

CAPE CAMERA

January / February 2017

Official Newsletter

CAPE TOWN PHOTOGRAPHIC SOCIETY

CAPE CAMERA

Editorial Team

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

Contributions for Cape Camera are welcomed. Please submit any contributions to editor Anna Engelhardt at email editor@ctps.co.za.

The CTPS Council

| | |
|--------------------------|---------------------|
| President: | Nicol du Toit |
| Vice-president: | Richard Goldschmidt |
| Treasurer: | Nicol du Toit |
| Secretary: | Robert Maginley |
| Audio-Visual: | Nellian Bekker |
| Competitions: | Lesley Parolis |
| E & D: | Kim Stevens |
| Outings: | Richard Goldschmidt |
| Property: | Detlef Basel |
| Publications: | Anna Engelhardt |
| Webmaster: | Andre Mouton |
| Public relations: | Trudi du Toit |

Refer to page 9 for contact details.

CTPS Contact details

Email: info@ctps.co.za

Website: www.ctps.co.za

Postal address: P.O Box 38761
Howard Place
7450



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On the cover

The front cover image *Scarlet* was taken by Jenny Morkel, who joined CTPS about eight years ago and has regularly entered and been successful at our monthly competitions. This particular photograph was one of the top-scoring ones in our November 2016 competitions and was taken at the Kirstenbosch National Botanical Gardens, which is, after the mountains, her favourite place for photographing flowers.

"On hikes through the fynbos with botanically-minded friends, I was introduced to the magnified view of flowers through a jeweller's loupe. I was inspired to capture such intricate details photographically by using the macro setting on my Canon G9, and then with a macro lens."

"In order to be manoeuvrable, I usually hand-hold my camera and don't take a tripod along on those excursions. I enjoy the challenge of getting the right part of the flower in a razor thin depth of field, with a background that enhances this, and not have it moving in the wind."

"This image was taken with my Canon 550D, using a Canon 60mm macro lens, at F4, 1/90 sec and ISO 200," explains Jenny.

News from the council



Members present at the SIGS

Photo by Nicol du Toit

The year started fast with two competition evenings only two weeks apart, an AV meeting in between followed by our first E & D meeting and outing of the year. But potentially, the most significant was the Special Interest Groups (SIGS) launch meeting that took place on the 8th of February.

About 25 people attended and we started off by discussing the guidelines proposed by council. Quite a few points were discussed in detail, but consensus was reached to accept the proposals (see Snapshot of 10 January and summary centre) without any changes. We want to give the project quite a few months to see how it goes and then we can evaluate it and create more permanent structures and rules.

An important point that was raised was that the groups must run themselves almost like small clubs – and organise their own meetings (including venues) and plan their focus areas and activities themselves. They will also be responsible for their own funding. Council will not become involved unless necessary.

We then asked for co-ordinators of the various groups to volunteer to arrange the first meeting time and place. Our

AV group will continue as before and the following people volunteered for the other groups:

Macro : Joy Wellbeloved - 074 243 8262, Learning from the Masters : Trudi du Toit - 082 5726127, Nature : Jacoba van Zyl - 083 450 0251, Portraits : Lambe Parolis - 072 411 5309, Photojournalism : Andre Mouton - 071 892 1981.

Johan Strydom volunteered for Visual art, but subsequently resigned, so this group does not have a co-ordinator at the moment. Kim Stevens (083 258 3099) was away travelling and could not attend the launch meeting, but subsequently volunteered to co-ordinate the Monochrome group. That leaves the Visual Art, Scapes and Travel groups still without co-ordinators.

The first meetings took place that evening, but the co-ordinators will also contact everybody who indicated an interest in the groups by email, but if you are keen to join a group, please contact the co-ordinator directly. I know some of the groups are already well on their way, while others seem to be quiet.

We watch the progress with great interest!

**Nicol du Toit
President**

Guidelines proposed by council

- The Special Interest Groups (SIGS) should organise and fund themselves as they see fit. Each group must appoint one person to liaise with council by giving a regular report of their activities and plans and also provide a list of members attending the meetings.
- Council should give initial support, up to our next AGM, to get the groups going. This could, inter alia, consist of assisting with venues for meetings, although smaller groups are encouraged to meet at members' homes, where possible.
- Hiring St Stephens hall and the support staff costs about R1000 per meeting, it will only be sustainable if the facilities can be shared by several SIGS on one evening. Alternatively, meetings can also take place when we have our competition, E&D and AV meetings, either before or afterwards. The hall is, however, heavily booked for the year and may not be available for additional evenings.
- Council can also assist with providing computer and projection equipment. We currently have two computers, two projectors, two screens which can be shared between the groups. Council will consider acquiring more if and when required. However, SIGS should be encouraged to make use of private members' equipment, where possible.
- SIGS will be encouraged to utilise the expertise of CTPS members. If the services of outside experts are utilised, SIGS must fund it themselves. Groups can, however, liaise with E&D to invite speakers for an evening attended by all CTPS members.

2017 Schedule

Please take note of the following dates and subjects.

Monthly Set Subjects & Submission Dates for 2017

| Competition Dates | Submission date Dates | Theme |
|-------------------|-----------------------|----------------------|
| 1 March | 22 February | Forms in Nature |
| 5 April | 29 March | Contrast |
| 3 May | 26 April | Monochrome Portraits |
| 7 June | 31 May | Patterns |
| 5 July | 28 June | Macro Photography |
| 2 August | 27 July | Trees |
| 6 September | 30 August | Still Life |
| 4 October | 27 September | Birds |
| 1 November | 25 October | Silhouettes |
| 6 December | 29 November | Water |

Click on the Theme for a website link for inspiration and to assist with the understanding of a particular theme.

AV Themes & Training for 2017

Please note: These monthly themes below are just guidelines and members are welcome to enter any other AV as well.

| | |
|-------------------|--|
| March 8th | Shapes & Colours – it is your choice Training: Text and Fonts |
| April 11th | My Favourite Season Training: Selecting and organising photos for AVs |
| May 10th | Lines & Circles – anything straight, curved or round Training: The storyline |
| June 14th | The story of (anyone or anything) Training: Salons |
| July 12th | Emotion Training: Fades |
| August 9th | Animals (pets, game, insects, etc) Training: Will be advised Charles Hulse from Australia is coming to enlighten us with |
| September | Opposites – be creative – anything goes Training: Will be advised |
| October | Feet &/or Hands Training: Will be advised |
| November | Long long ago Training: How to take photos for the AV challenges of 2018 |

2017 Salon Diary (next six months)

| | |
|------------|---|
| 11th March | Krugersdorp Camera Club Salon |
| 25th March | 4e Bosveld Fotografie Klub Salon |
| 22th April | Tygerberg Photographic Society Salon |
| 29th April | Youth Division Club Salon |
| 13th May | Hibiscus Coast Photographic Society Salon |
| 27th May | Springs Photographic Society Salon |
| 10th June | Bloemfontein Kameraklub Salon |

For more information about entry requirements go to the website of the PSSA, or watch the notifications in Photovault - usually displayed a few weeks prior to closing date.

E & D Diary for 2017

| DATE | SPEAKER | THEME |
|------------|--------------------------------|---|
| 15th March | Eric Nathan | Timelapse photography |
| 19 April | Jan Theron | People and Portraits by Hein Hough and Fuji |
| 17 May | Joy Wellbeloved | Macro Photography |
| 21 June | Martin Osner/ Frank Krummacher | Evaluation evening |

Monthly Outings Calendar for 2017

Please note: All dates and places are subject to change as they are dependent on weather and availability of accommodation.

| DATE | TIME | LOCATION |
|-----------------------|-----------|--|
| 24th to 26th March | Weekend | Betty's Bay/Kleinmond (alternate option 21-23 April) |
| Saturday 22nd April | Afternoon | Slangkop Lighthouse at sunset |
| Saturday 13th May | Morning | The City Hall and perhaps also The Castle |
| Saturday 10th June | Full day | Hexpas train at Rawsonville and autumn vineyards |
| Sunday 20th August | Morning | Babylonstoren gardens at Spring and during Clivia flowering time |
| Sunday 17th September | Morning | Kirstenbosch at the height of flower time |
| Friday 6th October | Evening | Sunset and then full moon rise from Signal Hill and City lights |
| November tba | Weekend | West Coast - Veldtdrift/St Helena Bay vicinity |

IN THE NEWS

CTPS judges graduate with honours



CTPS members Julie Dyer (front second from left) and Margaret Collins, with Jason Purcell (back middle), Shaun Laishley and Nicol du Toit (back right) recently graduated as JAP judges - as did Kim Stevens, who was unable to attend the graduation ceremony. The curriculum for the Western Cape Judging Forum course was developed by CTPS member Antenie Carstens (back left), with assistance from Alicia Greyling, also a CTPS member (front left). Len van Wyk (back second from left), was among the other CTPS members who attended part of the course out of interest, but did not participate in the practical exam to qualify as judges.

TRUDI DU TOIT reports that six CTPS members recently received certificates of excellence for completing the Western Cape Judging Skills Development Programme – five with distinction. The five PSSA members in the group are also now PSSA accredited judges. And if we also claim former members Marleen and Christo la Grange as our own, 38% of the 21 Western Cape participants and 43% of the 16 PSSA members who passed, are members of CTPS - by far the biggest single group graduating and attending this JAP course. The current CTPS members who graduated are (alphabetically) Margaret Collins, Nicol du Toit, Julie Dyer, Shaun Laishley, Jason Purcell and Kim Stevens. A further eight to ten CTPS members regularly attended the lectures during the two-year course, but did not wish to take the oral exams to qualify as judges.

Peter Brandt of Fish Hoek, who has been a judge at our competition evenings and our anniversary salon, was the top scoring graduate.

In addition, two CTPS members played a huge role in devising and getting accreditation for this first PSSA-recognised club judging course, colloquially known as the JAP course.

Antenie Carstens prepared the top class curriculum and guidelines for the lecturers who were not only expected to provide background to, and insight into, their photographic genre of expertise, but also indicate what a judge should take into account when judging the specific genre.

Many lectures included a practical component for attendees to practice their judging skills. Another CTPS member, Alicia

Greyling, provided logistical support and arranged the free use of the Sanlam venue, where the lectures were held.

With former PSSA Western Cape director Johan Kloppers and Celia Fouche of Tafelberg – who was responsible for organising the JAP meetings and speakers and also provided exemplary catering for all dietary needs – Antenie and Alicia had been part of a group that have been campaigning tirelessly since 2010 to gain recognition and PSSA accreditation for a Western Cape JAP course.

That finally became a reality when the PSSA endorsed the curriculum and structure of this two-year course, which ran from the beginning of 2015 to the end of 2016. While participants gained valuable insights during a previous Western Cape JAP course held in 2012-2013, they were sadly denied PSSA accreditation, as the national association was planning their own JAP accreditation curriculum.

“This has never been done anywhere else in the country!” Johan enthused at the graduation ceremony. “Two courses of such high calibre conducted over four years – this is something that has never been done in the history of the PSSA.”

Clubs will now be provided with a list of the 21 qualified Western Cape judges, who have been trained to understand and comment on all genres of photography – not only their speciality field. Some of them may, however, only be available for salon judging, not live judging and commenting at club competitions.

Congratulation to all – organisers, lecturers and graduates – a wonderful achievement of which we can be very proud!

Cape Photographers Regional Congress

Hogsback 30th April to 3rd May 2017



Photo source: www.littledene.co.za

The organisers of the congress have informed us that the event planning has been finalized, and the six main speakers have been selected with care and for their expertise.

Speakers & photo activities

Hein Waschefort will speak on 'Visual concepts in art and photography', as well as hold several workshops on portrait shooting, indoors and outdoors, with and without models. Registration for these photo shoots will take place during the congress, registration at a cost of R50 per shoot. Go to his web page www.heinwaschefort.com for more details of the individual shoots on offer.

Jill Sneesby - Photographing the night sky and street photography

Dr Johan Kloppers - Lectures on nature photography, multiple exposure and life of the Himba

Prof Nico Smit - The art of macro photography, Photographic road map

Koot Marais - The art of sitting on the fence: "Improving images - my approach".

Jeff Morris - AV shows in the evenings with a talk on how to construct an AV show.

AV Fun Challenge – Delegates are requested to bring along one or two of their AVs for the fun challenge taking place on Monday evening. Hand them in at Registration. 'No rules' apply. Voting for the winner will be by the audience and a big prize is on offer. If time permits, delegates are welcome to bring work to share, show and tell, whether they are images, AVs or just stories.

Permits: Members wishing to enter the controlled forest area will need to obtain a permit at a cost R22.80 incl. VAT; these will be available at the Registration desk.

Open fires: Members are reminded that no open fires or smoking is allowed in the forest. Most of the attractions in Hogsback are open to the public; Swallowtail waterfall as well as the Madonna and child falls, although on private land, is accessible to the public.

Accommodation: Space is prime, please book early to secure your accommodation

Petrol and ATM: Petrol is available on the main street as well as an ATM, most establishments accept credit cards.

Road Conditions: The conditions of roads in the area are reasonable but take caution in Happy Valley when travelling in a low vehicle. Avoid Mitchell's pass between the village of Seymore and Hogsback, unless you want to fall from donga to donga. Consult National road agency for best route from your departing destination.

Getting there: The recommended route is via the N2 to King William's Town, the R63 to Alice and then left onto the R345 and up beautiful Hogsback Pass that leads to the town.

Digging into CTPS' past

TRUDI DU TOIT reports that we have had an intriguing enquiry from Ethleen Lastovica from Wynberg, who had come into possession of 12 coloured and 20 sepia 'stereoscopic slides' (mainly of Cape flora), taken by Andrew James Fuller (FRPS) who was CTPS secretary for seventeen years from 1892 and treasurer for nearly as long as that. She wanted to know more about this former CTPS member after she came across information about him in the article Joy Wellbeloved wrote about some of our earliest prominent members, published in Cape Camera in February 2015.

Joy subsequently established that Fuller died in 1925 in Cape Town, sixteen years after he stepped down as CTPS secretary. We were able to supply her with a little more information, which had been published in our book Celebrating 125 Years of the Cape Town Photographic Society, and also included some information about 'stereoscopic slides' and references to some of Fuller's slides that had been accepted in Royal Photographic Society salons between 1902 to 1914.

A keen participant in international salons, Fuller became the first South African to be made a Fellow of the RPS and he was, no doubt, a supporter of the first international salon in South Africa, hosted by CTPS in 1906 ... which almost bankrupted the society. He did, however, provide a solution to the financial problem that still benefits members today - he introduced the practice of selling 'life membership' options.

CTPS members shine at Salons

6th Sandton Salon

This salon appears to be one of the most popular, with record entries from photographic clubs and independent photographers around the country. When we asked a few CTPS members, who had entered, for the reasons, they mentioned that it is the quality of the judges that had encouraged them to enter.

Our president Nicol du Toit achieved the PSSA Silver Medal for his print Stormy skies over the canal, as well as a Merit Award for his Big toe vs the brands, plus one acceptance; Kim Steven achieved a record 14 acceptances and one Merit Award for her print Café St Regis; Jeanette du Toit got five acceptances and Chris Coetzee and Vic Els one each. Last but not least, Arthur Fitt – one of our 'youngest' club members - achieved a Merit Award for his Ghost Ship.



Cafe St Regis by Kim Stevens (Merit Award)



Ghost Ship by Arthur Fitt (Merit Award)



Stormy skies over the canal by Nicol du Toit (PSSA Silver Medal)



Big toe vs the brands by Nicol du Toit (Merit Award)

3rd Lowveld Salon

This salon saw fewer entries; however Jeanette du Toit won four acceptances; Arthur Fitt two and Chris Coetzee and Vic Else one each.

Latest E & D NEWS

Inspirational & highly educational

Craig Howes

The first E & D evening of the year took place on 15th February. Our guest speaker was Craig Howes, a self-taught Cape Town-based travel photographer and content creation business owner, who specializes in travel photography, landscapes, people in nature, street photography, portraits and 'vibe' – a term he uses to cover all photographs that express the feeling or sense of a particular place. He opened our eyes as to how Instagram and other social media can help create fascinating and rewarding job opportunities, says KIM STEVENS.

His photographic journey started only 10 years ago, when he first bought a camera to capture extreme water sports, however he had to take on an 8 to 5 job, and as a result his photography was placed on the back burner for quite a while.

Four years ago Craig got an iPhone and through social media such as Instagram and Facebook his iPhone images began to be shared around the world with a following now of 273 000 people, and just over 1 Million across all accounts. As a result

of him becoming known through his images, several lucrative assignment offers followed in due course.

Today, Craig is a professional travel photographer, working in over 16 countries and shooting for international brands such as LG and Amazon, as well as being the head photographer for Cape Town Tourism.

Aside from his iPhone, his photographic gear consists of a Nikon D750, Nikon 24-120 f4, Sigma 20mm F1.4 Sigma 50mm F1.4 Sigma 70-200 F2.8, DJI Phantom 4 Pro, GoPro.

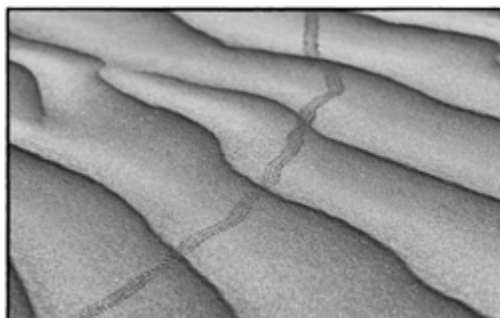


All photos by Craig Howes

Simon Wearne

After this thought-provoking talk by Craig and a tea break, we were treated to a presentation by Simon Wearne from Namibia, who leads specialised photographic tours (in 4 x 4 vehicles) into the vast and fascinating coastal dune areas of the former 'Spergebiet' south of Walvisbay – now the Namib-Naukluft National Park – and includes such special places as Sandwich Harbour,

Conception Bay, the Eduard Bohlen ship wreck site and old deserted mining camps. Judging from the superb photographs he showed (all in black & white) and the responses to them, such a trip could easily become one of the 'bucket list' items of quite a few CTPS members. For further information enquire at: simon-wearne.sw@gmail.com



Both photos on the left are by Simon Wearne and show the fascinating Namib Desert scape

Forthcoming E & D evening

Eric Nathan

Our next guest speaker at the E & D meeting on 15th March 2017 is Eric Nathan. He will be talking about time-lapse photography. He is a self-taught, freelance photographer specialising in travel & landscape imagery, a passion that he has been pursuing for over twenty years. His time-lapse videos have been commissioned and/or used by Seiko, Tropicana, Thomas Cook, OutSurance, the Smithsonian Channel and Cape Town Tourism - to name but a few. His work has taken him to over ninety countries and has been widely published in innumerable international publications. He presently calls Cape Town his home.

To prepare yourself for the lecture and see some amazing time-lapse videos, go to: <http://www.ericnathan.com/video>.



His comprehensive presentation will cover the following topics:

- What is time-lapse photography? - concept & principles of video and motion picture, frame rates & formats etc
- How do you shoot a time-lapse? - required equipment, pre-visualisation, how to decide on the interval,
- How to set the camera and how the various camera settings affect the result
- Post-production - how to edit the images into a sequence and export them as a video.
- Problem solving - dealing with flicker, jitter, colour shifts etc
- Advanced & creative time lapse techniques
- Q&A



The CTPS Council contact details

| Council position | Name | Email address | Contact number |
|--------------------------|----------------------|--|-------------------|
| President: | Nicol du Toit | president@ctps.co.za | Tel: 082 377 8285 |
| Vice-president: | Richardt Goldschmidt | outings@ctps.co.za | Tel: 082 558 3037 |
| Treasurer: | Nicol du Toit | treasurer@ctps.co.za | |
| Secretary:: | Robert Maginley | info@ctps.co.za | Tel: 083 409 9217 |
| Audio-Visual: | Nellian Bekker | av@ctps.co.za | |
| Competitions: | Lesley Parolis | competitions@ctps.co.za | Tel: 082 780 6925 |
| E & D: | Kim Stevens | zoomin@telkomsa.net | Tel: 083 258 3099 |
| Outings: | Richard Goldschmidt | outings@ctps.co.za | Tel: 082 558 3037 |
| Property: | Detlef Basel | property@ctps.co.za | Tel: 082 898 6759 |
| Publications: | Anna Engelhardt | editor@ctps.co.za | Tel: 021 794 3269 |
| Webmaster: | Andre Mouton | webmaster@ctps.co.za | Tel: 071 892 1981 |
| Public relations: | Trudi du Toit | publicrelations@ctps.co.za | Tel: 082 572 6127 |

Latest AV NEWS

An exciting year awaits this dynamic group



(from left) Joy Wellbeloved, John Spence, Alida Rubens, Narda Rubens, Nellian Bekker

At the first AV meeting of 2017, which took place on the 25th January, members showed their response to the January challenge of producing a one-minute AV, and/or anything else they had produced during the holiday season. The result was seven inspirational new AVs: Crazy Ride by John Arseniou, Flowers and Frolics by Clive Rathband, Sunset Beach Commitment by Jeanette du Toit, Through the Window by Ken Woods, Yesterday – John Spence and Yesterday – Len van Wyk.

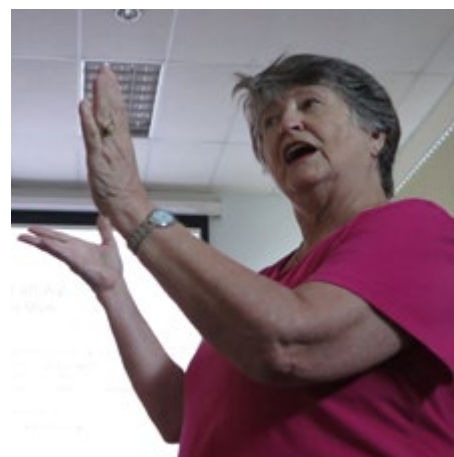
During the evening, Nellian Bekker announced the forthcoming visit of two eminent AV makers:

- The chairman of AV Makers SA, Jeff Morris will be the guest speaker at the April meeting, during which he will be showing some of the entries for their Water Salon in 1916.

- Charles Hulse, an international expert from Australia will be the guest speaker on 8th September. He will be screening some of his AVs – followed by an interactive discussion. Council has generously offered to assist with the cost of his professional fees and accommodation; at the same time suggesting opening the evening to other clubs as well and charging an entrance fee to visitors. “The AV group is very grateful



Attentive listeners



Nellian in her stride

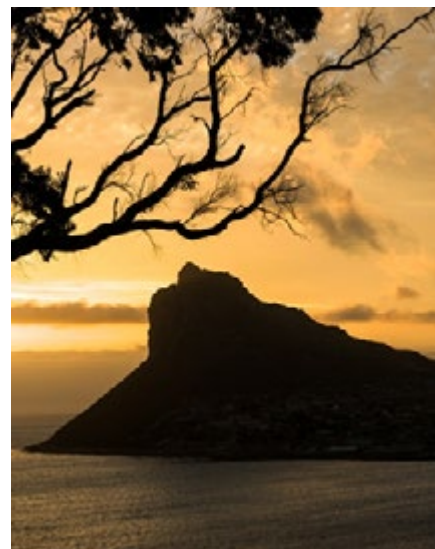
for this funding as it is not every day that we can get overseas experts to share their knowledge with us,” says Nellian. Because Council needed the hall to sort out the many special interest groups that are being formed, there was no AV meeting in February, and the planned programme for the year will shift accordingly to one month later, i.e. March – Abstract; April – Shapes & Colours; May – My favourite Season (for themes for the rest of the year, please refer to the 2017 Schedule on Page 4). Members are encouraged to let their imagination run free when they tackle the making of an abstract AV, in other words ‘anything goes’. There will also be a training session about using masks in AV making, which is followed with the screening of other AVs.

“One of our most senior members is Narda Rubens, who has recently joined our group. She has a vast portfolio of superb photographs, but has no computer knowledge. We have decided that to solve her problem will become a group effort. Jeanette du Toit has kindly offered to prepare her photographs for AV/AVs. It will be a huge task and we are very grateful for her readiness to help. Once this done, we will then share the photos between all members who are prepared to make an AV, using these now digitalised images. The idea is to see what can be achieved by different AV makers, given the same images,” comments Nellian.

January Outing

Beautiful Hout Bay & Chapmans Peak revealed

Our first outing of the year to Hout Bay on Sunday afternoon the 22nd of January was highly successful. We had a great turnout of twenty members who enjoyed a day that could not have been more perfect and the weather any better. The 'photographic gods' were certainly with us and gave us first a clear blue sky and a gentle breeze and towards evening some beautiful cloud formations and a glorious sunset, reports RICHARD GOLDSCHMIDT



Sentinel Silhouette by Lesley Parolis

Keith Bull was instrumental in organizing the outing and we all duly assembled at the Lookout restaurant in the harbour for a briefing by Keith. The idea was to split up and see what was photogenic in the harbour and surrounding area before meeting back there at 5.30pm. It is amazing to see the varied images captured by our members as a result. One would think of boats only, but no, as can be seen from the accompanying photographs, we all see different things. Some of our members were introduced to the Hout Bay Market for the first time.

As the sun was getting lower in the sky, we all motored around to the Chapman's Peak side of Hout Bay and parked below the East Fort. Cooler boxes were lugged up the gentle slope where the ruins provided perfect 'tables' for the snacks, beer and wine glasses. Unfortunately the wind was now blowing moderately, but being resolute photographers we stood our ground with glasses in hand, waiting for the sunset. Clouds had dutifully appeared over the sea to provide a great sunset, and we used the various ruined buildings and trees in the vicinity to add to our sunset compositions. Even though we are all in the same vicinity and taking the same photographs on outings, the

salon members show the way by including nearby 'props' to create much better compositions than us lesser mortals, and thus we learn! I am sure we will be seeing some great results in future competition evenings.

Some of our members decided that a better image would be obtainable if we went back towards Hout Bay and could capture the Bronze Leopard in the photograph with the intense sunset colour backdrop. Those that did not go earlier saw the wisdom of this and stopped their cars on the way back to join in on this idea. One thing I learnt was that if a sunset over the sea is blocked by low clouds and is thus not so spectacular, just wait 15 minutes or so, and you get a better effect as the sun below the horizon lights up the clouds overhead.

By now it was past 8pm and a large group of us felt the pangs of hunger and decided calamari and chips at the Chapmans Peak Hotel would be the right thing to do. So for us, the outing only ended at 10pm! Thanks to Keith for showing us the great photographic opportunities around his home valley; and for all the great photos from participants!



Tied up by Richard Goldschmidt



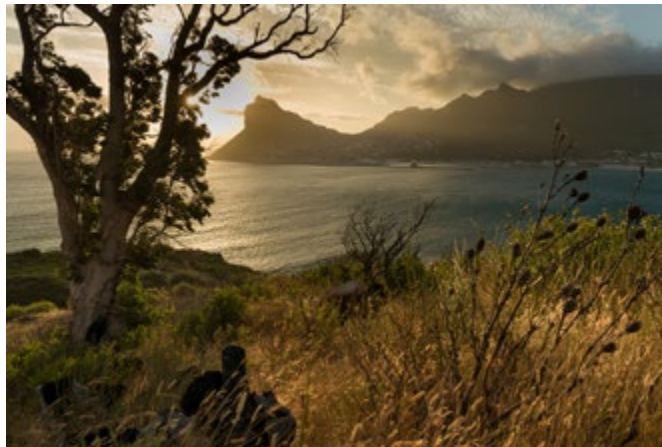
Harbour view by Elmaria Willies



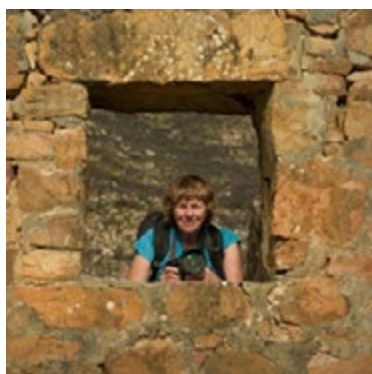
East Fort Sunset by Andre Wijne



Sunset over Fort & Sentinel by Detlef Basel



The Sentinel view by Lesley Parolis



Joan Ward seen by Lesley Parolis



The window view by Robert Maginley



The window view by Anna Engelhardt



Hout Bay market by Keith Bull



Last rays by Pat Scott



East Fort by Pat Scott



Stranded by Keith Bull



The man himself by Pat Scott



Jeanette du Toit & Pat Scott
seen by Anna Engelhardt



Andre Wijne having a rest
by Detlef Basel



Typically by Keith Bull



A relaxing Robert Maginley & Richard Goldschmidt by Detlef Basel



Sundowner at the Fort by Lesley Parolis



At water's edge by Elmara Willis



Mike de Villiers' gains top position by Lesley Parolis



The window view by Richard Goldschmidt



Jeanette du Toit on the hunt by Detlef



Lambe Parolis, Alison Bull, Detlef Basel, Keith Bull, Barbara Basel, Coleen de Villiers at rest by Richard Goldschmidt



Dinner at Chapmans Peak Hotel (from left) Barbara & Detlef Basel, Alison & Keith Bull, Joyce Goldschmidt, Penny Suckling, Jonathan Burchell, Anna Engelhardt, Lesley & Lambe Parolis.

Introducing a new CTPS member

The regular joining of new members is a sign of good health in the life of any photographic club, and we are delighted to record that the following four photographers have joined our association during the past two months: Johan Nel, Lloyd de Jongh, Marianna Meyer and Roger Trythall. In this issue we are able to introduce JOHAN NEL, and hope to do the same about the other three in the following issues of Cape Camera.

We asked Johan how and when he became involved in photography and what particular benefits he hopes to gain by being a member of CTPS; and this is what he had to say: "I have been interested in photography since my teenage years. My first camera was a cheap model, shooting in black and white film. Occasionally, I borrowed my Dad's Yoshika double lens camera for special occasions, which I thoroughly enjoyed.

"However, my keen involvement in sport and the demands of my studies left little time for this latent hobby, although I got myself a Yashika SLR during the early 1980s and shot a number of rolls of film at the time. In the process I won a second prize in a photography competition on nature. Unfortunately, this camera was stolen during a burglary in my Johannesburg home and was replaced by my first Canon, an EOS 500 N, of which I still have the body.

"My first venture into digital photography was with an Olympus D-620L. I had a great deal of fun with it, but then moved over to a Samsung Digimax V4 with 4 megapixels capacity, which is still my backup camera today. I was working for a major SA oil company in Germany from 2001 to 2004, and at that time purchased my first DSLR, a Canon 10D, and with it my hobby really started to take off. Currently I own a Canon 7D MkII, together with a few lenses, such as a Canon EFS 18-135mm, Sigma 70

-300mm zoom, 500mm Sigma telephoto lens, a Canon Macro 100 mm and a Canon 35 mm wide angle lens. There is a tripod in my bag as well and a remote for the 7D.

"I am interested in a broad range of genres, which includes wildlife, flowers, buildings, landscapes, travel and portraits. I have recently, after the passing of my first wife, started doing Macro photography, but it is still very new. I am keenly studying Canon magazines and try to improve my computer editing skills - using Photoshop Elements for this purpose. I have joined the Guruspot interest group on internet and achieved already the Expert phase of their website. However, I miss the human interchange.

"My reason for joining the club is to get opportunities to explore the various fields of interest with the aim to dramatically improve my skills and to meet new people. I would love to get assistance from experienced members on how to approach certain aspects and to have my pictures criticised," explained Johan.



All photographs by Johan Nel

Winning images from January

Set subject: Travel Photography

The first competition of the year was held on the 18th January 2017. Our members embraced the theme of Travel Photography whole heartedly as more than half (40) out of the 78 images submitted were on the set subject and reflected scenes from all around the globe – a wonderful sign that our members travel far and wide and always with their cameras right next to them. The judge for the evening was the very experienced ANTENIE CARSTENS, who recently had an exhibition of his own work at the Bellville Art.b gallery alongside his Group of 9 colleagues; some of whom are also members of CTPS and include Johan Strydom, Joe Inns, Alicia Greyling and Danie Coetzee, report LESLEY PAROLIS.

Below are the winners in the various categories together with the judges' comments.

Beginners and Intermediate entries:



Winner PDI Open, Beginner - **Moremi gold** by Jonathan Mark Burchell (22). "Generally images with reflection can become repetitive, but in this image the quality in the foreground and the sky is very well handled and although a mirror image with reflection, the differences between the top and bottom is such that it is not creating the same at the bottom as the top. The position of the sun and the space left and right of the centre of the picture works well."



Winner Print Open, Beginner - **Maternal love** by Crighton Klassen (23). "It is a very emotional image in terms of the interaction between mother and baby. It is well cropped so that there are very few distractions. All the elements are well placed to create a very pleasing composition. The darkened edges (naturally or artificially created) work very well to keep attention of the viewer on the faces."



Winner PDI Set, Beginner - **Luangwa peace** by Jonathan Mark Burchell (23). "Sunsets are very popular in competitions, but seldom successful due to the lack of a good composition. This image is an exception as the simplicity and good composition makes this a successful image. The repetition of the reflections is "broken" by means of the irregular shape of the river bank. The sun is in a very strong position and balanced with the animals in the distance and being silhouetted against the reflection of the water. The soft rendition of colours in the sky contributes to the atmosphere in this image. Well done."



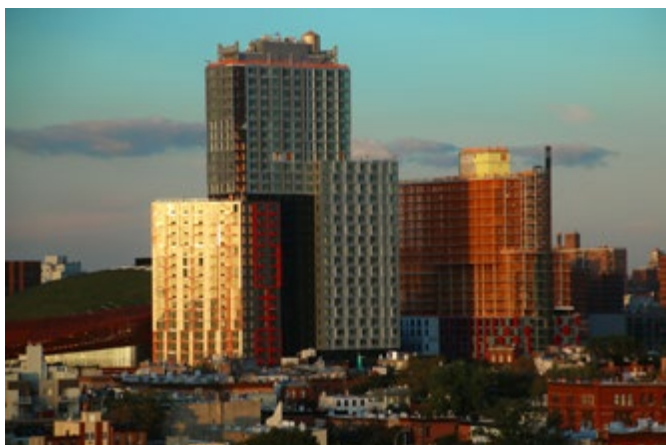
Winner Print Set, Beginner - **Sun Worshipers** by Crighton Klassen (23). "This sunset image captures the atmosphere of the beach scene very well. The uneven shape of the dark foreground makes this an interesting composition with the figures in an irregular pattern. Although the sun is placed in the middle, it is offset by the sloping lines of the clouds in the sky as well as the slope of the beach, converging to an imaginary point to the right of the image."



Winner PDI Set, Intermediate - **Ground Zero Memorial** - Rising from the ashes by Mireille Landman (21). "An unusual angle for this well-known area. Well-lit and sharp focus. The background is in sharp contrast to the structure in the foreground."



Winner PDI Open, Intermediate - **On the brink of a volcano** by Alison Bull (22). "This is an image where the title gives context to the picture. The composition is well handled in terms of the viewpoint and the arrangement of the people. The mist also helps to create the atmosphere of suspense, I suppose. What works well is the clear group on the left of the image and the slope with the few people on the right but partially obscured by the mist. Just enough foreground is included to form a nice base for the image."



Winner Print Open, Intermediate - **Blocks on blocks in Brooklyn** by Mireille Landman (22). "Cityscapes can become very 'similar' like but in this case, I can see a relationship between the shapes of the buildings and the good quality of low light, creating a very atmospheric feel. Just enough of the foreground is included to form a very good base but also gives context to the image. Even the white building on the left hand side is an important element of balance in the image."

Advanced & Salon entries:



Winner PDI Set, Advanced - **Going home** by Jacoba van Zyl (23). "We get the sense of this travel image by including the writing on the side of the bus. The face is well framed by the different shapes of the windows and just enough of the face is visible to make this a 'freeze a moment in time' picture."



Winner Print Set, Salon - **Once was a Station** by Kim Stevens (25). "The success of this image is due to the good black and white tones using the full scale of the grayscale, from the whites to blacks. Lead in lines are used very well, converging in the distance just to the right of the image. The dominant half circle shapes of the roof are well used to create a good composition."



Winner Print Set, Advanced - **Shadow Traveller** by Jenny Cole-Rous (24). "This image is well seen as the set subject, using the shadow of the vehicle as the focus, so we do not see the actual object itself. It is a very centrally placed and a very simple arrangement. The interplay or even the interference of the man-made object in the vast landscape makes this a unique image. However I would like to see the shadow slightly darker to increase the contrast between the shadow and the environment."



Winner PDI Open, Salon - **Arum Lilly** by Jeanette du Toit (25). "The image is very dependent on shapes, colour and texture which all work together to produce a very strong "partial" abstract image. The difference in shapes between the lily and the shapes caused by the lens diaphragm (highlights) is a nice contrast."



Winner PDI Open, Advanced - **Blue Gondolas** by Robert Maginley (23). "This picture is de-saturated and the effective colour is blue only. This works well with the strong curved lines of the front of the gondolas. The repetitive shapes and the tonality are major plus factors for the image."lights) is a nice contrast."

Contrast - Set subject for April 2017

Contrast is an essential tool to direct viewers' attention to the subject and to 'make it pop'. There are two types - the tonal contrast and the color contrast. The former refers to the difference in tones from lightest to darkest, and the latter refers to the way colours interact with each other. The tonal contrast is best demonstrated in black & white photography, where it is important to cover the entire range - from white to black and all the shades of grey in between.

Colours on the opposite side of the color wheel, like blue and yellow, green and red, not only create contrasting images that grab attention and help achieve great compositions, but they also complement and accentuate the qualities of the other colour. Putting cold with warm colours almost always creates strong contrast, and so do light colours against dark ones and bold colours offset weak colours.

The important part to learn is how to combine and use tonal contrast and colour contrast, or even how to compensate them when used separately. Great colour contrast is an excellent way to compensate for weak tonal contrast. Although, photos with low contrasting colours are quieter, they are generally great for seasonal and landscape images.

For additional information read Joaquin Duenas' editorial at www.picturecorrect.com/tips/contrast-in-photography.

More high-scoring images from January (23 & above)



Elephant Dust Bath by Jean Bradshaw (23)



Granadilla mystique by Mike de Villiers 23)



De Hoop Main Dune by Jeanette du Toit (23)



Matterhorn paradise by Lesley Parolis (23)



Glacier Bay Alaska by Catherine Bruce Wright (24)



Beach Holiday by Keith Bull (23)



Satisfaction by Nicol du Toit (23)



String of Pearls by Anna Engelhardt (23)



Impressions of Egypt by Keith Bull (23)



Coffee with a view by Joan Ward (23)



Commuters by Kim Stevens (23)



Orchid by Arthur Fitt (24)

Winning images from February

Set subject: Humour

The February competition, held a mere two weeks later on the 1st February 2017, was a lot more challenging for our members to produce a great image than for our January set subject. Nevertheless some good laughter was elicited by some of the images. The judge for the evening was EUGENE VAN DER MERWE who has visited us several times in the past. Eugene is a stickler for good processing of images and offered lots of advice on every image on how better to process for maximum impact. There were a total of 91 images which resulted in a fairly long evening, reports LESLEY PAROLIS.

Below are the winners in the various categories together with the judges' comments.

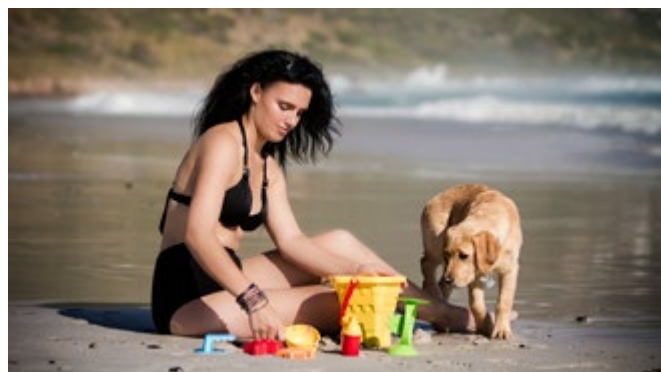
Beginners & Intermediate entries:



Winner Print Set, Beginner - **Skaam my Dood** by Stephen Gibson (18). "The contrast between the shy gesture and the obvious smile being hidden, along with the relaxed posture creates a sense of playfulness and light-hearted interaction. While the overall contrast is well managed with major shadows and highlights being fully textured, very even lighting on the subject, and low midtone contrast subdues depth in the body form of the subject."



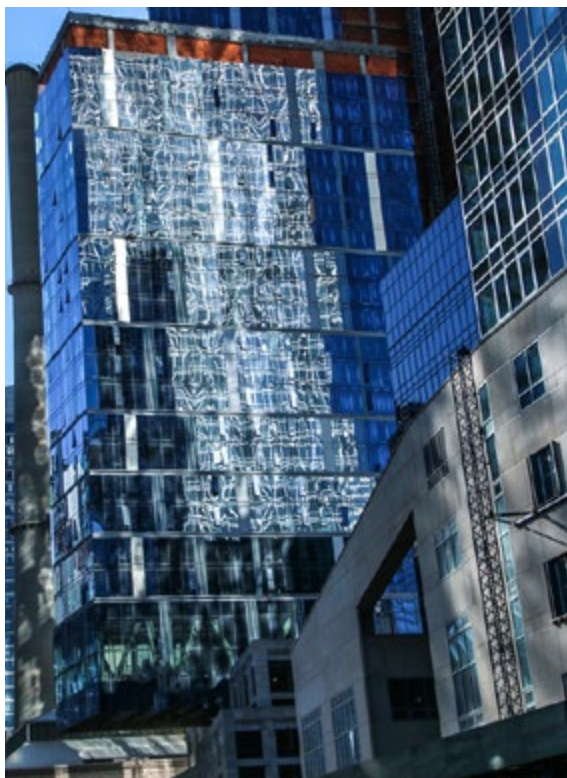
Winner PDI Set, Beginner - **Burst out laughing** by Crighton Klassen (19). "The odd expression, closed eyes, and stretched neck of the zebra create a comical impression, while the brightness of the teeth helps to direct the viewer's gaze. The colour palette of the image helps to separate subject from background, but excessive saturation, and limited variation in hue in the main colour areas does make the colour appear very unnatural."



Winner PDI Open, Beginner - **Lady and the tramp** by Crighton Klassen (20) "The image is well balanced, with the centred composition, and the concentration of dark tones and colour directing the viewer's attention. The gazes of both the dog and person, as well as the use of shallow depth of field, further created emphasis. The image may benefit from black and white treatment, since the vivid colour of the sand toys distract slightly from the strong contrast of dark hair and clothing against fair skin."

Promotions

We congratulate Jacoba van Zyl on her promotion to Salon



Winner PDI Open, Intermediate - **Liquid reflections** by Mireille Landman (22). "The combination of different patterns, along with the layering of surfaces in the different buildings creates interesting depth, and interaction between the subject planes. The monochromatic colour palette is very well suited to the subject, and may benefit from somewhat higher contrast to create stronger, more graphic patterns. Compositionally, emphasis of the patterns is hampered by the dark area in the lower quarter of the frame, as well as the sky area which does not support the patterns seen elsewhere in the image. Correction of the converging vertical lines could also be considered to further support the overall emphasis on line and pattern."



Winner Print Open, Beginner – **Thunderclouds** by Stephen Gibson (20). "A very successful layered composition works well to weight the foreground, clouds and sky in a calm, harmonious way. The read is successful as a leading line, but could work even better by choosing a point of view that allows the separate sections to join into a continuous line. In post-production, the emphasis on the clouds could be helped by allowing the sky to darken more toward the top of the frame, and a slight darkening of the foreground to create separation between the flatter section and the hill in the distance."

Advanced & Salon entries:

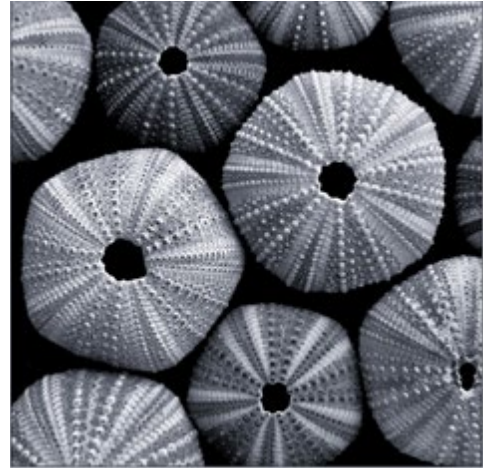


Winner PDI Open, Advanced - **En Pointe** by Danie Coetzee (24). "Repetition, ghosting and strong colour combine to create a surreal and very striking composition, with many layers of visual interaction to explore. While the pattern of repeating legs creates an arresting centre of interest in itself, a slight darkening of all legs except one (the angled one on the right third) may create an opportunity for the eye to rest in the frame. It would also be interesting to explore other variations in hue."



Winner PDI Set, Salon - **Who me Lord** by Nicol du Toit (25). "The interaction between the hand and the person creates a very interesting visual conversation, with the scale difference, as well as the posture and gaze of the person being very successful at implying a power-relationship and interaction. The contrast between vivid and subdued colour, along with the soft light, is instrumental in separating elements and drawing attention to the important parts of the frame."

Winner Print Open, Salon - **Sea Urchins** by Steff Hughes (24). "A very successful study of form, pattern, texture, and light creates a harmonious and very peaceful composition. Selective brightening of one of the central urchins for emphasis would be positive in making the image more restful. The grey image border subdues the overall impression of contrast and makes the image seem flatter than ideal, while the black pinstripe clashes with some of the patterns running parallel to the edges of the frame."



Winner PDI Set, Advanced - **Bikini Girls** by Richard Goldschmidt (23). "The image is reminiscent of Martin Parr's work, both in subject matter, and treatment of colour and tone. The differences in posture and body shape between subjects create an interesting visual interaction, while their averted gazes keep faces from influencing our perception. Overall the impression is of a slightly uncomfortable voyeurism: something seems troubling about the hidden, intrusive, gaze but I can't put my finger on it. Compositionally the line running along the top edge of the frame, and the beach paraphernalia interrupts the shapes of the figures, and the overlap between the two left hand figures further detracts from the outlines."



Winner PDI Open, Salon - **Tit Bit** by Vic Els (25). "A technically sound image with successful use of shallow depth of field to emphasis the subject, while the pinpoint of light in the eye directs the viewer well to the bird's face. Regarding colouration, the warm browns of the feathers help to further separate the bird from the background, but the same colour repeating on the large twig shifts balance in the image a little to the left. The leaves on the brown branch also complicate the background by interrupting the shape of the tail."



Winner Print Open, Advanced - **Kookpot** by Jacoba van Zyl (23). "The image has a very distinct mood thanks to a well-managed colour palette, strong emphasis through brightness, and the flow lines leading to the centre of interest. These lines also echo the cloud formations nicely by mirroring their shape. The composition is somewhat left heavy, and would benefit from shifting the framing left to create space to give the subject some breathing space."

More high-scoring images from February (22 & above)



Exquisite Alcazar in Sevilla
by Jeanette Brusnicki (23)



Wine Glass by Arthur Fitt (23)



Cordoba Cathedral
by John Spence (22)



Mischief by Andrew Denny (22)



No thoroughfare
by Neels Beyers (23)



House in the Overberg
by Joan Ward (22)



Speedy Gonzales by Paul Nuttall (22)



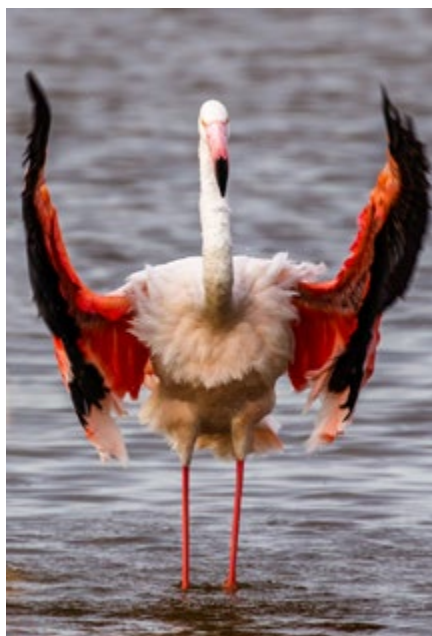
Glad Rags by Kim Stevens (23)



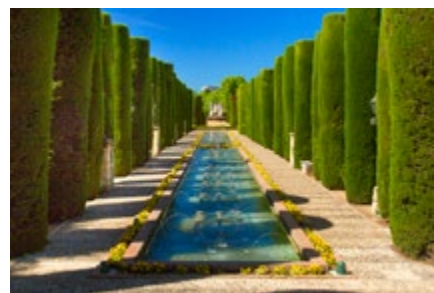
Hungry and cold
by Anna Engelhardt (22)



She is taking too long
by Lesley Parolis (22)



Take it away Maestro
by Andrew Denny (22)



Alcazar Malaga Spain
by John Spence (22)



Sunrise by Danie Coetzee (22)



Early one morning
by Steff Hughes (22)



Chess at the Waterfront
by Jeanette du Toit (24)



Delicate Seed Pod
by Jeanette du Toit (22)



Hout Bay sunset
by Lesley Parolis (23)



Table Mountain by Lesley Parolis (23)



Movement by Jeanette du Toit (23)



Spring flower by Jacoba van Zyl (24)



Lonely shell by Jacoba van Zyl (22)



Back Road Sunset
by Robert Maginley (23)

Master Class

Will it or won't it work?

How do you decide if a scene or subject will work better in black & white or colour? Does it even matter if you make that decision at the time the photograph is taken?

LEE FROST deliberates.

My fascination with black & white photography began in the school darkroom when I was 15. Like many photographers, the moment I saw an image appear on a blank sheet of printing paper as I sloshed it from side to side in a tray of lukewarm developer, I was hooked. Fast-forward almost 35 years and that fascination still endures, though things have changed somewhat. For a start, I've hardly shot a roll of film since 2008 and my darkroom door was locked for the final time even before then when I decided to jump on the digital bandwagon.

I was sceptical and somewhat frightened at first. Having spent decades teaching myself to produce half decent darkroom prints, there I was, about to abandon it all in favour of pixels just as I was getting reasonably good! I did wonder if the excitement, challenge and anticipation would die a premature death once I started using a computer instead of an enlarger to create black & white prints, but I needn't have worried. In fact, far from killing off my love of the medium it strengthened it and today I not only create more black & white images than ever before but I reckon those images are better than ever before.

Is that because it is easier to produce black & white images digitally? No, I don't actually think it is easier. It is certainly quicker and more convenient simply because you can create your next masterpiece any time of day or night, without having to commandeer the family bathroom and turn it into a temporary darkroom. With a computer you also have the control to fine-tune each image, assess progress and correct mistakes before committing yourself, whereas my darkroom bin was always full of rejected prints (which cost me a fortune in wasted paper).

Technical knowledge, skill and creativity

However, to produce stunning black & white images digitally you still need technical knowledge and skill, as well as a creative eye, inspiration and enthusiasm. You still have to choose the subject, compose the picture, assess the lighting and exposure, just as photographers always have done. The big difference between analogue and digital is that in analogue days it was important to pre-visualise how you wanted the final image to look as this would dictate your whole approach – not only in terms of the type of film you used (black & white

or colour; slow, medium or fast), but the way you exposed the shot, if you used a filter to change tone and contrast and so on. With a digital camera, you can hedge your bets and keep a foot in both camps because whether an image is going to end up as colour or black & white, the way you shoot it and the equipment you use to shoot it remains pretty much unchanged.



Chefchaouen, Morocco by Kim Stevens

Even if you take a photograph that you envisage as a black & white print before the shutter is tripped you're still going to shoot it in colour and convert to mono later – or at least you should do if you want optimum image quality by shooting in Raw format. A more likely scenario, however, is that you come back from a photographic outing having shot dozens, maybe hundreds, of colour images, you download them to your computer and as an afterthought decide that some of them work better in black & white than colour. Is there anything wrong with that? Purists would say yes – that in order to produce meaningful black & white photographs you

must see in black & white, step beyond the realism of colour, strip your subject down to its bare bones of tone, texture and form and pre-visualise how the final image will look as a monochrome print at the time it's taken.

There is some truth in this, but a lot of nonsense as well. If you're exclusively a black & white photographer then you're going to become attuned to seeing the world in black & white

– looking at a combination of colours and instinctively knowing how they're going to translate to shades of grey, for example. You will also set out with the intention of finding subjects that appeal to your monochrome vision. However, the reality is that few of us fall into that category – we just love going out into the world, shooting pictures, and while the majority of them remain in full colour, some end up as black & white simply because they work better that way – but we didn't necessarily realise they would at the time. Does that mean those black & white images are going to be inferior? Of course not!



Nothumberland UK by Kim Stevens

The post-production control you have over a digital image file today means that creative decisions can be made long after a photograph has been taken without there being any detrimental effect on the final image. If you didn't pre-visualise how the colours in a scene would translate to grey tones, for example, when you come to convert the image you may find that it looks a bit flat. No problem – just experiment with digital colour filter effects to change the tonal relationship and contrast. Usually you'll find that one of them does the trick. The pre-sets in conversion software such as Silver Efex Pro can also work really well and transform a boring black & white image into something far more dramatic with a single mouse click. Some may see this as cheating, but ultimately the only thing that counts is the final image and to me it doesn't matter how simple or complicated the post-production process is, providing the final image is a success.

From a creative point of view, a little ignorance or indifference can also be beneficial. There's nothing wrong with leaving an image for weeks, months, even years before converting it from colour to mono because by doing so, your memory of taking it will have faded so you're less likely to be influenced by that memory when deciding how you want the final image to look. You can approach it with fresh eyes and an open mind, which I find beneficial because the mood of my black & white images is often nothing like the mood of the scene at the time I photographed it and I don't want familiarity to stifle my creative vision.

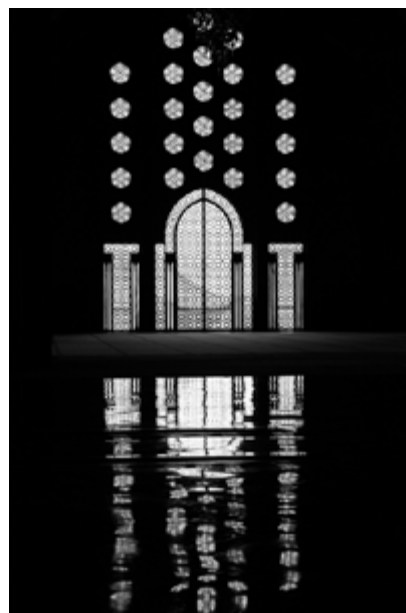
Determining factors are light and weather

To me, the Raw file I work with is just a digital negative. That said, there are some factors that are likely to make you decide to shoot images for black & white as a first resort, rather

than convert them as an afterthought. In my case, light and weather are key. I'm an impatient photographer. I hate returning home feeling that an early start or a late finish, a long hike or a soaking in the rain was a waste of time. I have to be rewarded for my efforts. When I shot film, I carried two camera bodies – one loaded with colour film, one loaded with black & white film. If the weather was dull or bad, I'd reach for the black & white body. Colour images shot in grey, drab conditions usually look just that in my opinion – grey and drab. But the low contrast and soft light of a dull day is actually wonderful, yielding rich, detailed images with a wide tonal range, so for black & white it's perfect and effective on all subjects.

I still use this approach today, the only difference being that I work with a single DSLR body and shoot everything in colour, even if I know the images will be converted to black & white later. Dramatic stormy weather suits either medium, working equally well in colour as black & white, so it's not uncommon for me to process an image in colour, then make a copy of it and convert it to black & white. I find that you can take things to another level when working in mono simply because the image no longer represents reality, so it often looks darker and more menacing than the colour version – and all the better for it.

At the other extreme, high contrast light works well in black & white. The tonal range is limited mainly to shadows and highlights, with few, if any, mid-tones between. In some situations – especially when shooting into the light – images appear to be almost black & white even when they're shot in colour, so taking the next step and removing what little colour there is seems logical and can result in striking, graphic images. Finally, the ability of black & white to simplify is another factor worth considering. This idea that it strips a subject down to its bare bones applies as much to digital imaging as film, and is true.



Hassan II Mosque, Casablanca, Morocco by Kim Stevens

I shoot a lot of portraits on my Scotland travels, for example, and no matter how good they look in colour, almost without exception I prefer them in black & white. Take away colour and you remove a barrier, making it easier for the viewer to connect with the subject and see into their soul. That doesn't just apply to portraits either, but landscapes, still life, nude studies and other subjects that have an emotional and artistic content and rely more on the feelings they generate in the viewer than the actual content of the composition.