

CAPE CAMERA

June 2017

Official Newsletter

CAPE TOWN PHOTOGRAPHIC SOCIETY

CAPE CAMERA

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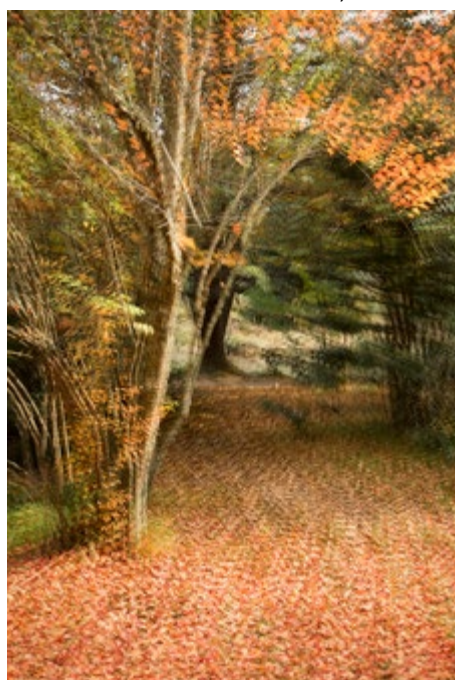


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On the cover

Our image *Autumn Leaves* was taken by Jean Bradshaw, who is one of our multiple award-winning photographers. When we asked her what made her to step outside the realistic framework of photography, she explained: "My favourite genres in photography are land and seascapes, and I often spend hours and days waiting for the right light and mood, particularly when I am at my favourite place – Arniston, where our family has a holiday cottage, and I have the time, peace and quiet to indulge in my passion. However, over the years I have been searching for ways to add more artistic elements to my photography, such as creating images with an impressionistic and abstract feeling. I began experimenting with very long exposures to create the emotion of calm and tranquillity, and taking multiple images (combined in camera) to show movements that portray time's relentless passage.

"This particular image was taken recently in the Hogsback Arboretum when the trees were in their magnificent autumn colours, using a 24-105mm lens at f7.1 and a 1/100 exposure. What drew me to the scene were the carpet of autumn leaves and the tunnel of vegetation arched by the tree itself with only a few leaves left. I sensed immediately that this scene would lend itself to a double or triple exposure to produce an image with an impressionistic and painterly feel about it. It is the result of three individual images taken with a very small amount of movement in between - refocusing each time, which were combined in camera, processed in Adobe Camera Raw and Nix Colour Efex Pro."



News from the council

Opportunity to enter Annual CTPS Competition

At our last meeting council decided that in future Cape Town Photographic Society will have an annual competition giving members an opportunity to enter photographs in different genres. Many of us are interested in specific genres and it is not often that our specific interest is given as a set subject.

The competition will be run once a year and close early enough to allow us to get the results by the time our annual awards ceremony takes place. Members must select their best work of the year and will be allowed to enter one digital image in each genre. It need not be an image that had been entered in a monthly competition. However, once an image has been entered in an annual competition it cannot be entered for another annual competition. An image can also not be entered in more than one genre.

Colour or monochrome will be allowed in any genre except in the open monochrome category. It will be judged by non-members of CTPS and entries will be submitted through Photo Vault as usual.

The competition will cover the following genres and only PDIs will be allowed:

- Open monochrome
- Nature including wildlife
- Photojournalism. This will include:

- i. Street photography
- ii. Sports photography
- iii. Sports action photography
- iv. Photo travel

- Art photography. This will include:

- i. Abstract
- ii. Altered reality
- iii. Creative or visual art

- Portraiture
- Scapes
- Macro
- AV

Each genre will have a winner, runner up and certificates of merit. The scoring will not work like in our monthly competitions. Judges will not be required to award scores but must select the top 5% to 10% of the entries. From those he/she must pick the winner and runner up. These will be awarded silver and bronze medals respectively. The balance of the 5% to 10% selection will be awarded certificates of merit.

A floating trophy will be awarded to the member with the best portfolio from all the genres. The best portfolio will be determined by awarding 1 point for a COM, 2 points for a second and three points for a winner.

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
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
18 July	Peter Brand	B&W Photography
16 August	Margherita Itrona	Emotion, Inspiration, Expression
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.

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

Professional exhibition of members' work

6th – 21st July 2017

Last year, after the Strategic Meeting, Council decided that we will stage an exhibition, publish a book or host a salon every alternate year to showcase the excellent photographic skills of CTPS members. We are kicking off this 3-year cycle this year with an exhibition of members' work ... which Pat Scott was asked to organise because she did such a great job organising the CTPS 125-year exhibition in the Artscape in 2015.

This year's exhibition is titled 'Classical Vintage to Creative Modern' because it not only features photographs from more than 30 CTPS members, but also some of our historic photographs and memorabilia that commemorate our rich history.

The exhibition, to be held in the new Amplify Studio in Loop Street, will be open to the public from 7pm on July 6th to 21st and members are encouraged to invite their friends and family to visit the exhibition – and hopefully make use of the opportunity to purchase some of the members' work on exhibit (re-prints will be limited to 5 only).

As you'll recall, all CTPS members were requested to submit one print each for the exhibition – 37 members heeded the call by promising an entry, but sadly not all of them were able to deliver by the deadline. Pat therefore agreed to accept second entries – provided they were delivered before deadline.

She also secured a discount deal from Orms: members would have their entered images printed and framed by Orms in bulk, in exchange for a discount on the price. All the members' prints on exhibit will therefore be A3 size and framed similarly.



Dream Flight by Jeanette du Toit is one of the contemporary prints on display.



This print of Table Mountain from Greenmarket Square dates from 1890, when CTPS was founded.

You will be the judge

Help choose our new CTPS logo

You are invited to be the judges in round two of our competition to find a new logo for CTPS. Council members made a preliminary selection out of the impressive 123 entries we received, and CTPS members are now asked to choose the three designs they like best from the examples published on the next page.

All voting is done anonymously by selecting the logo number. Apart from Trudi du Toit, who organised the competition, no council, or other member knows who the designers are – or whether they are professionals, or not.

You are requested to send the numbers of your choice of 3 (three) logo designs to trudi@sportstrader.co.za before July 21st. Remember to include your name and surname in the email.

Voting is not an easy task: many professional designers and graphic design students submitted entries, as did many other

creative people from across Cape Town and beyond, who read about the competition in most of the local and community newspapers. The R10 000 prize for the winner, no doubt, played a role in the vast number of enquiries and entries we received.

Designers were asked to create a new logo for CTPS with a modern look, which reflects our history and role as a photographic society. This resulted in about 800 potential entrants in April and May visiting the CTPS website page where the rules for entry, as well as information about the society, were published. Many designers, for example, said they used the blue colour of our website, and several sent explanations of the historical elements they incorporated in their designs.

As with any creative judgement process we do not expect a unanimous choice from our members – council was certainly not of one mind in their selections. That is why there are more

than ten top scoring images – as we originally planned - for you to choose from.

After the voting closes on July 21st, the three logos that receive the highest number of votes from members will then be submitted to a panel of experts, including a graphic designer, for the final choice. Please note that you must be a paid-up member of CTPS for your vote to count.

Tips for voting:

- The logo design, and colours used, will in future be the symbols by which everybody will identify CTPS – even from a distance. Think of the Nike swoosh, the adidas three stripes, the

ABSA red and many instantly recognised logos. The colour(s) will become our 'corporate colours'.

- The logo must stand the test of time – although we don't expect future CTPS members to keep it unchanged as long as our first logo, which was in use for more than 100 years, it must not be a design that will date within a few years;

- The logo must be suitable for a variety of uses: on CTPS letterheads, badges, any of our publications, banners, keyrings, caps, bags, tops, t-shirts, etc. This means it will be used on different coloured backgrounds and in varying sizes.

Click [here](#) to view larger images.



Logo Nr 6



Logo Nr 21



Logo Nr 24



Logo Nr 25



Logo Nr 30: examples of use in different colours



Logo Nr 44



Logo Nr 59/60: Same design, different fonts



Logo Nr 68



Logo Nr 114



Logo Nr 91



Logo Nr 64 in colour (bottom) and b/w (top)



Logo Nr 81 on white and blue background

An exceptional milestone

Ian Levy celebrates 50 years with CTPS

Fifty years as a paid-up member ... that is the exceptional period Ian Levy has been a loyal supporter of CTPS. And to say thank you, Council celebrated his 50th year as member with a party hosted by Ian's son Gavin and his daughter-in-law Denise at their beautiful house in Sea Point.

Apart from the certificate for 'Exceptional Loyalty' council presented to Ian, he was delighted to receive one of the A1 print scorecards from the early 1980's, gifted by life member Mels Homberg, who was unfortunately unable to attend.

This scorecard – hand drawn and completed in ink! – showed where the 'red' star originated that was until recently awarded in competitions (we've subsequently changed it to bronze). In those pre-digital days an actual gold, silver or red star was affixed to the scorecard next to the members' name. There was also a green star awarded for salon acceptances.

The Levy's house is also the home of the *Ginger and Lime* cooking experiences – and Denise treated the invited council, life and other members who worked closely with Ian during his long service on council, to a fine meal that did her food business' reputation proud.

As Joy Wellbeloved reported in the article she wrote about Ian in the Cape Camera of August-September 2015, he is a member of whose achievements we can truly be proud.

Ian's interest in photography started long before he joined CTPS in 1967 – he began developing film in a dish for his father, a keen photographer, when he was six years old, Joy reported. At age 12 he could re-touch black-and-white photographs so well that he could remove freckles completely.

As a teenager, he was the school's photographer and the money he made from photographing the school's sport teams, enabled him to buy a Rolleiflex camera. "As the older members will remember, he must have made a lot of money to afford that," CTPS president Nicol du Toit commented when he presented Ian with his award.

As an adult, Ian's main interest was in cine photography, and he joined the Cape Cine Club, which had a reciprocal membership agreement with CTPS. He subsequently started working in prints as well as 16mm film.

"In 1970 the NSRI asked him to make a 20-minute promotional documentary for the society, for which he won first prize in the PSSA 'Ten Best Film' competition," said Nicol. After seeing the NSRI film, Medic Alert asked him to make a promotional film for them – which also won the PSSA 'Ten Best Film' prize and was sent to the States, where it was much more successful than the American film made for the NGO, Ian remembers.

"He made both these films free of charge, which shows a singular community spirit," mentioned Nicol.

Ian also won many medals and prizes for his contribution to stills photography as a member of CTPS. He was, for example,

a member of the CTPS print committee, which won the PSSA medal for the best produced magazine for the year in 1971. The PSSA also awarded him a service medal for organising the Cape Town Congress (in the CTPS centenary year of 1990) – it was the first time that a PSSA congress had showed a profit.

This Ian attributes to the help he received from top cinematographer Ashley Lazarus and

ensuring that a Kodak slide exhibition in Cape Town coincides with the congress. Council member Ted Dickinson had good contacts with the South African Air Force (he worked for them at one stage) and organised that the PSSA congress delegates could view a Shackleton plane from up close.

Ian's career as a textile and soft furnishings designer – he is still working, although he now employs an assistant to climb on ladders, explains his friend Mercia Strieman – and his photography complemented each other. Both requires an excellent eye for colour combinations.

It is therefore no surprise that he had won the CTPS Vertue Trophy for Best Colour Print numerous times – in 1985, '86, '87, 2002 and 2005. He also won the Kodak Trophy for slides in 1986 and 1991 and in 2003 received the Lawley Trophy for the Best Monochrome Print. Ian also won the Interclub print competition in 1999 and 2003 and was runner-up in 2002 and 2004.

He served on the CTPS council for many years and was vice-president in 1990 and 1991. In 2013 CTPS made him an Honorary Life member.

Ian recounted how CTPS meetings were sometimes attended by as many as 300 members and visitors in the 1970's." But then a gentleman by the name of JR Ewing appeared on the scene and CTPS members stayed at home to watch *Dallas* – like the rest of the country."

While he enjoys being a member of the modern society and all the current activities on offer, he still becomes nostalgic when talking about the pleasure of spending cold winter nights in a dark room, seeing your prints come to life in the development tray.

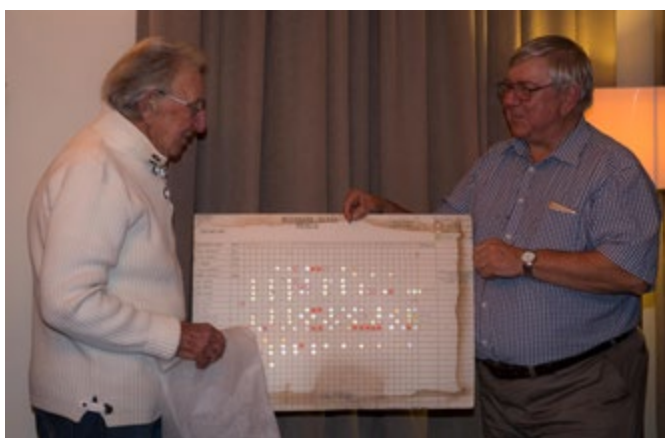




A picture of the 1991 CTPS council when Ian Levy was vice-president (front right). With him are (back) Brian Greener, treasurer, Roy Johannesson, Pieter Baartmann; and in front next to him is Thomas Niemeyer and president Bob Wilkie.



President Nicol du Toit presents Ian with a 'Certificate for Exceptional Loyalty'



Ian receives one of the A1 print scorecards from the early 1980's, donated by life member Mels Homberg, who was unfortunately unable to attend



Ian together with Andre Mouton, Lesley & Lambe Parolis



Life Member Joy Wellbeloved and Ian exchanging some memories



(Right) Ian celebrating this special occasion with his extended family

Latest News from the Special Interest Groups (SIGs)

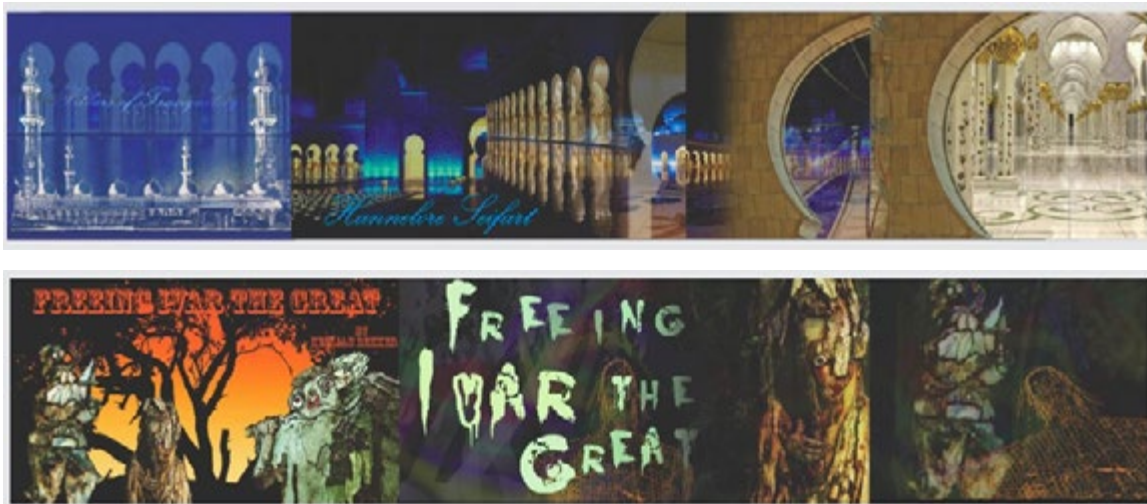
AV group

Len van Wyk was in charge of the meeting on 14th June, where Joe Inns gave valuable insights into how to use text effectively in AV's. "My take from it is: Decide on your theme, choose from the thousands of fonts something that fits your theme, keep it simple, make sure it is readable and stick to your theme. Obviously it is a field so wide and important that people devote lifetime careers to it," says Len.

"We also had AV's submitted by members about their Hogsback experience; an impressionistic take of the Cape Coast; stormy seas; and a black and white take of ethnic Namibia.

"Congratulations to our members who got medals and acceptances at the VSS Creative's AV Salon of 2017 in the Creative Colour Category: Nellian Bekker won the PSSA Silver medal for "*Freeing Ivar the Great*" and a Certificate of Merit for "All from the same tree"; and Hannelore Seifart received a PSSA Bronze medal for "*Pillars of Tranquility*."

The next meeting of the AV group will be on Wednesday 12th July at 19h00.



Learning from the Masters group

Report back on the June meeting

The iconic Annie Leibovitz was the photographer under scrutiny at the June meeting, which was graciously hosted by Julie Dyer. "Life through a Lens", the documentary made by her sister Barbara, covering her life from childhood to today, was shown. The A-list cast of celebrities appearing as "himself" or "herself", were all photographed by her in often strange and way-out settings or poses.

Apart from film and music stars like Mikhail Baryshnikov, George Clooney (the photo shoot, where he appears to be surrounded by naked women), Mick Jagger, Julia Robert etc., politicians Hillary Clinton and Richard Nixon, as well as writers Gloria Steinem, Tom Wolfe and Hunter S. Thomson, share their "Leibovitz experiences".

Forthcoming July Meeting – the Bang-Bang Club spotlighted

The Bang-Bang Club will be the topic of the July meeting of the Learning from the Masters SIG Group at the home of Trudi and Nicol du Toit at 22 Rocklands Avenue, Vredehoek (close to town). The exact date is still to be decided, following a survey of the group members. Any other members of CTPS interested in attending this meeting - or joining the Learning from the Masters SIG group – must please contact Trudi du Toit on trudi@sportsgrader.co.za for more details about the time and date.



Journalists have helped shaping popular political thinking and kept a spotlight on the misdeeds of people who thought they had unfettered power – especially when they utilised the emotive persuasion of photography. Think Robert Capa's images taken during the Spanish Civil War; the image of the terrified naked Vietnamese girl fleeing a napalm strike; Kevin Carter's Child & Vulture in Sudan (see photo on the left); 12-year old Hector Peterson's body being carried with his crying sister running alongside ... and the work by the four South African photo-journalists who became known as the Bang-Bang Club.

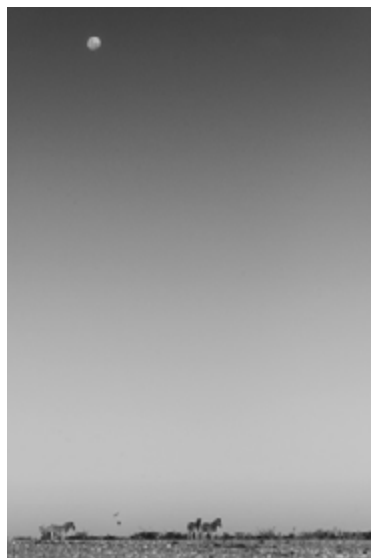
Their role will be the focus of the Learning from the Masters (LFM) SIG group in July – which will include a screening of the 2010 film about their work.

Kevin Carter, Greg Marinovich, Ken Oosterbroek and João Silva were South

African press photographers when the townships exploded after the 1976 student uprising. While the media – and in particular photographers – were restricted by draconian legislation aimed at preventing the South African white population from finding out that a war was being conducted in the townships on their doorsteps, photojournalists like the Bang-Bang Club foursome were literally risking their lives to show what was taking place.

After relative peace was restored in South Africa, Kevin Carter received the Pulitzer Prize for his work that focused international attention on the famine in Sudan – especially a photograph depicting a vulture close behind a child in a refugee camp (see above). It is believed by many people that the ethical controversy engendered by this photograph, namely, should the photographer chase away the vulture seemingly threatening one child, or take a photo that could achieve more by globally publicising the devastation of the famine, resulted in Carter's suicide at age 33.

Monofantatics Group



Minimalism by Carin Hardisty

The Monofantatics Black and White SIG held their third meeting at Stephen Gibson's house in Meadowridge on the 26th of June. Stephen ran a short show of black and white images from his recent trip to California as people were arriving and before the evening's discussions started.

Stephen gave a talk on the technical and creative aspects of preparing black & white images for print. He covered basic initial processing of raw files and went into detail on how images are translated from digital files to paper prints. He emphasized the need to trust the monitor. A calibration solution like a Spyder or an Xrite is highly recommended, but at least to get the monitor brightness right as a first step. An easy trick is to compare a white page with your monitor displaying a pure white screen. The page must be lit as if it was a print; and the screen should be set to be about the same brightness as the paper. Stephen then shared tips on final processing steps like up-sampling, sharpening and adding grain.

Processing black & white images creatively for print consists almost entirely of tonal adjustments. From major initial choices like High/Low Key or High/Low contrast to more subtle dodging and burning to change the emphasis on smaller parts of an image. This is all about making choices and pushing an image towards what you want it to be.

After this technical information, Stephen brought out some prints that he had made for the hosts of the previous meetings. Julie Dyer's high key image of a baby came out beautifully on a smooth fine-art paper. Pat's image of trees and their reflections was an interesting exercise: Stephen printed her supplied black & white image directly and also made his own conversion

of the colour image and printed that as well. The two prints were remarkably similar, with only subtle differences between them.

The members also had brought along their own minimalist black & white images to the meeting for discussion. The about 16 images led to a lively, constructive conversation about what minimalism actually is, and how well each image demonstrated it. The feeling was that minimalism in photography is the choice to minimize design elements and to use as little as possible to communicate the photographer's intent. The group felt that some of the images did this very well, while others didn't quite fit the bill.



Golden Gate by Stephen Gibson



Minimalism by Pat Scott



Photo by Pat Scott



Photo by Stephen Gibson



Minimalism by Jeanette du Toit

Latest E & D NEWS

The talk about Wildlife Photography on 21st June by our guest speaker Nelis Wolmarans was well attended, which shows how many of our members are passionate about this genre of photography. During the first part of his address, he showed some of his famous images of Africa's wildlife that had covered the pages of numerous publications across the globe. This was followed after tea by a detailed presentation about his and his clients' remarkable experience of seeing gorillas in their natural habitat in Rwanda, Uganda and Congo. His passion for these endangered animals was clearly evident, and not only in his magnificent images.

Forthcoming E&D events

Date: **Wednesday, 19th July 2017**

Subject: **Black & White photography**

Speaker: **Peter Brandt**

Peter will give a presentation on B & W photography and pay some attention to B & W conversions. He will also critique a few of our B & W prints, paying attention to the suitability of the subject matter for B & W, and the conversion techniques used.

Hi is a Web designer, holds a Higher Diploma in Fine Art from the Technikon Witwatersrand. As a photographer, he tends to focus on street photography and portraiture (the more unconventional the better) but does make periodic forays into other genres in order to grow in unexpected ways. He generally works in black and white – partly out of a passion for tone, and partly in the belief that it allows him to strip the content of superfluities. He is currently the chairman of Fish Hoek Photographic Society - mainly because he doesn't know how to say no, he declares.



All photos by Peter Brandt

Date: **Wednesday, 16th August 2017**

Subject: **Emotion | Inspiration | Expression**

Speaker: **Margherita Introna**

Margherita, a fine art photographer, specializes in conceptual fine art portraiture with a surreal and whimsical twist. Most of her portfolio is self-portraiture as in most instances her work is autobiographical in nature. She explains that much of her inspiration comes from her emotions and so self-portraiture is the way in which she honours those emotions.

"I began self-portraiture purely as it was practical and convenient, but I soon found self-portraiture to be a genre in its own right – a means of, for instance, expressing heartbreak, a healing process or a way to celebrate joy. I also use models – although typically these are my close friends, searching for the magical and mystical character hidden inside.

"I create my final images by taking several images, blending them together using Photoshop and adding some interesting and appropriate texture," Margherita explains.

You can find more of her work, as well as her social media links and blog on: www.margheritaintrona.com



All photos by Margherita Introna

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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Exciting adventures ahead

Outings Calendar back on track

Our well-planned outings for the year had to be amended slightly due to the unavailability of the City Hall, and the fact that the Hexpas Train at Rawsonville has still not been able to obtain permission from the SA Railways to use this dormant track. RICHARD GOLDSCHMIDT has thus introduced a new outing to Rhodes Memorial on Saturday morning 29th July.

Below a summary of outings for the rest of 2017 – just to wet your appetite.



Saturday 29th July: The plan is to meet for breakfast at the restaurant at 9h30 am, or alternatively skip breakfast and meet at the Memorial at 10h30 to take photos. We will then walk or drive down to Mostert's Mill and photograph there. Once a month the Mill actually mills wheat and this is the day! If you wish to go inside the Mill there is a donation of R40 towards its upkeep. We shall arrange lifts back to the cars up at the memorial.

Babylonstoren Gardens - Sunday 20th August: We could join the garden tour or alternatively walk around and photograph as we wish. The clivias will be in full bloom. For those of you who wish to take the guided tour you need to book a place. This should be done immediately otherwise you are unlikely to be accommodated. Go onto their website for details. One can just arrive and enter the garden without booking if you just wish to wander around on your own. Coffee afterwards in the tea room, or alternatively if you wish to have lunch at their restaurant, once again an immediate booking is required



Kirstenbosch Gardens - Sunday 17th September: The wild flowers at Kirstenbosch will be at their best at this time of the year. Once again we meet for breakfast and then wander out into the gardens.



Signal Hill at Sunset - Friday evening 6th October: We meet in time for sunset at 18h53 and have sun-downers until the almost full moon rises at 19h45.

West Coast Weekend away - Friday 10th/Sat 11th/Sun 12th November: The idea is to book into the hotel at St Helena Bay, which has a wide variety of cost effective accommodation, for both nights. On the Saturday we photograph in the vicinity of St Helena Bay and the Sunday we travel to Veldrift/Laaiplek and photograph there. We probably would do the Saturday sunset at Laaiplek as well. I need an indication of who would like to come on this weekend so that we can make a timeous booking at the hotel. Please contact me as soon as possible at Richard@goldschmidt.co.za.



All pictures were taken by Richard Goldschmidt, with the exception of the moon on Signal Hill, which was taken by John Wilson.

Happy Birthday

Wishing all our members who have a birthday in July a wonderful day and happy shooting!

01 July - Sagren Padayachee
 04 July - Ansi Jansen van Rensburg
 07 July - Pat Scott
 12 July - Marius Stockenström
 16 July - Joe Inns
 20 July - John Spence
 21 July - Anna Morris
 22 July - Colleen De Villiers
 30 July - Lionel Willis
 31 July - Sue Grant
 31 July - Teli Proto

National salon dates 2017

10 June 2017	Bloemfontein Kameraklub Salon
01 July 2017	Heigel Camera Club Salon
15 July 2017	AFO Camera Club Salon
15 July 2017	PSSA National AV Salon
29 July 2017	Brandpunt Camera Club Salon
12 August 2017	Tafelberg International Salon
19 August 2017	Vereeniging Camera Club Salon
02 September 2017	Beachcombers Camera Club Salon
16 September 2017	Photovaultonline/APA PDI Salon
30 September 2017	West Rand Camera Club Salon
07 October 2017	Westville PDI Salon
16 October 2017	PE Camera Club International PDI & Print Salon
21 October 2017	Swartland PDI & Print Salon

For more information visit www.pssa.co.za for more information and entry forms.

A warm welcome to our latest **new members**

It is a great pleasure to announce that we received nine membership applications this month – surely a sign that our CTPS is healthy and thriving. Particularly exciting are the applications of three photographers from far away Mauritius. Below are the stories of those new members who responded and gave us some insight into their photographic journey.



Rob Tarr

"I think I have always been drawn to photography, even since my school days when my dad loaned me his Voigtlander camera and a few spools of slide film. In my work environment I did some colour infra-red aerial photography of kelp beds, and also some underwater photography

"My first digital camera was a 4 megapixel Canon G2, and I was immediately hooked on digital. The ability to have all one's images stored on a hard drive, accessible and searchable, and editable, really appealed to me. I did a few introductory courses at Cape Town School of Photography, and took it from there. I have always enjoyed image editing and can spend hours alternating between Lightroom and Photoshop.

"After a few years I joined Fish Hoek Photographic Society, and that really helped me grow – the critical feedback, as well as entering salons, doing prints etc. That culminated in obtaining an FPSSA and AFIAP in digital.

"Having started with Canon, because at that time the G2 was the best camera on the block, I have happily remained with Canon. I have two SLR bodies: 5Dmkiii and 7Dmkii. I have a bunch of lenses ranging from a 500 mm mkii to a 16-35 mm mkii. I also invested in a Canon Pro 9500 printer and did my own

mounting, but it's now been a few years since I have used it.

"My main interest has always been ocean-related, whether beach sunsets, waves or seabirds, but I also love general wildlife, nature, photojournalism and travel photography as well as portraits."

We asked him what he hopes to gain by joining our photographic club and in what particular aspect of our society he would like to get involved in. He replied: "I need a fresh perspective, revive my photographic mojo, and learn from a club with a great history and depth of expertise. I am also happy just to enter some images and prints, and maybe start working towards an EFIAP.

Photos below: "*Evening stretch*" must be my favourite, since it won a Birdlife competition that sent my wife Louise and I on a magical cruise of the Arctic looking for polar bears and walrus in 2014. The "*Wave watchers*" image did well in interclub, helping me win the Golden Apple award last year, and also generated thousands of likes and shares on Facebook...



Louise Tarr

I am a complete novice in the photography world! My husband Rob bought me a few years ago a Canon Power Shot for my birthday; and so I use a Canon 110 compact camera - although I try not to use the green button! Rob kept all his 'old' Canon lenses for me to use and recently bought a second camera body (Canon 7D mark II). So I now get to play with whichever camera body he's not using on the day.

At this stage, I don't have a passion for any specific field of photography, although I do love being out in nature and experience wildlife.

Joining the club is hopefully going to encourage me to spend more time behind a camera and challenge me to become a competent photographer. Rob and I got married on 2 March this year, which has further motivated me to share and support him in this passion. I look forward to meeting all the members of the club and starting my steep learning curve.

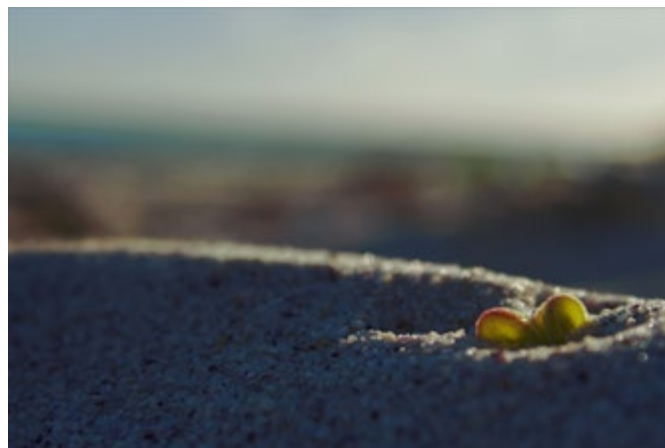
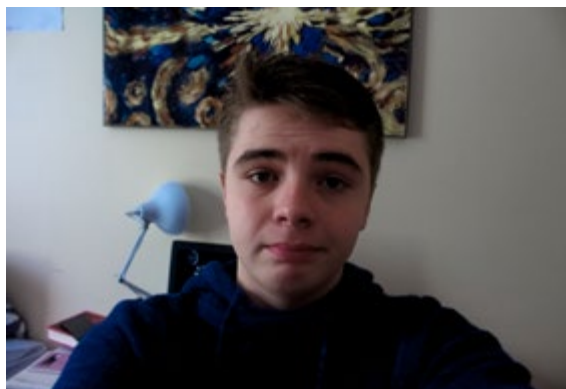
Jules van der Walt

Jules informs us that he has been interested in photography since he was very young - first with disposable cameras on school trips, then went through some point and shoot cameras, and until not so long ago used his smartphone to photograph.

"However, I recently met up with a friend who owns a DSLR camera and when he let me borrow it for a day, I was immediately enthralled by the versatility of settings and the superior quality to any other camera I had ever used. This inspired me to get my own DSLR a few months ago (a Canon EOS 700D) and since then I have been taking photos almost on a daily basis.

"As for lenses, I have the 18-55 mm kit lens, the EF 75-300 mm telephoto lens, the EF 50mm f/1.8, and the EFS 60mm f/2.8 Macro USM, which has become my favourite and most used lens. As indicated by the lens, my passion is macro photography.

"By joining the Cape Town Photographic Society, I hope to get constructive criticism on my images, further develop existing skills and to learn new techniques."



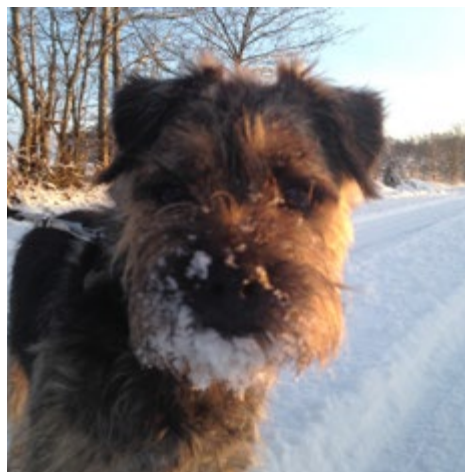
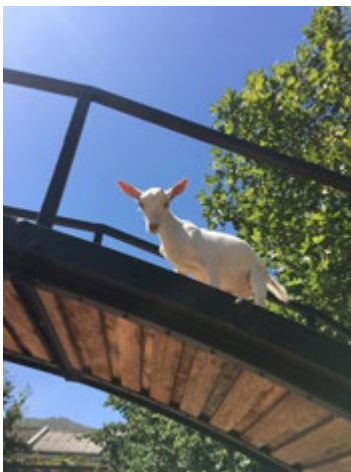
Photos by Jules van der Walt

Mike Smyth

Mike started taking photographs when he was in the Fire Service in the early 80's – initially to help with fire investigation and later for general interest. He was introduced to CTPS by one of our members, Robert Maginley.

"I started photographing birds in Goa around 2004, progressing from a point and shot to a Fuji S9600. This is a simple camera that is most suited to my walking in all weather conditions. Today, I enjoy photographing nature - both living and landscape.

"I hope to meet like-minded friends and through this contact learn to take better photographs. I also get much inspiration from looking at competition entries, which is thought provoking - so who knows what road I will take."



Photos by Mike Smyth

Lindsay Antonio

"Thank you for such a warm welcome to CTPS. Actually Cape Town is my favourite destination for holidays and I am there frequently on extended visits. I believe that by joining CTPS, it will allow me to make contact with some photography friends and to join some outings during my next trips.

"I started photography seriously in 2003 after I participated in a photography course, at a time when I was still using film cameras. After my course, I decided to join the *Cercle Des Artistes Photographes (CAP)* in Mauritius – where I live, with the aim to have some serious projects, and to meet other amateur photographers.

"I do not concentrate on a specific field of photography, and almost every aspect is a passion of mine. However, most of all I like colours in pictures. I use Nikon and my DSLRs are D750 and a D300s (on repair) and also some film cameras like the F90 and even some older ones.

"Next year I will be at the FIAP congress which takes place in Durban and I hope to meet up with some of you. My plan is to travel on to Cape Town as well.

"Below, I am sharing a picture of myself taken last year in France; a picture of a regatta held some time back in Mauritius; and a picture on the theme of Water, which I had taken this year in Singapore. These two pictures have been exposed in photo exhibitions in Mauritius."



Photos by Lindsay Antonio

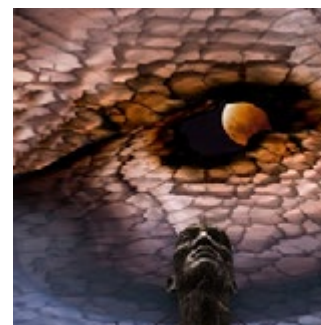
National Salon Results

2nd Hibiscus Coast Photographic Society



Jeanette du Toit was awarded five acceptances and one Certificate of Merit Award for her '*De Hoop Close in the Mist*' (see image above); and Chris Coetzee got two acceptances.

Springs Photographic Club Salon



Chris Coetzee received five acceptances and two Certificates of Merit for '*Sleepy Shores*' and '*Blood Moon*' (see image above); Jeanette du Toit got four acceptances. Arthur Fitt and Nicol du Toit could record one acceptance each.

Winning images from June

Set subject: Patterns

The competition evening was held on the 7th June and despite the appalling weather conditions with gale force winds and lashing rain, a fair number of members faced it all and attended the evening – although quite a few print entries were withdrawn at the last minute. During the day, there was even a moment when Council considered cancelling the competition evening, after it became known that all Cape Town schools had decided to stay closed.

We are very grateful to our past president, DETLEF BASEL, who stepped in to judge the competition at the last minute to replace Lee Slabber who was unable to make it to the competition due to the weather. We are also grateful to Carin Hardisty for running the entire competition on her own for the first time as both Lesley Parolis and Kim Stevens were away on holiday. Thank you and well done Carin!

(Readers might notice that there are several winners in the same category; this is the result of the Council's decision to do away with the voting by the evening's audience (including the judge and visitors) to decide on an overall winner when the scores are the same.)

There were no promotions this month.

Below are the winners in the various categories.

Beginners & Intermediate entries:



Winner PDI Open, Intermediate - *New Horizons* by Crighton Klassen (20). "This image creates a charming evening mood and shows good leading lines in the form of the pools of water. It could have achieved higher marks if it had more details in the shadows and was less saturated."

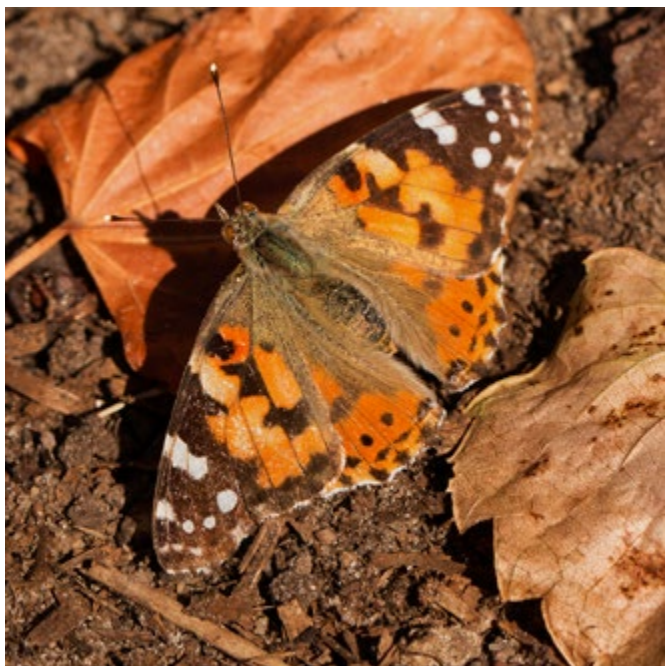


Winner PDI Set, Beginner – *Bhutan* by Roger Trythall (21). "This is a good example of finding interesting patterns in architecture, which generally offers many opportunities to show-case repetition in lines and colours. The image could have been improved with some centre of interest such as a person looking out of a window or walking past it."



Winner PDI Open, Beginner - *Skaftafell Glacier meets the Ocean* by Roger Trythall (22). "Creating a panorama of this attractive landscape image increases the feeling of vastness and emptiness. Using a good polarizing filter or increasing the contrast in post-production could have improved the details in the sky and ice/rock formation."

Beginners and Intermediate entries continues:



Winner PDI Set, Intermediate - *Painted Lady in Autumn* by Jonathan Mark Burchell (22). "The good clarity and placing the main subject in the centre of its natural surrounding works well. The different patterns and colours of the butterfly are well defined and keep the viewer's attention."

Advanced & Salon & Master entries:



Joint Winner PDI Set, Salon - *Patterns* by Pat Scott (24). "An excellent image that demonstrates the ability of the photographer to find interesting patterns in architecture and (I presume) using Photoshop techniques to enhance the structure and colour combinations. The crop into a square also works very well."



Winner Print Open, Advanced - *Sprint Finish* by Andrew Denny (23). "An excellent action shot where the two main characters lead the eye from left to right. Although it is difficult to re-position the angle of the camera during such a fast-moving event, the image would have been stronger if the secondary figure in the back would not have been so close to the top of the frame."



Winner PDI Set, Advanced – *Arum* by Margaret Collins (25). "Multiple exposures are a novel way of capturing patterns. This attractive image is very well composed, cropped and treated in post-production. The addition of a sepia tint giving it a special ageless and moody feeling."



Winner Print Set, Master - *The Reading Room* by Kim Stevens (26). "The perfect symmetry between the left and right hand side of this image, together with the pin-sharpness of it, make this a powerful portrait of patterns, lines and forms. The conversion to black and white was well judged as it further highlights all the above."



Winner PDI Open, Advanced - *Windows of Heaven* by Andrew Denny (24). "An excellent image which creates the feeling of an approaching cloudburst. The high contrast and the cropping - where the sky takes up most of the picture - were handled with great consideration. Again, the conversion to black and white was the right decision as it adds to the impact and story-telling, whereas colour would have detracted from the overall mood."



Winner Print Open, Advanced - *My chomies* by Mireille Landman (23). "A black and white conversion of a scene such as this works very well and was well-spotted. It focuses on the different characters and the facial expressions of some interesting characters in this group. By having the third person on the right slightly separated from the two



Winner Print Open, Master - *Mysterious Fairy Circles* by Anna Engelhardt (25). An attractive and well composed picture that makes excellent use of the road leading towards and around the single tree in the landscape. All three distances between the road and the edges of the frame are equal, which creates a well-balanced feeling."



Joint Winner PDI Set, Salon - *Patterns in the Sand* by Jean Bradshaw (24). "Sand dunes make great subjects to highlight patterns and when aiming at same time to create a minimalist image. Taken at the right time of the day when the sun is low and the contrast is at its best, the author has made maximum use of the available compositional options."



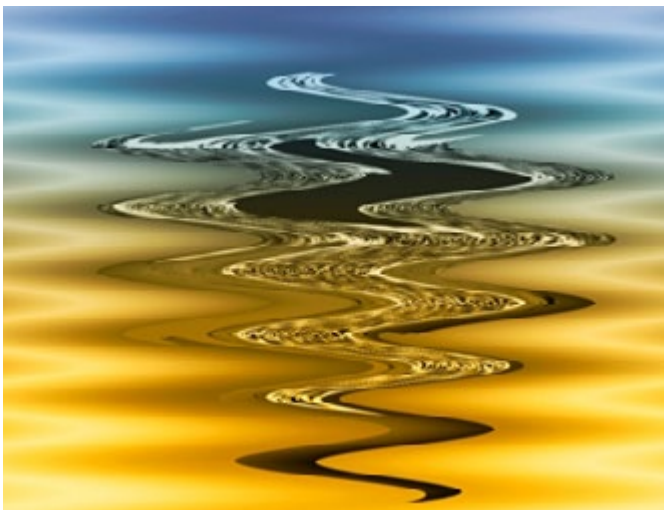
Winner Print Set, Advanced - *Exquisite danger* by Mireille Landman (24). "This image is almost an overload of patterns, but it works well with the reptile's head (and eye) in the centre of a rather busy image - providing an important point of rest and interest".



Winner PDI Open, Master - *Fashion Shoot* by Jeanette du Toit (25)
“A perfectly captured fashion-type image that is pleasingly composed, very well-lit and not unlike the work of a professional fashion photographer. So well done to the photographer who has taken this particular image.”



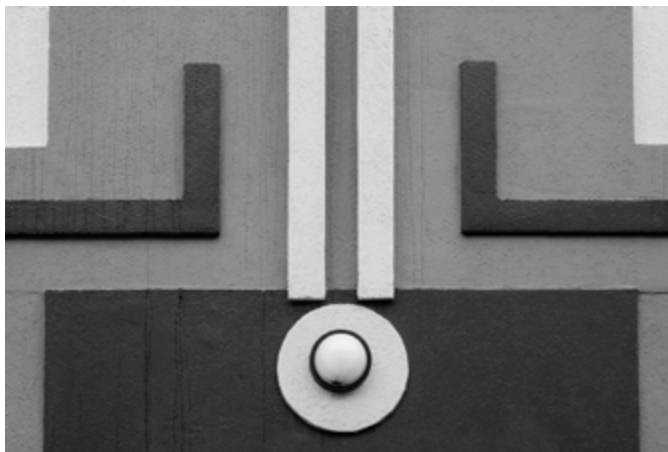
Winner Print Open, Salon - *On his shoulder* by Nicol du Toit (25)
“A dramatic and well spotted action shot that gives an indication of the acrobatics involved in this type of sport and the courage necessary to participate. A well exposed and well-handled image with a good story line.”



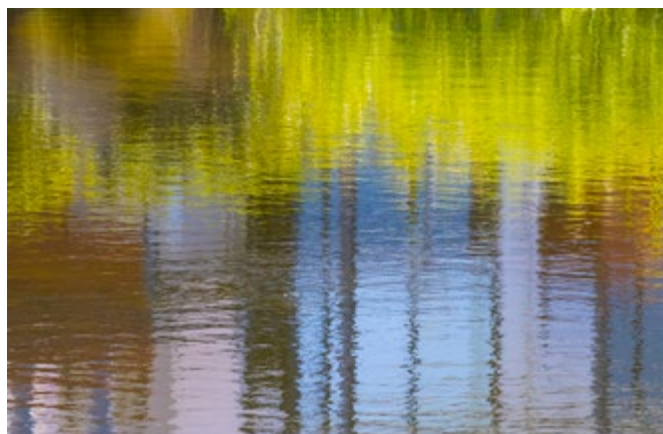
Winner Print Set, Salon - *Heart of Darkness* by Arthur Fitt (24). “An excellent image, where colour enhances the patterns and patterns enhance the colour. Its simplicity adds to the visual impact of it all. Well done.”



Winner PDI Open, Master - *Rosy-throated Longclaw take-off* by Jeanette du Toit (25). “A superb example of bird photography. Everything is pin-sharp and the back-lighting of the bird and feathers is particularly beautiful. The out of focus background has been very well handled and adds to the overall quality of the image.”



Joint Winner PDI Set, Salon – *Balance* by Joan Ward (24). “An image with clean geometric lines that pleases. The conversion into black and white is commendable; and placing the emphasis on its central design features works very well.”

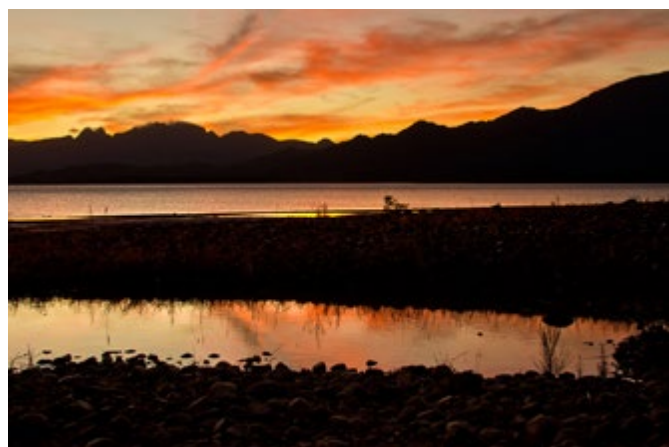


Joint Winner PDI Set, Salon - *Mondrian water colour* by Joan Ward (24). “The title implies the photographer’s attempt to create an impressionist image, which has been successful in all aspects. It is a pleasing image that could be enlarged and used as a decorative wall hanging. The colours are attractive and well-handled without any no-

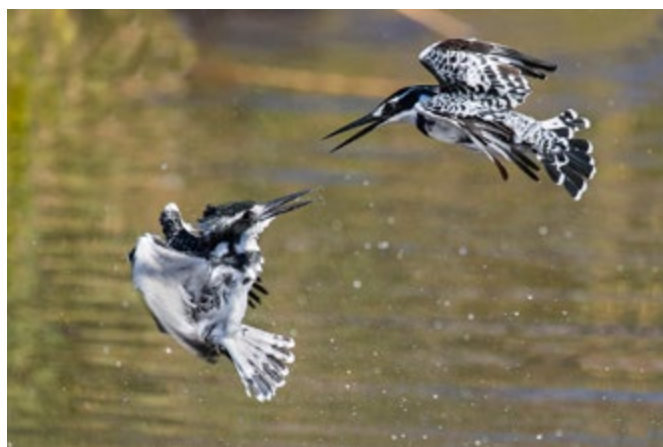


(Left) Winner PDI Open, Advanced - *Sculptured by wind* by Joletta Frahm (24). “Images of sand dunes have an unending fascination for all landscape photographers. This particular one is well exposed and makes maximum use of everything that is required in an image that is designed to highlight shape, line, pattern and colour.”

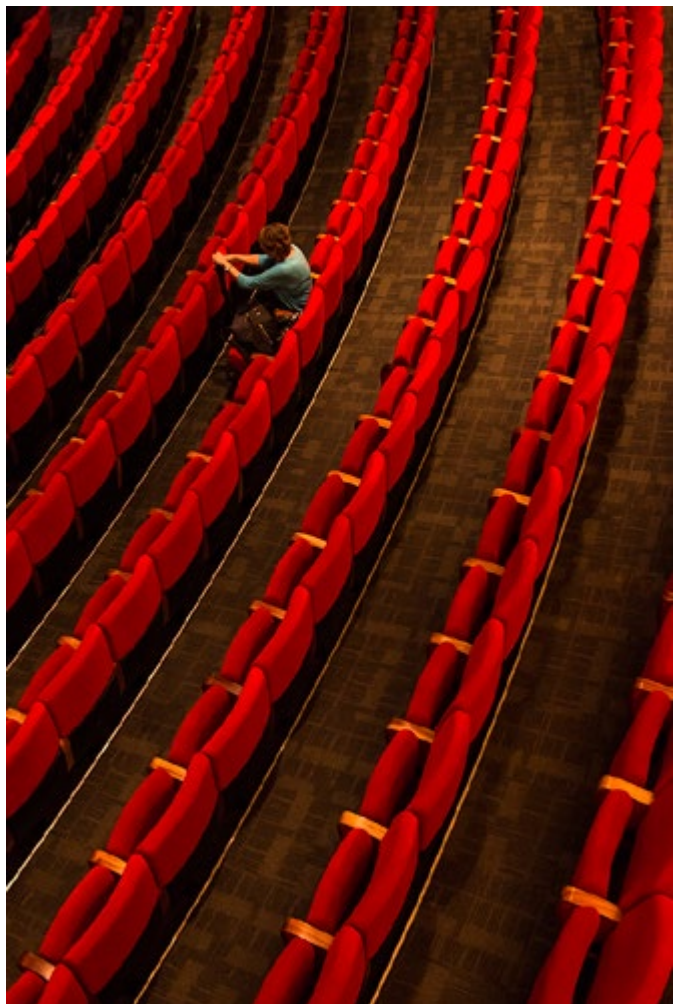
Other high-scoring images from June Competition (22 & above)



Remember when by Richard Goldschmidt (24)



Aerial altercation by Joan Ward (24)



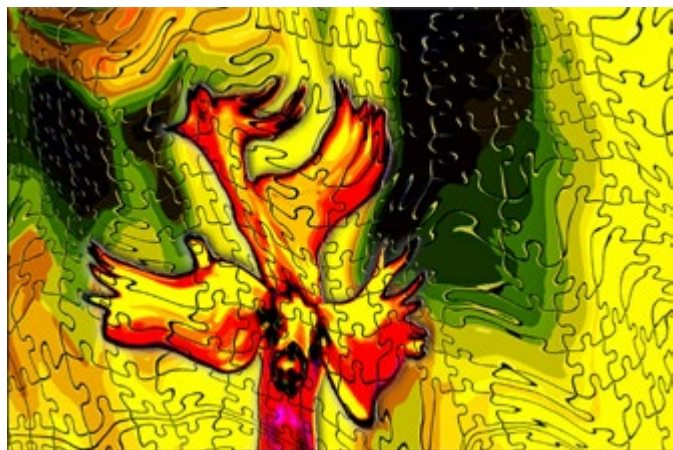
Waiting for Action by Anna Engelhardt (24)



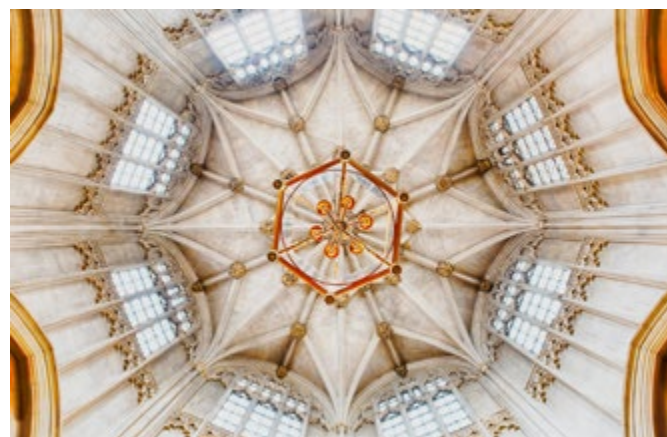
Ripple effect by Pat Scott (24)



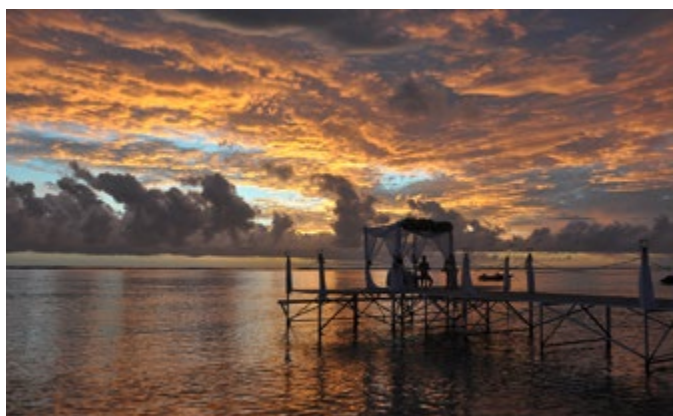
New-born Elli by Jeanette du Toit (24)



Crucifix Orchid by Arthur Fitt (23)



Lincolns Inn dome by Nicol du Toit (23)



Unbelievable Nature by Keith Bull (23)



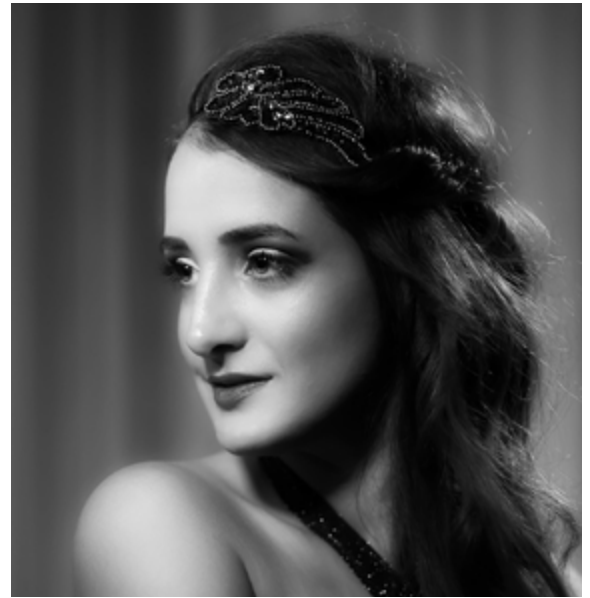
Waterfront Icon by Anna Engelhardt (23)



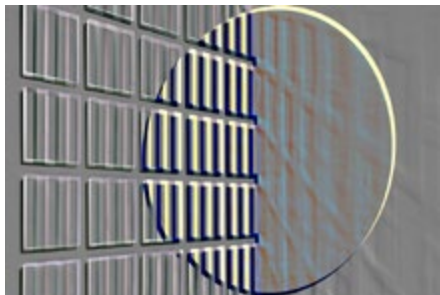
Imitating Mum by Jean Bradshaw (23)



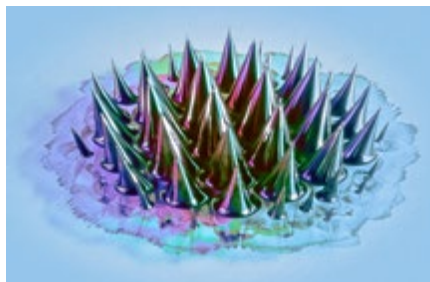
Overberg Winter's Day by Nicol du Toit (22)



Vintage Hollywood Glamour by Paul Nuttall (22)



Confusing Pattern by Pat Scott (22)



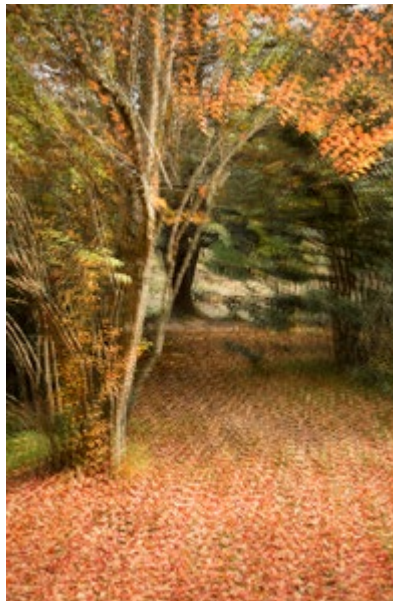
Magnetic field by Athur Fitt (23)



Seating Arrangement by Mo Bassa (22)



Mercedes at 36 years by Mike de Vries (22)



Autumn Leaves by Jean Bradshaw (23)



Sultry Blue Portrait by Paul Nuttall (22)

Master Class

How to master Painting **with light** (Part 1)

The word 'Photography' is derived from the Greek 'Photos' and 'Graphe', which literally means drawing with light. That's what we do every time we take a picture, by allowing light to flood in through the lens and fix an image on our camera's sensor. Normally that occurs instantaneously, but what if there is little or no ambient light and instead you leave the camera's shutter open and add your own? That's what painting with light is all about – using artificial light sources like torches and flash guns to selectively illuminate a subject or scene, explains the author LEE FROST.

Buildings & Monuments

While still-lives are a good place to start when painting with light, the technique is hugely popular with something bigger, like an unlit building, monument, pier or bridge, yielding very impressive results. You'll need to equip yourself with a big one to two-million candle power light source (making sure it's fully charged) that can light large areas from a distance, or employ a couple of powerful electronic flashguns and use multiple flash bursts over a few minutes to gradually illuminate your subject.

Although it sounds complicated, painting buildings and structures with light is actually really easy. For the best results, scout out and select your viewpoint while there's still some daylight around so you can see what you're doing, then head back to prepare for the shoot just before dusk. Set up your tripod, compose the scene and focus manually on your main subject. Stop the aperture down to f/11 or f/16, set the shutter to Bulb and attach a remote release. The best time to shoot is as darkness falls but while there's still some colour in the sky, so about 20

minutes after sunset during the winter months.

Once you reach that point, trip the camera's shutter, lock it open on Bulb, turn on your torch and start painting with light. You'll see exactly where the beam of light is hitting. Keep it aimed for a few seconds, but also move the torch around by wiggling your hand so there are no hard edges between lit and unlit areas in the final shot. After a few seconds, move into a different area and do the same. Repeat this until you feel you've illuminated the entire structure then turn off the torch, end the exposure and check the image on your camera's LCD monitor. If the image is too dark, you'll need to direct the torch beam for longer. If it's too light – or certain areas are too light – you'll know you overdid it and can give less light on the next shot.

There are no hard and fast rules here, so whatever works for you and looks good is fine. You may want to go for fairly even illumination, but then again you can create some spooky images if you intentionally light some areas but leave others dark – this

works well on churches, towers, ruins, mine workings and other mysterious old buildings. If you shoot at dusk/twilight while there's still colour in the sky you should be able to get away with an exposure of one to two minutes. The alternative to a torch is to paint with flash. Electronic flashguns emit a powerful burst of light and though it may not be enough to illuminate a whole building or structure in one go, you can use multiple bursts to build up the light levels.

Modern guns recharge in a few seconds, though it's worth using two guns simultaneously if you have them, and carrying spare batteries. Use the gun/s off camera, set to full power and fire them by pressing the test button. To get an idea of how many bursts of light you need, fire one as a test then check the shot to see if you need to flash each area more than once. As with all painting-



with-light techniques, it's always a little hit and miss when you first try it, but after a few shots you should be producing perfect results.

Painting the Landscape

Landscapes are ideal for painting with light. At its simplest, you could use a torch or flash to illuminate a single feature in the foreground of a scene, such as partially submerged rock on the edge of a loch or a boat on an estuary. If you compose a shot so there's a path or track leading off into the distance, you could walk along that path and shine a torch on it as you go, so it's well lit and acts as an illuminated lead-in line. Don't just focus on the foreground, though. How about locking your camera's shutter open for a minute or two then walking into the scene and painting features with light that are further away – you could pick out a single tree, or several trees and use a different colour gel over your torch or flash to light each one, for example. Old barns and stone walls work well, too.

Bigger features on the coast are ideal for painting with light. Natural rock arches, seawalls and headlands look fantastic when illuminated with light from a powerful torch against the cool twilight sky, and the use of a long exposure also means that the sea will be nice and smooth. Jetties and old piers are worth attention, too, or the skeletal remains of sunken shipwrecks that often appear at low tide. Torchlight tends to be more atmospheric than flash for these subjects, and the warmth of the light also contrasts well with the coolness of the twilight sky and sea. For subjects that are relatively distant and inaccessible, you'll need a powerful torch of at least two-million candles, otherwise the beam just won't reach.

Where you can get closer – to a wreck, say – a more modest torch will be fine as you can wander around and paint with light from just a few feet away. You need to take care when shooting on the coast as the sea can be dangerous. Be aware of tide times and make sure you know a quick route back to safety. It's going to be dark by the time you're done, and that's the worst possible time to discover that you're getting cut off by the incoming tide. Make sure you have a spare pocket or head torch so you can see your way, too, just in case.

Fun Portraits

You don't have to stick with inanimate objects when painting with light – the technique can also be used on people. You literally have endless scope here, so experiment and have fun. A handy technique to use outdoors in low light is to combine a burst of flash with a slow shutter speed, so the flash illuminates and freezes your human subject, while the slow shutter-speed records the ambient light in the background – such as the red sky at sunset or a floodlit monument. Many digital cameras, especially compacts, have a 'night portrait mode' that should give you perfectly balanced results.

If your subject is moving, the slow shutter speed will also record blur behind the frozen flash image and this can look great. In fact, you can always ask your subject to intentionally move to get the slow-sync flash effect – ask them to jump into the air, for example. Alternatively, try something wacky. How about a wide-angle portrait with your subject pulling a face while you

trace around their head with an LED to create light trails and use a coloured LED or gelled torch to light their face? You could also wave a sparkler around in the background to add lots of light trails, or shine a torch on the back of their head so the light radiates out in the background.

Fine-Art Portraits

For soft, atmospheric portrait lighting, painting with light is ideal – so long as you have a patient subject. The amount of time your subject can hold a pose will often determine how long your exposure will need to be. For a child, you might be looking at no longer than ten seconds, as children tend to fidget unless they're sleeping. If you can place your subject in a sturdy, supported pose – for instance, against a wall or lying down – you might be able to stretch the exposure to 30 seconds for better results. Your aperture needs to be small so you can control the light as much as possible, so aim for f/11 to f/16, and set the ISO as low as you can.

Before you turn the lights off, pose your subject and focus on them manually – you'll also need to trigger the camera using a remote release or using the self-timer. Turn off the lights, open the shutter and use a torch to paint like it's a brush over the top of your subject. Paint the face first as the expression is usually the hardest to hold for a long period of time, then work your way down the left side of the body, from head to toe, before moving to the other side of the camera to paint the right side of the body. If you have time, spread a little bit of light on the background to show some detail. Remember that if your torch is too close to the subject you may end up overexposing areas, so keep your distance. Finding the right settings for this technique can take time and quite a few tries.

Time it right

You need long exposures to paint with light because it's a slow process – putting light into selected places bit by bit instead of opening the shutter and letting it all flood in at once. As you're adding your own illumination, ambient light needs to be limited so that you don't record it. Twilight is about as bright as you can get away with when shooting outdoors – any earlier and there will be too much daylight left for the light painting to show, or for you to achieve exposures that are long enough without overexposing the shot, so wait until you can barely see any colour in the sky before you get to work.

Techniques such as painting a building with flash or a powerful torch usually take a minute or two, and you'll be able to achieve that at ISO 100 and f/11 or f/16 at twilight, if there's no artificial light around. Creating 'balls of light' can require exposures of five to ten minutes, so it needs to be pretty dark before you start, and star-trail shots take hours. Once the sky darkens to the point that you can no longer see colour with the naked eye, you'll be surprised at how well your camera's sensor can still record it – especially if there's a town or city in the distance creating light pollution. It sounds horrible, but it can look amazing, so keep shooting!

- The image on the previous page is by Kim Stevens

Part 2 of this article will be published in the July issue of Cape Camera