

CAPE CAMERA

MARCH 2016

OFFICIAL NEWSLETTER OF THE
CAPE TOWN PHOTOGRAPHIC SOCIETY



125 YEAR CELEBRATION



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Members who attended the strategic meeting were asked to write suggestions on strips of paper, which were then read out anonymously.

News from the council

The three-yearly CTPS strategic meeting early in March was attended by 25 members, who made use of the opportunity to make their views on the future of CTPS known. They were asked to make anonymous suggestions regarding things we are not doing, or can do better, or should not be doing – to make CTPS an even better society to belong to. Suggestions from members who were unable to attend the meeting were also accepted.

There were so many suggestions that we had to rush to finish before 10pm.

There were, however, quite a lot of duplicates, indicating that some issues — like judging and the competition format, for example — were of concern to many members.

Council will now review all the suggestions, try and group them together in clusters and then appoint task teams to investigate them. The task teams will report back to council with suggestions on how the ideas that were put forward can be implemented to the benefit of the society.

As can be expected, judging and scoring attracted most suggestions. There was also a lot of support for regular evenings where

photography can be discussed and photos can be evaluated, instead of judged.

Encouraging and support for special interest groups was a recurring theme — some of the examples of special interest groups that were suggested are cine, macro, old photographic techniques, etc.

Concerns were expressed that we should attract younger and more ethnically diverse members, and find ways of encouraging new members and Beginners to participate more in club activities like competitions.

Some of the other suggestions received were:

- We should regularly host salons and exhibitions and publish a yearbook.
- Specific suggestions on outings and E&D speakers were made
- Promotion of AVs
- Investing in books and magazines for a CTPS library.
- Duty roster for members to help with setting up and dismantling equipment at meetings.
- Concern about CTPS's performance in national competitions and interclub selections.
- Concern about members' behaviour and comments during judging

• Discussions of panels of work submitted by members.

We had a suggestion to use the title of *bronze award* instead of *red award* and council has already adopted the suggestion.

If you were unable to attend the meeting, but would like to take part in some of the task teams, please contact me on nicol@sportstrader.co.za.

We'll keep you posted

Nicol du Toit



Nicol du Toit and Jacoba van Zyl compiling a list of the suggestions.

On the cover

THE IMAGE on the cover, *Dirt rider*, by Marius-Lee Pretorius, was the winner of the Print Open, Salon category in the March competition. "I have to compliment the photographer on this fantastic action photograph, the exposure is spot on, the camera settings are spot on and the timing was well executed," said judge Peter Haarhoff. "I know I will battle to get a shot like this. Well done. My only suggestion to make this a perfect shot is to clone out the fence on the left and maybe replace it with some of the dust storm on the right."



Publications Team

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Contributions for Cape Camera are welcomed. Please submit any contributions to Copy Editor Anna Engelhardt at annengel@iafrica.com.

CTPS news flashes

Alicia Greyling is new WC Regional Director

CTPS MEMBER Alicia Greyling has been appointed interim Western Cape Regional Director until the PSSA election in 2017 after the announcement by current PSSA Western Cape Regional Director Johan Kloppers that he will be stepping down after the Langebaan congress in August. She will be working alongside Johan until then to ensure a smooth transition when he retires.

This was one of the announcements made by PSSA PRO Evelyn Gibson during her visit to CTPS during our E&D evening in March.

Alicia has been a stalwart in WC club structures for many years — among others, for her assistance with organising the annual Interclub



Evelyn Gibson congratulates Alicia Greyling (right) on her appointment as interim Regional Director.

competition and monthly JAP courses at the Sanlam head office. More about her in the next issue of *Cape Camera*.

As Regional Director she will be PSSA's *ambassador* in the region. Her main duty will be to keep the communication channels open between member clubs, as well as the clubs in the region and the PSSA, by regular visits to clubs and other forms of communication.

She will also be tasked with promoting the PSSA in the region, by, for example, promoting the benefits of membership, having meetings with regional club chairpersons/presidents in order to report regional concerns to the PSSA and communicate developments in the PSSA to them.

Double honours for CTPS members

NOT ONLY did our Kim Stevens (right) receive her Associateship (APSSA) in **two** categories during the January 2016 PSSA Honour Awards, but husband-and-wife team Christo and Marleen la Grange both were awarded Licentiateships (LPSSA).

"I got the APSSA in monochrome digital HD and the APSSA in the specialist colour print section — specialist because I chose a theme of performance art and submitted all prints on that subject," explains Kim.

In addition, she had the rare achievement of her panel of colour prints being accepted on its first submission.

Both La Granges were awarded Licentiates in Colour Digital HD.

"Achieving PSSA Honours is something to be proud of — they are not given away easily but neither are they unattainable," explains Jill Sneesby, convenor of the PSSA honours judging panel. "There are all sorts of factors which come into play in an honours application and these include presentation, technique, both shooting and post processing, visual awareness and communication."



Photo of Kim Stevens by Anna Morris.

A good way to look at the panel is to look at the thumbnails, she advises, as these help you to assess differences in tone and in exposure, variety in subject matter and interestingly enough, bad post processing, such as overdone vignetting is often very apparent in the thumbnail view.

Go to the PSSA website at www.pssa.co.za/honours-and-awards/honours-results-jan-2016 and then scroll down to click on the name of the candidate whose panel you wish to view.

The standard increases as you move up in the honours rankings — not only in the number of images that need to be submitted, but also in the judging criteria of the panel of twelve judges.

Members can apply for the following honours (in order of difficulty): Licentiate: LPSSA; Associate: APSSA; Expert: EPSSA, EPSSA (Cls), EPSSA (Mille); Fellow: FPSSA; Master: MPSSA and Versatility Honours — LPSSA (Vers), APSSA (Vers), FPSSA (Vers) and FPSSA (Dux). See more at www.pssa.co.za/honours-and-awards/honours-applications.

The next closing date for applications is 25 June, 2016.

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.

CTPS Contact details:

Contact person: Jacoba van Zyl

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Website: www.ctps.co.za

Facebook : Cape Town Photographic Society

CTPS council members

President	Nicol du Toit
Vice-president	Richard Goldschmidt
Honorary Secretary	Jacoba van Zyl
Honorary Treasurer	Melanie Neethling
Property Manager	Detlef Basel
Education & Development	Kim Stevens
Competitions Convenor	Lesley Parolis
Audio-visual Convenor	Nellian Bekker
Public Relations	Anna Morris
Website	Lesley Parolis

CTPS news flashes (cont)

Forthcoming 16th April outing: *Birds in Flight*

THE NEXT CTPS outing will be on Saturday 16 April to Spier Wine Farm in Stellenbosch, home of *Eagle Encounters*, a sanctuary for birds of prey. Following Vernon Chalmers' E&D talk in February on how to photograph birds in flight, Richard Goldschmidt arranged with Tracy at Eagle Encounters for a special session for us to photograph their birds of prey in flight.

We have elected to do this early in the morning so that we have great lighting conditions and also so that we do not have other members of the public getting in our way, explains Richard.

"This will entail them opening up early for us and thus incurring overtime costs for their staff. The total cost to CTPS will be R2500 and thus we will ask each participant to pay R100. If we get more



than 25 members, we shall reduce the cost accordingly."

We would therefore like to encourage as many members as possible to get up extra early that Saturday and drive out to Spier to be there by 7.15 am, which is just five minutes after sunrise that day.

There will also be opportunities to take photos of other static birds, like owls, as well as other animals at Spier.

For those who don't mind a late breakfast after our photo-shoot, that could also happen at Spier.

Please Email Richard@goldschmidt.co.za to indicate that you will be joining the outing as soon as possible.

Image Darting Home, courtesy of Joan Ward.

How mushrooms made Lee-Ann Kriel a photographer

NEW MEMBER, 22-year-old Lee-Ann Kriel, has already actively become involved in CTPS activities like the Facebook group.

The tool-making student has always loved photography – but now enjoys it more than ever.

"I was part of the photography club in school, but it didn't mean much to me at the time," she says.

In 2013 she obtained a diploma in culinary arts — and also found a passion for photography. "We did a course in food photography – but I was the worst student ever as I always fell asleep in class! Feeling terrible and disappointed about it, I explained myself to the lecturer and produced one of the best pictures in the class." (see image right)

This was the first time she took photography seriously. Her next step was to volunteer to accompany the lecturer on two photo shoots.

"I enjoyed it so much that it made me just want to learn more!," says Lee-Ann. So, here I am to learn more and to have fun doing it."

She likes being creative and likes taking pictures of food, macro, landscapes, nature, and mechanical things.



"I especially like taking those photos where people just look at you oddly, when you take pictures of random objects that make no sense at all!"

PLEASE NOTE: We would like to introduce our new members through short biographical articles in *Cape Camera*. Anyone who joined CTPS in the past few months is encouraged to contact Joy Wellbeloved on joywellb@gmail.com with information on how and when they became interested in photography and a short description of their career, experiences and preferences as a photographer and why they joined CTPS.

(Note from Joy: I received this article from Lee-Ann while she was flat on her back in hospital.)

Place orders for CTPS 125th anniversary book

WE ARE in the process of finalising the publication of the CTPS 125th Anniversary Book, covering the history of the society, juxtaposed with images and articles about our celebrations during 2015. If you are interested in having a memento of the society's 125th celebrations and the highlights in the society's history, you might be interested in ordering this 96-page coffee-table book.

The print order will be determined by orders placed now. This will also influence the final price, which is now expected to be R160.

Please order a copy from nicol@sportstrader.co.za.



International honour for April judge Antenie's AV

ANTENIE CARSTENS can add another honour to his many achievements in club photography: his AV entry in the Port Elizabeth Camera Club (PECC) 2nd International Audio Visual Festival was one of only four South African AVs that gained acceptance.

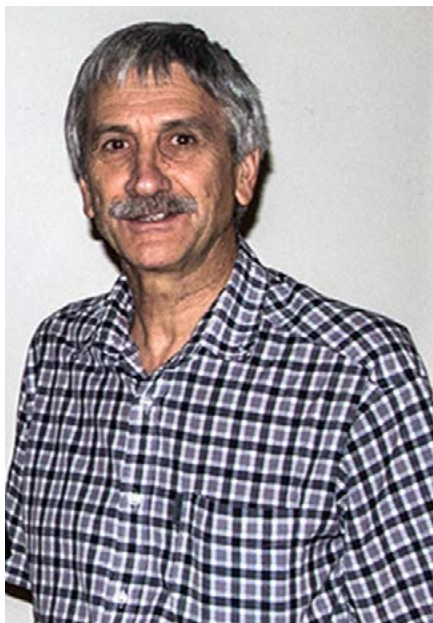
A total of 123 AVs were entered by 70 AV makers from 12 countries, and 40 gained acceptance.

Antenie's AV, *Kiekies in my plakboek* was one of the 29 AVs submitted by 15 South African entrants — of whom only four gained acceptance.

The UK had the most acceptances, namely 12 from the 25 AVs submitted by 15 entrants.

CTPS Life Member, Antenie last year impressed CTPS members with his skillful showing of the AVs he made from slides projected through multiple projectors.

He is a versatile photographer with many unique professional skills, like scientific and aerial photography, and close to 50 years of service to photography — currently as PSSA Director and member of the PSSA honours judging panel. In the Western Cape he has



organised the very popular judging appreciation courses.

Apart from being awarded more than one PFSSA and ARPS honours, he had also been

awarded the PSSA Service Medal (2006 and 2013) and the President's Award for his work.

Antenie will be the judge during the competition evening on 6 April.

New honours sizes

THE REQUIREMENTS for PSSA honours panel entries are changing, PSSA PRO Evelyn Gibson told CTPS members at the March E&D meeting.

In digital the 1024 x 768 format will be phased out in June this year. From then on all new applications must be in the HD format — also used in CTPS competitions — namely, maximum 1920 x 1080 and 1.2Mb.

Applicants with 1024 x 768 panels still in the system will be able to complete their applications in this format.

The minimum size of prints will now be A3 and the maximum size of the mount 50cm x 50cm. All prints must be mounted. This will come into effect immediately, but honours applicants working on smaller prints can apply to the honours division to accept their entries.

Jeanette and Chris gain more acceptances

CHRIS COETZEE'S image *Lappet Faced Vultures share* got a Certificate of Merit in the Wildlife – Birds Only category of the 3rd Bosveld Salon. In addition, he got four acceptances in this salon. Jeanette du Toit also got three acceptances in the Bosveld salon, as well as three acceptances in the PSSA National Salon.

Chris' acceptances in the Bosveld salon were:

Wildlife - Birds Only:	Feathers In Flight
Open Pictorial:	Touching Nature
Scapes:	One and Only
Scapes:	Sunset Glamour

Jeanette got acceptances for:

Human Portrait:	A Penny for your Thoughts
Open Pictorial:	Daisy Delight
Wildlife - Birds Only:	Hi There

PSSA salon

The PSSA guideline for salons is to select the highest scoring 20% of all the PDI images that have been entered in a category — 25% in the case of prints — for acceptance in the salon. There can be a 10% variance either way. Certificates of Merit should be awarded to approximately 10% of the acceptances in each category.

In the PSSA National Salon, Jeanette's image *Butterfly* was one of the 93 out of 471 entries in the Nature – Colour category that were accepted.

In Nature – Mono her *Springbok Gathering* was one of 65 out of 322 accepted.

In Special Theme - Spring Season, *Red* was one of the 37 acceptances from 200 entries.

Help needed with Cape Camera layout, please

ARE THERE any members with layout skills — or the wish to master a new skill/ design-program? If so, Trudi du Toit is desperately seeking somebody who is willing — and able — to assist with and (hopefully!) take over the layout of the monthly Cape Camera publication.

Proficiency in InDesign will be a marvelous bonus, but the current templates can be transferred to a program like Microsoft Publisher. Alternatively, should you wish to be trained in design, she'll provide lessons and assistance to tide you over.

Council members supply copy and images relating to their portfolios, which is edited by Anna Engelhardt. Several editorial team members regularly supply copy, but it might be necessary to supplement editorial.

It will take about 5 days for the layout of a normal 16-page Cape Camera.

Please contact trudi@sportstrader.co.za.

Forthcoming meetings

Month	Competition	AV	Education & Development
April	6th - Abstract	13th	20th: Dan Swart (see p7)
May	4th - Architecture	11th	18th: Michael Groenewald, Stage photography
June	1st - On stage	8th	15th: Martin Osner on High Key photography
July	6th - High Key	13th	20th



Devoted to photography

Andy Lund on architectural photography

During our second E & D evening of the year, renowned photographer Andy Lund shared some of his exciting life as a photographer, followed by an inspiring talk about architectural photography, reports KIM STEVENS

Andy Lund turned out to be a great young man, super cool and very accomplished at speaking seamlessly and very much from the heart about his passion for photography.

He started in this field as a child, using his father's Pentax and shooting on film. His first work was published when he was 19 — images of a back country rodeo in Mexico.

He has been working as a photographer for over thirteen years and started his career as an assistant to well-known Cape Town photographer Jac de Villiers.

In the local and international fashion arena he learnt very quickly about producing high quality work for demanding editors. He is passionate about portraiture and documentary/photojournalism and in love with interiors and lifestyle photography.

His work has been published in a broad category of publications, like *National Geographic Traveller*, *Real Simple*, *House and Leisure*, *Oprah*, *Cosmopolitan*, *One Small Seed*, *Obrigado*, *Men's Health*, *Men's Health Living*, *The Property Magazine*, *Colour*, *Mercedes Magazine*, *Polo SA*, *Journey Magazine* and *Marie Claire*.

Andy showed extracts from his portfolio as an introduction to himself and his inter-

ests — interspersed with fascinating stories about individual images. One cannot help feeling that he is filled with a great love for beautiful photographs and the thrill of capturing moments in time — a devoted photographer through and through.

He then spoke about his approach to photographing architecture, which he illustrated with examples from the Internet.

Because buildings are static, it is essential to find some elements to imply motion through the inclusion of stairs, lines, shapes, moving clouds etc.

Successful architectural photos

According to Andy, successful architectural photography requires the following:

- **Research:** Read up on the history and background of the building to gain a sense of place and space within the greater 'landscape' (social environment).
- **Planning and preparation:** Visit a site several times and at different hours of the

day to establish the angle of the sun and/or to help predict where light will fall at certain times. Because one cannot control the orientation of a building, it is all about light and sun position.

Slightly lower contrasting light i.e. light cloud cover, acts as a screen and softens harsh shadows. Best hours to shoot are just as the sun dips down below the horizon when the balance of ambient and indoor lights is also perfect.

- **Equipment:** Wide angle lenses are recommended due to space constraints, but if one can get far enough away a telephoto zoom is often the better solution — not only because of the attractive compression it creates. The use of a tripod is also recommended for quality reasons as well as giving the option to take different exposures to extract maximum information for HDR/composite of an image.

- **Composition:** Slow down! Composition is absolutely vital in architectural photography. Because buildings are static, it is essential to find some elements to imply motion through the inclusion of stairs, lines, shapes, moving clouds etc. While composing, find the abnormal in the normal or the irregular **To p7**

Special treat in April: Dan Swart E&D speaker

CTPS jumped at the opportunity to have renowned artist and photographic teacher Dan Swart as a speaker at our E&D evening on 20th April as a bonus for assisting the organisers of the April JAP workshop to cover his travelling costs from Gauteng. He will be speaking on Art or just photography?

With art masters like Walter Battiss and Larry Scully nourishing his love of art as a student at Pretoria Boys' High School, it is no wonder that Dan Swart's approach to photographic teaching has been to encourage his students to develop their individual and unique personal vision as photographers, rather than working according to a formula.

"While at Pretoria Boys' High School I painted stage scenery for the annual dramatic productions, and this got me into a frame of mind of painting on a large scale," he says.

The works of Jackson Pollock, Franz Kline and Robert Motherwell he saw in an exhibition of Abstract Expressionists when he was in Paris in 1959, further inspired his interest in the use of large canvasses.

He had obtained a fine arts degree from



A poster advertising the 2007 exhibition of paintings and photographs by Dan Swart and his daughters during the Bosman Weekend as "After a decades-long love affair with the Groot-Marico, Dan Swart and family return to it's magic soil."

Wits University and an honours degree in history of art from UNISA and in 1963 held a solo exhibition at Gallery 101, Johannesburg. The following year his work was selected for the *Artists of Fame and Promise* group exhibitions in Johannesburg and Lichtenburg.

Herman Charles Bosman link

In 2007 Dan participated in the group exhibition *Back to Nature* in Groot Marico at the Herman Charles Bosman Literary Society. His watercolour paintings of the Marico landscapes from the 1970's were used by Human & Rousseau for a paperback collection of Bosman writings.

In October 2007 Dan and his daughters Marion Fuchs and Caroline Sillman participated in a Herman Charles Bosman weekend in the Marico with an exhibition of paintings and photographs of the region titled *Back to Nature*.

Having grown up on a farm in the Waterberg area, he knew these Marico landscapes well.

"My identity is closely bound to the natural environment and landscape," he says. "My paintings are generally my attempt at bringing some raw nature into the city (Johannesburg) where I have lived for more than 50 years of my life.

"My paintings are either abstractions from nature, or simple fairly realistic celebrations of the beauty of nature, but trying to avoid the obvious interpretations," says Dan.

Art teacher

But, it is as a teacher that Dan Swart made an indelible mark on South African art and photography. He was the head of the art department and photography teacher at the National School of the Arts (formerly the ABDM School) in the previous century, and was a former chief examiner of matric art for the Transvaal Education Department while he was teaching art at Jeppe High School for Boys.

While his landscapes of unspoiled natural scenes in Groot Marico, Waterberg, Magaliesberg, Eastern Cape, Western Cape and Namibia and abstractions from nature made his name as an artist, his photographic themes are more eclectic.

Photographic themes

These include portraits, studio constructs using household objects that may have some meaning, as well as the theme *Openings and Barriers*.

"While teaching at the art school I also took photographs of young dancers, musicians and actors," he says.

In 2011 he was commissioned to do a series of large monochrome prints on canvas for a guest house in Hout Bay – the subject matter taken from the immediate vicinity and further down the Cape Peninsula.

He generally prefers to work in the traditional monochrome photographic medium. "The disciplines of darkroom craft and studio lighting set limits for me that challenge my creativity," he explains. **To p10**

Andy Lund from p6

in the regular, i.e. one single red door in an otherwise uniform façade, or an open window in a row of closed ones—in other words, anything that is *eye catching*'

Try and keep the composition clean; do not cut off vital parts of the object or have distracting items on the edges of the frame; usually exclude people unless it is intentional for the sake of scale or because the person has a place/meaning within the composition – never random.

Other creative options are: Frames within a frame; bugs eye view; reflections; recurring patterns.

- **Post Production:** This is usually 50% of the photograph's appeal, no matter how perfectly shot. This includes reclaiming highlight and shadow detail, dodging and burning, subtle HDR, compositing images from several ones taken to enhance different areas of the photo.

Another consideration is the conversion to black & white.

At the end of question time, Andy kindly offered to answer further questions via email at andy@andylund.com.



PSSA Entries Every month we select two images to be entered into the PSSA National Club Winners competition. The senior entry (Advanced and Salon) for March is Marius-Lee Pretorius' *Dirt rider*, which scored 29, used on the cover of this issue. See p2 for the judges' comments.

The junior PSSA entry (Beginner and Intermediate) is Alison Bull's *What have I done wrong now* (left), which scored 24 to win the PDI Open, Beginner, category.

"It is all about timing and I think the photographer got the picture just right," said the judge. "I would crop it a bit tighter. The focus is good, considering the photographer had to focus through the bushes. Well done."

Remember to enter images for the April competition — set subject Abstract — by March 30th. The judge will be Antenie Carstens.

Winning images in March

Set subject: night photography

The March competition judge was PETER HAARHOFF, who is well known to many members of CTPS. Many have learnt a lot about photography on his highly entertaining photo shoots and courses.

Peter Haarhoff is well-known to CTPS members as he has judged competitions in the past and also contributed to the Education and Development programme, Kim Stevens, who acted as convener for the evening in the absence of Lesley Parolis, reminded us.

"His approach to judging is rooted very much in sound photographic principle ("this is what it is") and what compositional elements make photos work," says Kim. "Despite his generous marking and entertaining repartee, he was consistent and his comments were useful, especially for those getting into photography."

Haarhoff's career as a professional photographer spans more than 20 years, and for the last seven years, his focus (pun intended) has been on the tourism industry.

When he is not out photographing, Peter



Peter Haarhoff photographed by Michele Risoli.

works as a tour guide, offering photo tours to locals and international visitors. His photographic workshops are presented to only a handful of photographers to ensure personal attention.

He is very passionate about photography and about South Africa. He loves to explore and discover new places of interest and often says: "If you want to get more interesting photographs, get your camera to more interesting places," he believes.

Lesley Parolis expressed her thanks to Kim who stood in for her while she was away and who ran the competition evening so competently. "It is good to know that we have more than one person who is able to handle the competition evening.

"If anyone else is keen to learn the system we would greatly appreciate it, so please let me know if you are willing to help"

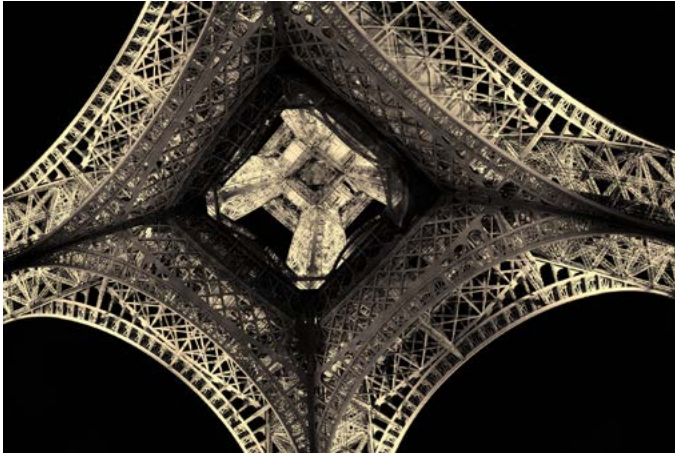
Red becomes bronze

AS SUGGESTED during the CTPS strategic meeting, we have changed the name of the red award in our competitions to bronze to fit in better with the traditional gold, silver and bronze appellation.

In March most images submitted (72%) got gold awards, while 38% got silver awards. None got bronze. The bulk (49% and 43% respectively) were from Advanced and Salon workers, while only 7% of the entries came from Beginners and Intermediate members each.



The winner PDI Set, Salon, is City lights by Neels Beyers (left). "The patterns in the lights created by the zoom burst make this photograph," said judge Haarhoff. "Well done to the photographer for mastering this difficult technique that resulted in this lovely photograph."



Winner Print Set, Salon – **Wrought iron** by Kim Stevens. “Wow — another great photograph! It is really well composed and well executed and well exposed,” said Peter Haarhoff.



Above: Winner Print Set, Advanced – **Moon walkers** by Steff Hughes. “This picture is well exposed with strong leading lines and good composition,” said the judge. “Well done. I like the trail light of the car, and the headlights make the road come alive.”



Left below: Winner PDI Open, Salon – **Hat seller** by Mo Bassa. “What a lovely photograph,” commented the judge. “The high angle creates a feeling of loneliness and the photograph tells a story... The composition is very good with strong lines created with the wall and the shadow. This is my favourite photo and I wish I had taken it.”

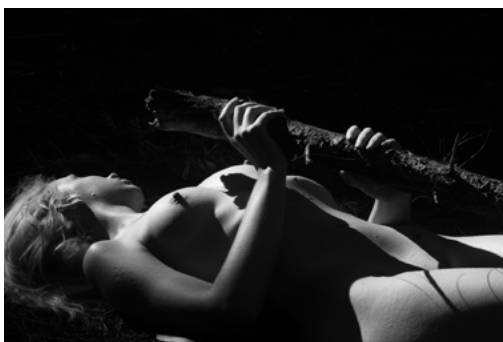


Winner PDI Open, Advanced – **Purple splendour** by Danie Coetzee. “I love this photograph,” commented the judge. “This is something I would enlarge, frame and hang in my house. It looks like a postcard, and the person in the picture adds a sense of scale.”



Winner Print Open, Advanced — **Take off** by Gaynor Donovan. “An excellent example of how a bird in flight photograph should look,” said Peter. “I like the off-centre composition and the photographer left enough space for the bird to move into the picture.”

PDI Open Winner, Intermediate — **Blonde with stick** by Paul Nuttall. Peter liked the strong light used, but found the hard shadow on the model's body caused by the stick she is holding distracting.



“I feel the photograph would be more appealing if the model had a more sensual pose. As model photographers, we were taught never to let the model's nose stick out past their cheek, and I feel if we could see more of her face, or if her head was in a slightly different position, it would have been better. The strong light also lit up the marks on her face that would have been better removed in post-processing. It is still a very nice photograph and the photographer did well.”



Winner PDI Set, Advanced – **Holiday in flames** by Richard Goldschmidt. “Great photograph,” said Peter. “The exposure is spot on with lovely pure blacks and I like the composition. It creates a nice frame within a frame, although I feel the photograph would benefit from a tighter crop.”

Dan Swart from p7

"Monochrome photography is a kind of abstraction that proclaims an important difference between the image and reality; colour photography is usually too realistic, often too garish for me. One has much greater control over tonal relationships and contrast in monochrome."

He also appreciates the physicality of the print option. "A print is more than just an image, it is a crafted collectable object you can hold in your hand or hang on a wall."

Openings and barriers

The photographic theme *Openings and Barriers* was inspired by a fence on a farm in Limpopo that fascinated him because it was so badly made and so poorly maintained that it spoke to him as a work of art that deserved to be photographed in the finest detail.

"It was so bad it was funny — one section consisted of the springs of a burnt-out mattress," Dan explains. "The fence posts were a mixture of contorted branches from ironwood trees, rusty pipes or rails and rotting branches from softwood thorn trees. This made me think of married couples who were either mutually dependant, clinging together, trying to get away from each other or being threatened by third parties — metaphors for human relationships."

"On that same farm, which previously had been a temporary home and hide-out to a cell of right-wing extremists, there was a plastered brick barn that bore bullet holes from their target practice. It had a mysterious corrugated iron door to an empty room. One cluster of holes was at head height — adding speculation that it may have been the spot where it was rumoured one of the cell members was murdered."

"There was also a circular concrete reservoir with no fence but a beautifully preserved and lonely gate — a gate to nowhere."

"This experience sensitized me to the rich symbolism of fences, gates, doorways, walls, enclosures and openings. Since that experience in 2006 I have seen many other examples of the way humanity tries to define spaces, to exclude or to allow passage whether deliberately or by default."



Mike de Villiers' macro setup that he made after being inspired by Joy Wellbeloved's extreme macro set-up.

Macro special interest group (SIG) launched

ACTING PRO-ACTIVELY on a suggestion made at the CTPS Strategic Meeting in March (see *From the Council* on p2) the CTPS Macro Special Interest Group (SIG) was recently unofficially launched at Joy Wellbeloved's place. In true CTPS spirit, Mike De Villiers and Jacoba van Zyl's visit to see and chat about Joy's extreme macro setup has already grown into a budding SIG group.

"A stimulating chat and a quick focus-stacking demonstration has already borne fruit, as Mike, aka *Mr Fixitall* went home, inspired to *Fix it all himself*, created a vertical macro stand similar to my enlarger stand setup (see above) in his workshop at home," reports Joy.

Encouraged by how well the afternoon went, Joy posted an article to the CTPS Facebook page. A very encouraging response has been received so far, with eight members showing interest in joining the group.

More winning images

Cont. from p9

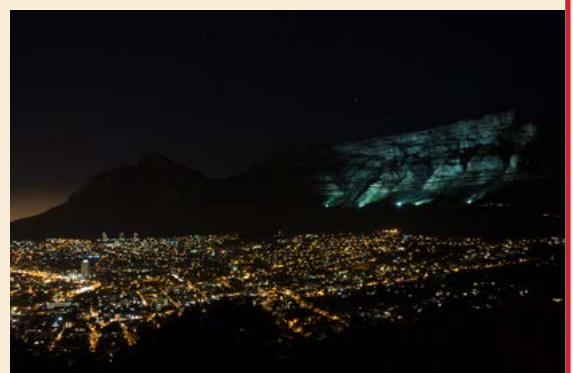


Left: Winner Print Set, Intermediate — **The unknown figurehead** by Mike de Villiers. Peter Haarhoff would have liked to see more interest in the photograph, with less distraction from the main subject. "I feel that cropping the photographs with more space in front of the subject might improve the picture."



See more inspiring images

See more CTPS images and competition entries on our website at www.ctps.co.za. PSSA website competition: any member can enter an image for the PSSA's monthly competition at www.pssa.co.za.



Winner PDI Set, Beginner — **The mountain table** by Ingrid le Roux. "This is a very nice night exposure of Table Mountain, well done to the photographer," commented the judge.

Left: Winner PDI Set, Intermediate — **In the limelight** by Paul Nuttall. "I love the atmosphere that this photograph creates in black & white," said Peter. "The strong shadows/dark areas work well, and the stripes at the bottom balances the photograph nicely."



Nellian Bekker had the pleasant task of giving Hannelore Seifart (left) the second prize for the poster she made for her AV *Abandoned Dreams*. Nellian also gave an award certificate to Stella Cooram (right) for the Best Beginner in 2015.



Len van Wyk assisted Nellian with the screenings.

News from the AV group

JOY WELLBELOVED reports back on the interesting AVs that were screened at the March AV meeting. Photos Johan Greeff

The star of the March AV evening was Hannelore Seifart, who shared some tips on how she made her award-winning AVs.

Jeanette du Toit blew us all away when she broke totally out of her traditional mould and presented a stunningly artistic AV with a working title of *Pictures at an Exhibition* in which no image was in sharp focus. Everyone commented how refreshingly different the AV was, and the only feedback was that the AV deserved a title more in keeping with the creative images.

Jeanette assured us that Photoshop never came near her images – every image was the result of careful in-camera manipulation, using a combination of camera movement, slow shutter speed and panning.

Changing light at Kolmanskop

Jenny Powis proudly presented *Exploring Kolmanskop*, which she said was the first AV that she made all on her own “with a little (remote) help from my friends”.

“I really enjoyed making the AV,” Jenny says. “The sequence of photos just came naturally as the light changed from soft golden light early in the morning, to harsh light in the midday and shadows to low light in the late afternoon.

“I made this AV to showcase three years of work in Kolmanskop. The best part of making the AV was creating third images from rays of light and this produced a vivid visual experience”.

Fourth attempt succeeds

Nellian Bekker gave her creative child free rein with her AV called *Emma*, that was inspired by a Kaleidoscope that she had as a child. “Emma was a very time consuming project that took a huge amount of creative effort,” she says.

She made four totally different AVs before it was finalised, starting off with photos tak-

The sequence of photos just came naturally as the light changed from soft golden light early in the morning, to harsh light in the midday and shadows to low light in the late afternoon

en of dirty transparent window sunshields which she then *cleaned* so that she could try and make an AV.

She tried with different music selections, different photos and the same photos used differently, and finally tried many different stories (which she found the most difficult). In the end the simplest story turned out to be the best.

The visualisation and cutting out that was needed for the final *Emma* AV took a LOT of time, and putting it together really a lot of patience, says Nellian.

“What I learned throughout the process is uncountable ...I only hope that people will enjoy watching it!”

Winning AVs screened

A selection from the winning AVs in the *AV Makers International Year of Light Salon* was also screened at the March meeting.

These were the gold medal winning *Lux Polar* by W Bruce; the silver medal winner *From darkness into light* by E.Thorburn and the following bronze medal winners from South Africa:

- *Antarctic Light* by M Tagg
- *One fine day* by A v Oudheusden
- *Wonder of Light* by N Jacobs

See more information about forthcoming salons on the PSSA website. See www.pssa.co.za/av/salon-scene.

Don't miss the next AV meetings

ALL MEMBERS are encouraged to submit an AV for creative comments from all present for the next AV meeting on April 13th. Completed AVs as well as work-in-progress AVs are welcome.

Aimed at attracting new AV makers, Joy Wellbeloved will be demonstrating how easy it is to make an AV from start to finish.

During the AV meeting of May 11th Antenie Carstens will demonstrate how to edit your selected piece of music, making it longer or shorter so that the listener will be unaware that anything has changed, with an emphasis on avoiding just fading out the music when the images end.

He will also explain the use of different ramps and nodes.

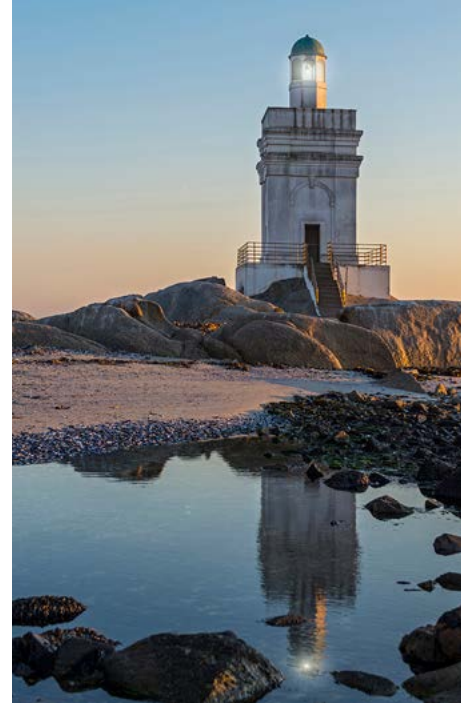
The CTPS AV Section meets every 2nd Wednesday of the month at St. Stephens Church Hall, Pinelands at 7pm. All CTPS members are invited to join these meetings. Please contact AV convenor Nellian Bekker at nellian@wam.co.za for more information.

At every monthly meeting members are invited to hand in an AV for *constructive comments* from all present so that everybody can benefit from the comments.

Please email the duration and title of the AV to Joy Wellbeloved at joywellb@gmail.com before the night.

Every meeting will include some training on AV related matters as well.

In order to promote a greater interest in AVs, CTPS council has agreed that one AV of no longer than 5 minutes may be screened on competition nights.



PSSA Langebaan congress dedicated to CTPS

Among the many reasons why CTPS members will want to attend the PSSA Congress in Langebaan this year, will be the fact that the congress will be dedicated to the 125th birthday of CTPS and the role our society's early members had played in growing photography in South Africa. The images from members give a foretaste of the photographic opportunities in the area

There are plenty of reasons why CTPS members will want to register to attend the 2016 PSSA Congress held in Langebaan from 26 August to 1 September this year: an impressive panel of speakers has been signed up to cover a wide range of interesting topics, the scenic West Coast area and Langebaan itself offers scenic photographic opportunities, with the venue on our doorstep, no expensive travelling costs will be involved and last, but not least, outgoing Western Cape Regional Director Johan Kloppers has dedicated this congress to CTPS.

The speakers at the congress will be:

- 28 Aug 9-10am Dale Yudelman**, who has given a voice to homeless people through his photography.
- 28 Aug 10-11am Paul Godard** is a nature photographer and author who also aims at reconnecting children with nature through the initiative *Kids of Nature*.
- 28 Aug 11:30-12:30am Peter Magubane** is one of South Africa's most celebrated press photographers who has photographically recorded life in the townships for more than sixty years.
- 28 Aug 2-3pm Marlene Neumann**, groundbreaking fine art photographer, is known for her unique black and white darkroom process.
- 28 Aug 3-4pm Heinrich van der Bergh**, a photographer and publisher who specializes in nature, environmental and travel photography.

29 Aug 9-10am Paul Bruins, a local landscape photographer well-known to CTPS members, will be giving a composition guide for landscape photography – *Everything that you need to know to allow you to capture the strongest possible compositions in your landscape photographs*.

29 Aug 10-11am Peter Brandt, Fish Hoek Photographic Society chairman, designed our new website and specialises in black and white images, especially for street photography.

29 Aug 11:30-12:30am Joe Lategan, a fine arts photographer who will be discussing *Why are we photographers?* and *Where to from here?* How to use the *systems approach* to help you grow as a photographer and help you decide what images sells and how to ultimately make money with your images or inspire others.

29 Aug 2-3pm Nicole Palmer is a graphic artist, potter and photographer who charmed CTPS members with her talk and macro images at the mini-congress at De Hoop.

29 Aug 3-4pm Fanus Welthagen, a professional nature photographer.

29 Aug after 8pm Chris Fallows, who also spoke at the CTPS mini-congress at De Hoop, and his wife Monique specialize in shark conservation and marine wildlife photography.

31 Aug 9-10am Lee Slabber, landscape and travel photographer, is another popular speaker and judge known to CTPS members.

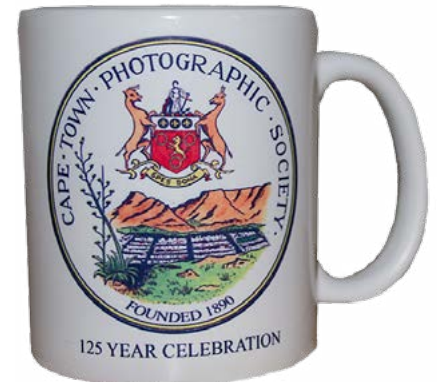
31 Aug 10-11am Hein Waschefort, artist, publisher and founder of



The images from CTPS members on these pages gives an idea of the varied and exciting photo opportunities around Langebaan and the West Coast. On the opposite page, clockwise from top left are a sunset image from Joan Ward, **Shelley Point Lighthouse** by Anna Engelhardt and **Rays over Lanegbaan Lagoon** by Andrew Denny.

Above left is **At Bokoms** by Anna Engelhardt and the flowers along the West Coast (top right) were captured by Joan Ward.

Right: an example of the CTPS 125 Celebration commemorative coffee mug delegates will receive.



To find out more about the congress and register as a delegate visit:
www.pssa.co.za/congress/2016-aug-pssa-national-congress-langebaan

the VSS Creative Photo and Design College will give an abstract on *Modern portrait photography with reference and inspiration from the arts and media*, and conduct a workshop on creative portraiture.

31 Aug 11:30-12:30am Laetitia Kenny, a Pretoria photographer who combines her love for art and photography by creating altered reality images. She will be sharing her knowledge on the science and technique of portraiture photography, illustrated with visuals of her works, old and new.

31 Aug 2-3pm Johann Hugo will speak on Visual Literacy (see more on the following pages).

31 Aug 3-4pm Nico Smit is a PSSA stalwart and salon award winner known for his nature photographs, but he also enjoys sport and travel photography.

1 Sep 9-10am Shem Compion is an adventurer, nature photographer, creative, author and photography hide builder who takes award-winning conservation photographs.

1 Sep 10-11am Garyth Bevan, will talk about landscape photography and then move into the impact digital mobile photography has had in the world of photography. "There are many photographers out there using mobile devices in the professional arena of photography and it has changed how we approach many genres in photography compared to the days of using film photography. Technology has made things instantaneous and the demand for turn around with professional jobs has changed the way we operate. Mobile devices have developed to produce images that are the same, if not better than DSLR cameras," he says.

1 Sep 11:30-12:30am Willem Oets, fine art photographer renowned for his landscape and abstract work, as well as his award winning audio-visual presentations, will talk on *Expressive Portraiture*.

1 Sep 2-3pm Hougaard Malan is known to CTPS members as a landscape photographer who has judged at our club competitions.

1 Sep 3-4pm Gus Waschefort is respected locally and internationally for his research and work on ethics in photojournalism. Apart from the wide selection of lectures to choose from, delegates

will also be able to enjoy the following entertainment and events:

Friday 26 August

12-5pm: Registration

7pm: PSSA board meeting

Saturday 27 August

9am-5pm Registration

5:30pm Opening show and welcome. Kaleido-media

19:00 Opening Dinner.

20:30 Tri-nations and PSSA Interclub Show.

Sunday 28 August

8-10pm AV Extravaganza with Willem Oets: *Dance me to the end of Time*; Anne d'Oliveira and Franz Jesche: *Inside Darkest Africa*, Hein Waschefort: "3001 a Space Odyssey" in 3D, Howard Bagshaw: *Migrant Mother*, Johan Werbrout: *Sirja Lamia, the night born Vampire* and a contribution from Adri van Oudheusden.

Monday 29 August

4pm PSSA Forum and AGM

Tuesday 30 August

Day off — no lectures nor Evita se Perron due to Pieter-Dirk Uys unexpectedly going on an overseas trip.

Strandloperij Open Air Restaurant

19:30 Honours and Awards Show

Wednesday 31 August.

6-11:59pm Plaaskombuis, wine tasting from Swartland Kelders, with the Klipwerf Boere Orkes.

Thursday 1 September

6-7pm: PSSA Honours (invitation only) cocktail party.

7pm: Formal dinner for all
End of congress.

Visual literacy – the art of *reading* images

MARGARET COLLINS reports on one of the earlier JAP training sessions on Visual Literacy by dr Johann Hugo, since no workshop took place between November 2015 and February 2016

Dr Johann Hugo, an educator, graphic designer and academic who specialises in visual literacy and developmental education through graphics, shared his insights and thoughts on Visual Literacy and its relevance to judging photographs, and a formal judging accreditation system, during a JAP training session in June 2015.

He dealt with this rather abstract topic from a largely academic point of view, but a number of examples were used to illustrate his points. The session was concluded with a discussion comparing two internationally acclaimed images, which brought together many of the key points of Johan's talk.

Typically, communication has three aspects: visual, vocal and verbal: The visual component makes up 55% of the content, vocal (audio) 38% and verbal (words) 7% of content, he explained.

In the context of judging club or salon images, the method of communication is limited to printed images, or projected digital images and on occasion AV's, though a title or brief description may supplement the visual content.

While Johan's frame of reference was more generally media, the principles he discussed are valid for photography.

What is visual literacy?

Visual literacy is essentially the ability to read an image: to interpret, respond to and make meaning from the information provided in the work presented. It is a learned ability, made of a number of skills which combine seeing and other sensory experiences. These skills include

- creating, finding, evaluating and interpreting visual messages,
- understanding and analysing visual information, and
- translating visual images into verbal language and vice versa.

So, what aspects does one "read"?

- 1.The elements:** lines, shapes, points, texture, tone, colour, pattern, light;
 - 2.Their arrangement:** scale, proportion, balance, contrast, movement, emphasis, direction, rhythm, repetition, variation and angle;
 - 3.The subject(s):** main and supporting
 - 4.The context:** cultural, social, political, economic, temporal, symbols, background
 - 5.The purpose / audience:** this may be to share or enhance the appreciation of beauty as in pictorial photography, to attract attention to the subject as in social documentary, to provide or share information (journalism and education), as a memory or reminder or to promote sales in the case of marketing.
- In short: who says what, in what way, to whom, and with what

Visual literacy is essentially the ability to read an image: to interpret, respond to and make meaning from the information provided in the work presented

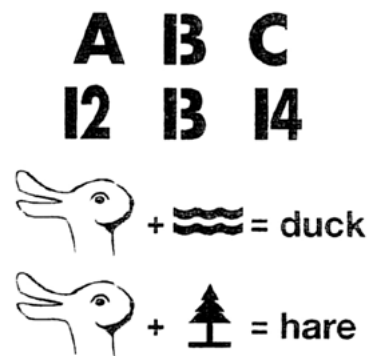
effect?

Visual perception creates meaning

Visual perception entails the eye receiving information and the mind interpreting that information. Consider how visual images create meaning

- What does one know and how does one know it?
- Is the author credible?
- How does the author influence the audience logically and emotionally?

The dependence of meaning on context, is illustrated in the image below.



The processes used in creating the image should also be considered:

- The initial visualisation or conceptualisation of the image. This may entail visual thinking, visual expression, vision in information processing
- The technologies used. Including the digital imaging (camera), image manipulation and post processing (software).
- Theory, research and practice, which are context dependent, for example in journalism, entertainment, advertising, education, etc.



Famine, Sudan 1998, by Tom Stoddart.
A well nourished Sudanese man steals maize from a starving child during a food distribution at MSF feeding centre. Workshop attendees commented on the following perspectives:

- Isolation of the child pleading
- Impersonal attitude of the passer-by
- Barren ground
- Intervening 18 years have made a huge difference in what is acceptable to publish.

In photo-journalism the context carries more weight than the technical aspects. What is acceptable and what not in a particular context will also differ.

Influenced by perspectives

A number viewpoints which may influence the meaning or message of the image must be considered/

- **Personal:** the first response, gut reaction.
- **Technical:** how it was produced, is it technically competent.
- **Cultural symbols and metaphors** which may convey meaning.
- **Historical:** relationship to past events, mindsets, or artistic style
- **Ethical:** beneficial vs. harmful, shocking vs. pleasant, public statement vs. informative
- **Critical:** the overall message or take-home message

It was concluded that the genre is more important than the technical quality as the consensus view was that the example used, *Tolerance* (right), was not a technically strong image. In photo-journalism, the context carried more weight than the technical aspects.

This also introduced debate on what is acceptable and what not in a particular context such as society, culture and time. For example, different cultures find exposing different parts of the body



offensive, and the tolerance of the graphic portrayal of violence has changed over time.

Finally, two images by award winning photojournalists were compared for similarities and differences, without providing background information. Some comments from participants are included.



John Moore (2015)




Ebola crisis Liberia 2015 by John Moore.

A woman crawls towards the body of her sister as an Ebola burial team members take her away. The following aspects were discussed:

- The cultural aspect of grieving and burial.
- The connection between mourner and dead.
- The loss of the mourner
- Impersonal view of burial team
- The ethics of exposing a person's grief publicly and showing a dead body, and does it being covered make a difference?
- The barren ground

Forthcoming Events

Diarise these dates so that you don't miss out on the many events planned for 2016

Date	Time	Location
16th April	Meet 7.15am at Spier	 <p><i>Eagle Encounters</i> at Spier Wine Estate, Stellenbosch. Richard Goldschmidt organised an exclusive early morning session for CTPS members to photograph the birds of prey at the sanctuary in flight. Cost is R100 per member. Please let Richard know asap if you are interested as the price could come down if sufficient members book. Contact him on richard@goldschmidt.co.za.</p>
25-29 April	Monday-Friday	 <p>Cape Regional Congress and 10th PSSA AV Convention, Prince Albert, will form part of the 18th Cape Regional Congress, organised by the Cape Photographers and PSSA. Among the speakers will be Johan Schreuder from the Red Revenge Recording Studio in Cape Town, Howard Bagshaw from the UK, Fiona Ayerst, Willem Oets, Chris Daly, Louis Botha, Anne D'Oliviera, Franz Jesche, Roel van Oudheusden, among others. For more information and to register, see www.pssa.co.za/congress/2016-prince-albert-congress.</p>
21st May	To be advised	Outing, Zip Zap Circus (to be confirmed)
4-5 June OR 2-3 July	Friday-Saturday	 <p>The Betty's Bay weekend planned for March, unfortunately had to be cancelled. Richard Goldschmidt is hoping to organise the weekend outing in either June or July if there is sufficient interest. Please indicate your interest in attending the proposed weekend and also if you prefer the June or July weekend. Contact Richard on 082 558 3037 cell or 021 794 3648 home.</p>
11th June	06h00 – 17h00	Colourful vineyards in the Hex River and also the Hexpass Train trip (to be confirmed).
24th July	06h00 – 10h00	Muizenberg sunrise, then walk along coast to St James – steam train passing (tbc)
14th August	08h00 – 11h00	Woodstock or City or Bo Kaap walk. (to be confirmed)
26 Aug- 1 Sep	Friday-Thursday	PSSA congress in Langebaan. Important to register asap and book accommodation. See more on pages 12-13 or visit www.pssa.co.za/congress/2016-aug-pssa-national-congress-langebaan for details to register.
17/18th Sept	Sat/Sunday	Greyton, Canola fields, Grenadendal tour. (to be confirmed)
16th October	11h00 – 17h00	Vergelegen picnic : landscapes, gardens, architecture, winery. (to be confirmed)
20th November	16h00 – 19h00	Hout Bay harbour environs and perhaps Seal Island. (to be confirmed)