on the Greyton weekend in September, Richard Goldschmidt and our facilitator for the weekend, Paul Bruins invited participants to enter an informal mini-competition and submit their best image in each of three categories, namely Landscape, Canola fields and Open. All photographs had to be taken on that weekend outing and were judged by Paul Bruins. The winners in the Landscape category were 1st Lesley Parolis, 2nd Neels Beyers, 3rd Detlef Basel; in the Canola category 1st Jenny Morkel, 2nd Pat Scott, 3rd Richard Goldschmidt; and in the Open category 1st Jeanette du Toit, 2nd Elmara Willis, 3rd Neels Beyers.



Lesley Parolis (1st Landscape)



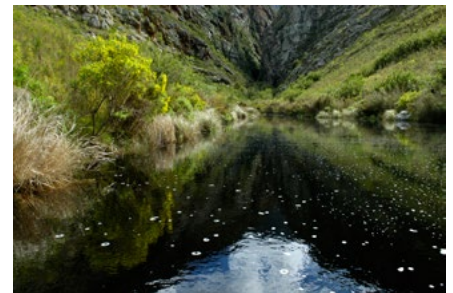
Neels Beyers (2nd Landscape)



Pat Scott (2nd Canola)



Elmara Willis (2nd Open)



Detlef Basel (3rd Landscape)



Jenny Morkel (1st Canola)



Jeanette du Toit (1st Open)



Richard Goldschmidt (3rd Canola)



Neels Beyers (3rd Open)



Left: Nicol du Toit accepts the Interclub trophy from Clive Walker, chairman of the organising club, Creative Camera Club.

CTPS wins again at Interclub!

CTPS is again the holder of the Western Cape trophy for the club with the most points awarded at the annual Interclub competition. In addition, we won the print section, with Pat Scott's print (above) the winner and Joan Ward getting third prize, plus all three winners of the Battle of the AV's are CTPS members

The attention CTPS has been paying to prints over the past year has paid dividends: our excellent winning score in the print section in the 2016 Interclub Competition contributed largely to our overall winning score of 587 (see opposite page right).

Our print score of 306 out of 360 was 15 points ahead of Fish Hoek, which came second. But, in the PDI section the competition was so fierce that our 4th place score of 281 was just 3 points behind Tygerberg's winning score of 284.

Tygerberg was second overall with 574 points, closely followed by Fish Hoek, with a score of 573.33.

Winners all

With Pat Scott's winning image — *Synchronised Takeoff* (27 points) — leading the pack, closely followed by Joan Ward's third-placed *My Space* (26), all our print images scored very well.

Six of our prints were awarded a 26: Joan's, Jeanette du Toit's *Blue Wildebeest Reflection* (6th); Jacoba van Zyl's *Eiffel Detail* (7th), Karyn Parisi's *Arctic Beauty* (12th), Arnold Castle's *Shafiek* (16th) and Kim Stevens' *Mosque Mosaic* (18th).

Three CTPS images got 25 points: *Jeux*

d'Hiver by Kim Stevens, *Reflections — The Oak Estate* by Lesley Parolis, and *Spider Lily* by Johan Strydom.

A further two prints got 24 points: *Layers of Paint* by Anna Engelhardt and *Gotham* by Lesley Parolis.

A total of 120 prints were entered by ten clubs. Newcomer Worcester only entered PDI's — and did quite well.

Not the winner

The print *Black and White* by David Barnes of Tygerberg came second — although it was erroneously announced as the winning print on the evening.

It was also announced on the evening that Barnes was the winner of the *Golden Apple* award for the most points scored (52), but it later transpired that Rob Tarr of Fish Hoek actually had the highest score of 52.33.

CTPS' Joan Ward and Pat Scott were joint-third with 51.33 points each.

Kim Stevens, with a total of 50.67 for her two images, came 6th, Karyn Parisi was 10th with a total of 50.33 and Jeanette du Toit 11th with a total of 50.

Projection problems

As Kim Stevens reported after she observed the judging earlier in the week, there were

problems with the calibration of the screen on which the PDI images were shown for judging. With the result that many images appeared washed out.

On average the PDI's got much lower scores than the prints — for example, the highest score of 26 was only awarded to the three winning images: *Balance* by Peter Brand of Fish Hoek, *Sharing* by Jaap van der Merwe of Tygerberg and 3rd placed *Play with Food* by Rozel Goslett of Tafelberg.

Joan Ward's *Landing Line* got the highest score of all CTPS PDI images (25) and was placed 9th. Steff Hughes' *She thinks she is Human* also got 25, and came 16th out of 132 PDI images.

Five of our PDI images got 24 points: *Pink Water Umbrella* by Karyn Parisi, *Spiritual Journey* by Danie Coetzee, *The Kiss* by Jeanette du Toit, *Drifting Along* by Pat Scott and *Sunrise in Cadiz* by John Spence.

Danie Coetzee's *Grandeur Decay* got 23 and four other CTPS images got 22: *The Sacred River to Xanadu* by Jeanette Brusnick, *Walking with Giants* by Ken Woods, *Jazz* by Andrew Denny and *Tiled Facade Porto* by Mo Bassa.

Creative hosts

This year's Interclub was hosted by Crea-

Left: Pat Scott's winning print, Synchronised Takeoff.



Right: Joan Ward's print 'My Space' came third.



For the first time a 'Battle of the AV's' was held as part of the Interclub competition. Antenie Carstens' (middle) AV 'Good old Forties' won with Hannelore Seifart's 'As time goes by' second and Nellian Bekker's 'Free Ivar the Great' third.

Club Results	PDI Score out of 360	PDI Position	Print Score out of 360	Print Position	Total Score out of 720	Total Position
Cape Town	281	4	306	1	587	1
Tygerberg	284	1	290	3	574	2
Fish Hoek	282.33	3	291	2	573.33	3
Tafelberg	281	4	289	4	570	4
Helderberg	282.67	2	287	5	569.67	5
Hermanus	279	6	284	6	563	6
Creative	272	8	280	9	552	7
Swartland	268	9	283	7	551	8
Paarl	267	10	283	7	550	9
Durbanville	267	10	279	10	546	10
Worcester	274	7			274	11

The final results as they were projected on the screen.



One of the judges, CTPS member Malcolm Jones, with Johan Strydom, who got a good result for his print.



Jeanette du Toit, here with her print Blue Wildebeest Reflection, received a certificate of achievement from the PSSA for her high score in this year's Impala Trophy competition.



Interclub judge Antenie Carstens (left) sharing a relaxing moment with CTPS member Danie Coetzee, who had two images entered in the PDI section.



Johletta Frahm, all the way from Hermanus, John Spence and Jeanette Brusnicky all had images entered.

tive Camera Club, and dual-member Paul Nuttal (who actually serves on their committee), was Master of Ceremonies. To illustrate their creativity, they asked two burlesque artistes to perform.

For the judging they used Malcolm Jones, Antenie Carstens, Barbara Fassler (from the University of Stellenbosch) and Pieter Haarhoff.

Each judge had to indicate his score out of 30 by holding cards aloft and the lowest score was discarded. The three remaining scores were then rounded off to an average of 30.



Paddy Hawes, an AV judge, with Robert Maginley.

AV News



Nellian Bekker welcoming Frank and Gail Reuvers (Photo Johan Greeff)

Image titles of
Franks Reuver's AV
presentation



AV meeting on 12th October

"What a great and stimulating evening we had," comments Nellian Bekker about the latest AV meeting. "It is just such a pity that not a single non-AV maker accepted our invitation to join us for that evening with one of the most inspiring AV-makers. Frank and Gail Reuvers came all the way from Somerset West, to show us their AVs that Frank produced. We are indeed lucky to share some of their wonderful trips all over the world. It was a case of 'Fasten your seatbelts for landing at Cape Town Airport just after 8 am' when we had to come back to reality! Thank you Frank – we thoroughly enjoyed your AVs." After tea break Hannelore Seifart's entry for the Interclub 'As Time goes by' and other AVs were shown.

Start of an AV Interclub – perhaps?

All the clubs that were participating in the Interclub competition were invited to submit AVs prior to the event – a sort of mini AV Salon. Of these entries, three were selected with the aim of showing them during the competition evening. In the end, there were 15 entries from only two clubs – CTPS and Helderberg.

"What an amazing start to something that may well lead to an AV Interclub. Who knows? Hopefully this will spark the interest in AV-making and also give the photographers an idea what to do with all their photos," says Nellian Bekker.

"Making an AV is not only fun but is a practical way to show your

friends a whole two week holiday trip in 5-10 minutes. Your creativity will have no restrictions, and your friends will not have to dig deep for an excuse in the future if you suggest showing them your holiday photos - after they have seen an AV of your previous trip!

"I would like to thank CTPS for sponsoring the judging of the AVs. Particular thanks must go to Alicia Greyling, Antenie Carstens and Len van Wyk – without their help and support this event would not have been such a great success."

The four judges were: Friso Woudstra APSSA, Paddy Howes APSSA, JJ van Heerden APSSA when he was a member of PSSA and Deon Kuhn.

The results were as follow:

1. Anteni Carstens with Good Old 40's
2. Hannelore Seifart with As Time Goes By;
3. Nellian Bekker with Freeing Ivar the Great.

Forthcoming AV Meeting on 9th November

This meeting will be quite different because all AV makers are requested to produce one AV just for this evening – even if only 10 photographs are used for it. "I would like to believe that we are going to have lots of fun with this particular challenge. It is an Open category, so come and flaunt your photos," encourages Nellian Bekker.

Facebook - your biggest source of photographic information

by Steff Hughes

Facebook isn't just about selfies, inane comments and silly jokes. In 2015, <http://businesstech.co.za/> reported that there were 11.8 million Facebook users in South Africa. This means that it is a rich environment for anyone with a special interest, such as photography, flower arranging, or travel. In fact, whatever takes your fancy, I'm sure you'll find a group for it. There are many, many communities of interesting people – you just have to dive in and find the community that works for you. Once you've joined a few groups, the information posted by the users in that group will appear on your wall. This brings a steady stream of interesting articles, comments and discussions right to your computer. You can sit back and read them without having to participate or you can add your own comments, pictures and articles.

Some people worry that with so many Facebook users, they're going to be exposed to people they don't want to be associated with. That could be true if you just allowed everybody onto your page, but think about Facebook in the same way you'd think about your house. You don't open your door to everyone – you're selective and you set up security to keep out unwanted guests. Follow the same security practices on Facebook and you'll have peace of mind while re-connecting with old friends, making new ones and participating in interesting groups that you have chosen to join.

And you don't need to know anything special in order to create an account. It is really easy. Create your account and then take a few

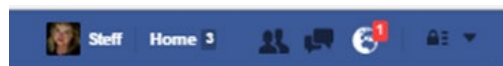
minutes to set up your privacy settings to determine who you'll allow onto your page.

Create your new account:

1. Navigate to www.facebook.com
2. Fill in your details
3. Use a strong password (It should be more than 6 characters, including upper case, lower case and numbers or symbols. Don't use simple words, your pet or child's name- and don't use a series of consecutive numbers.)
4. Click **Create an account**.

Secure your account and keep "unwanted guests" out

Your basic account is now open to all Facebook users and anything that you post can be seen by anyone who comes across your account. The first thing you need to do after you create your Facebook account is make some simple decisions about who you'll allow onto it and what you'll allow them to see. All of your settings are located up on the top right of the page by clicking on the padlock icon up in the blue bar.



This will open a page that allows you to make some setting changes. Click on each of the options and choose the level of security that you're comfortable with.

Privacy Settings and Tools			
Who can see my stuff?	Who can see your future posts?	Friends	Edit
	Review all your posts and things you're tagged in		Use Activity Log
	Limit the audience for posts you've shared with friends of friends or Public?		Limit Past Posts
Who can contact me?	Who can send you friend requests?	Everyone	Edit
	Who can look me up?		
	Who can look you up using the email address you provided?	Friends	Edit
	Who can look you up using the phone number you provided?	Everyone	Edit
	Do you want search engines outside of Facebook to link to your profile?	No	Edit

I recommend the settings that are shown above. They are medium security settings; letting people who may know you find you, but limiting who can see what you post. You can also make changes to the privacy setting for a particular post as you post it. For instance, you may want your post to be visible to everyone and not to just

your friends.

And finally, remember that your page is completely under your control – you don't have to accept a "friend request" if you don't know (or like) the person.

Increasing impact & new trends in Digital mobile Photography

To make up for Garyth Bevan not being available to present at our October E&D session, we requested MARGARET COL-LINS to summarise his presentation at the PSSA National Congress in Langebaan, which covered trends in mobile photography, the impact digital mobile photography has had in the world of photography and the increasing use and recognition of mobile platforms.

Mobile devices have developed to the extent that some are capable of producing images that can compete with many DSLR cameras. Technology, connectivity and social media have made image sharing instantaneous and the demand for turn around on professional jobs has changed the way photographers operate. Just as Kodak's Box Brownie made photography accessible to the man in the street in the 1900s, mobile photography has made it acces-

sible to EVERY man in the street.

The numbers are staggering: Today, more pictures are taken every two minutes than were taken throughout the 1800's and 350 million images are said to be uploaded to Facebook each day. In 2015 alone, more than one quarter of the approximately 3.5 trillion photos taken in the 174 years since the first Daguerreotype images were captured.



Trailblazers in professional mobile photography

Well-known photographers who make use of mobile phones for their professional work include Ben Lowry, David Guttenfelder, Michael Christopher Brown, Ed Kashi Randy Olson and local photographer Dale Yudelman. In 2012, Time magazine asked five photographers to document hurricane Sandy and share their images via Instagram. One of Ben Lowry's Instagram images was chosen for the cover of the 12 November 2012 issue.

- BEN LOWY is a so-called "conflict photographer", who has worked in Afghanistan, Libya and Iraq. While he is on assignment, he often uses a combination iPhone camera, and apps such as Hipstamatic and Snapseed and Instagram to take, process and deliver pictures to his editors. He does not use many filters, but does add grain for effect, and plays with curves and color balance. People are sometimes surprised at the modest gear he uses to produce his iconic images.
- DAVID GUTTENFELDER is a National Geographic Photography Fellow and photojournalist for the Associated Press. His work focusses on geopolitical conflict, conservation and culture. David is considered an influencer and industry leader in smartphone photography and social media, having taught

the first National Geographic Explorer's Smartphone Photography workshop in San Francisco in 2011. He was named TIME's inaugural Instagram Photographer of the Year 2013 and received the Shorty Award for online photography, the Online Journalism Award was eight-time World Press Photo Award winner and seven-time finalist for the Pulitzer Prize. His images, captured on an iPhone and shared via Instagram, combine day-to-day life with an underlying sense of deep isolation. He believes that Instagram has allows access to wider audiences and is changing the language of photography.

- MICHAEL CHRISTOPHER BROWN is an American photographer and filmmaker working on conflict and social issues. The 2012 documentary Witness: Libya covers his war work in Libya, where he was wounded. His recent work explores the electronica music and youth scene in Havana, Cuba, and conflict in the DRC. Phone camera projects include a series of works from road and train trips in China (2009/2010) and Libyan Sugar (2011). In his view, the phone allows him to maintain ethical distance in difficult situations. The Libyan smartphone images were used in his recent book Libyan Sugar (Twin Palms, 2016).
- ED KASHI is a photojournalist, filmmaker and educator dedicated to documenting the social and political issues that define our times, sharing his work via Instagram. He takes on issues that "stir my passions about the state of humanity and our world, and I deeply believe in the power of still images to change people's minds." He feels a great responsibility to tell the truth and to honor his subjects' stories. Kashi is known for his coverage of the Protestant community in Northern Ireland, the lives of Jewish settlers in the West Bank, and the strife between the Shiites and Sunnis in Iraq. He has also covered the plight of the Kurdish people and the impact of the oil industry upon the impoverished Niger Delta.
- RANDY OLSON is a professional photographer specializing in global narratives and social documentary for national geographic, as well as other commercial and advertising photography. He uses Instagram to share his work including beautifully documented people, places and environments.
- DAN CHUNG: During the 2012 Olympics, London, professional photographer Dan Chung set up a blog where he shared images taken using his iPhone in between all the big pro cameras on the main photographers stand. With only a Schneider lens attachment, the popular Snapseed editing app and his skill and experience, Chung captured some truly fantastic images from the Games.

- KEVIN RUSS: For two years, portrait photographer Kevin Russ lived out of his car, documenting the wildlife and rugged landscapes of America with only his iPhone. He left his DSLR and film cameras at home restricting himself to his iPhone to simplify his photographic process. He found that the limitation forced him to become more creative. Not being able to blur out the background forced him to compose the entire photo, foreground and background, and changed the way he sees things. In his view it is easier to connect with these images.
- TOMAS VAN HOUTREYE: With a camera attached to a consumer drone, Tomas van Houtryve has captured images of weddings, funerals and groups of people praying or exercising, as well as prisons, oil fields, and the U.S.-Mexico border. His intent is to comment on "how imaging technology is changing the nature of personal privacy, surveillance, and contemporary warfare".

Mobile photography receives increasing recognition and acceptance

The LA Mobile Arts festival 2012 brought together over 200 artists, recognizing the value of some of the work shared on Instagram. Exhibitions of top Instagrammers have subsequently been held in Spain for the past 3 years, and more recently in Kolkata, India and Singapore, while Madrid has a gallery dedicated to the work of Instagrammers.

Some exhibitions are the result of competitions. One of the biggest Instagram competitions, the Mobile Photography awards (MPA),

takes the award-winning images on a tour of the US. This competition has 20 categories ranging from photo essays and journalism to portrait, wildlife, macro, landscapes, architecture and digital fine art.

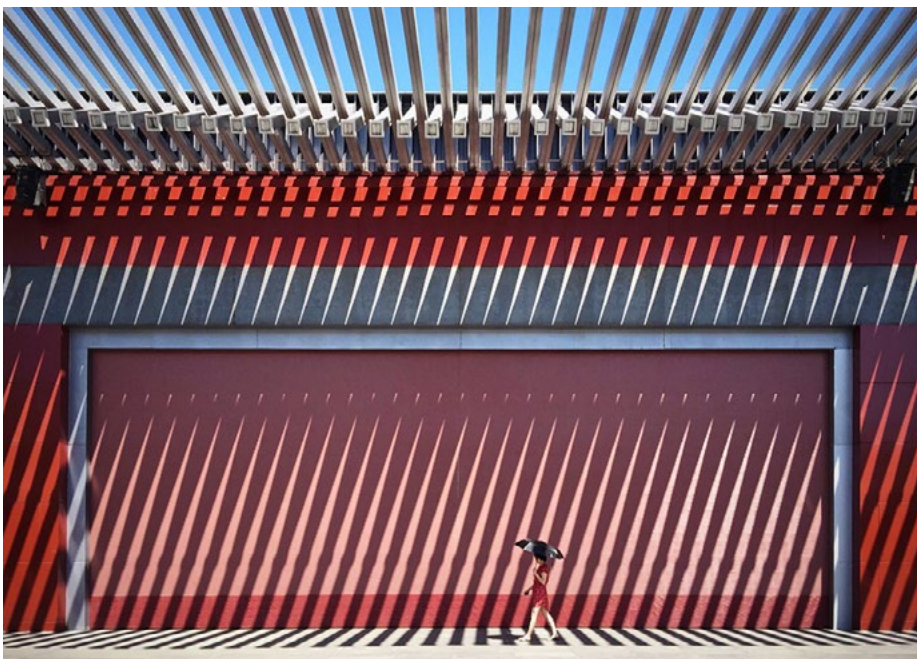
Jian Wang, using an iPhone 6Plus, was the MPA 2015 Grand Prize Winner. He has an eye for pattern and a talent for placing humanity in context with the designs he finds everywhere. From architecture to landscapes and street photography, his work celebrates the high art of everyday life in images which are both playful and artistic.

Even Cape Town has held an exhibition of the work of 10 top Cape-tonian Instagram workers in 2015, a collaboration between Skinny Legs Luxury Cafe and Nifty250.

Garyth also shared two of his own projects, as well as the work of other photographers who use mobile devices and platforms.

- His "Midday Moods" is a project he is presently working on for an exhibition in 2017 (see Cape Camera September 2016). Here he challenges himself, deliberately shooting in very harsh and bright lighting. Shape, line and form then become more important than the objects being photographed.
- The calendar project focused on creating landscapes that showed simplicity and geometric form, often including a human form to show scale (see Garyth's Facebook page).

His takeaway message was that every photographer should break rules to open up new opportunities in his/her creative work. "Don't wait for the perfect picture and the golden hour. Instead, go out and find new experiences and inspiration."



Photos by Jian Wang

Monthly meetings

Meetings are held in the St Stephens Church Hall, Central Square, Pinelands, at 7pm.

- 1st Wednesday:** Competition
- 2nd Wednesday:** Audio-visual
- 3rd Wednesday:** Education & Development

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