

CAPE CAMERA

May 2017



Official Newsletter

CAPE TOWN PHOTOGRAPHIC SOCIETY

CAPE CAMERA

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On the cover

The front cover image *The old rocker* was taken by Nicol du Toit, using a Canon 5D Mk iii at 1/180, f/8, ISO 100, 58mm. It was one of the winning images in the May competition.

"For me the main thing to achieve in any portrait is to make a visual connection with the subject," explains Nicol. "Closely second is to tell a little bit more of the person for the viewer to understand him or her better. This is not always easy to achieve, because people only allow their personality to take over when they relax in front of the camera."

"I have known Richard for many years. He is a dedicated musician and a real character and when I asked him to join me in the studio I asked him to dress in his trademark patched jeans and waistcoat and bring his most beloved guitar, which has been his companion for almost his whole life. I asked him to play a few songs and knew that as soon as he starts doing what he loves he'll forget about the camera and the pose and be his own self. When he sat back in between tunes and looked at me with a satisfied smile I knew I had the shot I envisaged."



News from the council

Logo competition heating up

Council members will soon have the pleasurable task of viewing and making the first selection of the best entries in the CTPS logo competition. These will then be presented to members to cast their votes, before a panel of experts chooses the winning entry.

Many of the 29 entries we had already received two weeks before the closing date are of very high quality and it is clear that it will not be an easy task to select an ultimate winner. All the designs have a fresh, modern look, without the cumbersome insignia of the current 100 year old logo. This time round we won't make the same mistake as the London designer of our first logo who included non-indigenous elements, as we'll consult a heraldic expert, if necessary.

What is especially heartwarming, is to see the amount of effort some of the designers had put in to come up with a new logo for CTPS. Many sent explanations for the different elements incorporated into their designs – one even attached a short video – and it was clear from these that several designers had made a study of CTPS' history, strengths and benefits, as explained on our website.

If nothing else, CTPS and what we offer will now be known to a big and diverse group of creative people from as far afield as Rhodes University.

Apart from the designs that had already been submitted, we

received between 40 and 50 telephonic, SMS and email enquiries from across the city: from Khayelitsha, Mitchell's Plain to Simon's Town, Milnerton and all the areas in between. These were from all walks of life – from professional designers working for ad agencies, to students, fellow-photographers and mothers of talented children with a flair for design.

Roshiela Moonsamy from Independent Media's Community Newspapers and the Media24 community newspaper editors deserve a special thanks for the wide publicity they gave our competition. It was interesting to track how enquiries from a particular area would spike after a report appeared in one of these community newspapers and several people mentioned that they saw the report in a specific newspaper.

Most of Cape Town's graphic design and photographic schools, many design agencies, the PSSA website and, of course, CTPS' own website, Facebook page and Cape Camera, further helped spread the word.

We are really excited about the prospect of sharing these entries with you and getting your feedback ... and we are looking forward to many vigorous and vibrant debates about what is the ideal design before we unveil our new CTPS logo in September – which will hopefully serve us well for the next 125 years!

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 Dates	Theme
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.

E & D Diary for 2017

DATE	SPEAKER	THEME
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.

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

CTPS Exhibition of 2017

“Classical Vintage to Creative Modern”

After the success of our last Exhibition in July 2015, celebrating our 125 year old commitment to the promotion and development of photography in the Western Cape, it was decided to have an Exhibition this year. All members were invited to submit an image and the response was very good with 36 members wishing to participate.

As everyone is entering the photo of their choice there will be no over-riding theme which could make it a bit of a scrambled mix, so we definitely need some unifying factor. To establish a good overall impression as one walks into the Gallery it was decided to have all prints the same size and mounted in the same format. But this would be quite an expense for members so Mike Ormrod has again shown his generosity and support and will print, mount and frame, with a glass front, all 36 prints at a significantly reduced price. All prints will be framed in the same format. Remember exhibitors must submit their own PDI on Photo Vault (by 6 June), and once they have been accepted by June 10, each person is responsible to get their own image to Orms by Monday 19th June. Do check and pay for your own print, but do not collect. All completed prints will be collected by CTPS and taken to Amplify Studio to be hung.

As all prints will be for sale and will all be the same size it was decided to have a standard price for all exhibits; the staff at Amplify Studio will control the sales, and as they are not taking a commission, sale takings will be passed on to the individual artists. Besides the prints of current members we will have a small Vintage Section where we will display a few of our old prints and glass slides including the wonderful prints of Table Mountain taken in 1890 and the building of Rhodes Memorial taken in 1905.

We have been most fortunate to secure Amplify Studio, in Loop Street, for the venue and the Exhibition will be on from 4th to 21st July. The Opening evening will be on 6th July to coincide with the Arts Cultural evening of “First Thursday”. All exhibitors are invited to attend and are welcome to bring a “plus one”.

Hermanus FynArts Festival 2017

9th – 18th June

This festival is a fusion of arts festival and winter school. It is now in its 5th year and has a strong attraction for photographers to attend this year.

TALKS & EXHIBITION

Saturday 10 June Time: 9:30

Venue: Municipal Auditorium

Tickets: R85

The first talk/presentation in the Stephan Welz Series of FynArts will be held by Michael Godby (Emeritus Professor of History of Art at the University of Cape Town). It is titled *The Past in the Present - Continuity and Disruption: Contemporary South African Photography*. Michael's areas of interest and expertise include the History of South African Photography.

This is followed by a conversation between Michael Godby and David Goldblatt about David's life and work as one of South Africa's best-known and respected photographers.

Tuesday 13 June Time: 11:00 & 15:00

Venue: Municipal Auditorium

Tickets: R85

Presentation of the 2017 FynArts Legacy Award to David Goldblatt. An exhibition of David's work will be opened by Professor Stephen Inggs at 15:00 at the Abalone Gallery.

WORKSHOPS

Two one-day workshops suitable for intermediate and advanced photographers will be presented by Anita de Villiers who has distinguished herself as a professional photographer, photojournalist, teacher and mentor.

Date: Tuesday 13 June Time: 10:00

Venue: United Church Hall

Tickets: R500 (includes a light lunch, teas and coffees)

Black and White Photography - the choice to go black and white is an expressive one that allows the photographer to reinterpret and translate a subject or scene into an alternative medium.

Date: Thursday 15 June Time: 10:00

Venue: United Church Hall

Tickets: R500 (includes a light lunch, teas and coffees)

Exploring photography as fine art - genres (including Impressionism, Surrealism, Abstract art etc.). Visual communication, expressive imaging as well as narrative and conceptual visual art will be covered.

Further information about other events and tickets at www.hermanusfynarts.co.za or www.webtickets.co.za

Underwater Photographer Exhibition of 2017

1st May 2017 - 30th September 2017

The UPYLondon Underwater Photographer of the Year 2017 exhibition is a London-based annual competition that seeks to celebrate photographs that are captured beneath the surface of the sea, lakes, rivers and even swimming pools. Finalists were selected from 20 countries including South Africa, Mexico, Finland, Indonesia, Egypt, Sudan, Norway, Canada, France, Italy and the UK. After viewing, guests can then step below sea-level, amidst 18th Century ruins, and learn the story of the 'Cape of Storms'.

Venue: Chavonnes Battery Museum, Clock Tower Precinct, V&A Waterfront, Cape Town

Time: Fri to Mon 9am to 7pm / Tue to Thurs 9am to 4pm

Cost: R100 / Wild Card/Red Bus R70 / Seniors/Students R50 / U16s free

For more information go to: www.whatsonincapetown.com/post/underwater-photographer-year-2017-exhibition/

Orms Cape Town School of Photography

- offering talks, walks & workshops during June



1st June

Evening Talk with Jean Tresfon

Get inspired, and leave armed understanding the equipment and technique involved in taking a decent underwater photograph from industry leader and award-winning photographer, Jean Tresfon.



6th June

Talk with David Bloomer

Ever dreamt of working in the entertainment industry? Shooting films, portraits and stills on movie sets? Then you need to join this exceptional Talk by film-industry legend, David Bloomer.



8th June

Dare to Share & Improve

Bring your images and have them professionally assessed by one of our photography lecturers in order to improve your photographic eye, technique and output.



10th June

With Jean Tresfon at the Two Ocean Aquarium

Be among the first to dive AND photograph in the new exhibit at the Two Oceans Aquarium with underwater photography expert, Jean Tresfon, to share all the do's & don'ts, and valuable insider-tips of shooting underwater.

For more information please visit <http://ctsp.co.za/special-programmes/>

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
Date to be confirmed	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)

AV group

This group met again on Wednesday 10th May, and with Nellian Bekker being away, Len van Wyk took over and ensured a smooth running of the evening's procedure. He submitted the following report:



The highlight of the evening was the Road Show by Jeff Morris from AV Makers. He presented three winning entries from their 2016 International Water AV Competition - for which he was the salon director. In the documentary section, Gold was won by a South African entry, *Tears from Heaven* by Franz Jesche and Anne d'Oliveira, which was an exceptional AV. The quality of the photos was outstanding and the transitions perfect, with excellent narrative, music and sound effects.

Jeff also showed *Water Colours* (Norway) by William (Bill) Bruce, which won Gold; and *Tranquil Waters* (The Netherlands) by Marcel Batist, which won Silver and was the winners in the photo harmony section. Both AV's were of a calming nature and used beautiful soft light, begging viewers to visit these parts of Europe. Photo harmony is also a popular genre in our own AV group, with the focus being on beautiful photos, thoughtful transitions and suitable music.

Jeff further showed a selection of AV's he collected on his recent trip to the UK, of which *Beeswing* by Graham Sergeant stood out for him. The author Graham wanted to do a project on homelessness and met Big Issue sellers, Lisa and Lou, in 2005. They introduced him to the caravan site where they lived. He used the haunting black and white images with voice overs by his daughter and a friend to pull one into a sad and moving story.



Another notable AV shown was *King Krak and the Dragon* by Andrew Gagg for which he used images of the city carnival and presented them in the form of a fable of dragons.



The next AV meeting will take place on Wednesday 14 June at 19h00. Joe Inns will be giving a lecture about Text and Fonts, after which we will show AV's submitted by members as well as other interesting AV's - time permitting. Everybody (not just AV members) is welcome to attend.

Learning from the Masters group

At the May meeting, Len van Wyk treated this group to a moving biographical documentary film of the life and work of photojournalist Sebastião Salgado. The award-winning film, *'The Salt of the Earth'*, was co-directed by cinematic heavyweight Wim Wenders and Salgado's son Julian Ribeiro Salgado, who grew up with a mostly absent father who missed most of his son's childhood while documenting the lives of others.

"I very much like to work on long-term projects," Salgado said. "There is time for the photographer and the people in front of the camera to understand each other. There is time to go to a place and understand what is happening there. When you spend more time on a project, you learn to understand your subjects. There comes a time when it is not you who is taking the pictures. Something special happens between the photographer and the people he is photographing. He realizes that they are giving the pictures to him.

"If you take a picture of a human that does not make him noble, there is no reason to take this picture. That is my way of seeing things," he explained his approach. "Photography is not objective. It is deeply subjective – my photography is consistent ideologically and ethically with the person I am ... my way of photographing is my way of life. I photograph from my experience, my way of seeing things, and it is very difficult to tell you whether I photograph in one style or another."

Eventually the human misery he witnessed in Ethiopia "killed his soul" – although his work helped to turn attention and aid to the region - and he started focusing on capturing natural environments and eventually restoring environmental damage.

The film won the Special Prize at the 2014 Cannes Film Festival in 2014, the 2014 Audience Award at the San Sebastián International Film Festival and the 2015 Audience Award at the Tromsø International Film Festival. It also won the César Award for Best Documentary Film at the 40th César Awards.



The above images are examples of Salgado's work, many from his world-famous book Genesis

The next meeting of this group will take place on Tuesday, 20th June at 7 pm, this time at the home of Julie Dyer. It will feature celebrity photographer Annie Leibovitz and the film "My Life through a Lens", made by her sister Barbara Leibovitz, will be screened. A celebrity amongst photographers, she is known for the unusual and iconic images she took of celebrities for the likes of Rolling Stone, Vogue and Vanity Fair magazines. But, far from being just a 'glamour photographer' her often controversial work makes a strong statement – whether she is documenting the horror of war or photographing friends or family. All CTPS members are welcome to join this group, but need to let Trudi du Toit know well before (at trudi@sportstrader.co.za) to ensure that catering and seating are adequate.

Portrait group

There was no meeting in May due to a large number of members (who had signed up for this group) being away on holiday. The date for the June meeting will be announced via Snapshot.

Macro group

The May 24th evening saw a live demonstration by Joy Wellbeloved of some of the aspects she had covered during the E & D evening earlier in the month. It was her third introductory session into Macro/Micro photography – again her exceptional knowledge and presentation was much appreciated. Being able to see on the big screen what the camera sensor saw brought home the reality of just how big a problem vibration can be, commented Joy. Even at life-size the image wobbled violently every time anyone spoke! Audience participation was great with many members asking relevant questions.

Arthur Fitt had brought along his macro set-up, which showed great ingenuity in the home-made macro assembly, as well as the various parts he had purchased from eBay.

For the next meeting (date and place to be announced shortly on Snapshot and Facebook), Joy asks for volunteers to come forward with suggestions for an outing in the next few weeks (remember the Macro competition subject is coming up soon). She says that it need not be anything fancy - anyone with a lovely garden with lots of flowers and bugs, or at Kirstenbosch on a Tuesday (free for pensioners).

The Monofanatics group

The May meeting took place at the home of Julie Dyer, where the group was treated to some winter soup and snacks, and a good dose of black and white photography. Kim Stevens did a presentation on B&W Minimalist Photography which created the basis for a lively and most interesting discussion afterwards.

Here are the most important points about this type of photography:

- Keep the composition simple
- A minimalist approach requires a lot of creativity because keeping it simple does not mean boring
- The negative space in an image is as important as the subject
- Take care when placing the subject so that it dominates the frame - although it does not need to be large to have impact
- Pay careful attention to the background to ensure it is not distracting
- Deciding what to leave out of the frame can be challenging and requires practise
- Delete unnecessary elements by zooming in or cropping or in post-production



Example of a conversion from colour to black & white, using Silver Efex – photo by Kim Stevens

The next meeting of the Monofanatics Group will be held on Monday 24th June at the home of Stephen Gibson in Bergvliet. A discussion and assessment of the minimalist images brought along by members will be followed by Stephen talking us through preparing black & white images for printing.

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

Introduction to Macro/Micro photography

Using a PowerPoint presentation, JOY WELLBELOVED brought the intricate aspects of Macro/Micro photography to life on Wednesday evening, 17th May. It covered not only the basic question of 'What is Macro' but a vast variety of other topics, such as how to measure magnification, the use of extension tubes, close-up filters, reversing rings, lighting diffusers, manual and motorised sliders, microscope objectives as well as explain DOF versus diffraction distortion, how to do stacking, reduce vibration.

Measuring magnification - To measure magnification put the lens at closest focus and shoot a centimetre ruler. If you can see more than your sensor size, you are not at life-size yet.

Extension tubes – These come in two types - manual (cheaper) and automatic (more expensive). Adding extension tubes of the focal length of your lens will double the image size on your sensor.

Close-up filters – These are expensive for what you get and are subject to distortion. Not recommended.

Reversing rings - Attach like a filter, then turn lens back to front and mount on the camera. A short focal length lens can give to about 2 x life-size. The result is of reasonable quality, but has no automatic controls.

Microscope objectives - The ultimate in close-up filters when mounted on a lens of about 160mm focal length. It can easily achieve 10 x life-size with high quality images, but has extremely shallow DOF.

DOF vs. diffraction distortion – It is true that smaller apertures give greater depth of field, but beyond f/11 diffraction distortion blurs the image. Try and find the sweet spot of the lens.

Reducing vibration - This is a major concern. Use high shutter speeds and silent shooting, or else use flash at low power.

Lighting – diffusers - As the image gets bigger, it gets darker and

more light is needed. Annoying highlights can be removed using home-made diffusers, e.g. Jik bottles or whatever fits the situation.

Stacking - Refers to a procedure where you take a series of images, all focussing deeper and deeper into the image, then combining all the images into one, resulting in a great depth of field (this technique can also be used in Landscape Photography). Special software is required for this process. When shooting with Microscope objectives, stacking is a must as DOF is measured in hundredths of a millimetre!

Manual sliders & motorised computer-controlled sliders - Various makes of manual sliders allow you to accurately move

your camera closer to an object, makes stacking easier. The ultimate solution to stacking, however, is motorised sliders as it allows you to select the start and end positions, and the distance and time between each shot. Press go and make a cup of tea!

Solution - shoot wide and stack - As magnification increases, the aperture at which diffraction becomes a problem increases, until at 5 x life-size only f/2.8 or f/4 is recommended.

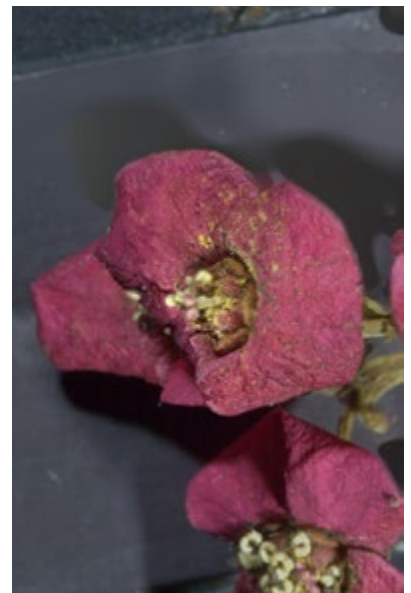


Photo: Stack of 6 images taken during meeting

Forthcoming E&D events

Subject: Wildlife photography

At our next E & D evening on 21st June, we will have Nelis Wolmarans as our guest speaker, reports KIM STEVENS. He is a South African wildlife photographer, whose images have cov-

ered the pages of numerous publications across the globe. He grew up in the heart of the Greater Karoo and from a very early age has had a deep love for Africa's wildlife.



His dream of making it his profession became a reality when he started working on a private game reserve in 1999.

By far the majority of his adult life has revolved around Africa's wild animals. His passion for the bush and all creatures within, guided him to work in hugely diverse areas of the wildlife industry. These varied from leading walking safaris and working in lodge management in South, East and Central East Africa (Rwanda and Kenya), to big game capture and relocation work. He was also very involved in anti-poaching operations in South Africa with the majority of his focus being on Rhino protection.

"I would like to believe that my photographs are an accurate reflection of my undeniable passion for Africa's wild places, her unique cultures and of course, her incredible wildlife, which I have spent a good portion of my life studying and protecting."

His many years spent photographing wildlife, his calm demeanour and personable nature, combined with a keenness to share his experiences and knowledge with others, is the basis to him to become a private wildlife and photographic safari guide. Private guiding allows him to explore with and introduce his clients

to some of the most iconic safari destinations on the African continent.

Nelis recently relocated to Cape Town to launch Nelis Wolmarans Photography - Private Guided and Photographic safaris. He divides his time between guiding safaris and conducting private one-on-one Lightroom classes.



All photos by Nelis Wolmarans

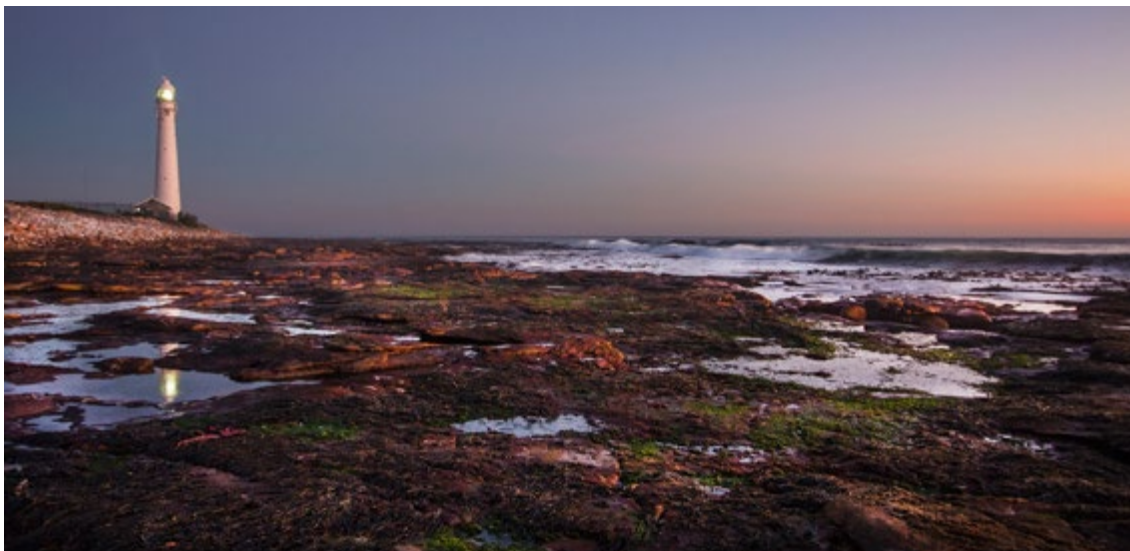


Photo by Jonathan Burchell

April Outing to Slangkop Lighthouse

Fifteen of our members took up the challenge of photographing Slangkop Lighthouse at sunset on Saturday 22nd April, reports RICHARD GOLDSCHMIDT. The 34 metre high giant of a lighthouse has been a very important nautical beacon and burning brightly at Kommetjie's rocky beach since 1914. It emits four flashes every 30 seconds with a lamp of 5 million candlepower, and can be seen 33 nautical miles out to sea.

The circular lighthouse is made of cast iron and is 33 meters in circumference. It is painted white so that it can stand out against the green backdrop of the mountain. The lighthouse has prevented many potential shipwrecks since its commissioning, with only one exception being in September 2001 when the freighter, Ikantanda, was blown onto the rocks at Scarborough, with no loss of life. The lighthouse is open to public tours at set times during the day, when you can climb up to the light platform – not great for us photographers, though.

We were fortunate that our photographic visit coincided with low tide, and as most of us had studied photos of the lighthouse off the internet, taken by others before, we realized that the best images would include rocks and reflections from tidal pools. Participants had been warned to bring appropriate foot-

wear to cope with the very slippery rocks. Other members wandered along the wooden boardwalk taking pictures of the mountains, sea and sunset.

By 7.30pm the light had completely gone and we all repaired to the restaurant down the road where a table had been booked for us. A hearty meal and a few shared bottles of wine later, we headed back home to see what our images looked like on our computers. From the images I have seen, many of our members did extremely well, given that it was unfortunately a cloudless sky sunset, thus lacking in dramatic colourful skies. So, I certainly would go back again in the right weather conditions to try again and would encourage others to do likewise. We found it to be a safe environment but it would be just as well to go in a small group.



Slangkop Supper by Mike De Villiers



Photo by Richard Goldschmidt



Photo by Richard Goldschmidt



Photo by Joyce Goldschmidt



Photo by Anna Engelhardt

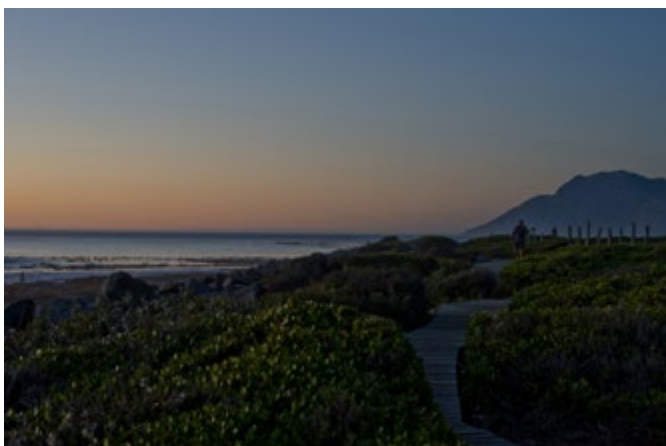
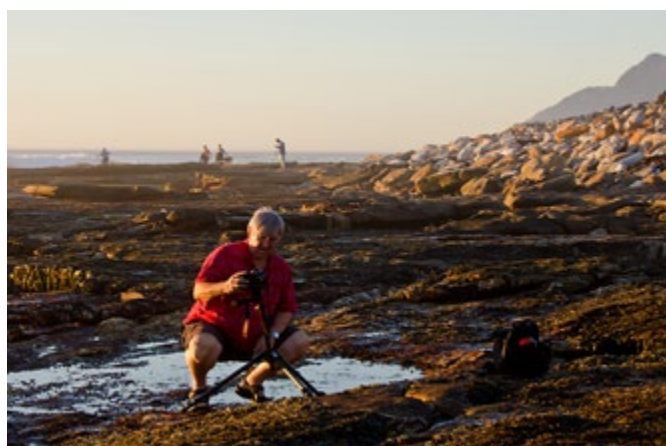


Photo by Richard Goldschmidt



Photo by Mike de Villiers



Nicol setting up - Photo by Richard Goldschmidt



Photo by Richard Goldschmidt

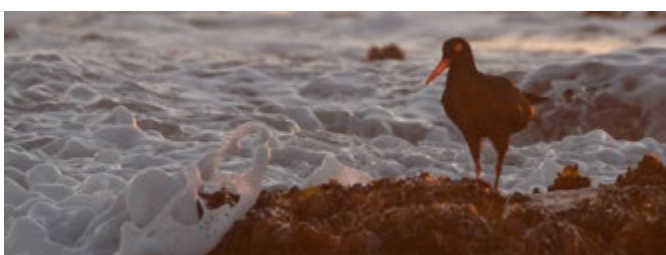


Photo by Jonathan Burchell

Note about Forthcoming Outings:

Unfortunately, we are battling 'red tape' in getting permission to photograph inside the City Hall, as per our program of outings. However, I feel confident that we will succeed. Thus the next two outings in May/June/July will not be according to the schedule and I shall notify members timeously via Snapshot when they will be held.

Introducing a new CTPS member

Our latest addition to our CTPS family is TELI PROTO, who has managed to shine already at his very first competition evening with two Golds for two portrait prints, one of them, 'Joy', receiving 27 points - the highest score of the evening.

This is perhaps not surprising when considering that he got into photography when he was only about nine years old and being allowed to use his father's Canon FTb 35mm film camera.

"A few years later, I took loads of slide film on a visit to Greece (conveniently when the Apollo 11 moon landing was happening and SA didn't have TV then). On my return I took the film in for processing and couldn't wait for the little yellow and red plastic containers to be ready for collection," explains Teli.

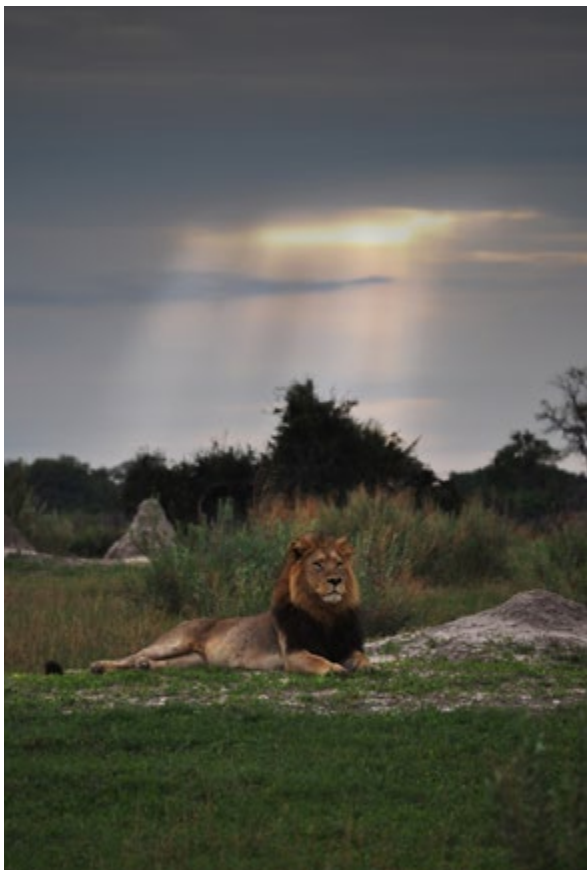
"I was responsible for putting all the slides in the carousel and getting the projector ready for the family slide show of the moon landing. What we saw were lots and lots of slides of a television set; and occasionally a blurry picture of a television screen with some unrecognisable monochrome image (when the flash did not fire). After that, I became the unofficial family photographer.

"When I started my industrial design course, one of the course subjects was photography, and I enjoyed learning the theory and what various settings did to the final image, such as depth of field, under/over exposed etc. I also got to develop and enlarge/print in the darkroom which I found all very exciting.

"Once I started work, my very first two months' salary went towards a Mamiya RZ67. However, work pressure resulted in less photography and more design.

"In my recent business venture, a baby clothing and shoes brand, I needed to take pictures for catalogues and websites and invested in a Fujifilm X100S. This wonderful camera re-ignited my interest and passion in photography, and so I have now added the X-Pro2 and some lenses and want to immerse myself fully in making images.

"I decided to join CTPS to connect with other photographers and more importantly receive critiques of my work so that I can learn more. As in all artistic endeavours one can never know enough (or all) there is to know, so my primary drive is to learn and explore all avenues of photography," concludes Teli.



(all photographs by Teli Proto)



Another world, another place

Hogsback 30th April - 3rd May 2017

by Steff Hughes

This year the Cape Photographers Congress was held in the picturesque hamlet of Hogsback in the Eastern Cape. Only four CTPS photographers attended: myself, Jeanette du Toit, Jean Bradshaw and Neels Beyers.

Make no mistake, it's a long journey up to Hogsback and back, and perhaps some CTPS members were put off by the long drive. But I think it was well worth the Google-estimated 10.5 hours trek from Cape Town. (It took me much longer than that though - as I just had to stop for a few "quick" photos!)

Hogsback is situated in one of only two remaining Afromontane regions and is beautiful by anyone's standard. Surrounded by mountains, valleys, lakes and rivers and clothed in its full autumn splendour it is enough to delight any photographer's heart. We were very lucky with the timing of the event as we caught the best of the autumn colour with most of the leaves lost by the end of the week.

The Congress was held at the Hogsback Inn and the programme of events was very photographer-friendly - with talks starting at 10:30am and ending by 4:30pm, allowing photographers to go out and capture the magnificent scenery. The Congress organisers had asked all speakers to concentrate on the 'how to' aspects of their topics and the request not to simply showcase their own work.



I think that this worked extremely well and the speakers covered a wide range of topics that kept the audience interested. It isn't possible to list all the talks in a short article like this, but Nico Smit presented a fantastic talk about macro photography that made

me wish that I'd packed my macro lens. I was also moved by Johan Kloppers' talk on the Himbas' very fragile hold on their ancestral lands. Many of the speakers have made their talks available on the Congress website at <http://www.pssa.co.za/congress/2017-hogsback-cape-photographers-regional-congress> and I would strongly urge you to go and take a look at them.

In addition to the scheduled talks, the very creative Hein Waschefort ran daily shoots centred around a Game of Thrones theme. Suitably attired models, including a rather wolfish dog, posed for groups of photographers in nearby mysterious woodland locations. I spoke to a few of the photographers who attended Hein's workshops and they all raved about his energy and attentiveness. The models were also commended on their patience and professionalism.

Hogsback really lives up to its reputation as a quaint, friendly little town. If you can hold off long enough, then plan your visit for Autumn so that you can capture some of the spectacular golden colours that we were lucky enough to enjoy.



St Patrick's on the Hill is a popular attraction as well as a working church.



The Edge is a resort at the top of the escarpment looking down across the lowlands



Hogsback Pier

(all photographs by Steff Hughes)

Winning images from May

Set subject: Monochrome Portraits

The competition evening was held on 3rd May with a large number of members having taken on the challenge of a rather difficult photographic subject, and submitted some great images. The judge for the evening was PETER BRANDT, who took time and great care to evaluate each individual entry. He said that he was surprised about how many winning images were portraits “which might suggest a subjective bias on my part when you consider that I do a lot of portrait work. However, I generally find myself judging portraits more harshly than my fellow judges due to my expectations in this area. As a result, I am comfortable in believing that the reason so many portraits did so well is because they were, in fact, darned good”, he commented after the event.

This month we congratulate two more members on their promotion to Master Photographer - Jeanette du Toit and Anna Engelhardt.

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

Beginners & Intermediate entries:



Winner PDI Set, Beginner – *Joy* by Teli Proto (27). One of those portraits that has you saying “Ooof!” when you first see it, such is the impact. This quiet, moody, image combines large, low-key, areas with a well-lit focal plane where the dark eyes stare at the viewer from a sombre expression. Wonderful mono that leaves a lasting impression.

(**Right**) Winner PDI Open, Intermediate - *Art in Nature* by Alicia Greyling (22). Wonderful palette of three colours featuring two complimentary and one secondary, in a strikingly simple image where the main area of complexity is to be found in the band of trees, sandwiched between the two planes of flat blue. Due to the focal point being the more recessive area on the left, the image would have benefited from a slightly different positioning, but of course this is not always possible.



Winner PDI Open, Beginner - *64 deg 03 N 016 deg 10 W* by Roger Trythall (22). The simplified palette and careful placement on the third makes for a very pleasing image and, while the Northern Lights in this image are rather diffuses, their combination with the ice-clad mountains makes for a very impactful image. A well-executed exposure allowing for clarity in the shadows and wonderful details such as the pinpricks of the stars.



Beginners and Intermediate entries continues:



Winner Print Set, Intermediate – *Forty* by Stephen Gibson (25). Simply put, this is a spectacular image, not only in its simplicity but also in the fine control exerted over the elements, from the sharpness and depth-of-field (the focal plane sits precisely in the area ranging from tip of nose to end-of-eyebrows, and no further) through to the exposure (with the eyes drawn onto the pale face, almost in a high-key manner), to the simplified subject, deprived of hair, airs and spectacles. That it is a self-portrait is even more impressive.

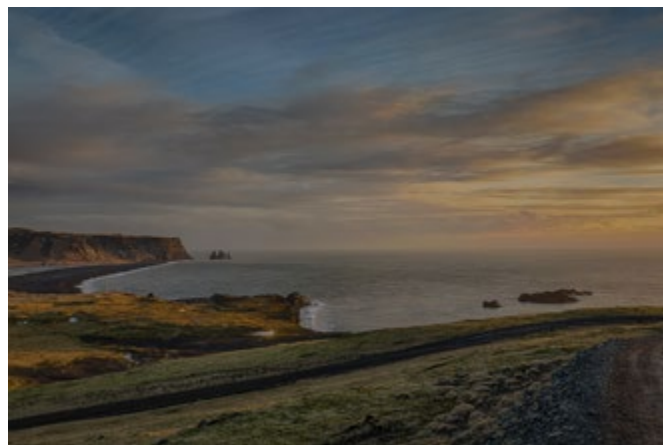


Winner Print Set, Advanced - *Impromptu Barber* by Winner Mireille Landman (23). A nice conversion with gentle tones, of an impromptu / temporary barber. We have an engaging look with eye contact, a wry smile, the tool-of-the-moment held up for context and a simplified near De-Stijl (albeit sans the primary colours) background of vertical and horizontal spaces repeating, all given mood by window-type natural lighting.

Advanced & Salon entries:



Winner PDI Set, Salon - *Richard* by Lesley Parolis (25). Excellent portrait of a guitarist at work/play, utilising soft light against a simplified background that is just varied enough to maintain interest. A strong conversion allows all the textures to be wonderfully explicit, with gentle interaction between highlit areas and shadow areas. The glimpse of the top of the guitar coupled with his studious gaze downwards is a cleverly economical way of letting us know all we need to know about the instrument without needing to see more.



Winner PDI Open, Salon- *Three Sisters Iceland* by Mo Bassa (25). A fascinating composition that challenges one, as it does not follow the conventions of composition in any obvious way, yet it all ties up and works rather well. The most compelling part of this image is the combination of that pastel colour palette with the range of textures represented. A very enjoyable image.



Winner Print Set, Salon - *The old rocker* by Nicol du Toit (26). Uh oh, that guitarist is back! Albeit in another strong portrait, this time with him in repose. The strong BW conversion allows tons of information to be evident in both the high-light and the shadow areas. The framing is clever: by pinning the viewer down with his gaze, it seems to scarcely matter that the head of the guitar has been cut off.



Winner Print Open, Salon - *Eagles Paradise* by Karyn Parisi (25). As a nature shot this powerful image ticks all the boxes – sharpness on both subjects and lovely blurring of the background, spot on exposure with perfect handling of the difficult snow as well as the light and dark feathers, and high impact. A tiny nit-pick would be with the framing, i.e. the strong horizontal of the open wings conforming too much to the horizontal, and the way in which the standing bird feels slightly jammed into the only remaining bit of horizontal space.



Winner PDI Open, Advanced - *Le sacre* by Danie Coetzee (23)

A striking image moving downwards from the intense concentration on the woman's face, through her body composed of rigid triangles to the figure supporting her below. Possibly the shadowy arms could have been revealed a bit more, to show the power and support required to keep the main figure aloft.

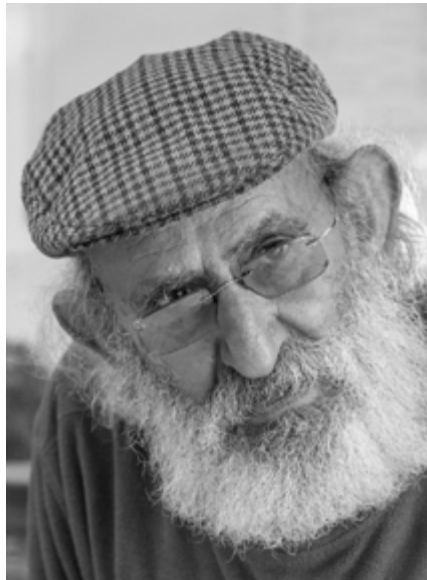


Winner PDI Set, Salon - *Happy* by Vic Els (25). Strong black and white conversion and processing underpins this appealing portrait of a friendly street person. Fantastic details emerge, from the wrinkles to the dirt to the textures, and this is supported by the angle allowing the background to be simple and non-distracting, while the grey beard provides lovely separation between the head and shoulders. My only qualm is in the strong white reflections in the eyes that end up looking like cataracts. lookout out of the photo at the viewer. I love that the artwork in the background acts as a visual book end.

Other high-scoring images from May Competition (22 & above)



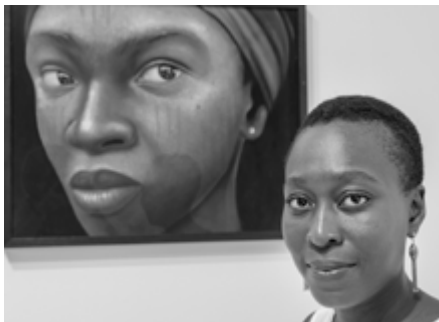
Martial Eagle take-off by Jeanette du Toit (24)



Listening by Neels Beyers (22)



Bee at Work by Jeanette de Toit (23)



The eyes have it by Pat Scott (22)



Pink Beauty by Arthur Fitt (22)



Eight by Stephen Gibson (22)



Portrait of an Abuser by Anna Engelhardt (22)



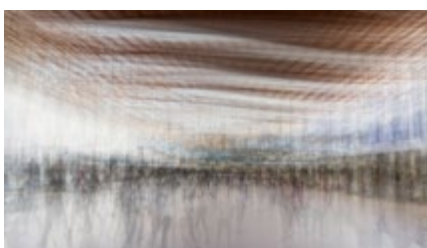
Calisthenics by Kim Stevens (23)



Serious Look by Joan Ward (22)



Wood and Plastic by Vic Els (23)



Travellers by Danie Coetzee (22)



Sally by Arnold Castle (25)



Fingers on the latch by Nicol du Toit (24)



Vulnerability by Kim Stevens (24)



Aboriginal Beauty by John Spence (23)



Street Dancer by Mo Bassa (24)



George by Teli Proto (25)



Street artist by Pat Scott (25)



Oom Piet by Steff Hughes (23)



Who are you by Lesley Parolis (23)



Please not me Sir by Anna Engelhardt (25)

Master Class

Fine art landscape photography

My favourite fine-art landscapes are almost always black & white, simply because abandoning colour is one step towards the expression of my own creative vision, says Lee Frost

'Circles of Confusion', 'Bokeh', 'hyperfocal focusing', 'chromatic aberration' - our photographic vocabulary is littered with confusing words and phrases, but the one that causes the biggest headache has to be 'fine-art photography'. What does it mean exactly? How can one image be a common photograph and another be promoted to the lofty heights of fine-art - especially when it's a landscape? Maybe you have to print it on fancy matt 'art' paper instead of common old glossy? Perhaps you need to frame your work and hang it on a wall? The truth is, I'm really not sure, and I don't think many people do either because the phrase is used so often and randomly.

According to Wikipedia (always a good source of answers when you're desperate): 'Fine-art photography refers to photographs that are created to fulfil the creative vision of the artist'. That sounds plausible. But if it's the correct definition, we're all fine-art photographers to an extent because we all take photos to fulfil our creative vision, rather than merely record a physical likeness. Don't we? I'd certainly apply that principle to my own work. Most of the time, my goal is to produce images that capture the drama and character of a scene. Occasionally, instead of looking outward I look in, and the images I produce celebrate me - they reflect my mood, my imagination, and my dreams, how I want the scene to look rather than how it looks. In other words, they fulfil my creative vision.

Achieving this doesn't mean you have to resort to extreme tactics to be different; if you end up relying on wacky techniques or obscure subject matter then you are far from fulfilling your creative vision, you'll simply end up with loads of images that say little about the subject or yourself. At the same time, if you need to use unusual methods in order to share your (slightly crazy) vision with others, so be it.

For me, the truly magical part of the whole picture-taking process is taking the original colour shot and turning it into a successful fine-art black & white image. There are so many creative options available thanks to the wonders of digital imaging, though it is important not to get carried away and do things for the sake of it. Remember, the final 'fine-art' image should be an expression of your creative vision, not a demonstration of your Photoshop skills! If you add too much post-processing, your photograph will lose all realism and be worse off for it, too.

The world's your oyster when it comes to shooting fine-art

mono landscapes. You can stick with convention and rely on your creative eye to make the images work, or you can experiment with different techniques to achieve the effect you have in mind. Remember, this is about fulfilling your creative vision so do whatever it takes. At the same time, never use technique to try and create a silk purse from a sow's ear. Believe me, it doesn't work.

My favourite 'fine-art' landscapes are almost always black & white, simply because abandoning colour is one step towards expression of my own creative vision. The fine-art landscape photographers I admire also tend to work mainly in monochrome - Michael Kenna and Josef Hoflehner, to name two.

Shooting fine-art mono images with a DSLR is very different to working with black & white film, as to ensure the images are of the highest possible quality, you have to shoot in colour then convert to black & white later. This makes it trickier to take a creative step back from reality, which many would suggest is necessary to produce successful black & white landscapes.

But having been a film die-hard until a few years ago, I can say, hand on heart, that it's not as difficult as you might think. In fact, I produce more fine-art black & white landscapes today, with a digital SLR, than I ever did with a film camera. There are no special requirements for creating digital fine-art land-

scapes, so the camera and lenses you normally rely on will do the job perfectly well. After all, it's not about what equipment you have: it's about how you use it.

I've got some great fine-art images simply using an iPhone although a Canon EOS-1Ds MkIII is my camera of choice. However, you don't need full-frame or 21-megapixels, so stop feeling inferior and think about my backache! Optical needs are mainly catered for by three zooms: a 17-40mm, a 24-70mm and a 70-200mm. I've also added a Zeiss 21mm f/2.8 manual focus prime lens to my kit. It's expensive, but probably the sharpest lens I've ever used and my favourite for landscapes. I rarely shoot handheld, preferring instead to mount my camera on a Gitzo carbon-fibre tripod fitted with a heavy Manfrotto 410 geared head.

Neutral Density grad filters are a must for any landscape photographer, and I use a trio of Lee Filters ND 'hard' grads in 0.3, 0.6 and 0.9 densities. I also carry a selection of plain Neutral Density filters - 0.9 and 1.2 - that give three and four-stop exposure increases respectively, and the new Lee Filters 'Big Stopper', which is a ten-stop ND for super-long exposures. (Photograph in this article are by Lee Frost)

