

CAPE CAMERA

April 2017

Official Newsletter

CAPE TOWN PHOTOGRAPHIC SOCIETY

CAPE CAMERA

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On the cover

The front cover image **Cardinal direction** was taken by Kim Stevens during a photographic outing to Arniston during winter and was one of the award-winning images in a recent CTPS competition. The image has also found acceptance at several National Salon entries.

"I love to simplify my landscape images and was excited to find these graphic shapes in the foreground rocks pointing out to sea. The very nature of the rocks called for a vertical composition.

"Long-exposure photography is one of my favourite genres as it allows me to slow down, think and commune with the scene around me. It involves using a long-duration shutter speed to blur the moving elements in the image thereby simplifying it and conveying a sense of what I felt at the time. Long-exposure images capture one element that conventional photography does not: time.

"I used a 16-35mm lens and a 6-stop Lee filter which gave me 15 second exposure at f/11. In post processing I combined a black & white Silver Efex layer with a colour layer in Photoshop to give the image a de-saturated, stormy feeling" explains Kim.



News from the council

We had quite an interesting discussion on council recently when someone pointed out that we were not enforcing a rule adopted by council in March 2002, which stated that members should not be allowed to vote for their own photographs in case of ties in the monthly competitions. We are all human and emotionally attached to our own creations and it is sometimes difficult not to vote for your own photo, especially if your competitor is voting for his or hers.

This is not only true of your own photographs. If your good friend's image is being voted on - what is he or she going to think if you vote against it?

Anna Engelhardt then questioned why we have a vote-off. This is probably a practice which was started when a monetary prize went to the winning image, or when the winner was sent to PSSA for their monthly club competition. We are not doing either of these anymore and therefore decided to do away with voting for the winner. If we have a tie of two or more images, let all be winners. Let the independent judge's ruling stand. In any case, it is better to have two or three people happy than to have one happy and one or more sad.

So, we decided to stop the vote-off procedure.

Some of our special interest groups are really flying and it is good to see the enthusiasm amongst participants and the coordinators. All the meetings I attended were marked by enthu-

siastic discussions and significant contributions. It is very clear that a lot of members did a lot of preparation and all of them were very keen to learn more about their favourite hobby. In the six years that I have been a member of CTPS I have never witnessed such keenness and passion for photography. I think this has the potential of being one of the most significant developments in the history of CTPS and, as far as I know, unique amongst clubs in South Africa, perhaps the world. Another first for our society of firsts!

The coordinators of the groups who have successfully launched deserve a special mention: Joy Wellbeloved of the Macro group, Lesley and Lambe Parolis of the Portrait group, Trudi du Toit of the Learning of the Masters group, John Spence of the Sport group and Kim Stevens of the Monochrome group. The meetings have so far all taken place at members' private homes, but some groups are becoming too large for the venues. Council have therefore decided to make the St Stephens Hall available to groups on the fourth Wednesday of the month should there be a need for it. We can accommodate at least two groups simultaneously there.

If you haven't yet joined one of the groups I strongly recommend that you do. You won't regret it. You can find more information on page 6 of this issue of Cape Camera and on our website under the SI Groups tab.

Keep focusing!

Nicol du Toit
President

2017 Schedule

Please take note of the following dates and subjects.

Monthly Set Subjects & Submission Dates for 2017

Competition Dates	Submission date Dates	Theme
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

E & D Diary for 2017

DATE	SPEAKER	THEME
17 May	Joy Wellbeloved	Macro Photography
21 June	Nellis Wolmarans	Nature Photography
18 July	Peter Brand	B&W Photography
16 August	Evaluation of images submitted by members	
14 October	Danie Bester	Fine Art Workshop

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.

May 10th	Showing winning AV's from the Salon 'Water'.
June 14th	Text and Fonts - Joe Inns
July 12th	The story of (anyone or anything) Training: Salons
August 9th	Emotion Training: Fades
September	Animals (pets, game, insects, etc) Training: Will be advised Charles Hulse from Australia is coming to enlighten us with his knowledge and AVs.
October	Opposites – be creative – anything goes Training: Will be advised
November	Feet &/or Hands Training: Will be advised
December	Long long ago Training: How to take photos for the AV challenges of 2018

IN THE NEWS

Win R10 000 in CTPS logo competition

CTPS has already created a flurry of excitement amongst graphic designers and other creative Capetonians with our competition inviting designs for a new logo. The winner will receive R10 000 in prize money.

We're sure that you'll agree with us that after 127 years the society deserves a new logo!

Even though the entry date is more than a month away – on June 2nd - we've already received several early entries. And we have been receiving many more enquiries every day from across Cape Town, as the various community newspapers publish articles about the competition.

We've sent invitations to numerous design schools, graphic design agencies and Cape Town newspapers. The response has been most encouraging.

After the competition closes on June 2nd, the designs will go through a rigorous judging process before the winner will be announced in September. The new council elected at the AGM in September, will then be able to use the new logo from the start of their term.

We hope CTPS members – or their friends – would also try to design the winning logo. See www.ctps.co.za/new-logo-competition for the rules and requirements. Enquiries: Trudi du Toit at publicrelations@ctps.co.za.

SA loses priceless photographic collection

The David Goldblatt Collection, which is considered a South African heritage treasure, and was housed at the University of Cape Town since 2009, will be moved to the Yale University in the USA. After last year's student protests and the burning of important art works on campus, the artist felt that UCT could no longer protect 'freedom of expression, artistic freedom and the rights of artists on the campus'. The university said it understood Goldblatt's decision.

The Goldblatt Collection includes 18 archival boxes of photographic prints, transparencies, negatives and digital items representing the photographer's entire body of work over 60 years, including portraiture and his work on various assignments.

David is one of South Africa's most famous documentary photographers and is internationally acclaimed and noted for his portrayal of South Africa during the period of apartheid, and more recently that country's landscapes.

Winning at National & International Salons - a regular pastime for some CTPS members



Namibrand mountains by Nicol du Toit

International Circuit Acceptance

Our president, Nicol du Toit, was one of the South African photographers to have an image published in the Miroc Digital Circuit 2016 printed salon catalogue. The circuit consisted of salons from Serbia, Austria, Russia and South Africa, and images from 36 photographers gained acceptances or awards. Seven images submitted by Nicol were accepted in the four salons (5 by Russia) and *Namibrand mountains at dusk* was published in the catalogue.

International 5 to 8 Photoharmony Salon, Bridgend Club, UK

Nellian Bekker's AV Kokerboomkloof was the only South African entry which achieved a joint Highly Commendable

German International DVF Photo Cup 2017

Nicol du Toit and Kim Stevens entered this competition as part of a team of 40 South African photographers, with Team SA achieving the highest points overall for a single country! Nicol got seven acceptances and an honourable mention for *Fingers on the latch*; Kim achieved 16 acceptances and an honourable mention for *Fairy circle*.

The image *South Bank* (on the right) by Kim was entered in the Travel category, and achieved an acceptance.



National Salons March & April

11th Krugersdorp Camera Club Salon

Nicol du Toit won two acceptances; and Chris Coetzee and Danie Coetzee on each.

4th Bosveld Photographic Club Salon

Chris Coetzee won five acceptances, Jeanette du Toit got four and Nicol du Toit one.

5th Tygerberg Photographic Society Salon

Jeanette du Toit won six acceptances and one Merit award for her *Early morning dew drops*; Anna Engelhardt won two acceptances and one Merit award for her *Mysterious Fairy Circle*; Chris Coetzee won also two acceptances and one Merit Award for his *Sunset Glamour*; Arthur Fitt won one acceptance.



Early morning dew drops
by Jeanette du Toit



Mysterious Fairy Circles
by Anna Engelhardt



Sunset Glamour
by Chris Coetzee

Congratulation to all our winning members - we are proud of you!

Thank you for keeping the flag of CTPS flying high!

Monthly Outings Calendar for 2017

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

DATE	TIME	LOCATION
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 - Velddrift/St Helena Bay vicinity

Latest News from the Special Interest Groups (SIGs)

Today, and only three months after the individual groups have been formed, this extended activity of our club has proved very successful. Of the original short list of six groups, four are already well established and are meeting on a monthly basis, with sport photography and photo journalism also ready to move forward.

Learning from the Masters group

Important date change:

From May onwards, this group will be meeting on every 3rd Tuesday of every month at 7pm in the home/venue of choice of that month's presenter.

Report back – April meeting



Edward Curtis
self-portrait

Cathy Bruce Wright introduced a prolific chronicler, Edward Sheriff Curtis and his monumental 20-volume work - 40 000 photographic plates - documenting the life and culture of the Native Americans.

Working at the very beginning of the 20th century, he tracked down 80 tribes and despite the language barrier convinced them to allow him to photograph their way of life. He also took portraits in a studio setting – and it is remarkable to see the quality of his work and lighting techniques used working with equipment dating from around the time when CTPS was founded.

Despite having very little schooling, Curtis relied on many unique skills to create the high quality work that can still be seen in places like The Smithsonian and Library of Congress. For example, his gold-toned prints, called 'Curt-Tones' were very highly regarded.

Apart from a very thorough overview of his amazing work and life, Cathy also showed some of Curtis' most important photographs. This was followed by a short documentary (www.youtube.com/watch?v=czjvrXSoSaU) on his life as well as the silent movie "In the land of the headhunters" he made in 1914 (www.youtube.com/watch?v=73u7eugbbu8)



Chief Joseph, one of Edward Curtis' famous portraits

Today, there are numerous websites about the work and life of this pioneer photographer who died in poverty and with little recognition of his work:

www.sil.si.edu/Exhibitions/curtis/curtis-technique-1.htm

<https://edwardscurtis.com/>

<http://www.pbs.org/wnet/americanmasters/edward-curtis-shadow-catcher/568/>

https://en.wikipedia.org/wiki/Edward_S._Curtis

Google his name for many more interesting articles – also on You Tube - to learn more about an amazing photographic pioneer.

May meeting – all about Sebastiao Salgado

Date: Tuesday 16th May

Host/Presenter: Len van Wyk

Venue: 154 Bree Street, Cape Town

Time: 7pm

In May Len van Wyk will be introducing photojournalist Sebastiao Salgado through a documentary film of his work. The Art of Photography website describes this Brazilian photographer as using *'a photojournalistic, monochromatic style that combines complexity with a high sense of drama, his work is dedicated to awareness of conditions of both wildlife and humans... he developed a style in black and white that found beauty in brutal subjects of poverty, hardship and oppression of various cultures under the wake of industrialization to the native landscape.'*

His style is aptly illustrated by this famous photo of gold miners in Serra Pelada. He is also well-known for the images of Doctors without Borders taken in Africa.

June meeting – all about Annie Leibovitz

Date: Tuesday, 20th June

Host/Presenter: Julie Dyer

Venue: 23 Bergzicht Circle, Tokai

Time: 7pm

Portrait group

At the April meeting on the 10th April, Malcolm Jones had again set up his intricate lighting equipment in the Parolis' garage. This time round members had to practise on their own, with the challenge to perfectly light and photograph a bottle of whiskey, which had been placed on a piece of glass on top of a black piece of cloth with a backdrop of a black screen.

Everyone struggled on for almost two hours, taking turns with their cameras and tripods, without getting it perfectly right. In the end Malcolm was asked to please show us how he would do it, as he had not gotten involved during our frantic search. In no time he had arranged two side-light in such a way that the edges of the bottle were perfectly highlighted and a small snoot light from the front did the trick on the label of the bottle.

At the beginning of the evening, Kim Stevens had given a short presentation on Manny Librodo, a word-famous portrait photographer (see photo on the right).



Macro group

Report back – April meeting



The meeting on the 2nd April saw the first of two hands-on workshops for Beginners in Macro. The three members who attended the Sunday afternoon sessions found it a rewarding and eye-opening experience, as the following comment illustrates:

Julie Dyer says: "My fascination with Macro is something that one didn't even realize was there, until it became a 'subject'. It was an adventure into a Lilliputian World. Joy Wellbeloved's time and wisdom was most appreciated when the basic concepts of Macro Photography were patiently explained, using her equipment and that of others. After this introduction, we all had a go at taking some hand held Macro photographs. I managed to take this detail photograph of a Peacock Feather on the left".

Next meeting - Wednesday 17th May

The next meeting will take place at St. Stephens Church Hall and will take the form of a Macro workshop. This decision was made because Macro is coming up as the set subject for July. As a result, the E&D evening in May will be given over to Joy Wellbeloved – not only for her Macro group to attend but all other interested CTPS members as well.

During her presentation, Joy will look at two different and conflicting definitions of macro, and will cover the whole range - from close-up all the way down to how to fill the frame with a creature 2mm long. She will briefly discuss the various problems that may be encountered, how to avoid these and what to do about them when one cannot.

Monochrome group

At the second meeting of the Black and White SIG on 24th April, it was decided to have a meeting on every 4th Monday of the month, taking place at a centrally-situated home of a member - on a rotating basis. At the moment, there are ten keen 'monofanatics' attending the meetings, but anyone wishing to join can contact Kim Stevens (zoomin@telkomsa.net), who is arranging the logistics around the meetings.

The aim of this group is to have in-house discussions on the art of black and white photography as well as about processing techniques. There will also be a monthly assessment of one specific black & white print from one of the members. It will include a detailed round-table discussion about technique, post-processing and printing.

Report back – April meeting

The meeting took place on 24th April at the home of Pat Scott. Kim Stevens gave a PowerPoint presentation about the importance of pre-visualisation of black & white images and suggested certain ways to assist this process - the most important being able to learn to see in tones. She explains that some situations almost demand to be converted into black & white, such as unpleasing colour tones and unbalanced light sources; when a scene has very little colour from the outset, i.e. foggy, overcast days or a smoke and dusty environment; when an image is too busy and the main subject gets lost; or where there is a need to emphasise facial features without distracting colours or backgrounds. Also repeating patterns and strong graphic subjects work well in black & white, as do images with strong contrast situations.

During the second part of the evening, Stephen Gibson, who runs his own printing studio, gave an informative demonstration of how to convert colour images into black & white, using Lightroom and all the special tools available from it to make the final image 'pop'.





Photos by Kim Stevens

Next meeting

Date: Monday 22nd May
Host/Presenter: Julie Dyer
Venue: 23 Bergzicht Circle, Tokai
Time: 7pm

AV group

Report back – April meeting

The AV group had to cancel its scheduled meeting as the hall was unavailable on that day due to the Easter celebrations of the church. The suggestion to move it to the 4th Wednesday was not suitable as there would have been only a break of two weeks before the next AV meeting – which did not make sense. This is unfortunately already the second meeting this year that had to be cancelled, said Nellian Bekker.

Next meeting - Wednesday 10th May

Because Nellian will be away for the next two months, Len van Wyk has kindly accepted responsibility to take over from her. Jeff Morris will be our guest in May showing the winning AVs of the Salon 'Water' that took place last year.

Please diarize that Joe Inns will be doing his lecture about Text and Fonts in June.

For more information about any of the SIGs, please contact the following coordinators:

- Portrait – Lambe Parolis at lambeparolis@gmail.com
- Learning from the Masters – Trudi Du Toit at trudi@sportstrader.co.za
- Sports – John Spence at john@phototours.co.za
- Macro – Joy Wellbeloved at joy.wellbeloved@telkomsa.net
- Photojournalism – Andre Mouton at andre@motisse.co.za
- Black & White – Kim Stevens at zoomin@telkomsa.net

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Latest E & D NEWS

People and portrait photography

Our guest speaker on 19th April was Jan Theron, one of Cape Town's award-winning and internationally recognized photographers who specialises in wedding, corporate, commercial, product, industrial and interior photography. Apart from weddings and functions he has worked together with some of Cape Town's leading corporates, businesses and advertising agencies. His success is evident when bearing in mind that he has captured not only top corporate events and functions, but has photographed more than 1200 weddings in South Africa, the United Kingdom and Greece – at the latter location he has already chalked up some 40 weddings.



Although he uses his studio extensively and his work in the restaurant and hospitality industry reflects his passion, knowledge and deeper understanding of light towards interior and food photography, he makes maximum use of natural light sources during his on-location shoots where he uses a minimum of additional items such as perhaps a reflector, a single soft box and/or umbrella.

This approach to portrait photography came as a relief to most of the members who attended his presentation, as most amateur photographers are frequently overwhelmed by the highly sophisticated lighting equipment necessary and the technical know-how required in achieving good results. He illustrated with his images how to manipulate and utilize various natural and artificial lighting conditions. He stressed the importance of establishing a good rapport with his subjects to capture 'portraits with a soul'.

During the second part of the evening, Hein Hough (the Fujifilm representative in the Cape) together with Leon Oosthuizen, expanded on the portraiture theme by using the new Fuji medium format camera and a large umbrella soft box to take a few portraits and project them up for us all to see on a large screen.

Forthcoming E&D events

17 May - Macro workshop

With Macro coming up as the set subject for July, our E&D evening in May will be given over to Joy Wellbeloved who is well-known for her passion and knowledge about this subject. We are confident that she will help to ignite an interest in all things small.

The fact that Council has obtained the use of St Stephens Church Hall for a SIG evening has allowed greater scope for the Macro presentation. Instead of rushing through a prepared PowerPoint before tea, and following tea with a rushed hands-on demonstration of Macro tethering and stacking, this will now happen over two evenings, which are open to all members of the society, and not just members of the SIG Macro group.

During her presentation, Joy will look at two different and conflicting definitions of macro, and will cover the whole range - from close-up all the way down to how to fill the frame with a creature 2mm long.

She will briefly discuss the various problems that may be encountered, how to avoid these and what to do about them when one cannot. Being a keen do-it-yourself fan, she has some novel solutions that are very credit-card friendly, as well as some other toys that require a serious commitment before one goes down that road.

21 June - Nature photography

Nellis Wolmarans of Pangolin Safaris, who runs photographic safaris and Lightroom workshops, will present images from Maasai Mara & Samburu in Kenya, Mountain Gorillas in Rwanda, Uganda and Democratic Republic of Congo, and the Lower Zambezi in Zambia.

18 July - Black & White photography

Peter Brandt will present on Black & White Photography

16 August - Evaluation of images submitted by members

14 - 15 October - Fine Art Workshop

Kim Stevens informs us that it is her aim to bring Danie Bester – a fine art photographer from Johannesburg - to Cape Town for a weekend workshop to teach us visual principles and developing a visual vocabulary. It will be a 2 day x 6-hours course, during which Danie will cover, step-by-step, the aspects of creating and conceptualizing a personal photographic style and philosophy. He will teach about photography projects as the vehicle to tweak and perfect your style. He also intensively covers the Photography Portfolio as a means to sell, and show-off your personal style and brand. Because of the cost involved, it might be necessary to open this course to other clubs as well and charge an attendance fee.

<http://daniebester.co.za;>

<http://digitalphotographycourses.co.za/creative-photography-classes/expanding-yourvision.>



Photo by Richardt Goldschmidt

Weekend Outing in March

Betty's Bay – a photographer's dream of endless opportunities

After selling my holiday house in Betty's Bay about 10 years ago, I always dreamt of returning to spend a weekend there again. Betty's Bay with perfect weather is absolutely fabulous, with beaches, rivers, fynbos and mountains, and with a few good restaurants and art galleries thrown in. However, when the South-Easter blows, it is another story! So I realized my dream over the weekend 24th to 26th March, when a total of 20 club members joined me to enjoy all the wide-ranging photographic opportunities this magnificent coastline has to offer, reports RICHARD GOLDSCHMIDT

We all gathered at the Kleinmond Harbour late on the Friday afternoon to capture the raging sea at sunset. It was coolish with dark clouds overhead, so after a while in the wind, we headed for a restaurant for sun-downer drinks and the chance to get to know our fellow members. Then we headed off to the Greek Whaling Station restaurant in Betty's Bay, for our dinners and the remainder of the evening, before departing to our respective Bed and Breakfast accommodation.

At 06.30 on Saturday morning, we met at the Penguin colony, only to find it fenced off and closed. No stopping photographers, we climbed over the fence and set up our tripods on the water's edge to await the sunrise. With the light of the dawn, the penguins started to move down to the water and many a penguin was captured photographically. After breakfasting at our houses, we met again at the Harold Porter Gardens and did the walk up the Disa Kloof, following the river until the waterfall at the very end. By the time we had ambled back through the gardens it was lunchtime and we elected to have a light lunch at the excellent restaurant in the gardens.

A sleep followed in order for everyone to be strong for the beach walk later that afternoon from the penguins at Stoney Point right around the coast to the main surfer's beach. We enjoyed a sunny sky and a very gentle breeze. With many interest-

ing coastal features to photograph, it was quite late by the time everyone had returned, and the cars had been ferried from our starting point. We had a magnificent sunset.

That evening we all met at an absolutely great restaurant - The Tides - and experienced a most enjoyable night of good food and lively conversation. Thanks to the club for contributing to the costs of the meal, as is our club's policy for weekend outings.

The hardy photographers amongst us met at Kleinmond Lagoon before sunrise on Sunday morning. The reflections on the water, the old wooden bridge, and the dawn breaking over the distant Hermanus Mountains made for great photographs.

So it was that a bunch of very happy photographers headed home eventually for breakfast. Later that morning we met at the Palmiet River Bridge, from where some of us hiked down through the fynbos to the beach at the outlet of the lagoon, whilst others played with their macro lenses between the everlasting flowers.

That brought us to lunchtime and the end of the planned weekend activities. We all said our goodbyes and headed slowly back to Cape Town, visiting friends on the way, eating at another restaurant, and getting our cars stuck in the sand, as reported to me afterwards.



Photo by Richard Goldschmidt



Photo by Detlef Basel



Photo by John Spence



Photo by Elmara Willis



Photo by Keith Bull



Photo by Detlef Basel



Photo by John Spence



Photo by Keith Bull



Photo by Richard Goldschmidt



Photo by Keith Bull



Photo by John Spence



Photo by Richard Goldschmidt

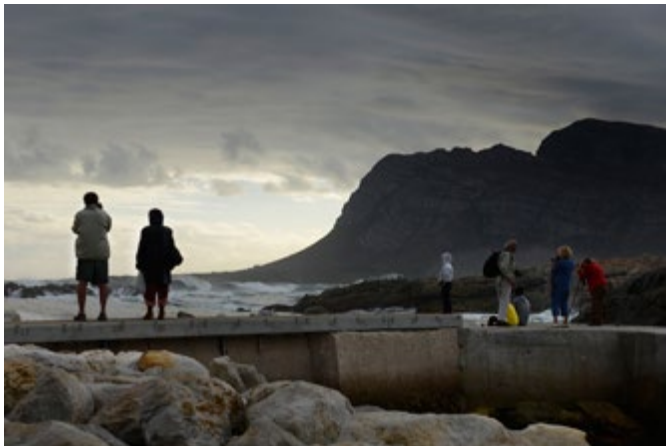


Photo by Richard Goldschmidt



Photo by Richard Goldschmidt



Photo by Robert Maginley



Photo by John Spence



Photo by Richard Goldschmidt



Photo by Richard Goldschmidt



Photo by John Spence



Photo by Robert Maginley

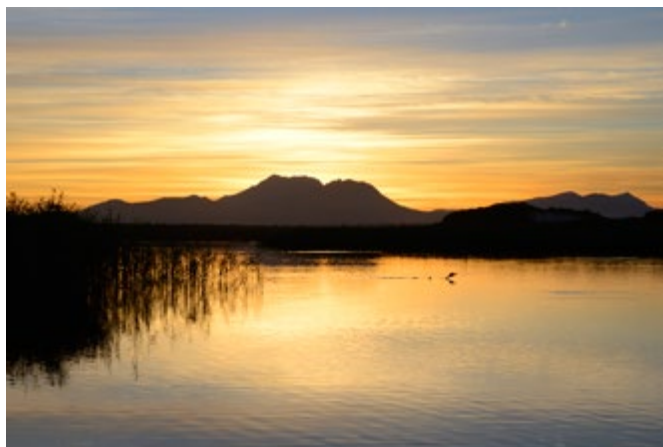


Photo by Richard Goldschmidt



Photo by Keith Bull



Photo by Elmara Willis

Namibia

My photographic love at first sight

by Jacoba van Zyl



Near Rosh Pinah



On the way to Sandwich Harbour



Kolmanskop



Fascinating trees everywhere

It all started during a leisurely lunch at our outing to Vergelegen last year when we were asked to come up with suggestions for outings in the new year, and a number of us expressed their wish to visit Namibia. Neels Beyers immediately took up the challenge and started to investigate and finally arrange the trip. I will always remain immensely grateful to him for introducing us to such an amazingly beautiful country.

On the 27th of March a group of 12 enthusiastic amateur photographers in six vehicles met at Norotshama River Resort, which is not far from Noordoewer in the great valley of the Karas region in southern Namibia and situated on the banks of the Orange River. Our group included five CTPS members (Neels Beyers, Sean and Melanie Neethling, Marius Stockenstrom and me), two from Tygerberg, one each from Tafelberg and Helderberg.

We stayed for two nights and did a 4x4 route in the Aussenkehr Nature Park. The rock formations were unlike anything any of us had ever seen before. It was however sad to see how many of the Quiver trees in the area have died. We continued along the Orange River via Rosh Pinah and Aus to Luderitz where we stayed for three nights. It was an extremely busy three days with visits to amazing Pomona/Bogenfels, Elizabeth Bay and Kolmanskop. Elizabeth Bay was very special as it is more untouched by tourism and the decay of the houses is very different to Kolmanskop, which provided different photographic opportunities.

We then went to Sossusvlei (a road that meant good business for the tyre dealers – three flat tyres from our group) and stayed over at Namtib Desert Lodge and Duwisib Guest Farm on the way. We had a super meal the evening at Duwisib and Neels immediately said to Barbara, the Nama lady who prepares the meals, that she needs to pack a suitcase and come with him to Cape Town. A while later Jurgen, the owner of the guest farm, was looking for a suitcase and tried to convince Barbara to wait next to Neels' car the next morning. Such a pity she did not want to play along as we all would have loved to see Neels' face.

Next stop was Weltevrede guest farm from where we visited Sossusvlei. We were waiting in line before 6am when the gates open. What can I say – it is a very busy place! It is also extremely difficult (if at all possible) to find a composition that is different and has not been done a thousand times before – and on top of it by the most renowned and famous photographers in the world.

Our visit to Swakopmund was a highlight of the tour. We stayed in a very nice hotel with oysters and champagne for breakfast - who would not have been bowled over? We did the Sandwich Harbour tour with Charly's Desert Tours. It was an amazing full day tour: Visiting the flamingos in Walvis Bay, the salt pans and making it through the narrow strip between the raging sea and the towering sand dunes shortly after high tide. Our guide, Burger, who loves the dunes and was keen showing off his driving skills on this very challenging terrain, had us screaming - either begging to get out or asking for more - with Andre wishing he could do the driving himself on this steep roller coaster ride through the orange-coloured dunes.

Leaving Swakopmund was sad as two of our group Anlie and Marietjie Botha, who only joined the tour for two weeks returned home. We then visited Spitzkoppe and stayed at two guest farms in the majestic Erongo Mountains. It is difficult to describe the beauty of the area, but I know I will return to this area many more times. We turned south for our last few days and said goodbye to Andre and Theresa who turned north, going all the way to Botswana.

We spent two more nights with beautiful sunsets at the Quiver tree forest in Keetmanshoop, before our last stop at the Canyon Roadhouse near the famous Fish River Canyon.

Our unreserved thanks go to Neels for arranging this fantastic trip and to the amazing group of people who made it such an enjoyable holiday. I experienced a most wonderful country of friendly people, vast open spaces and a beauty that will always remain within my heart.



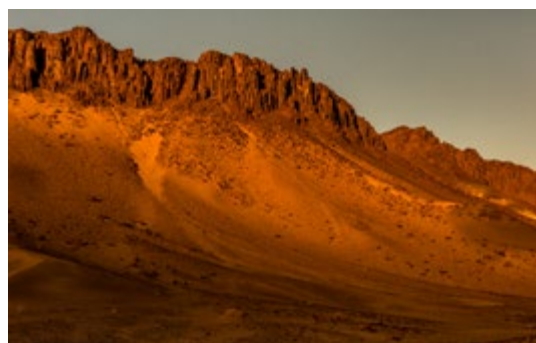
Giants playground



Erongo Mountains



Elizabeth Bay



Aussenkehr



Dead Vlei



Spitzkoppe



Pomona



Bogenfels

Winning images from April

Set subject: Contrast

The competition evening was held on the 5th April with a large number of members having submitted some beautiful images reflecting contrast between colours, textures, shapes and forms, as well as conceptual contrasts. The judge for the evening was LEON OOSTHUIZEN who has become a regular at CTPS. His knowledge and enthusiasm for his craft comes across in each image that he evaluates. He gave each member who entered some useful tips on how to improve their images and what to look for if they had the opportunity to reshoot the image, reports LESLEY PAROLIS.

This month we congratulate Jonathan Burchell on his promotion to Intermediate. It is also a special congratulation to Kim Stevens who is the first member to be promoted to Master Photographer. Kim has achieved more than 10 Gold awards at CTPS and more than 10 National Salon acceptances. This she achieved in six months!

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

Beginners & Intermediate entries:



Winner PDI Open, Beginner - *Sky Power* by Roger Trythall (26)

Great use of panoramic format, good mood and the person is in just the right place, which gives a good sense of scale and is balanced out well by the rocks on the left. Subtle diagonals make for a dynamic composition despite the seemingly calm and understated mood. The image might be improved with minor dodge and burn as well as chromatic aberrations fixes - easy to do in Lightroom.



Winner PDI Set, Beginner - *Harmony in contrast* by Jonathan Mark Burchell (18). For an entry into Contrast, this image has not got enough of it. We know zebras are light and dark, so why not exaggerate the contrast to a point of near abstraction, or complete abstraction. I would crop in a bit from the left to make it more square, emphasising the graphic nature of the image.



Winner PDI Open, Intermediate - *St James Mermaid* by Crighton Klassen (22). Pose, zigzags and diagonal lines work well and so does the great reflections! There are a few things in the background that can be removed (i.e. green bins, white dot, lamp post, person walking). The vignette needs to be corrected as it serves no purpose. Perhaps crop in from the right to take out the person in the background and the white building altogether - this will also place the model a little further over to the right and make for a stronger composition with the improved use of negative space on the left.

Advanced & Salon entries:

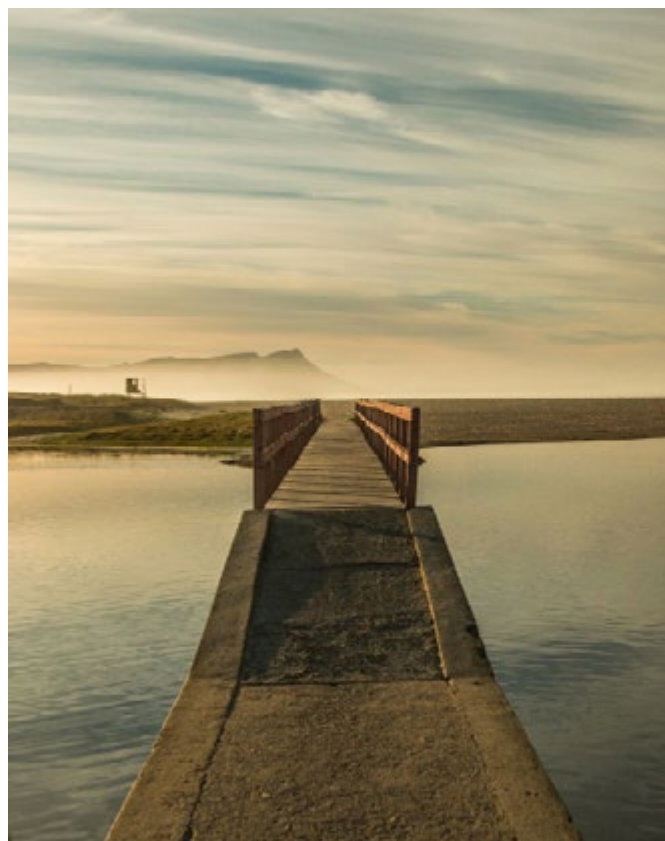


Winner PDI Set, Salon - *Sea Snail Trails* by Jeanette du Toit (28). Most interesting because of the lack of references to water, except the bubbles on the shell. Good composition and a superb example of the 'less is more' approach. The gradual unfolding of the information presented in the image is pleasing. I think the title gives away too much, again to literal.

Advanced & Salon entries continues:



Winner PDI Set, Advanced - *Life and Death* by Johan Greeff (24). Ever so slightly overexposed and the white balance seems to be slightly on the cold side. Ideally I would like the tail feathers to be a little further away from the edge of the frame. If the tail of the fish tail would be more evident in the photo, it might have been a stronger image, as it does not stand out enough - although the title indicates the fish being caught.



Winner Print Open, Advanced - *Early Morning Calm* by Mireille Landman (26). It is interesting that the bridge is touching the horizon. I would have been tempted to edit out the structure in the background to clean up and simplify the otherwise very symmetrical composition. The colour treatment is down to personal taste, but I would either go with monochrome, or desaturate some more. A vertical panoramic crop might also have created a stronger composition.



Winner Print Open, Salon - ***Organic Forms in Rock and Sand*** by Catherine Bruce Wright (26). Subtle control of tones and hues. Good framing and use of lines, the textures lead the eye around the image.



Winner Print Set, Advanced - ***Feeding waders*** by Mike de Villiers (22). This image feels more like a painting than a photograph. I love the contrasting nature of the image but feel that it could do with much more contrast and perhaps a little bit more space around the bird to the left.



Winner PDI Open, Advanced - ***Abandoned jetty*** by Danie Coetzee (28). Good use of graduated filter, which looks as if it was added in post-production. The tone and mood have a great impact, especially when seen projected on a large screen. It can be improved by a title that addresses more abstract notions rather than a literal description; in fact the given title is redundant. An interesting image that needs to be explored conceptually to make it truly impactful.



Winner Print Set, Salon - ***Real and imagined*** by Lesley Parolis (28). Reminiscent of Elliot Erwitt's museum watchers. The shoe on the right is quite a strong element so close to the frame, so the image needs some darker tones elsewhere to balance that out – perhaps in the upper left on the painting and darkening of the shadows and reflections on the floor. Otherwise the composition is handled with the tension in the eyes on the diagonal, the man looking at the artwork, and the artwork strongly looking out of the photo at the viewer. I love that the artwork in the background acts as a visual book end.



Winner PDI Open, Salon - ***Diaphanous*** by Arthur Fitt (26). Interesting use of colour which separates it from the lateral and takes it into the fantastical. Devoid of the source and much of the explanation around the image, the viewer is left to enjoy the flowing lines that seem to be suspended, yet in perpetual motion. The title describes the form perfectly.

Other high-scoring images from April Competition (24 & above)



Kenton Seascape by Lesley Parolis (25)



Venezia by Steff Hughes (26)



The Bridge by John Spence (26)



Where the light gets in by Kim Stevens (26)



Final approach by Mo Bassa (26)



Solitude by Keith Bull (24)



Roadside Barn by Vic Els (24)



Security by Joan Ward (26)



Potential vs Kinetic energy by Kim Stevens (26)



Waiting for rain by Anna Engelhardt (24)



Skywalk by Danie Coetzee (24)



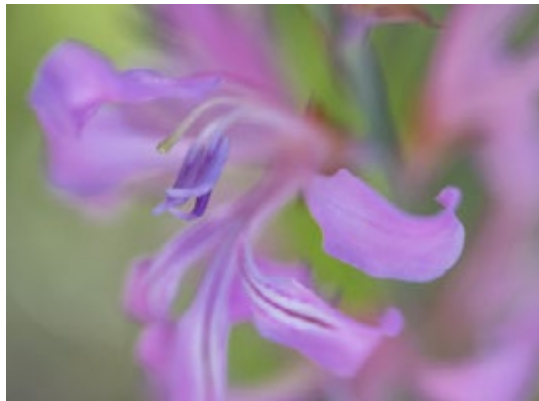
Wrecked by John Spence (24)



Natures contrast by Lesley Parolis (24)



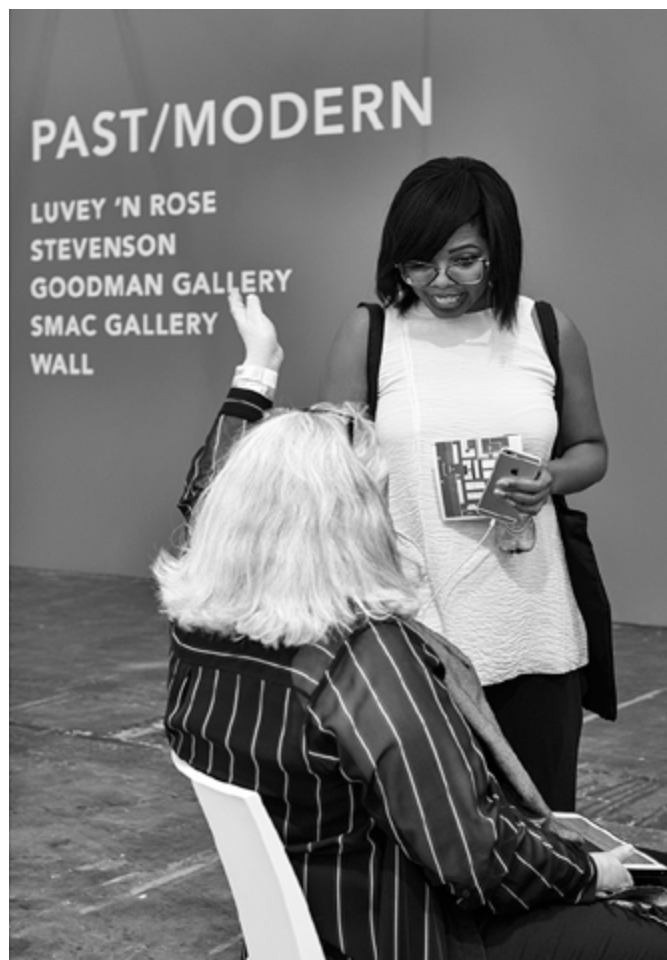
Hidden Treasures by Steff Hughes (24)



Gladiolus by Jennifer Morkel (24)



On the look out by Pat Scott (24)



The choice is yours by Anna Engelhardt (25)



Light lunch by Joan Ward (24)



Window washers by Steff Hughes (24)

Master Class

How to shoot in **bad weather**

Grey, damp, dismal days may not fill you with excitement, but photographically they can be highly rewarding – you just have to learn how to love them. LEE FROST offers some good advice on how to overcome the rainy day blues.



If there's one thing that sorts the men from the boys, photographically, it's producing successful images when all the odds are stacked against you. Bad weather, flat light, maybe rain thrown in for good measure. We've all found ourselves in these situations. The question is, how do you respond? Do you pack your gear away and head for home feeling damp and deflated, or see imperfect conditions as an exciting challenge that has to be faced head-on? I like to think that I fall into the latter category.

If I've made the effort to get out with a camera, I hate returning home empty handed so I'll do whatever it takes to make sure that doesn't happen. Also, I lead photo workshops all over the UK, and when a bunch of keen shooters have been looking forward to some photo action for months, you can't simply down tools because the sky's overcast. Over the years I've therefore developed a number of coping strategies to help me – and my workshop participants – make good use of undesirable weather. It's not a case of trying to turn a sow's ear into a silk purse, but rather, seeking out subjects and employing techniques that suit the conditions. More importantly, it's also about breaking

down the preconceptions we have about flat, grey, damp days and seeing positives rather than negatives. Once you can do that, it's possible to produce successful images no matter how depressing the weather gets!

Celebrate the gloom

Part of the problem with shooting in dull weather is overcoming the feeling that you're having to make do with second best. It's rather like convincing yourself that you'd take better photographs if you had a more expensive camera. But such negative thoughts hamper creativity, so embrace what you have to work with instead of fighting against it. Dull weather actually has a lot going for it – far more than bright sunshine for black & white. It's sombre, mysterious, menacing, unsettling, atmospheric, characterful. Let your own emotional response to a scene influence how you capture it, so if you feel miserable, try to convey that misery. Don't be afraid to go dark and moody – it's far more effective than pale and wishy-washy, as this mean and mysterious shot of Amble in Northumberland shows above. Weather doesn't get much drearier than that!

(The previous image was taken with a *Canon EOS 1DS MKIII* with 24-70mm lens, ISO 100, 141 seconds at f/22)

Go under cover

Shooting in the rain isn't pleasant no matter how you try to dress it up - not only do you get wet, but so does your precious camera gear. A lens hood will help to keep raindrops off the lens and there are some natty waterproof covers available these days to keep your camera dry - a poly bag will do the job if all else fails - but standing in the rain could never be described as fun so I tend to wimp out and find somewhere to shelter where I can still take interesting photographs but stay dry. Out in the countryside, woodland is a good bet because the leafy canopy overhead will provide a degree of cover. At the seaside, piers and proms are worth checking out while in towns and cities you'll be spoilt for choice - just find a room with a view and watch the world go by.

Keep it simple

Bad weather tends to simplify the landscape, creating mysterious minimalist forms. Mist and fog is especially effective at this because it reduces visibility and masks fine detail so only bold features stand out. This natural de-cluttering of a scene can result in great images because once you start stripping away unnecessary details getting right back to the bare bones of a subject or scene, you'll quickly realise how little is really required to create a photographic masterpiece. Everyday features such as lampposts, trees and telegraph poles peering out of the gloom can work well. Bridges, roads, paths and fence lines work well too because as you look along them they slowly fade to nothing. They literally vanish, and in doing so leave the viewer wanting and wondering. I took this photograph below of Swanage old pier on such a day. I love the way the grey sky and grey sea merge seamlessly at the horizon while the pier itself simply floats in quiet space.



Convert to black & white

The very act of removing colour from an image is a great way to make the most of dreary weather. Before switching to digital capture, I always carried a second camera body loaded with black & white film for that very purpose, but these days life's much easier because you simply shoot in colour then convert to mono later. You do need to try and 'see' in black & white, rather than just fire away willy-nilly, because not all scenes or subjects will work without colour. Also, when it comes to converting your images to mono you need to do more than simply desaturate them in Photoshop otherwise you'll end up with

flat, grey photographs of flat, grey scenes. Be bold and inject some impact into your images by boosting contrast. I favour Nik Software Silver Efex Pro for black & white conversion and find the High Structure pre-set to be very effective, though Levels and Curves in Photoshop work well too. This image shows that even on the greyest day it's still possible to achieve punchy, detailed results.



Work the location

Tell yourself there has to be a great shot somewhere - has to be - and don't give up until you find it. Spend time exploring the location - you may spot something you'd previously missed - and tap into all those creative techniques you've tried over the years. Take risks, experiment and see what happens. You could be pleasantly surprised, and you'll be better equipped to deal with similar conditions the next time you face them. I spent several hours on the shore of this Scottish Loch, being battered by wind and rain. Conditions couldn't have been much worse, but I often find that once I've got a shot or two 'in the bag', the creative juices start to flow and others follow. The one above was the last one I shot before moving to another location and it proved to be my favourite.

Slow it down

One of the most exciting new photographic techniques to emerge in the last couple of years is the use of extreme neutral density (ND) filters to force long exposures in broad daylight. Lee Filters have recently jumped on the bandwagon with their Big Stopper ND filter, but B+W and Hoya also produce them.

The basic idea is that you use an exposure of several minutes rather than a fraction of a second so you can literally record the passing of time instead of freezing it. Clouds record as delicate streaks, water turns to milk, people and traffic disappear altogether... the effects are amazing. Overcast weather is ideal for this technique because contrast is low and the light nice and soft so you can create very simple, graphic images. In fact, I look forward to dull days so I can get out and play with my 10-stop ND filter.

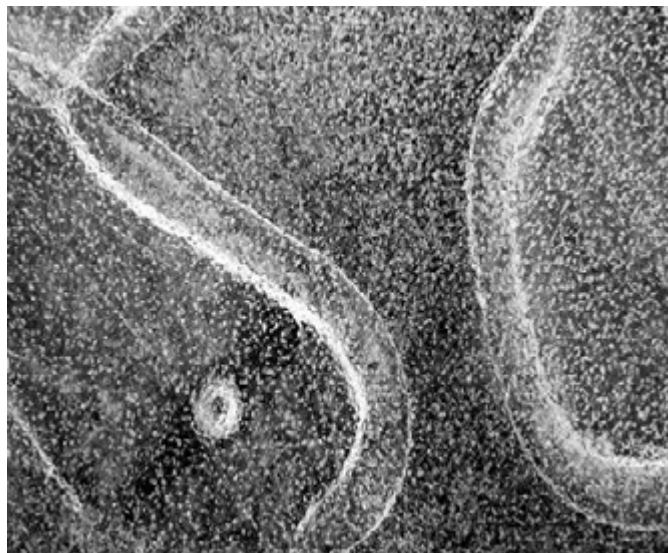
The coastline is an ideal hunting ground for suitable subjects - groynes, posts, jetties and boulders that can be contrasted against the sea and sky to produce wonderful fine art images. If you only embrace one dull-day technique, make it this one - your life will never be the same again!



The above is one of my favourite 10-stop ND shots. It was taken on Holy Island on a very flat, overcast day and shows the old timber pier legs down by the castle. Normally these timbers are used to frame the view to the castle itself, but I wanted to go for a more unusual, abstract composition. A long exposure gave me just the effect I was looking for, removing texture from the sea and sky so the posts stand out starkly.

Get closer

Part of the problem with flat, dull weather is that the sky's usually washed out and featureless – just an endless blanket of grey. But if you exclude the sky from the shot altogether it can't



upset you, can it? In fact, while you're at it, instead of just getting rid of the sky, why not ignore wider views altogether and concentrate on details? Lichens on rocks, tree bark, patterns in sand, peeling paint, rusting metal; the soft light you get on dull days is perfect for shooting details, and once you start looking, you'll find more than enough to keep you occupied. This fascinating rock pattern (bottom left) was discovered on the uninhabited Scottish island of Taransay.

On reflection

Though rain tends to stop play, it can make for successful images if you're willing to wait for it to stop or take shelter under a brolly. In towns and cities I enjoy wandering around shooting the effects of rain – the patterns of raindrops on windows, reflections in puddles and parked cars, the shimmering effect of light on wet pavements and roads. You can get decent shots during the daytime, but after dark it's even better as street lights are thrown into the mix and wet surfaces seem far more reflective. This alleyway (see below) was shot in Venice on a very wet and miserable morning. I was heading back to my hotel after an abortive dawn shoot when I noticed the light reflecting in the wet paving. Such a scene wouldn't normally command a second glance, but the rain transformed it into something special.

