

# CAPE CAMERA

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July 2017



Official Newsletter

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**CAPE TOWN PHOTOGRAPHIC SOCIETY**

## CAPE CAMERA

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## On the cover

Our image *Moraine Lake* was taken by Lesley Parolis. It is of a glacially-fed lake in the Banff National Park, 14 km outside the Village of Lake Louise, Alberta, Canada, and situated in the rugged Valley of the Ten Peaks, at an elevation of 1,885 m. The lake has an intense turquoise or emerald green colour, which is due to the reflection of light off the fine particles of rock ("rock flour") suspended in the lake.

Three images were captured at different exposures, using a Nikkor 24mm f/2.8 AI-s lens, and blended together in Photoshop to produce an HDR image.

"Lesley and I spent 1982 and 1988 doing research in the Chemistry Department, University of British Columbia, Vancouver, Canada. During our time in Vancouver we became close friends with our host in the Chemistry Department, Professor Guy Dutton and his family. Our frequent trips to Vancouver are primarily to visit the Duttons and a South African artist friend of ours Noel Hodnett and his wife who immigrated to Vancouver in 1998. We love the Canadian outdoors with its spectacular beauty of mountains, lakes, forests and islands, and always come home with wonderful photographic mementos," explains Lambe.

# News from the council

## Exhibitions and salons

I would like to take this opportunity to congratulate Pat Scott on organising an excellent exhibition for us. It ran for three weeks at the Amplify Studio in Loop Street and members who took part got exceptional exposure for their work. She managed to put this together virtually on her own steam and deserves our appreciation and gratitude.



CTPS has a very rich history of exhibitions and salons. We hosted the first international photographic exhibition in the newly built city hall in 1906 and were the only organisation to regularly do international exhibitions until 1929 when Johannesburg Photographic Society started with their International Salon of Photography. We soon followed in 1932 when we started the Cape of Good Hope International Salon which was hosted every second year.

During the Second World War it was not possible to do this on an international basis, but it was done nationally.

The salon came to an abrupt halt in 1992 and in 2002 Neels Beyers tried to resurrect it with a national salon, and in 2014, I tried to do the same also with a national salon. To celebrate our 125 years of existence, we hosted a combination of print, digital and AV salons, although it was not called the Cape of Good Hope.

During the strategic meeting in 2016, we decided to resurrect exhibitions and salons by doing them at least every three years. We are therefore planning to host the Cape of Good Hope International Salon in 2018.

I would like to encourage members to take part in salons. It gives you another opportunity to get some feedback on your skills. Granted you do not get comments like you do in club competitions, but an acceptance is something to be proud of, not to mention certificates of merit and medal winners. In national salons you get feedback in the form of an average score from the judges and an acceptance score. In the six years that I have been a member of CTPS, I have only entered 72 different photos in our monthly competitions, but in the four years I have been entering salons with about 300 different photos. While I got feedback on 12 images per year at CTPS competitions, I got feedback on 75 per year from salons.

Salons give you a fantastic opportunity to test yourself in certain genres. There are often genres such as portraits, sport, street photography, etc. and virtually every salon has a nature category. All salons make a catalogue of acceptances available to participants; and by reviewing these catalogues you stay up to date with national and international trends in photography.

For people interested in getting honours, there are national honours, the EPSSA, and international honours, for example AFIAP, based on the number of salon acceptances achieved. And there are also diamond ratings you can accumulate and you can take part in the annual Impala trophy of the PSSA.



**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
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
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.

<b>August 9th</b>	Emotion Training: Fades
<b>September</b>	Animals (pets, game, insects, etc) Training: Will be advised Charles Hulse from Australia is coming to enlighten us with his knowledge and AVs.
<b>October</b>	Opposites – be creative – anything goes Training: Will be advised
<b>November</b>	Feet &/or Hands Training: Will be advised
<b>December</b>	Long long ago Training: How to take photos for the AV challenges of 2018

# IN THE NEWS

## Weather Photographer of the year

Beginning of June Dr Michael Pritchard FRPS, the Chief Executive of the Royal Photographic Society, London, informed Kim Stevens: "Your image *Karoo Thunderstorm* has been short-listed in the 17 years and over category for the Weather Photographer of the Year 2017 competition and will be shown in the upcoming exhibition. The winners have now been selected and these will be announced at a Royal Meteorological Society event to which you will be invited. All the 50 short-listed entries will be shown on the WPoTY website shortly and be opened for a public vote. Again, congratulations, and I hope we will meet at the awards event and exhibition," wrote Dr Michael Pritchard.

*Karoo Thunderstorm by Kim Steven*



## Members excel in prestigious PSSA Impala Trophy

Congratulations to the many CTPS members whose salon acceptances gained them valuable points in the 2016/17 PSSA Impala Trophy competitions. The best performing members in the different categories were Kim Stevens, who came 4th in the Print category with 16 points gained from a runner-up medal, certificate of merit and acceptances in two of the five print salons. Nel-lian Bekker was the runner-up in the AV trophy section with a winner's medal, three certificates of merit and two acceptances in the four AV salons for her two AVs. Jeanette du Toit did us proud by earning 70 points in the PDI section, which placed her in the top 5% of the nearly 1 300 PSSA members who got acceptances and awards in the 22 PDI salons.

*(This trophy is awarded annually to fully paid-up members of PSSA for gaining the greatest number of points in different categories, such as PDIs, prints and Audio-visual. The year runs from 1 July to 30 June each year and the award will be made at the annual PSSA national congress. Impala points are gained on national and international salons approved by PSSA and held within the borders of South Africa.)*

## National & International Salon Results

### Bloemfontein Camera Club 2017 Digital Salon

*Nicol du Toit was awarded three acceptances and Jeanette du Toit two.*

### 7th AFO Digital Salon 2017

*Arthur Fitt achieved three acceptances.*

### Happy Birthday

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

03 August	Mels Homburg
06 August	Marianna Meyer
07 August	Ilse Gerlach
18 August	Carin Hardisty
19 August	Anna Engelhardt
25 August	Sakkie Smit
26 August	David Bruce
30 August	Stephen Docherty
31 August	Gail Reuvers

# Latest News from the Special Interest Groups (SIGs)

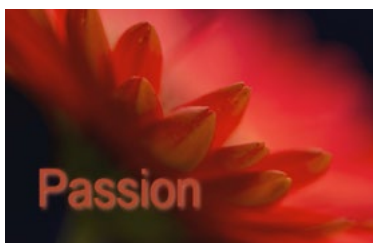
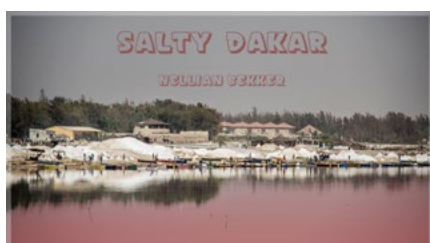
## AV group

The AV group met as usual on the second Wednesday of the month. Joe Inns gave valuable insights on how to use text effectively in AV's. His advice 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.

Members AV's of Hogsback were submitted, as well as an impressionistic take of the Cape Coast, stormy seas, and a black and white take of ethnic Namibia – see AV posters below.

Nellian Bekker who has lead this dynamic group for so long has informed the group that she is no longer available for re-election after the AGM. "I will help the next person with the greatest pleasure and have sent out an email, requesting that any willing person should contact me. It is time for new leadership and new ideas," writes Nellian.

The next meeting will be on Wednesday 12 August at 19h00.



## Learning from the Masters group

The tribute to the South African masters of photojournalism, popularly known as the *Bang Bang Club*, had been postponed from July until August 8th, when the next meeting will take place. As it is just before the public holiday, it will allow members wishing to delve deeper into the ethics of photojournalism, especially when photographing human suffering, time to debate in earnest, without worrying about getting up early for work the next day.

We'll watch the film – the *Bang Bang Club* – based on the book written by the two remaining members of this prize-winning and trailblazing group - Jaoa Silva and Greg Marinovich. Alternatively, we'll watch a documentary where they, as well as other journalists, discuss the group's work, fearless attitude, the risks they took and the impact the events they documented and the way they worked had on them and photojournalism in general.

Any CTPS members who are interested in photojournalism are invited to attend, as this foursome (Kevin Carter, Jaoa Silva, Ken Oosterbroek, and Greg Marinovich) are internationally acclaimed South African photographers from whom we can learn a lot. And they did much more than capturing the pre-election conflicts of the early 1990's.

The meeting will be held at 22 Rocklands Avenue, Vredehoek at 6:30 for 7pm. Please RSVP to [trudi@sportstrader.co.za](mailto:trudi@sportstrader.co.za) or 082 572 6127 for catering purposes.

## Portrait Group

A meeting of the Portrait Special Interest Group was held at the home of Lambe and Lesley Parolis on Tuesday 11th July. Six members were present. Malcolm Jones led the discussion on studio lighting and members then set up their own lighting using their own lights and speedlights and one of the group as a model. It was an enjoyable and instructive evening. It was decided that the next meeting would be an outing to shoot environmental and/or street portraits.

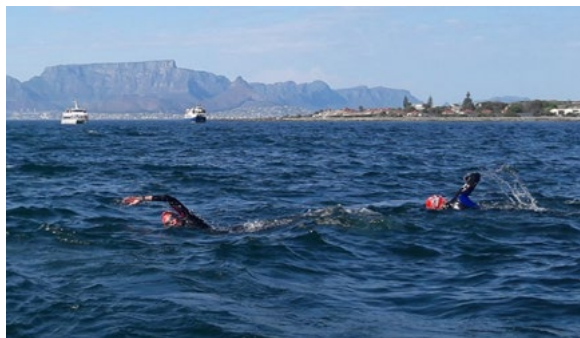
*Lambe Parolis as a willing model*



## Macro Group

Joy Wellbeloved replied to a request for news about this group as follows: "All I can report is that no-one has 'volunteered' to take over the Macro group; so I would like to thank everyone for the excellent number of entries (33) in the Macro set subject competition in July. The quality of the majority of images can perhaps be attributed to what our group has achieved already. Let's hope that somebody can be found to carry on with it – I dearly hope so."

## Sports Group



This group, dubbed 'The SIGnificants', is up and running, with Andrew Denny as coordinator. He is very much involved in extreme swimming events, such as the Robben Island Freedom Swim on 8th April this year – *see photo left*. The idea is to let other members know as soon as we hear of any interesting sporting event where we can get accreditation, instead of having regular monthly meetings.

First on the list was the Spur U18 Hockey International at Hartleyvale which took place the last weekend in July.

We like to invite all other members who are interested in sports photography to contact Andrew Denny for more information at [ADenny@oldmutualinvest.com](mailto:ADenny@oldmutualinvest.com).

## Black & White Group

This group had no meeting in July as it was felt that the E & D evening on 19th July with Peter Brandt and his highly informative talk about the importance of 'seeing in black & white' was an excellent alternative to the normal SIG meeting - which the large number of attendees at the lecture confirmed.

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

- Portrait – Lambe Parolis at [lambeparolis@gmail.com](mailto:lambeparolis@gmail.com)
- Learning from the Masters – Trudi Du Toit at [trudi@sportstrader.co.za](mailto:trudi@sportstrader.co.za)
- Sports – Andre Denny at [adenny@oldmutualinvest.com](mailto:adenny@oldmutualinvest.com)
- Macro – Joy Wellbeloved at [joy.wellbeloved@telkomsa.net](mailto:joy.wellbeloved@telkomsa.net)
- Photojournalism – Andre Mouton at [andre@motisse.co.za](mailto:andre@motisse.co.za)
- Black & White – Kim Stevens at [zoomin@telkomsa.net](mailto:zoomin@telkomsa.net)

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# Latest E & D NEWS

## *Learning black & white photography from a master*

Our guest speaker on 19th July 2017 was **PETER BRANDT**, who is a Web designer and holds a Higher Diploma in Fine Art from the Technikon Witwatersrand. He generally works in black & white – partly out of a passion for tone, and partly in the belief that it allows him to strip the content of superfluities.



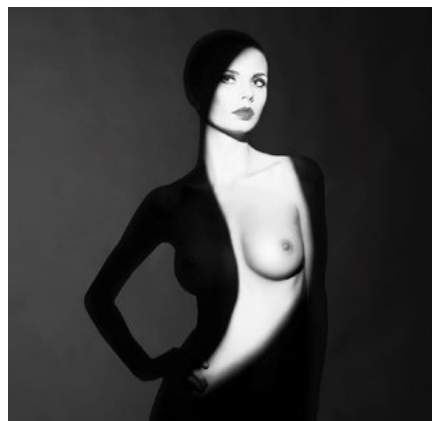
*Lines*

“With black & white photography you see the real person/object underneath – it brings out the essence of it all, whereas in colour it is like photographing someone with make-up on. It allows the geometric designs to emerge, such as circles, triangles, squares, lead-in lines and the thirds. Because of its simplicity, black & white reveals line, shape, tone, texture and form, something that colour tends to obscure,” explains Peter.

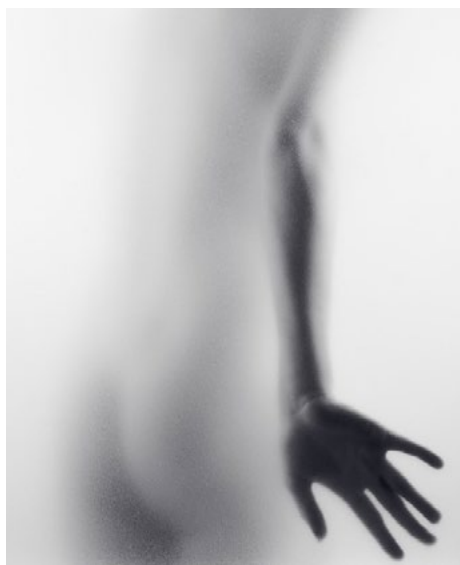
“What stands out about black & white photography is its honesty, dignity and timelessness. It is artistic (not arty) as well as classic, elegant and romantic – the reason why it is a common choice in wedding photography. It is particularly suitable when the shooting conditions are not perfect such as on cloudy days

Peter stresses that it is important to learn how to visualise in black & white by paying specific attention to lines, shadows and shape; looking for contrast; watching out for texture and/or patterns; searching for geometric element in shapes; and last but not least finding a wide range of greys. He also emphasises the need to look for subjects that stand out as a separate tone from the surroundings (figure-to-ground relationships), and to avoid colours with similar tonal ranges.

On the technical side, Peter advises to shoot in Raw and always in colour (not in-camera black & white mode) with a very low ISO (unless the ‘noise’ is intended), and to stay away from typical black & white subjects such as Dalmatians or penguins. Understanding light (amount, source, quality, direction) and shadows and how to deal with low contrast days are the real challenges in this type of photography.



*Shape and form*



*Mood*



*Texture*



*High contrast*

*Composition**Landscape**Focus**Figure to ground**Texture**Lines and texture**Light and shadow**Pattern**Full tonal range*

## ***Forthcoming E & D event***

**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.

*Photo by Margherita Introna*



## *Exciting adventures ahead*

# Outings Calendar

**Below a summary of outings for the rest of 2017**



**Sunday, 20th August: Babylonstoren Gardens:** We could join the garden tour or alternatively walk around and photo-



graph 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

**Sunday, 17th September - Kirstenbosch Gardens:** 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.

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

### **West coast weekend : November - 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.



# Spectacular Greek Islands

## A Modern Odyssey

by *Jacoba van Zyl*



In June this year we visited six Greek islands in the *Cyclades* group. I wanted to explore the photographic possibilities of these islands and at the same time have a relaxing holiday. It was still fairly early in the season, with not yet too many visitors and warm, but not too hot, weather. We flew to *Athens* and took ferries to reach the islands. We spent about a week on each one, with the exception of *Mykonos*, where we were only two nights.

Our first port of call was *Folegandros* which is a small island with only about 670 permanent residents. We stayed in the main village of *Chora* - situated 300 meters above sea level and only a few minutes' drive from the ferry harbour. It is incredibly photogenic and without a doubt the most beautiful village I have seen on this holiday. It is arranged around five leafy *piatsas* with many tavernas where the locals socialise. Looking down to the ocean, one is overwhelmed by the clear sapphire blue colour of the *Aegean Sea*. The people are unbelievably friendly and after a few days one gets familiar with seeing the same people sitting on the same benches or chairs.



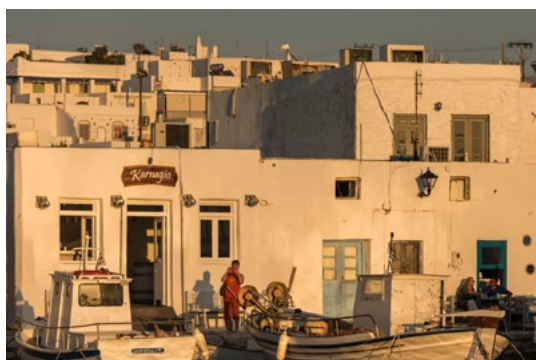
Next was *Naxos*, the largest island in the *Cyclades* group and one that we had visited in 2003. We were surprised by the extent of the development that has happened since then. We hired a car to be able to explore some of the villages on the island - my favourites were *Halki*, *Atheiranthos* (with its beautiful marbled streets) and *Filoti*.

The highlight on *Paros Island* was the beautiful fishing village of *Naoussa*. I will never forget the beauty and tranquillity of photographing in the harbour before sunrise when it is quiet and calm. *Parikia*, the main town on our next stop, was the ideal place to get lost in the narrow cobbled-stoned streets of the old town. The villages of *Lefkes* and *Anti-Paros* (a small island close to *Paros*) were very special and also one of my favourites.



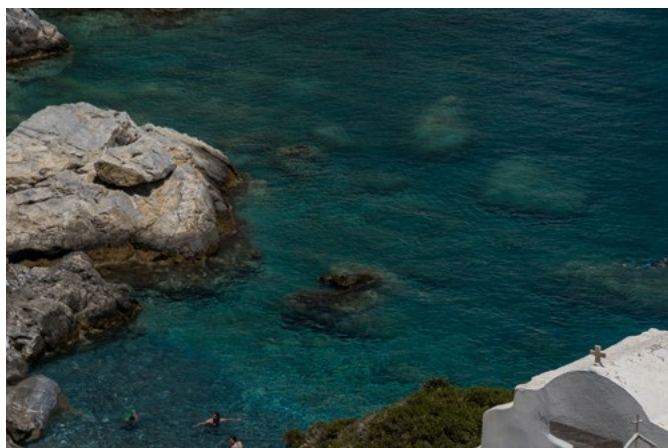
When we visited *Mykonos* we were spellbound by its beauty and not surprised that it is one of the most popular tourist destinations of all the islands. The sunset on the windmills and the ambiance of *Little Venice* is quite spectacular, but the best part was to just get lost in the alley ways of the old town. Unluckily it is very busy and full of tourists, which is not a good recipe for getting special photographs - sometimes one had to wait a very long time for tourists (with selfie sticks) to climb down from places one cannot believe they climbed up to in the first place. I often just gave up and moved on.

At *Amorgos*, the easternmost island of the *Cyclades*, we stayed in the picturesque port of *Katapola*. *Chora*, the main village, is about a ten-minute drive up the mountain. Although it has just over 400 residents, it has according to the locals more churches than any other town on any of the islands. One day we walked on a footpath down the mountain to an old shipwreck and getting a lovely surprise when we noticed that the wild thyme was in full bloom. It was like a beautiful carpet that smelled amazing. There was also quite a lot to do on this small island. We visited beautiful mountain villages; beaches where the water was so clear and blue one has to see it to believe it, and climbed the 300 steps to the *Abbey of Hozoviotissa*, which seems to be hanging off a cliff - construction started in 1088 and monks are still occupying it.



*Andros* is the second largest island in the *Cyclades* group and close (two hours by ferry) to the mainland. The architecture is quite different from that of the other islands in the *Cyclades*. The island has a lot of water with quite a number of mountain springs and lush vegetation. My favourite villages were *Menites* and *Stenies*. Both have streams running through the villages with footpaths along the water ways.

What a relaxing and enjoyable holiday. I will fondly remember the friendly people of *Folegandros* and *Amorgos*, the good food and the clean, clear blue water of the *Aegean Sea* around the islands we visited, not to mention the great photographic opportunities.



## 2017 CTPS Exhibition

### *'From Classical Vintage to Creative Modern'*

The exhibition was officially opened by our President Nicol du Toit on 6th July at the Amplify Studio in Loop Street, Cape Town. Some 37 prints of current members were on display, together with a small Vintage Section where a few of the society's old prints, glass slides, old cameras and other memorabilia was displayed in recognition of our 127 years of existence.



In his welcoming address, Nicol du Toit expressed his appreciation to Pat Scott who had organized the exhibition virtually single handedly. He also thanked Elodye Davids of Amplify Studio for helping with the planning and setting up of the Vintage room and the hanging of the prints; as well as Mike and Jason Ormrod for giving a special deal on the printing and framing of the exhibition images; Pam McKenzie of Orms for supervising the whole process; Wynberg High School for lending us their easels and the SA National Library one of their glass cabinets.

He reminded guests that not all the exhibitions held or organised by CTPS were as generously supported as this one. "When the first international photographic exhibition was held in South Africa and organised by CTPS in 1906, some 629 images had to be printed and framed. The only problem was that they somewhat over-estimated the income from visitors paying one shilling to cover the cost of the exhibition. As a result, the society eventually received two summonses for unpaid bills from the framers and the printers.

"Naturally, there was a flutter as the only assets were the lantern and a camera, and special council and general meetings were called. In the end liquidation was avoided when a member bought the camera and loan accounts were opened with members lending amounts of £1, as well as seventeen members buying Life Memberships at £5 per person. They became known as *The Five-pounders*, and this practice of purchasing life membership still continues today," concluded Nicol.

*Nicol du Toit thanking Pat Scott for organizing the exhibition*



*Ian Levy and Mercia Strieman enjoying the Vintage room*



*Trudi du Toit and Carin Hardisty*



*Steff Hughes with her daughter and Karyn Parisi*



*David and Julie Dyer, Nicol du Toit and Jacoba van Zyl*



*Barbara Basel, Jenny Cole-Rous, Joy Wellbeloved and visitor*



*Johan Strydom, Pat Scott, Julie Dyer*



*Ariane Jensen, Richard Goldschmidt, Jenny Powis,  
Jenny Cole-Rous and visitor*

*(All photos above were taken by Joyce Goldschmidt)*



*Joy Wellbeloved, Anna Engelhardt*



*(from left) Jack Charteris; Pat Scott; Malcolm Jones; Anna Morris; Roger Trythall; Anna Engelhardt; Marianna Meyer; Mike de Villiers."*

*(The above two pictures taken by Jeanette du Toit)*



*Pat Scott, Nicol du Toit*



*Joyce Goldschmidt, Mike de Villiers; Richard Goldschmidt; Judith Dodds*



*Antenie Carstens, Nicol du Toit*



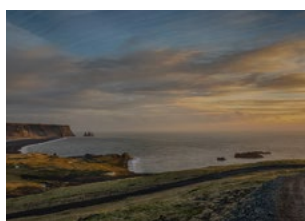
*Steff Hughes; Ariane Jensen*

*(The four pictures on the left and above taken by Jenny Cole-Rous)*



PRESENTS

*Classical Vintage to Creative Modern*



**Mo Bassa**

*Three Sisters, Iceland*

29,7 by 42 cm  
Edition 1/5



**Antonie Carstens**

*Rust in Chinese*

29,7 by 42 cm  
Edition 1/5



**Cathy Bruce Wright**

*Team Iditarod, Alaska*

29,7 by 42 cm  
Edition 1/5



**Richard Goldschmidt**

*Roof-scape, Croatia*

29,7 by 42 cm  
Edition 1/5



**Nicol du Toit**

*Vatican Spiral, Rome*

29,7 by 42 cm  
Edition 1/5



**Lambe Parolis**

*Veil of colours, Cape Town*

29,7 by 42 cm  
Edition 1/5



**Julie Dyer**

*Sunlit Palette, Bo-Kaap*

29,7 by 42 cm  
Edition 1/5



**Anna Engelhardt**

*Tuscany Memories, Italy*

29,7 by 42 cm  
Edition 1/5



**Arthur Fitt**

*Taksim Tunnel, Istanbul*

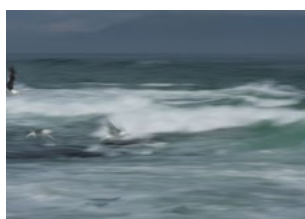
29,7 by 42 cm  
Edition 1/5



**Andrew Denny**

*Windows of Heaven, Robberg Nature Reserve*

29,7 by 42 cm  
Edition 1/5



**Joy Wellbeloved**

*Free as a bird, Blouberg*

29,7 by 42 cm  
Edition 1/5



**Steff Hughes**

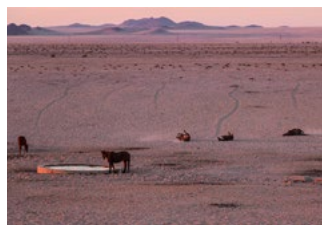
*High seas, Eastern Cape*

29,7 by 42 cm  
Edition 1/5



**Johan Greef**

*Gifberg waters, Gifberg*  
29,7 by 42 cm  
Edition



**Trudi du Toit**

*Sunset at Kolmanskop, Aus*  
29,7 by 42 cm  
Edition 1/5



**Karyn Parisi**

*Eagles Paradise, Alaska*  
29,7 by 42 cm  
Edition 1/5



**Lesley Parolis**

*Richard, Cape Town*  
29,7 by 42 cm  
Edition 1/5



**Lesley Parolis**

*Maligne Lake, Canada*  
29,7 by 42 cm  
Edition 1/5



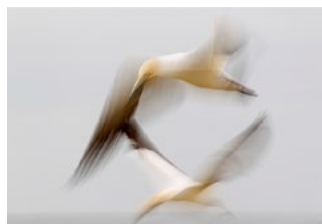
**Jenny Powis**

*Zanzibar magic, Zanzibar*  
29,7 by 42 cm  
Edition 1/5



**Jeanette du Toit**

*Action in Reflection, Zambia*  
29,7 by 42 cm  
Edition 1/5



**Jeanette du Toit**

*Dream light, Lambert's Bay*  
29,7 by 42 cm  
Edition 1/5



**Joan Ward**

*House in the Overberg, Cape Town.*  
29,7 by 42 cm  
Edition 1/5



**Joan Ward**

*Spartacus, Cape Town*  
29,7 by 42 cm  
Edition 1/5



**Pat Scott**

*Backward Glance, Kgalagadi*  
29,7 by 42 cm  
Edition 1/5



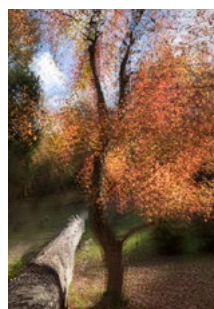
**Kim Stevens**

*Corps de Ballet, Cape Town*  
29,7 by 42 cm  
Edition 1/5



**Roger Tryhall**

*Kangchenjunga at sunrise, India*  
29,7 by 42 cm  
Edition 1/5



**Jean Bradshaw**

*Autumn leaves, HogsBack*  
29,7 by 42 cm  
Edition 1/5



**Jenny Cole-Rous**

*House Keeper, Kruger area.*

29,7 by 42 cm  
Edition 1/5



**Anna Engelhardt**

*Let there be light, Britannia Bay*

29,7 by 42 cm  
Edition 1/5



**Margaret Collins**

*African Daisy, (Arctotis)*

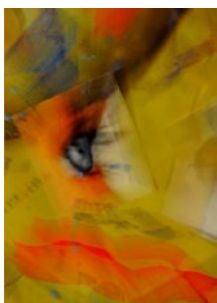
29,7 by 42 cm  
Edition 1/5



**Malcolm Jones**

*After dark on Koeberg road, Cape Town*

29,7 by 42 cm  
Edition 1/5



**Alicia Greyling**

*Dynamic Vision, Cape Town*

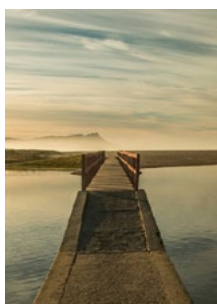
29,7 by 42 cm  
Edition 1/5



**Anna Morris**

*Extraordinary blooms*

29,7 by 42 cm  
Edition 1/5



**Mireille Landman**

*Early morning calm, Kleinmond*

29,7 by 42 cm  
Edition 1/5



**Johan Strydom**

*Beach hut, St James*

29,7 by 42 cm  
Edition 1/5



**Jenny Powis**

*Innocence, Zanzibar*

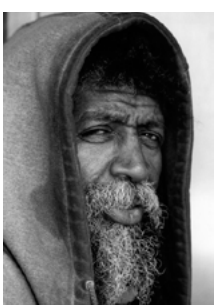
29,7 by 42 cm  
Edition 1/5



**Kim Stevens**

*Concorde, Paris*

29,7 by 42 cm  
Edition 1/5



**Ian Levy**

*The old man, Cape Town*

29,7 by 42 cm  
Edition 1/5

# A warm welcome to our latest new members

**In addition to the new members below, another two keen photographers have joined us during July 2017 - Ashley Smith and Eileen Smyth. A warm welcome to them all!**



## Carol Smith

"I can't remember when I first started taking photos - it may have been when my husband and I used to go hiking and I wanted to record the beautiful scenery. Later it was to record family outings, children growing up, and so on. I particularly like taking photos of nature, landscapes and my grandchildren. Oh, and reflections! And clouds!"

"I am certainly no expert but I just love taking photographs and look forward to learning more about photography as a member of the CTPS and from more experienced members. Although I did a beginners' course in photography many years ago, I didn't really master much of even the basics. I have a Canon Powershot SX60 HS and hope that in time I will be able to use my camera to its fullest," says Carol.



*Photos by Carol Smith*

## Darlington Mukumbi

"I am Zimbabwean by birth and I have been living in South Africa for the last 17 years. Already during my early childhood I could draw cartoons and black and white portraits, for which I got much praise and also recognition as an 'artist'. I got a 35mm film camera and started taking photos in the little town of Kadoma in Zimbabwe. I have always enjoyed photography as it provides so many opportunities for artistic expression.

"Ever since I came to South Africa, I have kept a camera just for personal profile pictures. I first had a Nikon D3200 before I bought a Canon 40D. In September last year, I was offered an event for which I needed a professional photographer and videographer, however, I could not afford the rates and one of the photographers encouraged me to purchase my own equipment. I took that advice, bought a Canon 7D with a 15 - 55mm lens and built my own studio in Maitland. After some months and some shoots I got another Camera for the Studio, a Canon 700D with a 50mm and a 75 - 300mm lens.

"I received basic photography training at Vega and the rest I have learnt through YouTube tutorials. However, I feel that I am still more of a beginner and still need much training in a number of things, such as Lightroom and Photoshop, as well as gain more confidence in shooting in manual. My photographic passion is portraits, fashion and commercial shoots but I feel that there is still so much to learn. I hope that by joining CTPS this will all be made possible," concludes Darlington.





*Photos by Darlington Mukumbi*

### Antonio Chavry

"I live in Mauritius, which is actually not that far away – only a four-hour flight to visit your beautiful city and country, and at the same time being able to join a photographic society with such a long history and all the experience and knowledge on offer to share.

"I got attracted to photography when I was still an adolescent and was given a toy camera with which I had lots of fun. In 1994, I bought an Olympus, in 2005 a 2nd hand Nikon and much later my first digital Fuji. At the moment, I am using a Panasonic Lumix FZ200 with a 25-600 mm lens - not a bad camera.

"I have no particular preference as long as the result has a 'Wow' factor, but I am looking forward to meeting many photography friends who have a passion and are ready to share it with me and pass on some of their knowledge and experience," explains Antonio.



*Photos by Antonio Chavry*

# Winning images from July

## *Set subject: Macro photography*

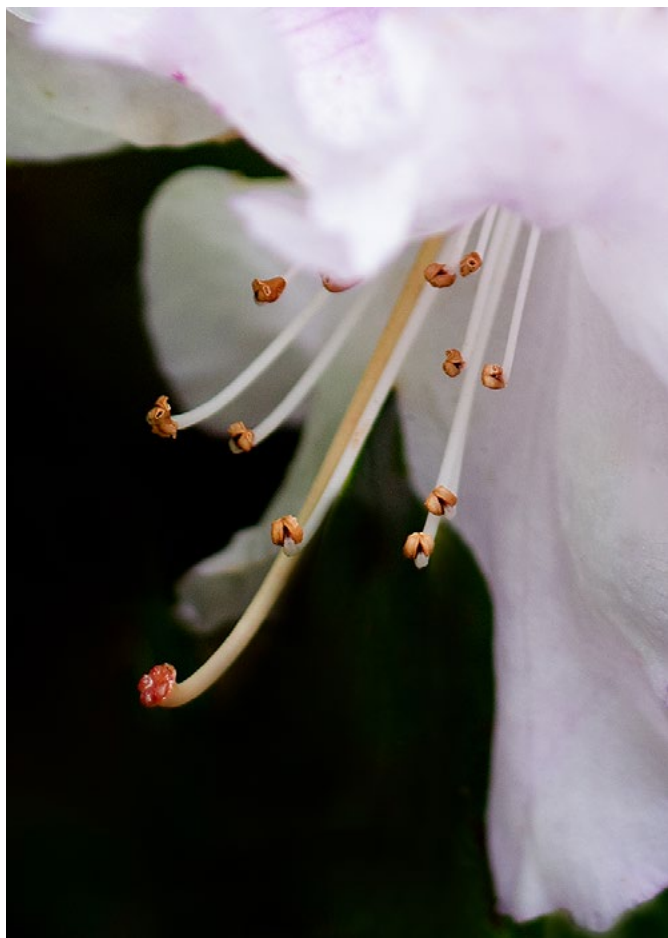
Our monthly competition evening, held on 5th July, was very successful with 41 of the 98 images entered being in the set subject category. Most Macro images were of a remarkable standard which is perhaps attributable to the existence of the Macro Special Interest Group (SIG) – that was launched by Joy Wellbeloved only a few months ago and attended by a considerable number of members.

The judge for the evening was DERICK NEL. Although there was a large number of images, he managed to get through the two categories in good time. It turned out to be a bumper night with 78 golds being awarded.

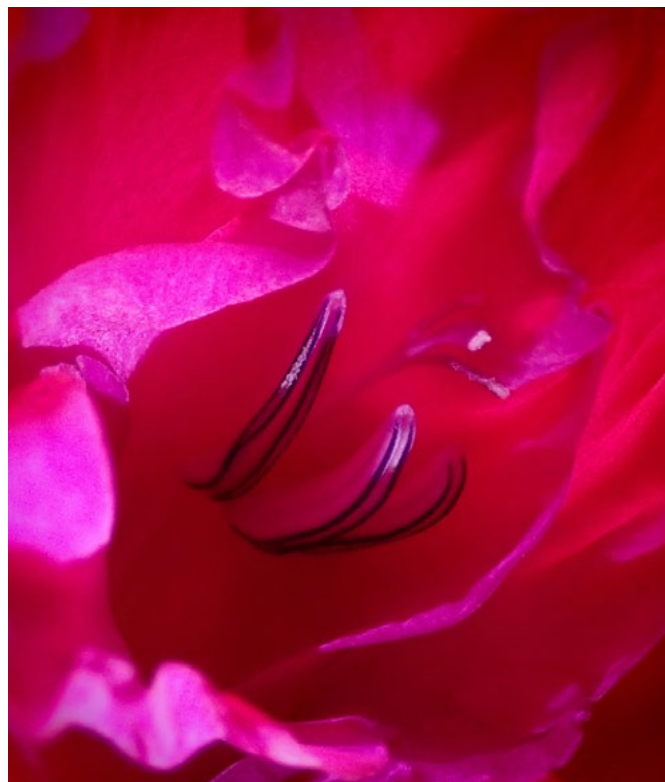
We congratulate our President, Nicol du Toit, on his promotion to Master status this month. He has achieved the 10 CTPS gold awards and more than 10 National or International Salon acceptances required for it.

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

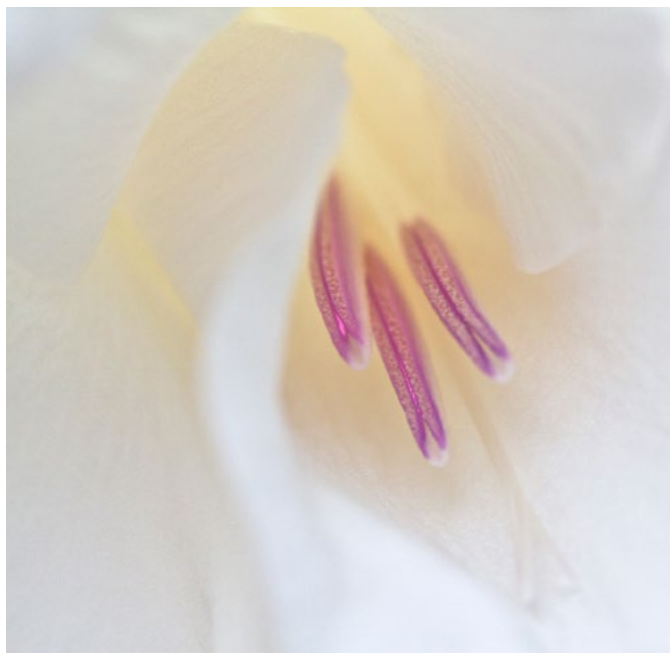
### **Set Subject**



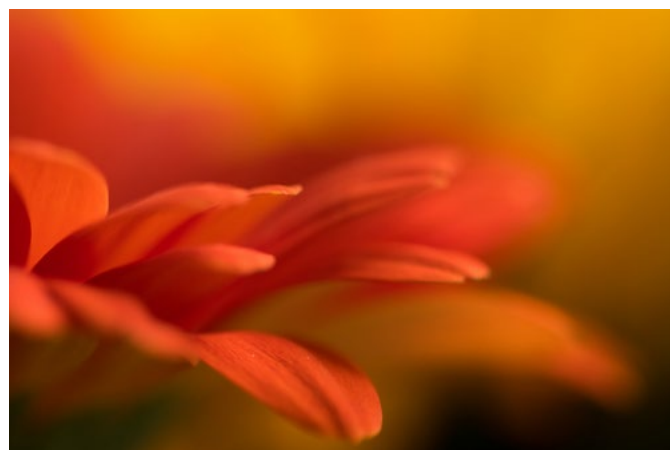
Winner Print Set (Salon) - *Rhododendron hybrid* by Haralambos Parolis (24). "This is very good macro image of this flower. The anthers and stamen have very good detail and the blurred soft pinkish white petals add to this already excellent composition."formation."



Winner PDI Set (Intermediate) - *Inner World of Gladiolus* by Marianna Meyer (22). "This is a very pleasing macro image of this colourful gladiolus. Lighting and colour are well handled and composition is very good, giving this image a bright and artistic feel."



Winner Print Set (Advanced) - *Floral virility* by Mireille Landman (25). "The concentration on the violet-pink stamen make a good image with soft creamy white petals surrounding them. The colour and composition is really very good."



Winner PDI Set (Advanced) - *Passion* by Len van Wyk (26). "The selective soft blur of the petals and background, and the rich orange and yellow colour makes this a very well balanced and beautifully composed flower image."



Winner PDI Set (Beginner) - *Mantis Challenge* by Louise Tarr (20). "Like I said about the other mantis image: these insects are not easy to capture as they never give you enough time to get set up for the shot. This image has very good, sharp detail and great colour. The blurred background works well."

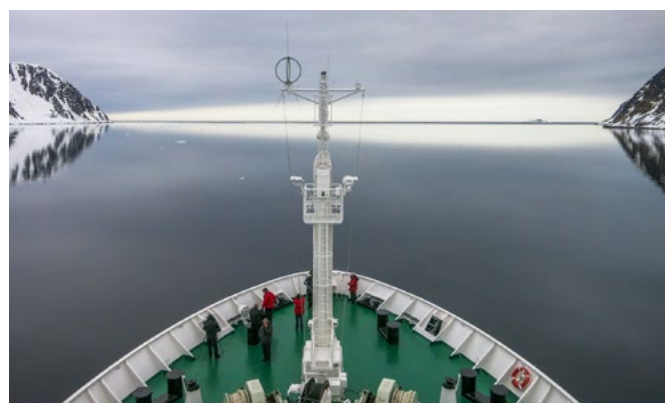


Winner PDI Set (Salon) - *Miomantis* by Arthur Fitt (26). "The photographer has done very well to capture this much detail in this macro image of the praying mantis - it's never easy getting this much depth of clarity with insects that size. The plain background helps to enhance the colour. The very good detail, colour and composition are what make this a very good image."

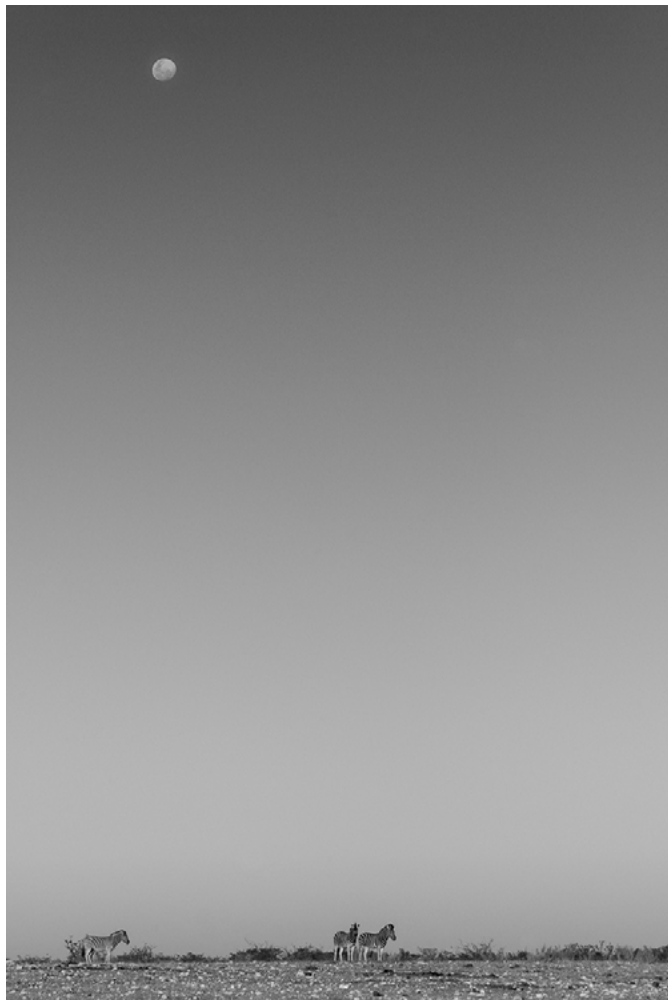
### Open Subject



Winner Print Open (Advanced) - *Impressions of summer #01* by Margaret Collins (24). "A lovely artistic impression of this beach scene. The composition, colour and lighting are very good and work very well in this image. One can imagine sitting on this beach and seeing this scene through sleepy eyes."



Winner PDI Open (Beginner) - *Exploring the Arctic* by Louise Tarr (26). "The photographer has very cleverly used the horizon, the ship's mast and bow to create perfect symmetry in this very well composed image. The lighting, colour and elements are all very well balanced and are what makes this a winning photograph."



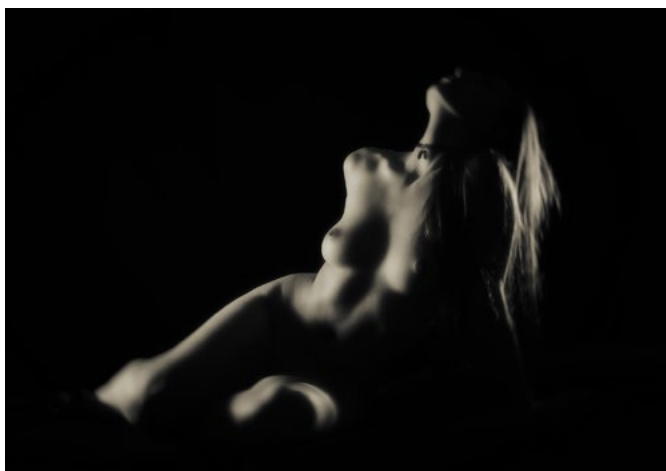
Winner PDI Open (Intermediate) - *The moon watches over the zebras* by Carin Hardisty (24). "I really enjoy the composition of this photograph. The barren landscape may even give the viewer the feeling that the zebras are on a similar surface to the moon. Monochrome works very well for this image and the great use of negative space and the vertorama orientation are the outstanding features of this photograph."



Joint Winner PDI Open (Salon) - *Hole in the Wall* by Steff Hughes (26). "Monochrome images are not that easy for landscapes or seascapes, but it does work very well here. Very good use of lead-in line with the edge of the rocks taking the viewer's eye back to meet with the cliff. The image is sharp and the rocks in the foreground are a good base for this photo and serve to give good balance with the cliff in the background."



Winner Print Open (Beginner) - *Walrus welcome* by Louise Tarr (23). "The photographer captured a delightful image of this huddle of walrus. The image is sharp and gives the viewer amazing detail in the eye, tusks, whiskers and fur. The decision to go monochrome also works well for this image."



Winner PDI Open (Advanced) - *Dreamy Nude* by Paul Nuttall (25). "The photographer's excellent use of lighting and subtle radial blur is what makes this image outstanding. It can be very tricky to get the composition, pose and lighting to work together but this has been very well achieved. PS – my wife still won't let me do nude photography."



Joint Winner PDI Open (Salon) - *Fish for sale* by Rob Tarr (26). "The viewer is given a glimpse of this person's simple life as a fisherman. The almost sepia finish in the photo sets the mood and the imagination does the rest - from the textures of the dried sardines in his hand and of the skin, to the pattern on the bracelet, the dry sea sand and the sleeve of his jersey. Great image."



Winner Print Open (Salon) - *Hector Lake Rocky Mountains* by Lesley Parolis (28). "I really like this image. It has great detail and colour - from the rocks in the shallow water to the reflections on the water and the mountains in the background. The reflection of the sky creates a V-shape or arrow-shape, guiding the viewer through the image and giving it a great feeling of depth."

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



*Solarised Bubble Waterdrop* by Karyn Parisi (25)



*Cape Dwarf Chameleon* by Steff Hughes (24)



*A rare vintage by Paul Nuttall (24)*



*Inhale by Paul-Boer Putter (25)*



*Going into the corner by Nicol du Toit (24)*



*Territorial by Mo Bassa (25)*



*Vertigo by Kim Stevens (25)*



*Wings by Kim Stevens (26)*



*Riley Rossouw dives for the line by Nicol du Toit (24)*



*Kgalagadi Sunset by Mo Bassa (25)*



*Simonstown* by Richard Goldschmidt (26)



*My perch* by Joan Ward (24)



*Bee Eater* by Jeanette du Toit (26)



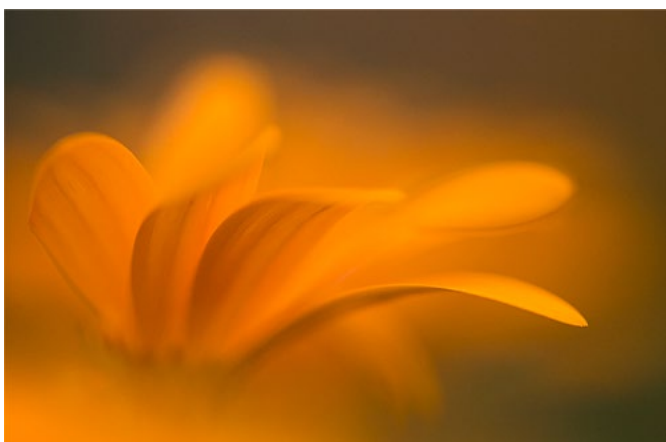
*Reflecting on the past* by Pat Scott (27)



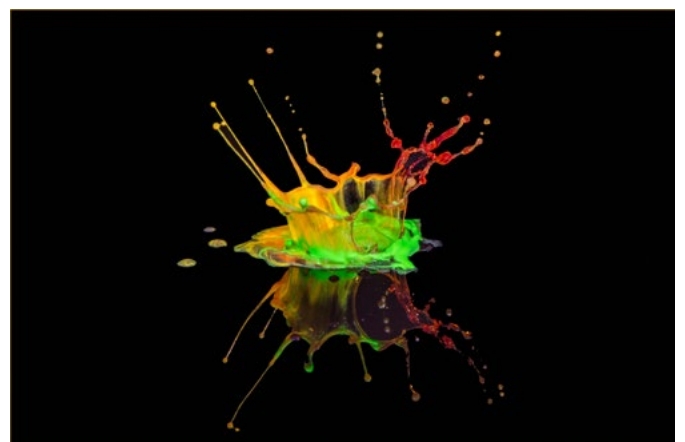
*Autumnal stream* by Steff Hughes (25)



*Iridescence and poise* by Mireille Landman (25)



*Reaching out* by Jeanette du Toit (25)



*Reflection* by Arthur Fitt (25)



*Triple Bill* by Kim Stevens (25)



*Pyramid Lake Rocky Mountains* by Lesley Parolis (26)



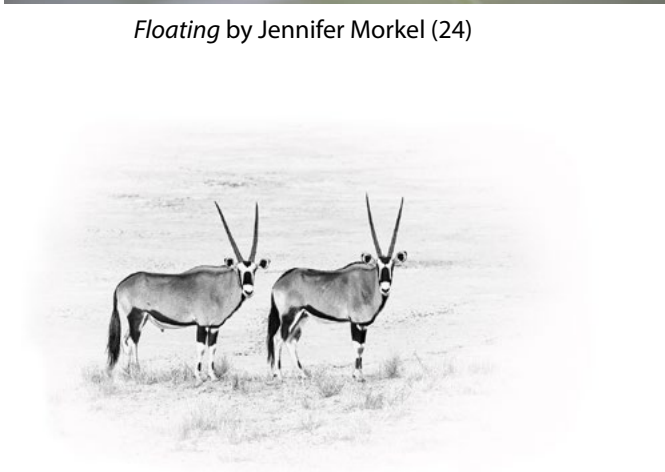
*Floating* by Jennifer Morkel (24)



*Hoola Hoop Waterdrop* by Karyn Parisi (24)



*Canyon at Norotshama* by Neels Beyers (24)



*Bitterpan gemsbok* by Rob Tarr (25)



*Bubble shell with eggs* by Rob Tarr (25)



*Intimate discussion* by  
Nicol du Toit (24)



*Aftermath* by Danie Coetzee (24)



*Moraine Lake Alberta*  
by Haralambos Parolis (26)



*Music in the Old city*  
by Arnold Castle (24)



*Showoff* by Vic Els (24)

“Taking  
pictures is  
savouring life  
intensely, every  
hundreth of  
a second”

Marc Riboud



*Thirsty Work* by Vic Els (24)

# Why CTPS needed a new logo

**The search for a new Cape Town Photographic Society logo generated some great feedback from members, showing just how much they care about how the society is identified to the rest of the world. However, several members stated that they didn't want a change and thought we should keep the old logo. It is therefore important that we explain that there are several reasons why we could not continue to use it and that it needed to be changed.**

Based on the research done by TRUDI DU TOIT, the most important reason for change is that the use of the coat of arms in the top half of the logo is most likely illegal, because it bears an



*This is the Cape Colony coat of arms that was first displayed when the foundation stone of the Houses of Parliament was laid on 12 May 1875, but only officially granted by Queen Victoria on 29 May 1876, reports F.G. Brownell in the 1993 publication 'National and Provincial Symbols'.*

uncannily resemblance to the coat of arms of the old Cape Colony, which was granted by Queen Victoria on 29 May 1876. This was used by the colony until the Union of South Africa was formed in 1910. The former colonies, then provinces, were each granted permission to use a quarter of the Union's coats of arms - which they rejected. The Cape Province's 'symbol' was the Lady of Hope depicted as the crest of the colonial (and CTPS) logo.

"A [heraldic] registration never lapses and may therefore not be simply taken over by another body," says Marcel van Rossum Deputy Director: Designs and Registrations in the South African Bureau of Heraldry. This Bureau is part of the National Archives and Records Service of South Africa (NARSSA). The use of a city coat of arms with an association logo will not be approved, unless so agreed to by that city (or colony)," says Van Rossum diplomatically.

Even if the Cape Colony did grant permission, it is highly unlikely that the London College of Arms, which is pretty uptight about what heraldic emblems may, or may not, be used by whom, would have agreed. They are rather protective of heraldic symbols, for example the rampant British lion, French fleur de lis, the Van Riebeeck rings and shield, etc. depicted on our logo. They state: "Emblems of honour may only be borne by virtue of ancestral right, or of a grant made to the user under due authority". Due authority has, since late medieval times, been



*Crest of CTPS logo*

the British Crown or the State. Subjects in the colonies could seek a grant of Honorary Arms from the Kings of Arms.

Apart from the fact that it is highly unlikely that the Kings of Arms would have given permission to the Cape Colony as well as a photographic society to use the emblems dur-

ing the same time frame, there is another reason why this logo would not have been given the seal of approval (excuse the pun) by a heraldic body.

The present CTPS logo is an amalgamation of a coat of arms with an emblem, consisting of some nature scenes, in the bottom half. Van Rossum explains that "any society may adopt a unique coat of arms - but to register it under the Heraldry Act it must conform to the rules of heraldry. In heraldry the use of nature or natural scenes are not supported as this changes over the years. It is really not common practice to include a coat of arms within a logo - in fact this is 'malpractice' or frowned upon."

## Adopted in the 'black out' period

The problem is that the CTPS logo/emblem was probably designed in Birmingham during the 1897-1906 'black out' period when the CTPS minutes were lost. We therefore do not have records how it came about to be designed, nor is it clear when it was commonly accepted as our "logo". In the book 'Cape Town Photographic Society - 100 Years 1890-1990' Eric Vertue wrote that "early in 1895 the vice President, Mr Andrew, submitted a sample of a silver medal he had designed for the Club. This design was accepted with acclamation but there is no hint of the design. There is also the first mention of the Club Shield but again no indication of what the design looked like."



*A metal badge depicting what was probably the 'Club Shield' designed in 1885. Note the Cape Town Photographic Club abbreviation, which was changed to the Cape Town Photographic Society sometime before 1904.*

There are lapel badges and medals among our valuable memorabilia currently in storage - among them is a rather plain and modern-looking metal badge, which might be the 'Club Shield' Vertue referred to. It was a shield with the letter C.T. above a diagonal white line bearing the word PHOTOGRAPHIC and below it a C - for the Cape Town Photographic "Club", as the society was known during its earliest years (see illustration). This must have been in use before 1904, because during this 'black out' period the 'C' was replaced by an 'S' when the name was changed to the Cape Town Photographic **Society** - as illustrated by the logo used on the cover of a publication from 1904 (see example).

This 'shield' was not only depicted on early 20th century publications, but was also used on medals still in our possession that were issued in 1924 and as late as 1972. On the medals, the 'shield' is supported by what could be silver-leaf trees rest-



A metal lapel badge with the "S" replacing the "C". This changed emblem was used as a logo on a society publication in 1904.

ing on Disa flowers. According to Vertue they later came across a note with specimens of the medals that the Society of Heraldry in England had approved and registered.

Exactly when and how the logo that identified CTPS up to and beyond our 125-year celebrations became our official emblem, is unknown. But, according to Vertue, it was used on the reverse side of some of the medals minted in Birmingham early in the 20th century. This British minter

continued to make the society's medals until after WWII.

### British interpretation

As mentioned above, there are the trademark issues - especially with the heraldic symbols on the shield. In addition, the Lady of Good Hope holding an anchor as depicted at the helm, first became a symbol of the Cape Colony in 1715. The same lady in a white dress was later incorporated into the rather elaborate City of Cape Town coat of arms, which was patented by the College of London in 1899. No use arguing about the 'Spes Bona' (Good Hope) motto at the bottom being a copy of the Cape Colony, as well as City of Cape Town, mottos.

The 'supports' on the sides holding up the shield are the only points of difference from the colonial coat of arms. But, a Life Membership of CTPS to whoever guesses the species depicted on the CTPS coat of arms ... the only point in the favour of the long-necked and long-bodied short-horned deer is that they are certainly different to the oryx and wildebeest depicted on the old colonial symbol. OK, the colonial wildebeest (left) is also not immediately recognisable, but still, the drooping little horns on its replacement's head has certainly never been seen in a South African wildlife photograph.

This is used with an agave plant prominently displayed in the foreground. As Vertue wrote: *'but why the Agave, which has its home in Mexico? That it was popularly included in old paintings of the Cape during the last century is well known. Thomas Bowler incorporated it in his sketches and paintings; the delightful painting of Kloof Nek by Angus reproduces it and so did Baines. Did the tall spike with the branched inflorescence made up of green-yellow, bell shaped flowers mesmerise the artists? It is assumed that the design was finalised in Birmingham so that the designer would not necessarily know that the Agave is not from the Cape or even South Africa.'*

And compare the depiction of Table Mountain to photographs of the mountain ... spot the differences! Apart from the natural form discrepancies, the famous picture of Table Mountain taken from Greenmarket Square in 1890 (included in the recent exhibition invites) shows multi-storied buildings, not just the leafy garden-estates depicted in the logo. And as we know, the sea



Medal from 1924, awarded to Robert Bell, shows the CTPS "shield" on a silver leaf branch above disas. Medals with the same symbols were awarded as late as 1972. But, according to Vertue the CTPS logo we got to know appeared on the reverse side of the medals minted in Birmingham at the beginning of the 20th century.

encroached much higher into the city than the green lawns in front of the houses indicate. Besides, where is the Castle, built right on the shore at the time?

This, of course, leads to the question: could we be in trouble for using these emblems? "However, in view of the long usage of the emblem there may be a case for (legally using) it," says Van Rossum. "One does not discard more than 100 years in one instant by a rushed decision."

Also, like stamp collecting, where the one's with the mistakes are the most valuable, the mistakes on the old CTPS logo could actually make it a valuable collectors' item.

The 'mistakes' on the current CTPS logo are so over the top, that it places it in a whole new category of quaint. It is certainly very unique. Therefore, the 125-year jackets with the old Cape Town Photographic Society logo could become valuable collectors' items that future members will cherish.

"I, for one, will always look at the old logo with great fondness – and consider it a reminder that members should never abdicate the responsibility of important decisions affecting our society to outsiders with no vested interests. Especially if they sit far away across the sea and have very little knowledge of the symbols used to represent us," concludes Trudi du Toit.

Next issue: The most popular logos chosen by members will be revealed/published in the August edition of Cape Camera.

# Master Class

## How to master Painting **with light** (Part 2)

*Part 1 of this article, which was published in the June edition of Cape Camera, covered the light painting of buildings and monuments as well as using this technique in landscape photography. It also gave advice about making fun portraits and producing fine-art portraits.*

*by LEE FROST.*

### Wire Wool Spinning

Feeling brave? Then here's a technique that will get your adrenaline pumping. Common or garden wire wool creates zillions of sparks if you set it alight – and it burns really easily, too. To create images of this, take a metal kitchen whisk, stuff it with Grade 0 or finer steel wool and attach the whisk to a length of cord or steel rope. A dog-lead clasp on the other end will make it easier to spin. Outdoors at twilight, under a bridge, in a tunnel or any other 'safe' location, light the steel wool, then with your camera's shutter open, start spinning the whisk around until the wool burns out – this takes 20-30 seconds usually. The results look amazing, far better than anything you'd get with a sparkler.

Obviously there's a fire risk here, so never try this technique where sparks could set anything on fire. Beaches are ideal as you're close to water and sand isn't flammable. Neither is concrete or tarmac. But dry grass is, and so are trees. You are, too, so wear protective clothing – a waterproof jacket and overtrousers are fine – plus cover your hair with a hood or hat and wear glasses to protect your eye from the sparks. Ideally, take a friend along when doing wire wool shots and maybe even carry a small fire extinguisher, just in case. It's a fun technique, but you have been warned!

### Star-Trail Shots

If you point your camera to the night sky and lock the shutter open on Bulb for two or three hours (at maximum aperture), you can capture fantastic star trails, created by the rotation of the earth on its polar axis. It's a natural form of painting with light. More importantly, when you do shoot star-trail images, it's a good idea to include features in the foreground to make the composition more interesting. However, as you're shooting in pitch darkness, in order to prevent those features recording in silhouette, you'll need to add some light. Use either flash or a torch – or both – to paint the foreground with light. You can do this on the frame that will also record the star trails, but that's hit and miss because you won't get to see how the painting looks for several hours. A better option is to do a few



Image by Kim Stevens

shots where you paint the foreground with light in a shorter exposure then, without moving the camera, open the shutter to record the star trails on another frame. Afterwards you can merge the star trails with a light-painted shot in Photoshop.

### Using Flash Gels

If you're working with electronic flash, experiment by using gels to add vivid colours to the light. If you only have one flash-gun, simply carry a selection of gels in your pocket and, as you walk around, illuminate various parts of the scene by holding different coloured gels over the flash head. Sweet wrappers or translucent plastic work well, too. This technique works well in urban locations such as derelict buildings, subways and tunnels. Try also illuminating the inside of a subject – a car at a scrap yard would make a good subject. Working with one flashgun is limiting because you have to wait for it to recharge, which wastes time, plus you have to be thinking on your feet, deciding what to light up while the image is exposing.

That's why some photographers work in teams to open their

shutters at the same time, each using different gels. An alternative is to set up several flashguns and gels, then synchronise them using slave units or remote triggers to fire at the same time. How you ensure correct exposure will depend on your set-up. Some cameras allow remote multiple flash with TTL flash metering, so you can leave everything to your camera. If you use a single gun and fire it while wandering around a scene, set it to full power and manual mode, then work out the flash-to-subject distance by dividing the gun's Guide Number (in metres/ISO 100) into the aperture you're shooting at. For example, if the gun has a GN of 36 and you shoot at f/11, the flash needs to be around 3.25m away from the area you want to illuminate to achieve correct exposure. A colour gel cuts light a little, so reduce the distance to around 2.5m, then try a test shot. If you need to use the flash from closer or further away, you can adapt your approach and reshoot.

### **Add a bit of Sparkle**

Still have sparklers from Bonfire Night or New Year's Eve? They're perfect for painting with light. You've all seen cheesy shots of someone twirling a sparkler around, surrounding their face with spitting, crackling light trails. Well, forget that – it's too obvious. How about tracing the outline of a car or tree with a lit sparkler, then popping it with a weak burst of flash? Try photographing a person outdoors at night with a burst of flash but then fill the background with fire by waving a sparkler all over the place while walking around behind them.

You could use a sparkler to make it look like it's raining sparks and capture someone cowering under a brolly. Or create shapes, such as a Christmas tree with a star on top. Surround a kissing couple with a love heart, spin the sparkler while walk-

ing in front of your camera to create a spiral, spin it while rotating to create a sparkly orb. In all cases you'll need to set the shot up outdoors at night so it's dark, use a tripod, lock the shutter open on Bulb then do your sparkler thang. Keep going until the sparkler runs out, then dash back to the camera and close the shutter. Simple.

### **Other Light Sources**

Painting with light offers endless scope for creative experimentation, so what you can achieve is limited only by your imagination. You can use any number of things to create the light: torches, flashguns, LEDs, light ropes, EL wire, matches, car headlights, candles, firelight, sparklers – the list goes on. You can shoot in total darkness and add all the light to the image yourself, or mix light painting with man-made illumination in urban areas: it's up to you. You can even use your mobile phone or tablet to light-paint. There are dedicated light-painting apps available – try Holographium, a text-based piece of software that projects 3D letters as you move your iPhone, iPod Touch or iPad across the frame, creating holograph-esque floating words and images.

### **Colour Casts**

All torches produce light that has a colour cast – it's usually very warm with conventional torches, but plain LEDs can be cool/blue. You can try changing the White Balance on your camera to compensate for this, but we recommend you just stick to AWB (Auto White Balance) or Daylight as the colour casts from the torch can look great. In fact, you're more likely to want more colour by placing gels or sweet wrappers over the bulb/LED. Electronic flash has no colour cast as its colour temperature is the same as daylight – 5500K.