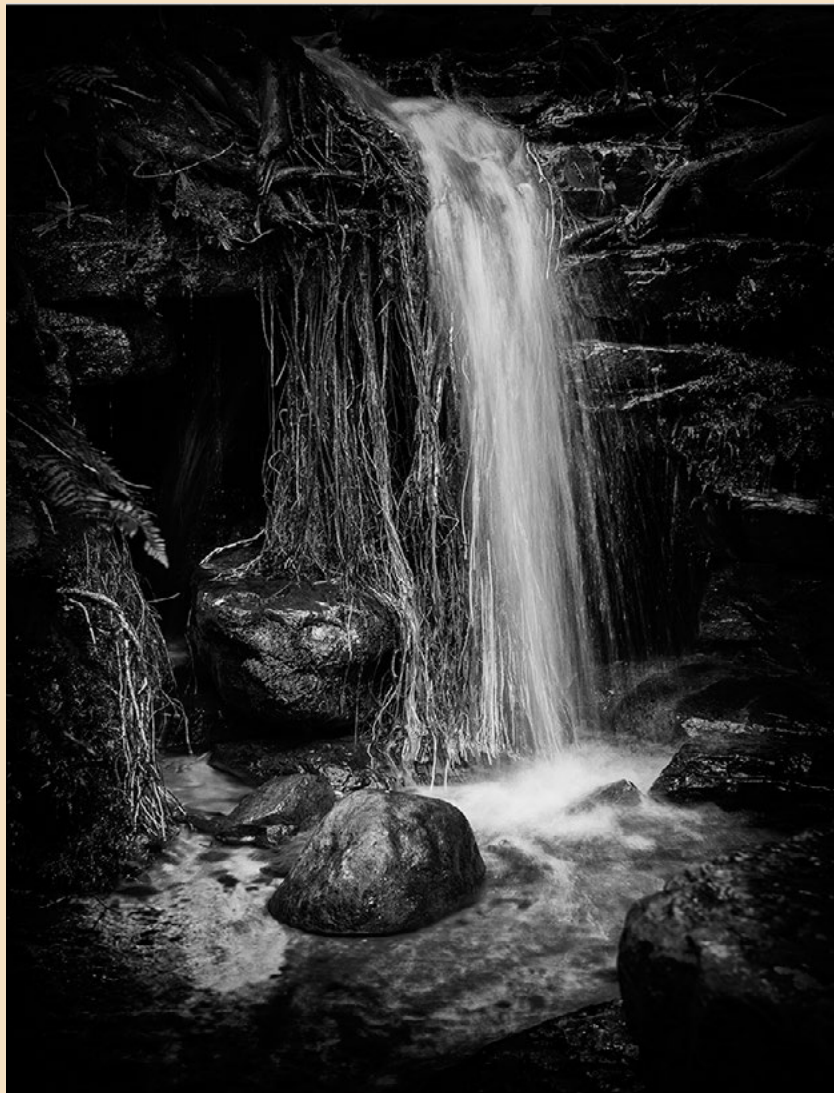
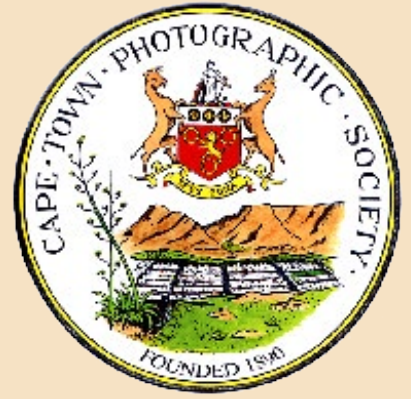


# CAPE CAMERA

JULY 2016

OFFICIAL NEWSLETTER OF THE  
CAPE TOWN PHOTOGRAPHIC SOCIETY



## In this issue

|                   |   |                    |   |                           |    |
|-------------------|---|--------------------|---|---------------------------|----|
| From the council  | 2 | Forthcoming outing | 5 | July competition          | 8  |
| News flashes      | 3 | Communication      | 6 | Judging principles        | 12 |
| Muizenberg Outing | 4 | E&D July           | 7 | Crossfades in AV (Part 2) | 16 |

# News from the council

Following up from the suggestions we received at our strategic meeting, Kim Stevens organised another discussion/ evaluation of images evening for us. Unfortunately Dom Edwards from the Cape Town School of Photography who was supposed to lead the discussion was indisposed, but she recommended us to invite Eugene van der Merwe. Eugene coincidentally will judge our competition evening in August.

## Successful evaluation evening

He did an excellent job and the people who attended were very complimentary. He asked each photographer who submitted a picture for evaluation to tell us what he tried to achieve and then commented in detail including suggestions for improvements. He also asked the audience for comments. The process took much longer than our competition evenings and we only looked at about twenty images during the evening. Most people I spoke to afterwards found it

a refreshing experience and very different to our other activities. We are doing these evenings as an experiment at the moment, but it seems to be very popular already.

We have entered Cape Camera and our website in the annual PSSA competitions, and sent in 15 images from the beginner and intermediate sections and 15 from advanced and salon categories into the PSSA junior and senior club competitions. Everyone must hold thumbs, please! Thanks to Lesley for organising the selection process, not only for this competition, but also for the Western Cape Interclub competition which will take place on the 28th of October.

## Upcoming Interclub Competition

For those of you who have never attended the annual Interclub competition I'll strongly recommend that you do so. You'll see the top twelve prints and digital images judged by each club to be the best submitted during the previous year. There are usually ten or twelve clubs participating so you get a very

good overview of what is happening in club photography in our region, and you'll make friends with people from outside CTPS who also share your passion for photography.

## Call for volunteers

I would also like to take this opportunity to thank Detlef for doing all the hard work setting up and taking down all the equipment for our meetings. One tends to arrive at the meetings when everything has been set up already and leaves to go home without thinking what it takes to set up and break down every evening. Detlef has been doing it tirelessly and without complaint for many years. All the members are very good at helping with the chairs, but I would like to call on more people to volunteer to help with packing up the other items, such as the tables and print boards, as well. This will help to reduce the workload and help him to get home a bit earlier as well.

Nicol du Toit

## August Competition

**Our competition theme for August is Environmental Portraits. Our judge will be Eugene van Der Merwe.**

Although the time has passed for uploading your selected entries, it might be of interest to recap that an environmental portrait is a portrait taken in the person's environment, such as in their home, workplace or outdoor, and typically highlights the person's life and surroundings. By photographing people in their natural surroundings, it is possible to focus on their character, and therefore portray the essence of their personality, rather than merely a likeness of their physical features. The surroundings or background is a key element in environmental portraiture and is used to convey further information about the person being photographed. Whereas it is common in studio portraiture and even in location candid photography to shoot using a shallow depth of field, thereby throwing the background out of focus, the background in environmental portraiture is an integral part of the image. Indeed, small apertures and great depth of field are commonly used in this type of photography.

## On the cover



The cover image *Fairy Cove* by Anna Engelhardt was the award winning image in the July competition. It is also the senior entry in the PSSA monthly competition.

The photograph was taken at Kirstenbosch Botanical Gardens during winter months, with a Nikon D600, using f5.6 at 0.4 sec, ISO 200.

## CONGRATULATIONS

Antenie Carstens

He has been elected to the PSSA board, the only one from the Western Cape and therefore a great honour.

## Publications Team

|                            |                     |
|----------------------------|---------------------|
| <b>Editor:</b>             | Anna Engelhardt     |
| <b>Audio-Visual:</b>       | Joy Wellbeloved     |
| <b>Competitions:</b>       | Lesley Parolis      |
| <b>Council &amp; PSSA:</b> | Nicol du Toit       |
| <b>E &amp; D:</b>          | Kim Stevens         |
| <b>Facebook:</b>           | Steffne Hughes      |
| <b>Layout:</b>             | Andre Mouton        |
| <b>Outings:</b>            | Richard Goldschmidt |
| <b>Photo genres:</b>       | Margaret Collins    |
| <b>Snapshot:</b>           | Andre Mouton        |

Contributions for Cape Camera are welcomed. Please submit any contributions to editor Anna Engelhardt at email [annengel@iafrica.com](mailto:annengel@iafrica.com).

# CTPS news flashes

## PSSA National Audio Visual Salon 2016

### *Invitation to observe the judging process*

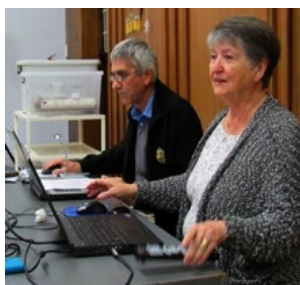
The entries for this important Salon closed already on 1st August; but the judging will take place on 30th August, which is during the PSSA National Congress at Langebaan (26th August to 1st September 2016). The aim of the organisers was to present this event not only in about the same time slot it has been the last few years, but also to capitalise for the judging on the availability of resources during the PSSA National Congress.

All entrants/delegates are welcome to attend and watch

the judging session, however, only as quiet observers and with the specific request of no interference with the judging. Because judging takes place on a day when there are no concurrent lectures, many will have the unique opportunity to see and hear the various AVs first hand.

The results will be e-mailed on 3rd September 2016; posted on PSSA's website on 5th September; and Awards posted on 20th September. Date of the Award show will be advised later.

## Forthcoming AV Meetings



Antonie Carstens & Nellian Bekker at AV meeting

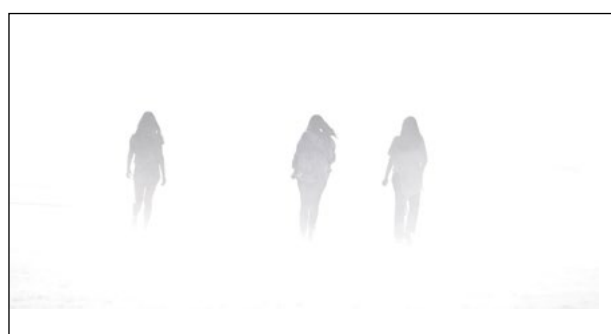
### 10th August

The evening will concentrate on our members' contributions towards the upcoming Interclub AV Competition, but we will also be showing some of the work done during the past months.

### 14th September

During this evening our guest will be Frank Reuvers, who will be giving a presentation about some of his travel AVs. In addition, and as usual, member's AVs will be screened and discussed.

## PSSA Entries for July



Lost in the Mist by Mireille Landman

The two images entered into the PSSA National Club Winners competition for this month were as follows: The senior entry (Advanced and Salon) was Anna Engelhardt's "Fairy Cove", which scored 27 – (see Front Cover). The junior entry (Beginner and Intermediate) was Mireille Landman's high key image "Lost in the mist", which scored 22.

### Forthcoming meetings

| Month     | Competition                  | AV   | Education & Development |
|-----------|------------------------------|------|-------------------------|
| August    | 3rd - Environmental portrait | 10th | 17th: Hougaard Malan    |
| September | 7th - Street Photography     | 14th | 21st: tba               |
| October   | 5th - Vertical scapes        | 12th | 19th: tba               |

### 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

**Email:** info@ctps.co.za

**Website:** www.ctps.co.za

**Facebook :** Cape Town Photographic Society

### CTPS council members

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





Photo by Nicol du Toit

## *July outing with a slight difference*

# Walking from Muizenberg to Kalk Bay

**W**hereas all the previous outings, organised by our competent RICHARD GOLDSCHMIDT, went without a glitch, this one served as a bit of a wake-up call and a reminder not to be too complacent unless you have Nicol to Toit, our chairman, close by!

Richard reports: "Driving to Muizenberg at 6.30am on Sunday 24th July, my car's outside air temperature reading said 6 degrees. On arrival at Surfer's Corner, I found Andre Wijne, Johan Strydom and Jenny Powis already set up on the beach, taking shots at 30 second shutter speeds. The eastern sky was unfortunately clear and hence was rapidly getting light. However, to the south, over Simon's Town, were thick clouds that would make for a good photograph when the light hit them. The du Toit's and Robert Maginley duly arrived as well and we all wandered at will to wherever we saw a good photographic opportunity, until the sun rose just before 8am".

"We set off along the concrete path next to the train line, taking pictures of rocks and sea, a distant breaching whale and train lines, until Nicol got mugged by someone who wanted his camera. The mugger was duly dispatched empty-handed by a swearing Nicol, and from there on the party kept together along the path. At St James our party was added to by my wife Joyce and Johan Greef and we all spent considerable time trying to capture the brightly coloured bathing boxes".

"Our route then took us over a sandy beach, at the end of which, we were forced to go into the subway under the railway line. This



Breakfast at Brass Bell (photo by Richard Goldschmidt)

proved to be a good spot for the group photo. We then walked along the road for the short distance left to Kalk Bay. A majority vote called for having breakfast at the 'Brass Bell' before going on to the harbour. However, the Eggs Benedict were so good that we stayed longer than planned, and further shooting in the Kalk Bay area and harbour was not favoured. Instead we all piled into two cars for the trip back to Muizenberg. From the comments, all enjoyed the outing immensely".



Beautiful St James pool (Photo by Jenny Powis)



Andrew, Johan &amp; Jenny in action (Photo by Trudi du Toit)

## Awesome prizes to be won at the Congress

If you have registered for the PSSA National Congress in Langebaan end of August, you can win prizes with monetary values ranging from R4, 900.00 to R45, 000.00.

To enter, please visit the PSSA website, go to the 'PSSA National Congress' page and look under 'Competitions'. Unfortunately, you will notice that for some of the competitions, the cut-off date was already the 30th July 2016, but there are more opportunities to win, such as the four substantial prizes offered by **The Creative Photo & Design College**:

- Certificate Photography (valued at R45 000) for the 'Best Photo Story' taken and produced at the congress
- Short course in Photography (valued at R4 900) for the 'Best Portrait' taken and produced at the congress
- Short course in Graphic Design (valued at R4 900) for the 'Best Avant-Garde' taken and produced at the congress
- Certificate Graphic Design (valued at 45 000) for the 'Best Avant-Garde Portfolio' taken and produced at the congress

Please read the instructions to enter very carefully to prevent disqualification. Good luck!

## Joan Ward achieves PSSA Honours

JOAN WARD joins an illustrious group of CTPS members on the PSSA Honours list, achieving a Licentiate in Digital Colour (LPS-SA). She is the latest recipient of this special honour, having successfully submitted a portfolio on birds – a subject that has been her forte for many years. The latest addition of superb photographs of ballet and stage has increased her portfolio of winning images. There is hardly a month when Joan does not receive high scores or wins the top prize at competition evenings.

According to Joan she got into photography only about 10 years ago. *"After I was widowed I didn't have much money to spare, but I had a precious family heirloom and decided to sell it and buy myself a camera. It was just enough for a Canon 350D with kit lens. However, my real introduction into photography was through a photographic course with Nicole Palmer, who made me feel that 'I can do this'. I joined the Helderberg Photographic Club because Nicole was a member there and recommended that it was a good place to meet like-minded people".*

Asked what had attracted her to bird and stage photography, she replied: *"Both places allow me to go there on my own, in relative safety and at any time of the day. I love the challenge of catching a bird in flight and this has really developed into a passion for action photography; nothing is sacred, if it moves, I shoot it".*

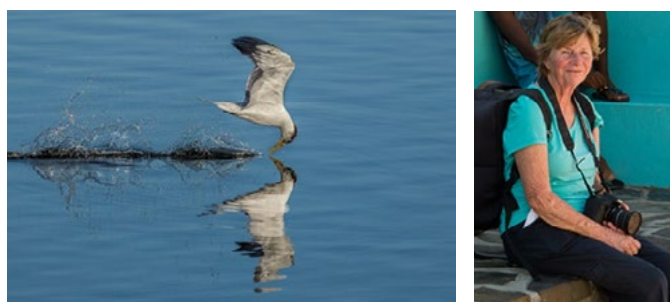


Photo of Joan Ward by Lesley Parolis

## Forthcoming Outing in August

Woodstock - a hidden photographic treasure

RICHARD GOLDSCHMIDT invites you all to to a walk through Woodstock's main area, where you will find an abundance of fascinating graffiti painted on houses and walls. *"We are hoping to be guided by a professional guide in the area who knows the best spots and will ensure safety of the party. The plan, at time of writing, is to meet at the Woodstock Exchange, 66 Albert Street (a large renovated triple-storey and industrial-looking building on the left-hand side driving towards town) on Sunday morning 14th August at 10am. This will be confirmed in a Snap Shot the week prior. The walk will be completed in plenty of time for everyone to go home for lunch",* declares Richard.



Photo by Jeanette Brusnicky



Photo by John Spence

## July stats and figures

Gold was awarded to 20% of the images entered, 43% received silver awards and 37% got bronze awards.

**TO SEE** more great images by members entered in the June competition, visit [www.ctps.co.za](http://www.ctps.co.za).



# Good communication - the life blood of any association or club

## *Members' verdict on CTPS' performance*

**We conducted a survey in May 2016, where we asked our members to comment on how they rate our performance and the response was very positive and encouraging. The communications team was especially impressed by the fact that more than a third of the paid-up members responded to the survey questions to determine how CTPS members prefer to get the latest news and general information about their association.**

### Cape Camera

It is gratifying to hear that members have a high regard for our magazine Cape Camera: Most (88%) of the members who responded said they always read Cape Camera and more than two-thirds (67%) of them say they read everything in Cape Camera.

When asked to indicate their favourite sections and most (88%) of respondents want to read about competitions, followed by E&D News (84%). News about Outings and News Flashes are equally popular (with 81% of respondents), followed by From the Council (79%).

Some of the members who responded had to say the following about Cape Camera: "It is the best of the Best"; "It's a marvelous magazine!"; "I think Cape Camera is fantastic-format and content"; "Always great coverage"; "It's very clever (sic) done and good!" It has never failed to impress me. Everyone is making such an effort. It is well presented and should be entered into the PSSA competition."

Sure, there were also dissenting voices, such as the member who commented: "I think it (Cape Camera) should be limited to eight pages with short articles and mainly photographs."

Most of our members (65%) prefer to read Cape Camera online by clicking on the link in Snapshot, while only a small minority wants to read it as a PDF on the website (9%) or a PDF on the online site (5%). Most members (60%). Only 7% preferring a printed version – although a member who reads it online says he finds it difficult to read it on the site.

### CTPS Website

The CTPS website is also a popular communication medium: Nearly half the respondents (47%) visit the website once a month and a very low 5% are not visiting the website at all.

### Facebook

We arguably have one of the most interesting Facebook pages with members posting references to the most fascinating sights with tips on photography – which is appreciated by the 70% of respondents who have taken note of the CTPS Facebook page, although only 35% of the respondents have posted on the CTPS

CTPS Facebook pages so far. There is, however, still some resistance to using Facebook (among 26% of respondents) and a low 5% said they didn't know how to use Facebook.

### Snapshot

Members were also very clear about what they wanted from Snapshot: It should be a reminder of outings, meetings and competition news (60%) and be published as and when news happens (58%). Only 30% prefer to receive Snapshot on a designated day once a week. "I need reminders and info. Snapshot is great for that," a member commented. "I really rely on the Snapshot and appreciate them" another one said.

*Trudi du Toit*

### Explanation of PSSA structures

#### **The PSSA Board operates nationally, not only in one region**

- Eight new board members have just been elected by PSSA members countrywide, including Antenie Carstens who is the only one elected from the Western Cape.
- In addition, there are the PSSA president and two vice-presidents, who are elected for set terms: the 2nd vice president (Francois Roux) becomes 1st vice-president after 2 years. 1st vice-president (Anne D'Oliveira) becomes president after 2 years when the term of the current president (Francois Rousseau) comes to an end.

#### **Every region has a regional representative elected by the region every 2 years**

- Johan Kloppers has been the Western Cape Director for many years. He announced that he is retiring at the end of the 2016 Langebaan Congress. The PSSA board therefore had to appoint an interim regional director and they chose Tafelberg and CTPS member Alicia Greyling until the next election is in 2017, when new directors in all the regions will be elected.

## Forthcoming E&D evening

### *Meet the master of landscape photography*



**Our E&D convener KIM STEVENS was fortunate to engage HOU-GAARD MALAN to be our guest presenter on 17th August 2016. He needs little introduction as his photographs have been published not only in South Africa but worldwide and in every imaginable form of media. Companies like Samsung, National Geographic and the World Wildlife Foundation are his regular clients.**

***"I am inspired by moments when the elements of nature combine as if painted by a god, to create scenes so beautiful that one has to take the time to stand back in awe and marvel at the beauty of the world we live in.***

***I want my photos to remove the viewer from their present location and transport them to the scene so they can feel the wind and see the golden light of the setting sun on their skin. That is the purpose of a landscape photo, to experience the beauty of a place without being there," says Hougaard.***

**W**e asked him about his background and how he got into photography, this is what he had to say: "Growing up, my grandmother always gave me illustrated encyclopedias and books about earth's natural history that were filled with fantastic landscape images. I spent many afternoons paging through these books and marveling at nature's beauty".

"The first time I picked up a camera was in my late school years. I enjoyed taking snaps of everything around me and wanted to pursue a career in photography. Coming from a semi-conservative family, I found myself heading to university to study math and science instead. Due to a lack of interest I quickly dropped out and after a few serious talks, the powers that be gave in and I was the owner of a Canon 400D".

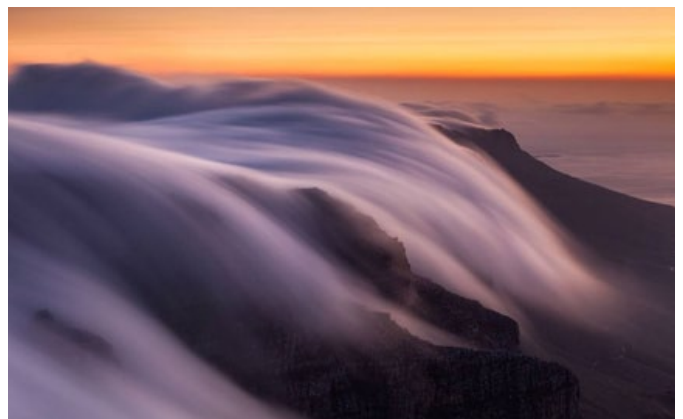
"Few things in life made me feel more alive than a landscape that engaged all my senses - seeing the rhythmic rolling of waves in a bay, smelling the coastal flora, hearing and feeling the ocean crash against the cliffs and then tasting the salt in the air. At some stage I realised that the photos in all those books had the ability to bring back memories of such experiences in nature - the best of photos had the ability to take one back to the most nostalgic sights, sounds and smells experienced. I wanted to be able to capture such evocative photographs".

"After the first few months of getting to know the camera, I found my calling in the mountains and on the beaches of South

Africa's Western Cape. I spent about two years shooting locally every single day and searching the internet all night learning how to better my photos. As my skills improved and I started earning some income from my photography, I could buy better equipment and travel a bit further afield. I met many people, tried many avenues of creativity and business and I learned many lessons. "Now, ten years later, I am able to call myself a professional landscape photographer. I have travelled to many of the world's most grand and exotic natural destinations and I have seen more of Southern Africa than most people will see in their life. I am remarkably grateful for the amazing people I've met, the places I've seen and to this day I can still reduce my photographic ethos to the one that started it all - wanting to capture images that can transport the viewer from their current location to the landscape in the photograph."

"I believe that to be the purpose of landscape photography - to be able to experience a landscape without being there. I enjoy the risk and thrills of entrepreneurship, but it does keep me behind a desk more than I'd like to be. It also takes me back to the same locations many times, when I'd much rather be out exploring new ones."

We asked him what he expects of the future: "Currently on my bucket list is to get to know the Drakensberg more intimately, do a month-long wilderness hike on Baffin Island in the Arctic and go storm chasing in the US".



# Winning images from July

## Set subject: High key

The competition evening was held on 6th July with a clearly challenging topic of high key photography as only seven images out of 39 achieved Gold; this despite a talk presented the previous month by Martin Osner on this very subject that aimed to give members some insight on the technical requirements of high key photography as well as demonstrating which subjects are suitable and which are not. In the light of the low marks achieved, it has been suggested that the same topic should be repeated next year. The judge for the evening was GEOFF KIRBY who was fairly strict and didn't award many Golds overall (only to 17 out of 88 entries). However, he rewarded top images with high marks, such as Anna Engelhardt's monochrome print 'Fairy cove', which scored 27 – the highest for the evening. It was also the senior entry for the monthly PSSA Club winner's competition, comments LESLEY PAROLIS.

### About the Judge

GEOF KIRBY was born and educated in the UK and moved to South Africa in 1998 after working several years in Singapore – first as a physics teacher and then venturing into full-time industrial photography, specializing in aerial and commercial photography, as well as 3D computer rendering of architectural, interior and engineering projects. Geof established his own company Xrystal Productions in Cape Town, serving a mainly corporate and industrial client base.

In 2001, he was selected by The Royal Photographic Society, UK, to exhibit his work at the 144th International Print Exhibition which was held at several art centres and galleries throughout the country. His exhibition 'Hidden light' which consisted of panoramic infra-red photographs took place in 2004 at Kirstenbosch Botanical Gardens, Cape Town and afterwards at the PhotoZA gallery in Johannesburg.

He says: "I am fully aware that judging photo competition work is always a subjective exercise. The factors I take into account when asked to act as a judge is originality, lighting, composition, technical excellence, creativity, and subject matter. All of these factors need to cooperate to produce a visual impact which triggers an emotive response. The analysis of that response produces the comments on the factors that make the picture succeed".

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



Winner PDI Set, Salon - **Drifting along** by Pat Scott. "This is a well spotted, unusual but simple shot of a pelican floating along in its own world. The lack of any other distracting elements allows a classic composition with enough white space to reinforce the isolation of the contemplative pelican and its reflection. A high key monochromatic approach, capitalising on the flat lighting, helps create an evocative shot of a well-loved bird".



Winner PDI Open, Salon - **A deux** by Joan Ward. "This is a decisive moment shot where the photographer's skills in combining stage lighting, anticipation of a key moment and technical skills have produced an exceptional shot. I love the dancers' energy, dedication and skill that have been captured and I particularly like the way the connection between the dancers shows. The composition works well despite the limitations posed by a black background. The level of creativity used enhances the story telling aspect giving the picture an immediate impact".





Winner Print Open, Salon - **Fairy Cove** by Anna Engelhardt. "The photographer has exploited the potential of this shot to its fullest by adding an interpretive feel to it in post-production. The vantage point has been carefully chosen, using the solid boulder as a counterpoint to the fluid motion of the waterfall to give the shot an interesting compositional balance. Its approach is original. Post processing has taken this shot way beyond being a nice shot of a waterfall. By careful dodging and burning an "other world" or "middle earth" feel has been achieved

whereby a bunch of goblins could appear at any moment. The graphic approach to the tonal range underscores this. The power of this picture is its ability to offer a multiplicity of interpretations".



Winner PDI Set, Intermediate - **Lost in the mist** by Mireille Landman. "The mist - always a metaphor for an unknown, always uncertain environment. Three women, not quite facing their adventure together, as one veers off left, appear confidently walking forward. This could be a metaphor for many topics. The balanced composition works very well and the left subject adds enough interest to beg many questions. This is a well spotted picture and the amount of surrounding white space and high key processing allows many possible interpretations of this picture's vocabulary. The photographer has handled the technical challenge of shooting in the mist very well to give this shot a high impact".



Winner PDI Open, Intermediate - **Surrounded by web** by Carin Hardisty. "This is a picture that's full of mystery. Its composition combines the classical rule of thirds with the area of greatest contrast to produce a shot whose bright detail gives us a portal into its darker recesses. The darker areas hold just enough detail to maintain a connection with the window and cobwebs yet leave the questions of what, where and why unanswered. Our imagination is left to fill in the details. This is a picture that makes the viewer work at decoding it and thus scores highly on the story telling aspect. The use of existing lighting has allowed the story to spread out from the centre of interest in an informative way".



Winner Print Set, Beginner - **Love Light** by Lee-Ann Kriel. "This high key render of a couple breaks a number of rules yet manages to create some impact. Traditionally darker areas are usually placed in the lower parts of a shot to give it a weight and balance. Here, the tonal roles are reversed with the darker tones at top and the lower areas bleached out to white and containing no textures. This gives the shot an odd but nevertheless original balance. The high key bleaching out removes details in the faces but doesn't lose the general feel that this is a couple captured in an intimate moment. In the context of a stand-alone picture the shot just succeeds but in the context of a book or magazine cover, the generous white space leaves sufficient room for text".



Winner PDI Open, Advanced - **Fire and Water** by Danie Coetzee. "Dance pictures are rarely easy to capture. Polished skills are needed to combine a mix of challenging stage lighting, dancer movements, anticipation of choreography highlights and technical skills to produce a great shot. This shot uses these skills brilliantly to capture that decisive but fleeting moment which somehow encapsulates the spirit of this dance and the energies of the dancers. The composition works in a traditional way but is perhaps dictated by the camera position and stage setting. There was no control over the lighting but the right call at an opportunistic moment has added to the visual impact".



Winner PDI Set, Advanced - **Banda's Jug** by Jacoba Van Zyl. "This is a high key picture which works well with the simplest of lighting. The composition is intriguing as the handle is given prominence via its placement and angle and then highlighted with the darker background. The controlled lighting moulds the round profile around the handle area and then flattens out and de-texturises the main body of the jug. A very simple shot very well conceptualised and executed to give a high degree of impact".



Winner Print Set, Salon - **High Seas** by Steff Hughes. "This, almost painterly, high key rendering has given us a new perspective of a fairly common place scene. This approach is original as are the limited colours and tonal range. The composition works in a gentle way with no part of the structure claiming precedence. The photographer has shown a high degree of technical excellence in getting the right amount of movement in the foreground currents without which this shot would be problematic. There isn't an obvious story other than the unchanging nature of calm seascapes. But that's a story in itself that we often take for granted. This shot illustrates this in a unique way and therein lays its impact".



Winner Print Open, Advanced - **Old glory** by Mike de Villiers. "This shot has a strong composition, sharp and with an almost monochrome rendering. I think it might have been improved if the grill were absent. The strong but soft side-lighting brings out the contours of the elements very well. The story I sense is of an old timer battling on in old age, with the headlights present but not lit and some painted over rust round the edges. It's very easy to identify with this shot. Well spotted".



**Pearls and flowers** by Steff Hughes (22)



**Feather** by Jean Bradshaw (23)



**Resilience by Kim** by Kim Stevens (22)

## More competition images - High Key category



**Contemplative** by Anna Engelhardt (23)



**Brightlight Tree Masquerade**  
by Mireille Landman (22)



**Palm Avenue** by Kim Stevens (24)



## More competition images - Open category



*Autumn refletions* by Haralambos Parolis (22)



*Lagoon with Seagull* by Johan Greef (22)



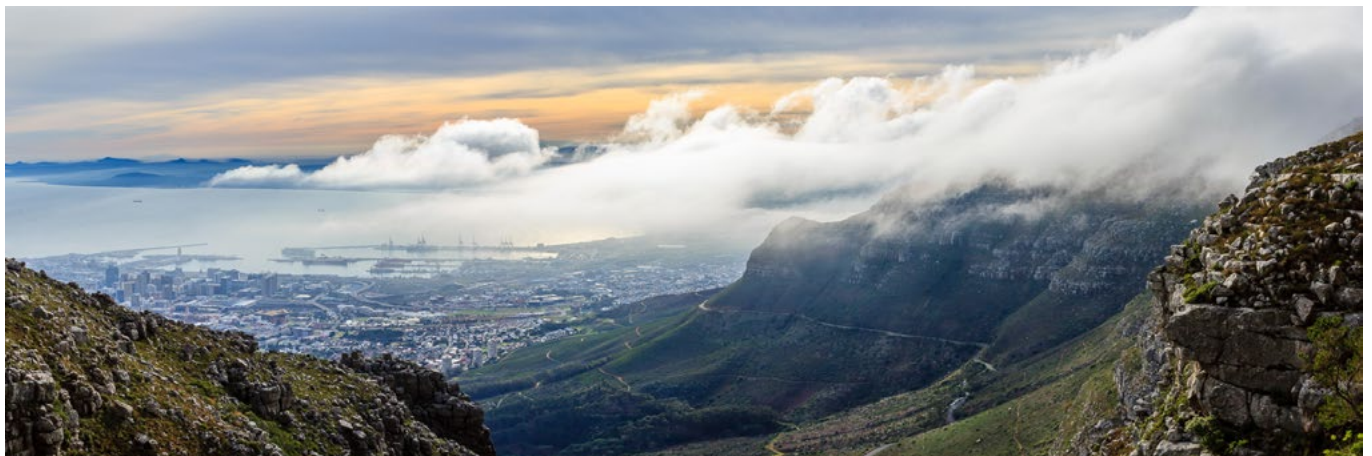
*My space* by Joan Ward (25)



*Apricots in rows* by Neels Beyers (22)



*Good diving* by Joan Ward (24)



*Platteklip* by Andrew Denny (22)



# Knowing the judging principles

## JAP Presentation in June 2016

**In last month's Cape Camera, we promised that further information would follow on the scoring criteria that JAN MARAIS made available at his JAP presentation. Based on these notes and using a selection of images submitted by members of his club - the Paarl Photographic Club, Jan lead a discussion around judging images, such as technique, composition, intent and overall success of each image. Understandably, he requested that we avoid distributing or using the images which illustrated his talk, as permission had not been obtained from the authors for their wider use. The content below is thus largely a summary of the notes he provided and is given with his permission, explains MARGARET COLLINS.**

**T**he process of judging an image is generally considered to be made up of four parts: An image is first described in terms of the composition, principles and elements of visual design, noting what has been presented. It is then analysed, indicating whether these elements work in coherence, and why or how this is achieved. The next step is to interpret the image; whether the intention or message of the photographer is clear, whether there may be different interpretations, or whether it is simply a visually appealing picture. Finally, the image is evaluated, based on how well all the above work towards creating a successful image.

### Technical criteria

This is a basic requirement to consider in judging an image. One which is not well presented and fails in any of the aspects below cannot be considered successful. However, always keep in mind that the author may have deliberately chosen to convey an idea, mood or message by not producing a "technically correct" image.

- **Exposure**

Decide whether or not the image is exposed correctly to communicate the intention of the photographer. It is inappropriate to simply assess whether an image was exposed correctly, as it may be intentionally darker or brighter, for example to saturate colours or portray a harsh environment. Consider high or low key possibilities - be aware of burnt out and/or black areas and evaluate the impact on the image.

- **Focus**

Evaluate whether or not the image is focused correctly for the genre and to communicate the intention of the photographer. Selective focus may be applied in the case of a portrait or still life, or general focus may be required for subjects such as landscapes. Intentional blur may be applied to show movement or motion. If an image is not in focus, decide whether this is unintentional - due to camera shake (blurred), poor light (grainy) or an inferior lens (soft or woolly). A blurred image that indicates lack of technique or knowledge should be penalized. While credit must be given to those who do present superior images using good equipment, in cases where an image may be soft as a result of the equipment used, this should not be severely penalized. Typically not more than 1 to 2 marks (out of 30) should be deducted for an image that lacks due to equipment inadequacies.

- **Presentation / Cleanliness**

Evaluate whether or not the image was suitably cleaned up. For

an image to score a high mark, it is important that there are no distractions. Were blemishes and points of distraction removed, and has the image been presented professionally.

### Composition: The principles of visual design

Over the years, successful images have been analysed and common elements noted. These include the eight below, though normally only a few principles would be applied in any particular image.

- **Balance**

Different elements can be arranged in an image to balance around an axis, which could be vertical, horizontal or diagonal. Living creatures have more visual weight than inanimate objects; and lighter objects attract more attention than darker objects.

- **Proportion**

Different scales in an image portray the relative importance of different elements, i.e. a small person relative to vast ocean, while the angle of view may make a tree look taller.

- **Rhythm**

A sense of rhythm can be achieved by the repetition of similar shapes in a specific pattern.

- **Harmony**

Harmony can be achieved through the use of similar colours, elements, light or tonality.

- **Contrast**

Contrasting colours can be used to create a visual impact, while contrasting elements could portray the unexpected and create an element of surprise.

- **Unity**

Use associable elements to create a feeling of coherence.

- **Variety**

Use a variety of elements to create interest.

- **Movement (or flow)**

Lines, shapes or patterns guide the viewer's eye through an image.

### Composition: The elements of visual design

The elements of visual design are the "building blocks" used to create a particular visual design. Different elements can be used coherently or a single element can be used in a strong simple expression. When judging a photograph we interpret how well a

photographer succeeded in using the elements in an image to achieve a desired outcome.

- **Line**

Lines create movement, leading the eye through an image. Horizontal lines calm the image, while vertical lines emphasize or increase the drama.

- **Shape**

Two dimensional shapes such as triangles, rectangles and circles (literal or virtual) can give strength to or organise a composition.

- **Form**

Form is three dimensional, and is usually seen through a variation in tonality, as a result of the way that light falls on an object.

- **Pattern**

The coherent use of similar objects or shapes repeated in the image creates pattern.

- **Texture**

Can you feel it? Side lighting creates coarse textures. Do not ignore soft textures such as moving water taken by using a slow shutter speed, or the deliberate soft focus.

- **Light**

Light (or the absence of light) is used to create the composition.

- **Tonality**

Harmony or Contrast and Gradients of light showing form.

- **Colour**

Harmony or Contrast can be achieved through the use of analogous or complimentary colours.

- **Space**

Is the frame completely filled or do empty spaces have a function, such as creating proportion or perspective?

## Genres

While different genres have elements that improve their value, with specific genres often having particular traits or attributes, the principles and elements of visual design applies to all forms of visual art. Judges should know these to be able to apply them when judging images.

Unless a genre has been prescribed, it is not necessary to place an image into a category or genre. It may however be helpful in the interpretation of an image to do so. Note that genres have soft borders and there is almost always overlap between genres.

Genres such as photo journalism, sport, reportage, social documentary do not necessarily fall within the context of art. The currency, significance and message of the content recorded may take precedence over the art, but good photographs evolve where fact meets art.

## General guidelines when judging images

- Only judge the image provided and do not switch on exposure warnings or check meta-data. If you can't see it, it is not there!
- Evaluate both the technical quality of the image and the composition, mood and visual impact.
- Evaluate each image on its own merits. No matter how many similar images you have seen in your life, treat each image as if it were the first you have seen.

- Exotic locations or the price tag of getting there should not be reflected in the score given to an image.

- The degree of difficulty of producing an image is irrelevant, only the result is. For example, one bird photo is not better than the next just because one may have struggled to get a photo of it.

- A specific technique in itself does not deserve a higher point; it is only the image produced using that technique which deserves the score.

- It is more difficult to evaluate mid-range images (between 19 and 25). For such images, revert to considering the principles and elements or composition and visual design as discussed above.

## LATEST JAP INFORMATION

**Celia Fouche, the convener of all JAP presentations and workshops has the following important news regarding the remainder of the year's schedule:**

### July session had to be cancelled

*"We received the disappointing news that our presenter Nico Smit for the Macro Photography workshop on Saturday 30 July 2016 had fallen ill unexpectedly and was placed on long medical leave. An alternative presenter was frantically sought but due to the short notice no one was available. This unfortunately left us with no other choice but to cancel the July session.*

*- Our next session is planned for 20 August 2016 and the theme will be confirmed as soon as possible.*

*- This will be our last workshop for the year!"*

### For those who want to become judges

*"Two Compulsory Practical Sessions will follow in September and October. We will also have to move the October session to an alternative date as there is a clash with some planned club activities. The new date will be confirmed soon.*

*- A decision was made not to give the results of the previous practical session as very little time was spent on practice and it would not be a true reflection of your ability to judge.*

*- The September and October practicals will be divided into two sections. During the 1st section you will get the opportunity to practice. The mentors (which will be announced later) will assist.*

*- During the 2nd part you will do practical judging with the mentors assessing and making notes. Results will be made available after the final assessment (2nd session in October); and the "Graduation" will take place in November".*

### Antenie Carstens

*"I am also very sad to announce that Antenie Carstens is not doing well at this point in time in his life and also needs some "time out". He will unfortunately not be involved with the Judging Forum for the rest of the year as he needs time to recover from professional burnout. He has however mentioned that he will finalize all the outstanding DVD's of the previous sessions. I will follow up with him and keep you posted on the progress.*

*- We would like to thank Antenie for the huge effort he put into the Judging Forum. His contributions made an enormous difference".*

# PSSA National Interclub Competition

This important competition is run annually by the PSSA where all affiliated photographic clubs are invited to enter 15 junior and 15 senior entries. CTPS has selected the following images for entry into the two sections. 'Junior' in our case means Beginner- and Intermediate-ranked photographers, and 'Senior' means Advanced- and Salon-ranked photographers.

One of the conditions imposed is that no more than three images per photographer may be entered. The selection committee (convened by Lesley Parolis) comprised Malcolm Jones, Detlef Basel, Kim Stevens and Pat Scott. The judging will be concluded by the 31st July and results will be published in our August issue of Cape Camera.

Congratulations to all members whose images were selected!

## Junior entries



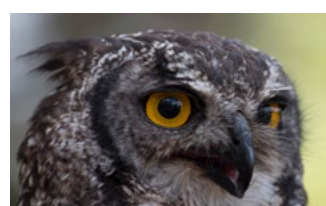
*Faith* by Lee Ann Kriel



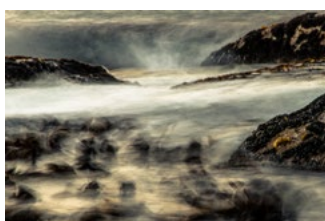
*No fear* by Ross Sangster



*Foggy view* by Lee Ann Kriel



*Hoot if you like my tweet*  
by Lorinda Rodriguez



*Above the sea* by Ingrid le Roux



*Whole shot* by Ingrid le Roux



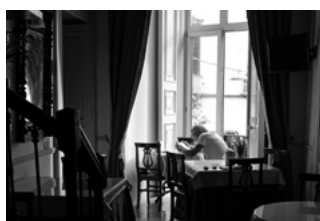
*Guarded affection* by Carin Hardisty



*Water bombing LR* by Mike de Villiers



*Focused on prey* by Mike de Villiers



*A quiet read* by Ingrid le Roux



*A Sextuplet of cranes* by Paul Nuttall



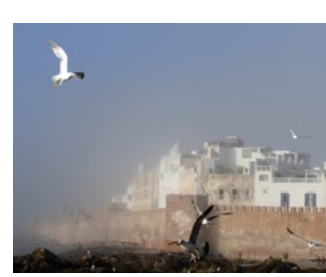
*Surfer art* by Mike de Villiers



*Fleet at anchor* by Alison Bull



*Curry in Hurry* by Paul Nuttall



*As the mist cleared* by Alison Bull

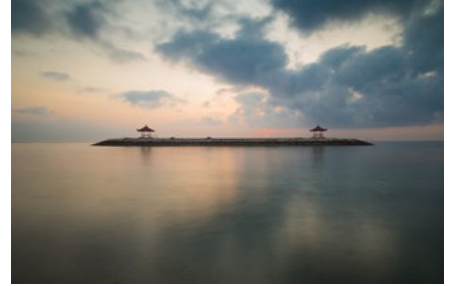




*River Fraser bridge Canadian Rockies*  
by Malcolm Jones



*Pier with a view* by Danie Coetzee



*Sanur sunrise* by Jacoba van Zyl



*The sentinals* by Kim Stevens



*Synchronised take off* by Pat Scott



*Landing line* by Joan Ward



*1919 and still standing* by Pat Scott

## Senior entries



*Gotham* by Lesley Parolis



*Snap* by Marius-Lee Pretorius



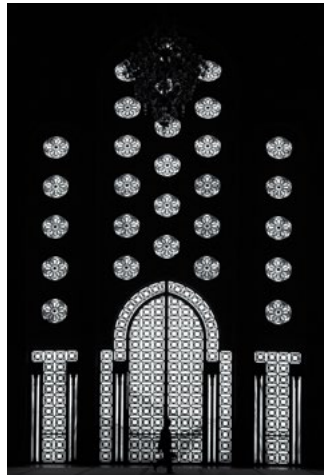
*Sunrise in Cadiz* by John Spence



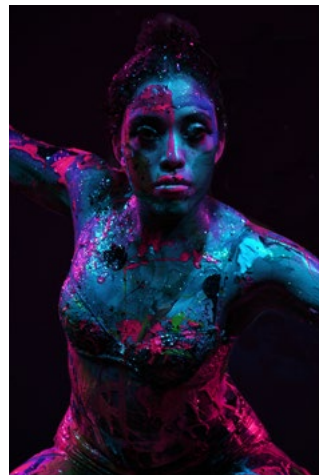
*Arctic beauty* by Karyn Parisi



*Abstract* by Johan Strydom



*Mosque mosaic* by Kim Stevens



*Midnight dancer* by Anna Morris



*She thinks she is human*  
by Steff Hughes

# Using crossfades

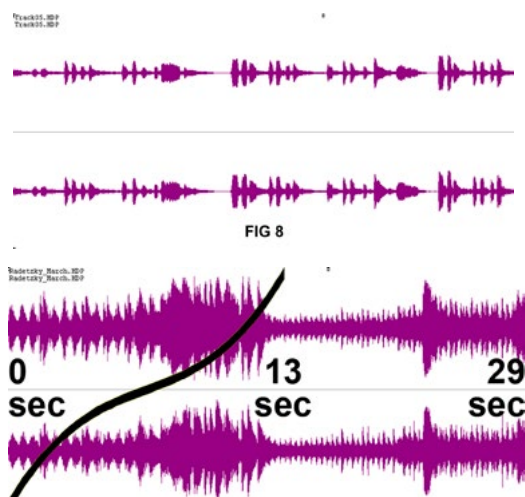
## in AV soundtracks

By Antenie Carstens SPSSA; FPSSA; ARPS

## PART 2

### Sequence of fades

I will explain in sequence how to assemble and arrange the fade-up, crossfade and fade-out ramps. The sequence of fade-up, crossfade and fade-down is typically the normal situation within the soundtrack. For obvious reasons you can only have one fade-up in the beginning and one fade-down at the end, but in the middle you may have more than one section of joined music sections where you can use crossfades.



Fading up

To decide which option of the ramps to select and use effectively, you have to listen to the music (or sound effect) very carefully. In the case of my example, I will listen to the options A,B,C,D and E Fig 6 or the fades that I expect to be using and then decide which is the best. I will already have an idea of the ones that I would like to use, and by listening to the effect of each one, I can limit my choice at the start. By looking at the waveform it is often possible to get an idea which will work and which will not.

Let us take for example the waveform in Fig 8. As you can see the waveform does not reach the upper and lower limits of the track, meaning that the volume in general is very low. By using any curve like B, C, D or E will not make a huge difference and the effect will not be obvious when using any of the curves.

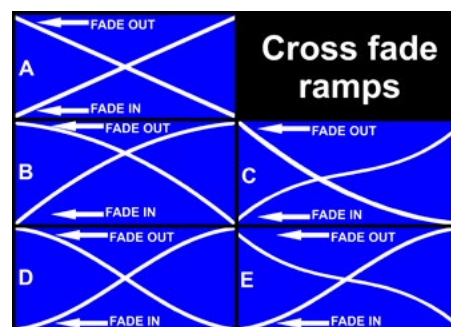
On the contrary Fig 9 is very different. This is the 30 seconds introduction of the Radetzky March. I will use a fade up ramp like Fig 6 E for this purpose. This ramp will start the fade up rapidly for a few seconds, then flatten for a few seconds and then increase fairly rapidly to full volume. Take note of the peak in volume which is BEFORE my ramp where the ramp is completely up to allow maximum volume (at 13 seconds into the track). There is a simple reason for using this technique. I do not want to expose the audience to such a high sound volume in such a short space of time after the music has started. I wait for the first peak to pass so that full volume is

achieved by the time the volume goes slightly down. The following peak is then not so disturbing immediately after the start. Another reason for this technique is that the person, who controls the volume when you are screening your show, may turn down the volume of the amplifier the moment the show starts with such a high volume, leaving the rest of the soundtrack volume too soft. This ramp introduces a gradual volume increase with enough volume in the middle section but suppressing the immediate high volume shortly after start.

### Cross fading

You may reach a point in your soundtrack where you want to change music or sound effects. You will most probably consider to "fade-out" the existing music or sound, using one of the methods described in Fig 6. In this case you may use the same type of curve BUT now in the **opposite** direction Fig 7. In other words your music or sound will decrease to silence using one of these curves. Keep in mind the shape of the curve to understand the effect of the fade-down.

We now have the opportunity to start using the option of a "crossfade" Fig 10. As described earlier, the



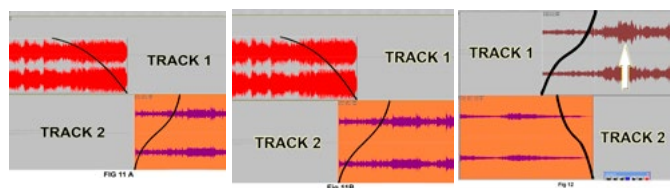
function of the crossfade is to "join" two sections of music or sound in a professional and pleasing way. Instead of a complete fade down of the first section of your music before you start fading up the following section, we can use the crossfade to fade out and fade in simultaneously, but at different rates and with different curves. When you look at the examples given, you may think that these differences are insignificant, but I can assure you that the different options as explained can make a significant difference.

To use a crossfade successfully, listen carefully to the music or sound before you make your final decision which ramp to use. Use the features of the ramps to decide which one to use and why. Silence in between the changing of tracks is not wrong, but use it only for an effect otherwise it may cause an awkward "break" in your AV. Likewise keep in mind that the sound may be used as a "plot device" as Van Nierop points out in his book "Seeing Sense". I have included two samples of the same music, one with a break in between Fig 11A and one with a crossfade, using a fade down ramp of Fig 7 "C" and a fade-up ramp of Fig 6 "E" to give the resultant "C" in Fig 10

Determining factors for using a crossfade and the type of crossfade, will be the effect that you want to create or achieve, and the type of music or sound that you are using. When you need to use music of a very different and opposing type, the fade effect may not be pleasing at all in which case the crossfade



most of my AV's benefit from using various types of crossfades.



In Fig 12 you can see (and hear) the effect of this crossfade. On the figure you will see that track #2 (bottom) fades out to silence and track #1 (top) fades up, with an overlap of track #2. The curve that I've used is a Fig 7 "E" type or a Cosine curve. The music on track #2 is already fading out by itself and is also of a very low volume.

I wanted to keep some of the music audible at the time when my follow up piece of music on track #1 starts. I have used a Cosine curve for the follow up fade-in as well to give a nice overlap of the two sections. In this case the fade up was complete BEFORE the climax of the wave a few moments later at the arrow indicator. If for example I have used a LOGARITHMIC curve Fig 7 "C" to fade out the music of track #2, it would have been faded out virtually to silence by the time track #1 started to be audible and that was not what I wanted to happen.

#### Fading down

Towards the end of your soundtrack you need to fade-out (fade-down) to silence. Now is the time to use the ramps as in Fig 7 to end the music or sound that is in use in the track. Again listen carefully and plan according to the type of music that you are using and the effect that you want to create.

The type of ramp that you want to use for your fade-down, may be influenced by the way that you want to do your last image light fade. To create a dramatic end with light and sound will be an end with a sudden stop of sound simultaneous with a 'cut' of your light. The music must fit this type of ending and should not be created with music which fades naturally and was created by the sound engineer on the original recording.

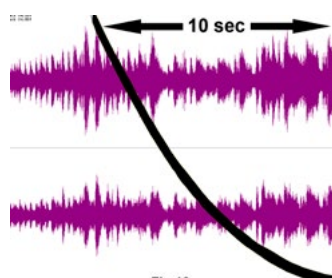


Fig 13

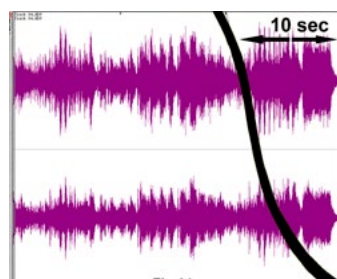


Fig 14

A lot of AV's that I judge, has poor fade out techniques at the end of the show. I found it disturbing especially with the use of classical music. It is an art to fade out at the right time with the best technique when using this kind of music. Very often people lengthen the music and then struggle towards the end to end it properly. If you need to fade the sound because it is too long, listen carefully and start the

fading out process that enables you to be at a total silence before you can hear that the music in fact continues after your fade down is complete. This is especially noticeable when using classical music.

To illustrate the point I would like to refer you to my example Fig 13. In this case I faded the music in such a way that it is clear that it still continues after the complete fade down. In Fig 14 I faded the music in such a way that is not noticeable at all. Both are faded over

a time of 10 seconds. Be careful with your choice of music, if you cannot do a proper fade no matter how hard you try, it may be a good idea to look at alternatives and not force music that is not fitted for the AV. My advice is to be critical when choosing music.

#### Some important aspects to keep in mind

1. Very often I judge AV's which just stop point blank; no fading was used and the music is not stopped at the right place. We do not find musicians who stop their music bluntly at the end and leaving you waiting for the end. We get a "warning" that the music is nearing the end, even in the classical music category. Do not cut music if it is not at the right place, fade out correctly before you can hear the music is continuing. I agree that some music will not have a fade out at the end, but that it does end with the appropriate logical musical phrasing, which is even more apparent when you select classical music.

2. Remember that in some instances the music is already faded in or faded out at the beginning or the end, as part of the original recording. Your ramp may therefore not be very effective.

3. If you find that the volume of your original sound file is too low, there are techniques to increase the overall volume of that file or only the section that you want to use. This is usually not possible while you are working with the original, and you may need to duplicate your file with a new name. Do the increase volume trick and open the new file in a different track in your project. In the past I have used the same section of the music parallel to the 'old' file, (one file is on track 1 and the other on track 2 for example) while allowing the volume to increase only in the sections where I wanted. For ease of understanding this concept, think of the process similar to dodge and burn in Photoshop, but in terms of a sound file.

4. Sound editing software which are of a non-destructive design are very useful because your original file remains untouched. Good practice is the 'back up habit' of your files.

5. I have heard complaints about the difficulty to fade out or to increase the length of a piece of music, and the difficulty to find a place where the tonality will fit this purpose. This is usually possible, but often you'll need to listen carefully, over and over, to find the best place. It may be an idea to ask someone with a 'better ear' perhaps ! Do not be afraid to get a second opinion. Use the beat of the music to identify the best places where you can cut-and-paste if necessary.

6. Unfortunately when you have a limited collection of music, you may find it difficult to get the right "feel" of music for your AV. I regularly listen to many different genre's and invested in a wide variety of music which resulted in a large collection. Do not be afraid to listen to music when you find the name of the band intimidating, as I have found extremely creative music by being open-minded. Take for example 'Dead Can Dance', at first I questioned the name until I discovered they are excellent musicians. The use of their melodies and lyrics to a lesser extent, and the use of various instruments is something to appreciate.

#### References

Van Nierop, L. (1998). Seeing Sense. JL van Schaik Publishers

#### Acknowledgments

Thomas Niemeyer (APSSA) for the supply of the M-Objects screenshot in Fig 1.