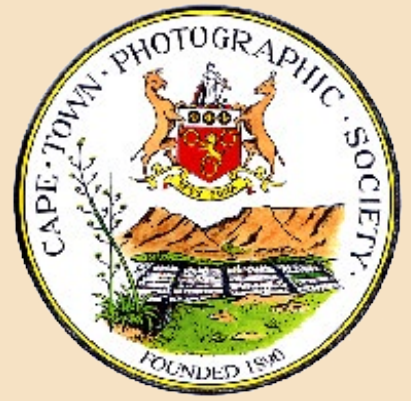


CAPE CAMERA

AUGUST 2016

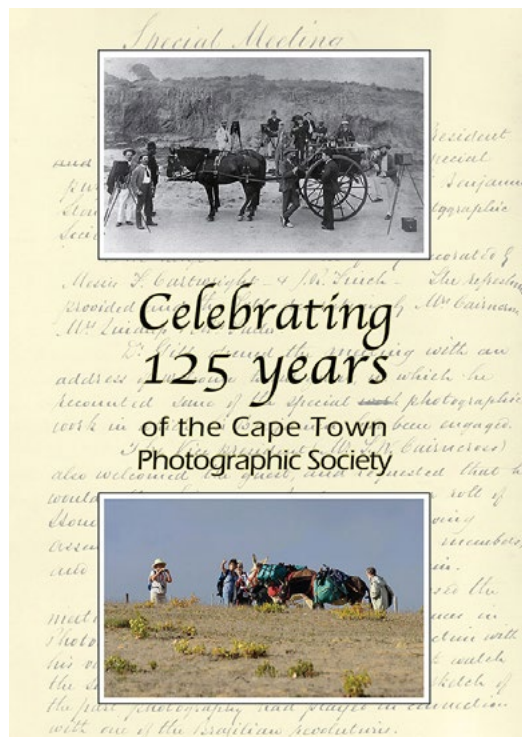
OFFICIAL NEWSLETTER OF THE
CAPE TOWN PHOTOGRAPHIC SOCIETY



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News from the council



All the reports from the task teams we formed following our strategic meeting have now been received by council, and from our next meeting in September we will start considering and implementing the recommendations. We will keep you informed and hope to see quite a few new and exciting developments.

125 year anniversary book

Our 125 year anniversary book was published and those members who ordered an edition and were present at our August E&D meeting have already received their copies. The initial responses were all very complimentary. Trudi du Toit and her team deserve all the accolades. It has been a massive task which took many months of hard work.

Antenie Carstens, who is the historian and in charge of archives at the PSSA says up to now only two publications about the history of South African photography have been published and our publication is a valuable asset to the recording of South African amateur photography history. The National Library also purchased two copies.

This will definitely be a collector's item and a worthwhile acquisition. We will have copies available at the next two meetings for you to look at. Council decided to print more than the pre-ordered quantity and if you would also like to obtain a copy please contact Trudi at trudi@sportstrader.co.za

Successful PSSA Congress

On writing this, we have just returned from the PSSA congress in Langebaan. No less than 18 of our members attended, whereas the previous highest I can recall was only eight a few years ago. I am sure most of them will confirm that they enjoyed the event. Not only did we have the opportunity to listen to presentations from about 20 high-calibre photographers, but perhaps the most exhilarating experience was to mix with more than 250 delegates from across South Africa, all devoted to photography.

Next year's PSSA National Congress will take place in Gauteng, but we also have our regional one. The next regional congress will be in Hogsback from 30 April 2017 to 3 May. If you have never attended a congress, I recommend that you consider it and put it in your diary.

Forthcoming AGM on 21st September

Our Annual General Meeting takes place at 7pm on the 21st of September. Please try and attend. Here you will get an opportunity to see how we are doing financially and find out about forthcoming activities. If you have some ideas of things you want us to do, or not to do, it is a good forum to bring those matters to our attention. The AGM will be followed by an E&D meeting

Nicol du Toit

On the cover

The cover image Blue Wildebees Reflection by Jeanette du Toit was one of the award winning images in the August competition. The photograph was taken in the early morning on November 2012 at the Liuwa National Park in Zambia using a Canon EOS-1DX and a 500 mm lens plus 1.4 converter. The camera setting was on Aperture Priority f.8 – ISO 500 – 1/1000 sec - +0.7 step – focal length – 700 mm.



Publications Team

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

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

CTPS news flashes

Apologies



In our July edition of Cape Camera (page 5 - Forthcoming Outing in August) we named the incorrect photographer for the above image. It should have been Jeanette Brusnicky (and not Jeanette du Toit).

Wild Shots at a discount

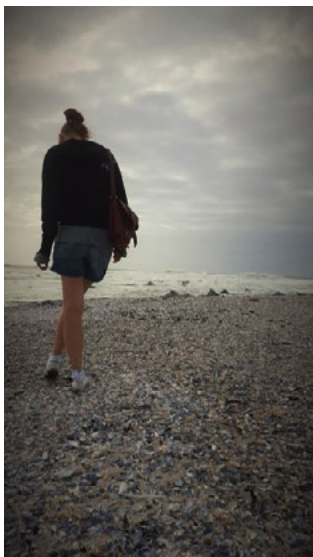
Started five years ago by co-founders Harriet Nimmo and Sophie Dandridge, Wild Shots brings together amateurs and professionals to learn and be inspired by top wildlife photographers. It is South Africa's premiere annual wildlife photography conference.

This year's event takes place on 24th October at the Nedbank Auditorium at the V&A Waterfront. Speakers include Andrew Avey, Mike Kendrick and Scott Ramsay - amongst others. The central theme of these talks is using the power of photography as a tool to educate and inspire, and to assist with the conservation of nature in Africa.

Delegates pay R1350 (or R950 for students and pensioners). This includes lunch and refreshments and a delegate's pack.

The good news is that CTPS has negotiated a 20% reduction of fees if we get 10 members or more to attend.

PSSA entries for August



Shell Adoration by Lee-Ann Kriel

The two images entered into the PSSA National Club competition for this month were as follows: The senior entry (Advanced and Salon) was Kim Stevens' 'Master Chef', which scored 25 in our club competition. The junior entry (Beginner and Intermediate) was Lee-Ann Kriel's 'Shell Adoration', which scored 20.



Master Chef by Kim Stevens

Promotions

Congratulations to Ingrid le Roux and Lee-Ann Kriel who are both promoted to Intermediate level.

Attention all Photovault users

Members are reminded to update their personal details on Photovault's "My details" page. This is especially important if emails and competition rankings have changed. To update your ranking click on "My details" and update your "Club Star ranking."

Forthcoming meetings

Month	Competition	AV	Education & Development
September	7th - Street Photography	N/A	21st: CTPS AGM and photo evaluation
October	5th - Vertical scapes	12th	19th: tba

Rankings and promotions

The following are the requirements to be promoted:

- **Beginner to Intermediate:** 3 gold awards & 30 points
- **Intermediate to Advanced:** 5 gold awards & 40 points
- **Advanced to Salon:** 5 gold & 30 points in club competitions & 30 points in salon acceptances / or 50 gold awards.

Points needed to get an award

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

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

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
Outings Convener	Richard Goldschmidt
Website	Lesley Parolis



CTPS members at the Congress

28 August - 01 September

Successful PSSA congress 2016 at Mykonos

More than 250 delegates from all over South Africa experienced a full and intense programme during the five days of the congress when 20 master photographers and academics presented papers that covered most genres of photography, such as wildlife, nature, land- and seascape, portraiture, social documentary and street photography. Almost without exception, every speaker emphasised the importance of light in the making of images, and urged everyone to use creativity and imagination to generate a mood, emotion, feeling or story – without it, images will remain lifeless and nothing but record shots, no matter how technically perfect they are. “Don’t photograph what you see, but what you feel”, as one speaker put it so aptly!

Speakers shared their knowledge of the PSSA congress by showing examples of their own work or the work of other outstanding photographers, gave practical tips on technique, composition and equipment, as well as parted with a few trade secrets. Notwithstanding the varied expertise, subject matter and genres, the leading message was to create more than a technically competent and pleasing image, but to trigger a feeling/emotion, tell a story, convey a message or comment on issues of concern.

Reference to iconic images and great photographers of the past were made repeatedly, such as Dorothea Lange’s ‘Migrant Mother’ which was referred to for its power as social commentary; Ansel Adams’ images and powerful thoughts were referenced often in relation to landscape photography and composition; Henri Cartier-Bresson for the aspect of ‘decisive moment’; and Richard Avedon for his creative portrait and fashion photography- to name only a few.

Interesting information was also provided about future trends and the use of mobile and drone devices in photography. The effect of mobile technology and social media on image making was covered and ranged from highlighting the competition for professional photographers and reflecting on how this could influence trends in photography, to the accessibility and explosion of images which are

viewed fleetingly and forgotten, and the irritation with “selfie sticks” to the point that they are increasingly being banned from public places.

Many presenters shared their ‘favourite’ images – many unconventional, different, emotive, creative and beautiful, which ‘break all the rules’. These came with asides that the authors would never enter them at club competitions or for honours. This poses the question: Should we reflect on this, and possibly encourage the sharing of more risky images rather than striving to be ‘correct’?

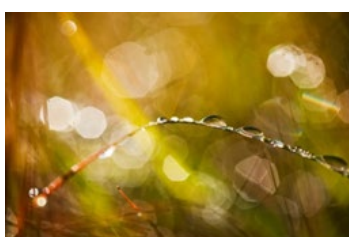
In addition to the individual presentations, the holding of the AGM of the PSSA and a number of photographic competitions, there were screenings of award-winning images and AV’s, an informal dinner-dance and a formal dinner on the last evening. Many of the delegates took advantage of the only ‘free day’ on Tuesday to go photographing in and around Langebaan, Paternoster, Veldrift and the flowers in the Postberg Nature Reserve; or attended the portrait workshop that took place at the Strandlooper restaurant – before and after an aerobatics display by the Silver Falcons.

In conclusion and aside from the inspiring work shared by the delegates, getting to know other photographers from around the country, the camaraderie and friendships and opportunities for photography all contributed to a most enjoyable week, says MARGARET COLLINS.

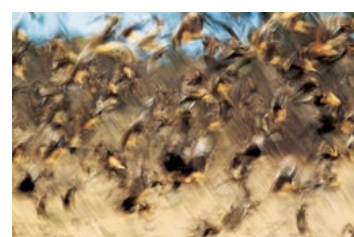
Presenters’ images



Hougaard Malan

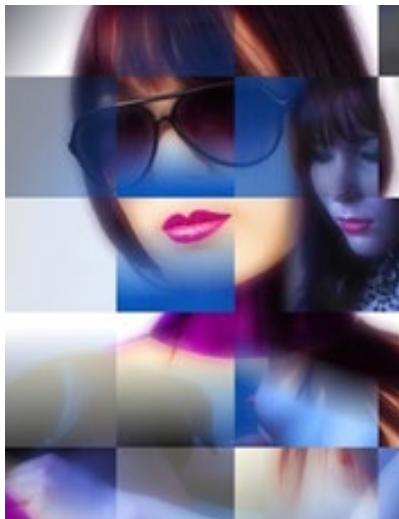


Nicole Palmer



Heinrich van den Berg

Presenters' images - continue



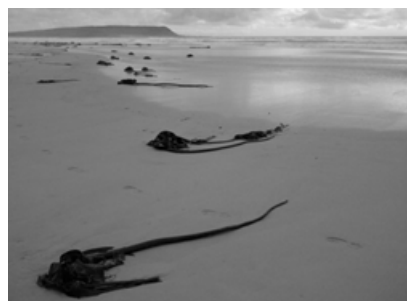
Hein Waschefort



Joe Lategan



Peter Brandt



Garyth Bevan



Paul Bruins



Willem Oets



Chris Fallows



Dale Yudelman



Paul Godard



Johan Kloppers



Laetitia Kenny



Lee Slabber



Adri van Oudheusden



Nico Smit



Fanus Weldhagen



PSSA president Francois Rousseau and PRO Evelyn Gibson admiring the posters depicting PSSA history, prepared by Antenie Carstens. The CTPS 125 year celebrations feature on the bottom right.

A dark and stormy AGM

The PSSA AGM held during the 2016 congress in Langebaan reflected the weather outside: somewhat stormy ... although it started calmly and peacefully before the dark storm clouds and crashing waves hit, reports Trudi du Toit.

The 2016 PSSA AGM started calmly with good news, namely that KwaZulu Natal Tourism had successfully bid to host the 2018 FIAP Congress (that is the Federation Internationale de l'Art Photographique Congress) in Durban and that they have asked PSSA for assistance to organise the congress.

This will bring about 800 photographers from 60 countries to South Africa and according to PSSA president Francois Rousseau, the FIAP congresses are organised to provide mainly photographic opportunities, with far fewer lectures. Durban will therefore feature in future salons across the world. The PSSA may also consider hosting their 2018 congress just before, or after, the FIAP congress, which will enable delegates to attend both.

The 2017 PSSA Congress, to be held July 30–4 August 2017 in Centurion, Gauteng, will have Street Photography as theme – which will provide unique photo opportunities for members who will be able to walk the Johannesburg inner-city streets safely in-groups, accompanied by guards.

The news that the Facebook group, which Laetitia Kenny had been managing, has over 4 000 active members and the better price negotiated for printing and mailing of the quarterly Image magazine, were also appreciated.

Other good news was that the PSSA profit for 2016 was R264 812, compared to R149 209 in 2015 – although R70 000 had been reserved for congress this year.

The fact that the PSSA has R 1 277 049 in cash, was further good news ... but that it had been invested in call and current accounts with interest rates below the inflation rate, was not such good news. The absence of financial director Francois Roux at the AGM to account to members about his handling of their finances, further turned ripples of discontent into waves. Instead, he attended the FIAP congress in Seoul, Korea, with Jill Sneesby.

The waves of questions and complaints from the members who attended the meeting – far fewer than half the 93 member clubs

were represented at the AGM – mainly focused on changes to the judging of honours panels and the hosting of salons, which would limit opportunities for members.

Proposal to reduce number of honours panels to 120

The honours judging panel had decided to limit the number of panels entered to 120, on a first come, first serve, basis. Their reason is that the panel of 12 judges gather over a weekend to do live judging and that 120 panels are the most they can handle.

They also proposed that only prints made by the applicant him/herself would be considered in future honours panels, and that commercial prints (e.g. Orms, Studio 22) will no longer be acceptable.

Proposal to ban professionally printed works of applicants

The reason is that “it must all be the applicants own work and they must control the full process” – even though it is acceptable for applicants to receive advice and guidance from senior club members, including members of the judging panel, when preparing their panels.

Points raised by members included:

- A high quality commercial-equivalent photo printer costs about R85 000, which is an expense most members cannot afford (PSSA response: clubs can buy a photo printer for members to use).
- How are they going to police it – if an applicant hires a state-of-the-art commercial printer and the commercial print operator advises him how to print each image, is it still his own work?
- Where else in the world is this a requirement? (PSSA response: nowhere else, but we'll set new standards).
- The quality of prints by commercial firms is very high – if ap-

CTPS honoured

The 125th Anniversary Salon that CTPS hosted towards the end of last year, earned us a *Certificate of Excellence* from the PSSA. This salon was one of the few

that had print and PDI sections across all categories (Open, Photojournalism and Macro), and also had an AV category. A printed catalogue was also published with all acceptances and award winners – which is also rare nowadays. All delegates

at the congress also received a coffee mug, commemorating the CTPS 125th celebration. Congress organiser, Johan Klopers, also thanked CTPS for our assistance to other clubs in the region over the years.

CTPS members socialising at the PSSA congress



There was plenty of opportunities for socialising. CTPS members enjoying themselves are (clockwise from the top left): Carin Hardisty, Stephen Docherty, Sue Docherty, Jacoba van Zyl and Nicol du Toit. Next: Lambe and Lesley Parolis (right front) with Anna Engelhardt; Next: Margaret Collins and Len van Wyk. Bottom left: Kim Stevens, Jean Bradshaw and Kathy Priday. Left: Pat Scott and Joan Ward.

plicants have to print their own work it will lower the standard of work, or discourage members from entering prints.

- If too many panels that have to be judged over a weekend is such a problem, why not have initial regional judging, with only the best submitted to the honours panel?
- The stated aim of PSSA is to promote photography by getting more people to participate, but all the rules are making it more difficult to participate and are chasing people away.

Proposal to limit number of salons to 18 per year

This really elicited waves of protest from the club members present, especially from the Western Cape. Which prompted CTPS president Nicol du Toit to repeat the question: "will you be prepared to reconsider your decision to reduce the number of salons?" at regular intervals, until he got a somewhat grudging affirmative response (after the sixth time).

The reason behind the decision to limit the number of salons is because the quality of entries had deteriorated and salons have just become a chase after Impala trophy points, said outgoing Western Cape regional director Johan Kloppers, who did not share the view of clubs in his region. He was also unhappy that clubs "misused PSSA salons to fill their bank accounts" and that "85% of images entered are not worth acceptance".

Ironically, the awarding of honours (APSSA, LPSSA, FPSSA etc.) and PSSA accreditation of salons, which results in points for diamond ratings and the Impala trophy, were the main benefits to members when the PSSA was founded in 1954.

Prior to that, South African photographers had to submit their panels to the Royal Photographic Society in the UK to gain honours – that was why so many of the earlier CTPS members could write ARPS, LRPS, and FRPS behind their names.

Societies across the country had, however, been hosting their own salons long before the PSSA was founded: Johannesburg started hosting international salons in the 1920's and in 1932 CTPS introduced bi-annual international salons (The Cape of Good Hope International Salon of Photography).

These early salons awarded acceptances, certificates of merit and medals, but there was no Impala trophy or diamond rating – where the ranking is determined by salon successes – for entrants to aspire to.

Fun workshop day at The Strandloper

Workshops with models posing in various outfits with make-up ranging from pretty to weird was an add-on option for delegates on the official 'day off'. Creative photographers Hein Waschefort and Laetitia Kenny gave tips and provided the models and various lighting options. The workshops were held at the colourful open air Strandloper restaurant, where a 10-course meal, including mussels and crayfish, kept delegates



Members Marleen and Christo la Grange in the colourful shirts worn by organising committee members, including CTPS president Nicol du Toit.

Laetitia Kenny giving a model tips on how she should pose





Photos by Pat Scott

August outing Walking the streets of Woodstock - in search of urban art

Sixteen members met JUMA MKWELA outside the Woodstock Exchange building in Albert Road Woodstock at 9am on Sunday 14th August. The rain of the cold front that had passed through Cape Town a few hours earlier that morning resulted in a small decrease in our anticipated numbers, but the rest of us enjoyed the blue and sunny skies that greeted us at the start of our walk, reports RICHARD GOLDSCHMIDT.

We felt quite safe during the walk, as the locals seemed to be used to having photographers around. Some of the best art was actually on the main road, open for anyone in a car to stop and photograph, although the open area with its many painted walls surrounding it is soon to become a building site.

Juma, our guide, organises these walks through Woodstock for the public, generally during summer months, as well as tours to the townships. The streets just behind the Exchange building feature an abundance of bright and colourful artwork painted on the

walls of single and double-storey houses. "I was amazed to find out that most of the artists are from other countries and a few of them are children," says Richard. "We were given the reason for painting each of these works of art, which often had to do with how mankind is in the process of destroying the planet and all the animals and people on it."

"In the middle of our tour, we were caught out by a short shower of rain, when everyone crowded onto the stoep of one of the residents' houses. After the rain had stopped, a troupe of children came out to see what was going on, resulting in some interesting child photography opportunities. Everyone had had enough after two hours and we repaired to the City to find a coffee shop before heading home," reports Richard.

If any members who missed the outing wish to do the walk with Juma, you can email him at 'juma.mkwela@gmail.com' to find out when next he is offering a 'public' walk.



Photo by Jenny Powis

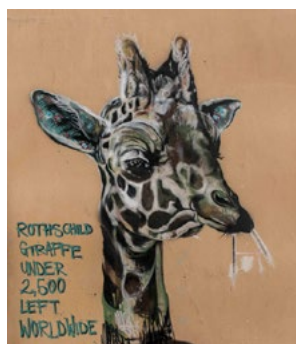


Photo by Robert Maginley



Photo by Lesley Parolis

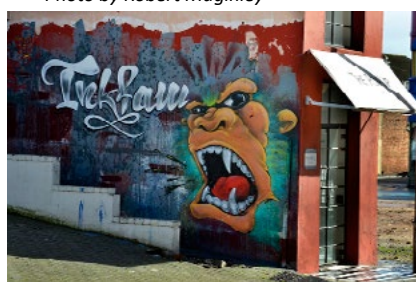


Photo by Richard Goldschmidt



Photo by Pat Scott

Forthcoming **Weekend Outing** in September

Explore picturesque Greyton with Paul Bruins



RICHARD GOLDSCHMIDT invites you to a memorable weekend from late afternoon on Friday 16th September until Sunday afternoon 18th September that offers fabulous photographic opportunities of the varied landscapes around the picturesque town of Greyton. The cost will depend entirely on the accommodation you choose, plus R200 towards our facilitator, Paul Bruins, a well-known professional landscape photographer.

The Society has secured his services for the weekend. He will arrange for our members to have access to the most photogenic farms every sunrise and sunset and help us attain the best landscape images. During his introductory talk on Friday, Paul will familiarize us with the photographic opportunities in Greyton and surrounds. He will also steer us to the best canola fields, which should be in peak bloom that weekend.

Accommodation will be coordinated by both Richard and Paul - once we know who will be attending and what their needs are. At present, we are investigating two cottages out on a farm that can sleep six couples, which we hope will be our base and can provide a venue to hold a braai on Saturday night. Nearby is also a campsite

that offers inexpensive chalets, as well as tenting opportunities.

With regards to food, it has been suggested that everyone self-caters for both lunches and breakfasts; and everybody have supper at one of the local restaurants on Friday evening. On Saturday night we could have a braai where everyone contributes to the meal by bringing some item on the menu.

"Aside from the sunset and sunrise shoots each day (determined by Paul), you will be free to roam around the market, art galleries and Greyton village on Saturday morning. For those who wish, we collectively visit the adjoining mission village of Grenadendal on Saturday afternoon, to take photos of the historical church, village area, water wheel and museum." suggests Richard. On Sunday mid-morning he suggests that members follow a planned route by car through the local little farm roads to take photos of canola fields. Maps will be provided.

If you are interested in attending, please reply to richard@goldschmidt.co.za as soon as possible, giving your accommodation requirements such as single, bringing a partner, cheap, prepared to share, 5-star, etc.



Winning images from August

Set subject: Environmental Portrait

The competition evening held on 3rd August was well attended despite it being a public holiday. As has become customary, we started off the evening with an audiovisual presentation created by a member of the AV section of the Society. We were treated to a beautiful AV by Ken Woods entitled 'Summertime' which inspired us to start photographing some of the spring flowers just coming into bloom. The set theme for the month was 'Environmental Portrait'. The judge was well known teacher and photographer Eugene van der Merwe, who was meticulous in his critique of each image and gave all photographers some valuable insight on how to improve their images. It was a very enjoyable and informative evening and we hope to have Eugene back again next year, comments LESLEY PAROLIS. This month, there was a change in the way the images were presented to the judge as Council had decided that we should first display the junior images (Beginner and Intermediate) to the judge, followed by the senior images (Advanced and Salon). It was felt that in this way the judge could be more encouraging to the junior members when discussing and commenting on their images.

We asked Eugene to give us an over-view of the competition evening, and this is what he had to say: "Overall the technical standard of the work was good, with competent management of all the major technical factors. Many images could benefit from a little more attention to detail in raw processing and post production, particularly with regard to subduing distracting details and creating visual balance. Compositionally many of the environmental portraits were cropped too tight, not allowing enough environment to inform the viewer about the subject. It did seem like there was some misunderstanding with regard to the difference between street photographs and environmental portraits and for this I blame the organisers, rather than the participants. Calling an image a portrait implies the person knows they are being photographed and is involved in the making of the image - while street photographs are more often than not candid. The judge's job would certainly be easier if a degree of specificity could be added to the brief, otherwise it is rather difficult to distinguish between a successful image and one that is less successful. I would recommend consulting the judge in selecting the topic, and providing some criteria for participants to keep in mind when making and selecting images."

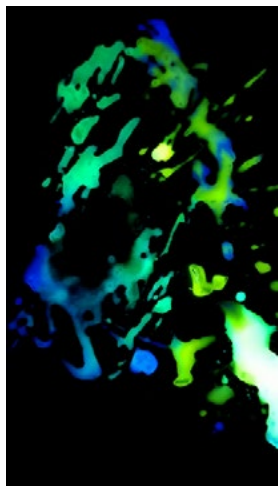
About the Judge

EUGENE VAN DER MERWE'S photographic background is primarily in teaching, stretching back to 2003, with particular emphasis on all things technical, including camera work, editing, traditional and contemporary processes, studio photography, and lighting. "I have taught at the National College of Photography in Pretoria and Bedfordview, Vega in Cape Town, the Cape Town School of Photography, with Martin Osner at his photography school, and privately."

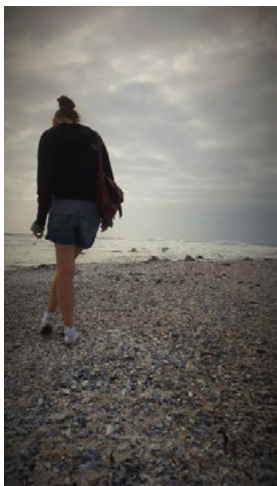
"I also have extensive commercial photography experience, photographing everything from beer bottles to corporate portraits, and from delivery trucks to biochemical laboratories. My personal work ranges far and wide, again with a preference for more technical image making processes, although I am particularly fond of photographing landscapes, working in the black and white darkroom, making portraits and creating excessively complex shooting, lighting and editing processes," he explains.

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

Beginners & Intermediate entries:



Winner PDI Open, Beginner – **Neon Smudge** by Lee-Ann Kriel (20)
"The image is rather striking, with the monochromatic colour palette and contrasting background contributing to the impact of the image. The sense of depth created through selective focus and fairly shallow depth of field is also interesting. The image may be improved through darkening or otherwise eliminating the very bright area in the lower right corner. This will allow the eye to settle more comfortably toward the details in the centre of the image and improve overall balance."



Winner Print Set, Beginner - **Shell Adoration** by Lee-Ann Kriel (20)
"The cloudy sky and the low viewpoint work well to separate the subject from the environment and draw attention. The image is weighted too heavily on the left, and may work better as a horizontal composition to create more negative space to balance the subject. Shooting from further away with a longer focal length would flatten the foreground nicely to make the image a bit less bottom heavy. Regarding post production, a high-key treatment would be an interesting option to investigate with the aim to further enhance subject separation. It would also be a good idea to tone down the amount of vignetting somewhat."



Winner PDI Open, Intermediate – **On the crest of a wave** by Mireille Landman (21). “A successfully captured moment, with a real sense of motion and energy, conveyed through the massive rooster tail of spray and the energetic crouched posture of the subject. The bottom-weighted composition successfully accentuated the water spray. Regarding postproduction, the image would benefit from increased mid tone contrast, particularly with the intention of creating more tonal variation and saturation in the

blues and greens to counter the vibrant reds. This will also serve to accentuate texture in the white-water areas. The bright area at the bottom right can also be darkened somewhat to improve texture.”



Winner PDI Set, Beginner - **Feels like home** by Ingrid le Roux (21) “Overlapping branches and the contrast of dark subject shape to bright sky, along with the rear-on view of the subject create a good deal of mystery. The main branch in the lower half of the image could benefit from a degree of brightening, while also perhaps allowing a little space below to make the image a bit less bottom heavy. Black and white treatment seems appropriate, though softer shadows and more mid-tone contrast would give the image more body and pop.”

Advanced & Salon entries:



Winner Print Set, Advanced - **Classical Accordionists** by Richard Goldschmidt (22). “A candid street photograph, rather than environmental portrait. The image captures an interesting interaction, particularly the contrast between young and old, light and dark and the subject postures create rhythm even though one is standing and the others are seated. The repeating hats are also a nice touch. However, the background, especially to the right is rather distracting, due to overwhelming amounts of detail, such as colour and brightness, while the human figures also draw attention away from the main subject. A viewpoint much further to the right looking into the photographers face would help keep attention on him and would also present different background options.”



Winner PDI Set, Salon - **Masterchef** by Kim Stevens (25)

“The heavy, low key background and striking light beams and lighting pattern on the subject’s face give the image a tremendous amount of mood. Visual weighting between subject, props, and background is also well managed creating context but helping to keep the viewer’s attention on the person. Gesture and intensity of expression further help the viewer engage with the image. Marginally brightening the subject’s right arm and ensuring highlight details remain textured in the furthest right hand items should help refine the balance even further.”



Winner PDI Set, Advanced - **Ketut before the cockfight** by Jacoba Van Zyl (24). “Critically managed exposure and contrast, with particularly good treatment of delicate higher values and dark but detailed shadows, create a lot of mood and depth while successfully showing skin tone and environmental textures. The fire is a good balancing element, but is perhaps slightly brighter than ideal. Subject posture and expression are also interesting, though eye contact would certainly create more engagement than the averted gaze.”



Winner Print Open, Advanced - **The cauldron** by Jacoba Van Zyl (24) “The strong foreground and warm-to-cool contrast give the image a great deal of depth, and help to accentuate the flow of the water cascading down the ledge. The dark rock face top left does unbalance

the image slightly, and the lower right corner also has this effect. Both could do with brightening to balance better with the relatively bright, softer toned right edge. The clouds in the sky echo the flow lines in the water nicely, but the sky in general lacks contrast and saturation, due perhaps to being a little too dark especially toward the top edge."



Winner Print Open, Salon - **Blue Wildebees Reflection** by Jeanette du Toit (25). "The rhythm between the individual wildebeest and their reflection creates depth and interest, while the soft tonality and monochromatic colour palette creates mood. The horizon formed by the water ripples also grounds the image well. The body of the calf could tolerate a small amount of darkening to better show up coat texture and musculature."



Winner PDI Open, Advanced - **Pink Water Umbrella** by Karyn Parisi (24). "The lighting contrast and the frozen moment together create interesting tension in the image, with the levitating droplets adding further dynamism and depth. Another element helping give the image a good sense of depth is the reflection, with the view of the underside of the mushroom cap being particularly interesting. The off-centre composition seems slightly awkward, with the drops to the right not providing sufficient visual weight to balance the image."

More competition images (23 & higher)

Regular readers might have noticed that we have started to showcase not only the winners of the competition evenings but that we have extended our gallery to include other high scoring images as well – which is only fair and deserving, considering the high quality of them. It will give you the opportunity to share your beautiful images with your family and friends by referring them to the website of CTPS and instructing them to open up the latest issue of Cape Camera.



Namib feral horse by Neels Beyers (24)



Karoo rainstorm by Steff Hughes (24)



Jazz by Andrew Denny (24)



Musical Trio by Pat Scott (24)

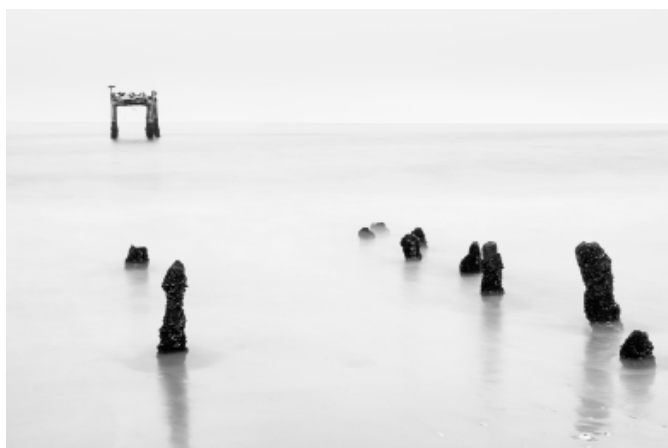
More competition images



The Barber by Steff Hughes (23)



Paired flight by Ken Woods (24)



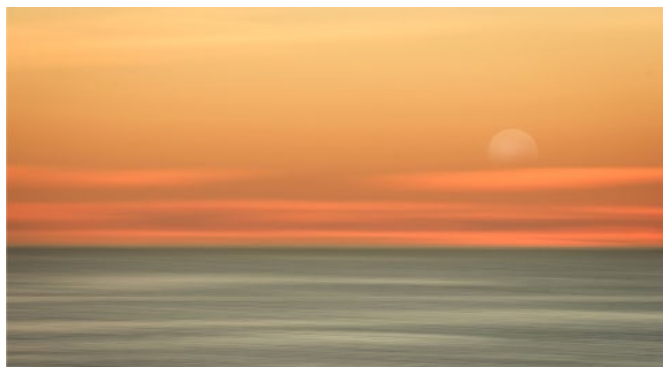
Remnants by Kim Stevens (24)



Shelley Point at sunrise by Lesley Parolis (23)



Scarborough by Lesley Parolis (23)



East meets West by Danie Coetzee (23)



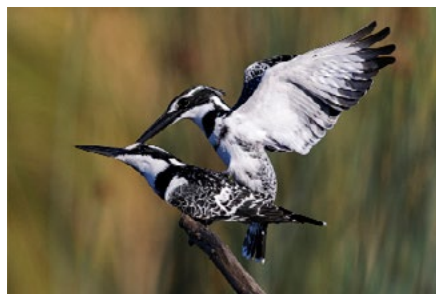
Blowing bubbles by Ken Woods (24)



Food for the Soul by Anna Engelhardt (23)



Cornish fisherman by Steff Hughes (24)



Pied Kingfisher mating by Jeanette du Toit (23)



Who will Buy by John Spence (23)



Attraction in Church by Johan Greef (23)



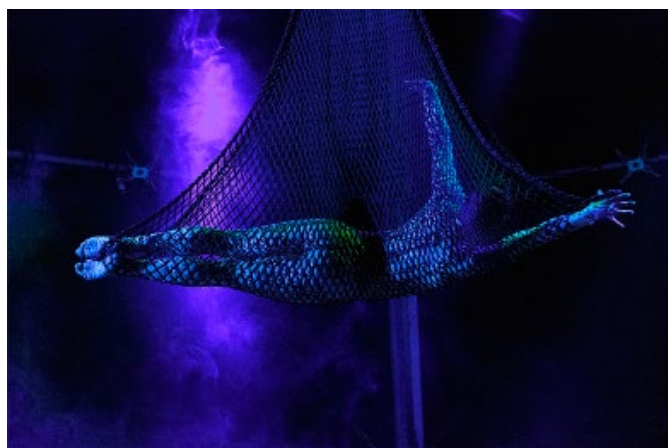
Engineer Darryl by Richard Goldschmidt (23)



Selling smokes by Joan Ward (23)



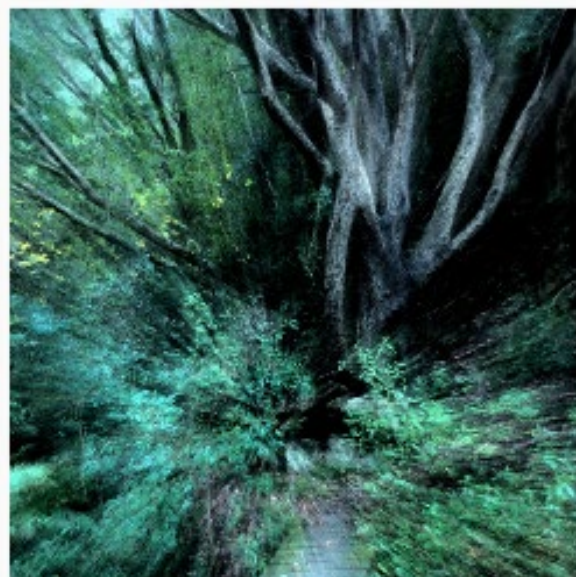
Learning the ropes by Mo Bassa (23)



Caught by Jeanette du Toit (23)



Over he goes by Nicol du Toit (23)



Forest Dream by Anna Engelhardt (23)

7-point guide to excellence in Landscape Photography

We were privileged to welcome HOUGAARD MALAN as our guest speaker at the E & D evening in August. His obvious popularity among Cape Town's landscape enthusiast photographers drew not only a large number of members, but also many visitors, says KIM STEVENS – our resourceful convener who finds inspirational E & D speakers/teachers every month.

Hougaard Malan is an expert in teaching landscape photography and runs national and international workshops to iconic photographic haunts such as Iceland, Namibia and Patagonia. He also operates a retail business- specialising in selling high quality photographic equipment, such as tripods, filters and backpacks.

He began his presentation by giving a brief overview of the multi-faceted approach he uses to succeed as a professional landscape photographer in South Africa. Despite having lived in other parts of South Africa, he reiterated how privileged we are in Cape Town to have so many diverse and beautiful locations on our doorstep, just waiting to be captured photographically. However, he also cautions that it is essential to learn how to make one's photography stand out in today's world that is bombarded by visual imagery.

According to him, there are seven important points that are essential in landscape photography:

1. Know your camera settings and button positions intimately

There are only four or five settings that are critical i.e. aperture, shutter speed, ISO, focus buttons and exposure compensation. Nothing robs your creativity on a shoot more than having to fiddle when the light is disappearing fast.

2. Become a quality nerd

Shoot uncompressed RAW and 14 bit and get the best quality out of your images by correct exposure i.e. use all the raw power that your camera has.

3. Master Lightroom/Photoshop

Manage your archive optimally and know everything about RAW editing.

4. Buy the right gear

Invest in the best gear possible from the start and do not buy what you do not need. For example, there is no point in purchasing sub-optimal filters, only to replace them later with better ones. Get good advice! You must be comfortable and relaxed when shooting and poorly designed gear robs you of your creativity.

5. Understand the weather

Clouds add magic to landscape photography. Become a cloud and weather guru and learn to predict what the location will look like given the weather pattern. Use weather forecasts, weather apps (PhotoPills) and weather cams.

6. Master composition

Read widely about composition and scout out good compositions beforehand at various locations. Cape Town has such a variety on offer - from mountains and seascapes to waterfalls and cityscapes. Wait for the 'right' weather and the 'perfect' light.

7. Advanced editing

Know about luminosity masks, Orton effects, light painting and sharpening for web display.

To demonstrate the excellent photographic opportunities that exist, he shared with us some of his images that were taken at local spots in and around Cape Town, such as Bloubergstrand, Cape Point National Park, Slangkop lighthouse, Chapman's Peak and Kogelbaai.

After tea Hougaard reviewed the Hasselblad H6D50C camera, which he recently shot with around the Cape. This is a medium format, 50 million pixels camera costing nearly R500 000- without lenses. His personal printer, Stephen Gibson from ArtAssist, brought along a large print of one of Hougaard's images that was taken with this camera.

He also brought some examples of the tripods and backpacks he imports, which drew a lot of attention from the floor. For more info and blogs see www.hougaardmalan.com; www.captureearth.com and www.landscapegear.co.za.



AV meeting in August

Emphasis on music

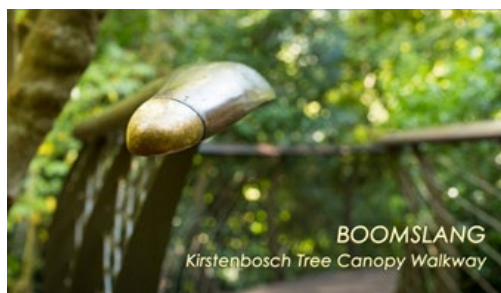
The AV group met on Wednesday 10th August when LEN VAN WYK gave a short talk about the use, emphasis and feel of music during the making of AVs. "Salon winning AVs often stand apart in their interpretation and use of music, something that we should give more attention to in our AVs, as is often stressed by Antenie Carstens," says Len.

Len van Wyk used extracts from a Benjamin Zander's TEDtalk - "The Transformative Power of Classical Music" to illustrate how the connection and mood are affected by playing the same piece of music, using different emphasis. This was followed by extracts from a Rumba masterclass at the Blackpool Congress in 2007, Yulia & Max. In this, Yulia Zagoruychenko - the current Latin American Dance World Champion - demonstrated a basic Rumba with incredible feel for the music.

The evening also included the screening of members' AVs as well as salon-winning entries.

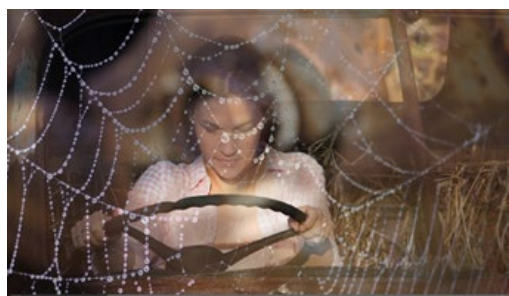
Members AVs:

"Boomslang" by Margaret Collins



A walk along the "Boomslang" in Kirstenbosch Botanical Gardens with a glimpse into what went into the design, the analysis and the construction of the award-winning walkway bridge.

"Lost love" by Ken Woods



Ken used images of the decaying cars from the Wijnland Auto Museum together with the words of the song 'Lost Love' with the aim to create the emotions appropriate to a story of a love that no longer exists.

"Auto Museum jewels" by Jeanette du Toit



Jeanette reworked her previously screened AV. This AV uses beautiful macro and close up images, taken at the Wijnland Auto Museum, to create an abstract work reminiscent of aerial landscapes.

Upcoming competitions

• Interclub – The Battle of the AVs October 2016.

Please remember to work on your AV's to be ready for the AV Interclub Competition. There is only one category: Open. For more information, please contact Nellian at nellianb@gmail.com or Len at vanwyk.len@gmail.com.

Closing date for entries: 09 October 2016.

• AV Makers – International AV Competition "Water"



One entry is allowed per author in either the Documentary or Photo Harmony categories. Documentary entries should address one (or more) of the world's challenging water issues with emotion and a strong message. Photo harmony entries should include first-class photography and a masterful synthesis of images and appropriate sound on a theme of water.

Closing date for entries: 01 November 2016. Entry is free.

Please note: there is no AV meeting in September – the next one will be on 12th October with guest speaker Frank Reuvers



*Altered reality
Constructed reality
Composite images*

Venturing into creative photography

MARGARET COLLINS gives an overview of the JAP workshop held in May 2015, which was led by **LAETITIA KENNY** (MPSSA, EPSSA, AFIAP), who is a professional photographer with more than 20 years' of experience. She is a director of PSSA and member of the PSSA honours judging panel as well as being on the board of the Boksburg Photographic Club. Although her main work includes portraiture, product photography, corporate events, bouquet, maternity and new-born shoots, her passion is creative photography – as her images above clearly demonstrate.

Laetitia Kenny explained that an altered reality or creative image is fictional or conceptual rather than a traditional image or a record shot. It can be modified during or after exposure, must have a photographic base, but extends conventional photography into creative art. It requires an idea or concept, good composition and technical skill.

Starting with photograph(s), the altered reality is created using tools and techniques to combine, overlay and manipulate the source material to create a new image with mood and impact. It may be realistic or a fantasy-type, obviously composite, image. The concept may be the most difficult component of creating such an image. One way to start is to think of a word or emotion and try to illustrate it.

The PSSA defines altered reality as follows:

An image created by altering reality in an obvious manner. It can be created digitally or in camera. The intention is the creation of a new image that conveys a feeling or message or tells a story. Every element must originate as a photograph taken by the author. Please note that brushes, clip art etc. including photos of other people's images may not be used.

This differs considerably from Open Photography, which would include only basic manipulation such as tweaking levels, single filters for unobtrusive enhancement, soft focus, monochrome with one colour, adding a better sky to a landscape, panoramas, abstract close-ups, HDR and abstract.

Laetitia suggests that this genre requires a more creative flair, while other genres rely more on technical skill and knowledge of the subject photographed. "Inspiration rather than imitation" is the key issue.

Fortunately, the process of creating composite images in a digi-

tal environment is much simpler than when working with film and in chemical darkrooms.

History

As with all genres of photography, exposing oneself to precedent and the work of recognised masters and practitioners can provide inspiration, guidance and broaden one's approach.

- The image "Fading Away" by Henry Peach Robinson (1858), depicting a girl dying of TB, is credited with being the first known photomontage. It was created from five negatives which is identifiable through the different light sources.
- In 1857 Oscar Rejlander produced "The Two Ways of Life" from 37 negatives. Central is the father/philosopher showing his sons/young men the paths they might choose: vice or virtue.
- Abraham Lincoln's head was pasted onto the body of John Calhoun in 1860.
- The painter Henri Toulouse Lautrec was depicted by Maurice Gilbert in both roles as "Artist and Model" (1894).
- Man Ray's "Le Violon D'Ingres" (1924).
- John Heartfield's anti-Nazi Photomontages of the 1930's and 40's.
- Philippe Halsman's work from the 1940's to 1970's includes "Dali Atomicus", which shows painter Salvador Dali and easels floating while chairs, cats and water are thrown/flying through the air.
- Jerry Uelsmann's monochrome work from 1960's though to 2000's is well known.
- Currently Erlend Mørk and Ellen Jantzen are producing composites and altered reality images of note.

Requirements for composite images entered in an altered reality category

- The idea or concept is fundamental, and the message should be clear.
- Images must be technically sound and sharpened appropriately.
- Composition is always important. Only good images should be used, with a level horizon line and a focal point or centre of interest.
- Scale and distance should be credible, i.e. objects which are further away should be both smaller and darker.
- The same colour palette and lighting should be used for all components, with shadows being realistic. Avoid mixing warm and cool tones and ensure all images were taken at the same time of day and shot from the same angle.
- The background is a crucial component of the image; the subject of the image should be placed in an environment.
- Depth can be suggested through overlapping components.
- The combination of elements should be combined so that the whole makes sense. Any elements or filters which do not add value should be removed.
- Selecting (cutting out) an object that contains hair is not easy and should be given appropriate attention.
- Disturbing images and warping can cause offence or receive a negative reaction.
- All images must be the authors own work. Salon directors may ask that every element of a winning image be submitted.

Laetitia's own images are cut out of composite, multiple exposures. She took the audience through the process of creating a composite image by displaying the source material, demonstrating how to cut out certain element and assembling the final image- noting that this is an art rather than an exact science and cautioning that assessment is always subjective.



Dali Atomicus by Philippe Halsman

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

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