

CAPE CAMERA

March 2018



Official Newsletter

CAPE TOWN PHOTOGRAPHIC SOCIETY

CAPE CAMERA

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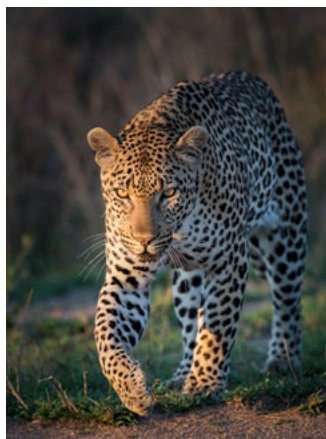
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On the cover

Our front cover image this month, titled *On the prowl*, was one of the high-scoring images at our March competition evening and was taken by Peter Turnbull who joined CTPS only during January this year. He admits that of all the wild life he has been photographing over the years, it is the large cats such as lions, leopards and cheetahs that have a mesmerizing attraction and photographing them is irresistible for him.

"Because opportunities to take images of leopards are not that easy to come by, I joined Manus van Dyk on several five-day wildlife photographic workshops over the years, two at Nkoro in the Sabi Sands reserve and one at Mashatu in the Tuli Block, with the main emphasis on finding opportunities to taking images of leopards, wild dog and lions – the little creatures were lower down on our list than they deserve. Manus used to say that the only Impala that interests him was the one hanging in a tree. Through this absolute addiction to photographing leopards, Manus provided us with almost unbelievable opportunities to experience a most intimate photographic interactions with these beautiful cats, particularly during the first of the three workshops, which was held at Nkoro. Attendance at the workshops was restricted to only four photographers per session to maximize interaction between

photographers and also because there were only four rows of seats in the game drive vehicle, including the seat next to the driver.

"It was a very late afternoon during September 2012, when I was confronted by this magnificent leopard, coming straight at us, eyes locked and walking into the last rays of the setting sun. I was shooting with a Canon D5 Mk III, with a Canon 400mm f2.8 fixed telephoto lens and a 1.4 x converter. I had to freeze the action and so I needed at least 1/500 sec. I also wanted as much of the animal's body in focus, but since I could not push the ISO beyond 1600 with that particular camera, I found myself restricted to a minimum aperture of f5.6. Fortunately, I got away with it and much of the body was in focus, while still getting the desired bokeh in the background," explained Peter.

Themes for 2018

Month	Set Subject	Competition Date	Entry date
April	Macro photography	4 April	28 March
May	Low key photography	2 May	25 April
June	Panoramas	6 June	30 May
July	Dramatic skies	4 July	27 June
August	Sports photography	1 August	25 July
September	Curves of the human form	5 September	29 August
October	Graphic design	3 October	26 September
November	Monochrome	7 November	31 October
December	Altered reality	5 December	28 November

Outing schedule for 2018

Weekend 20/22 April	Weekend in Hermanus
Sat 19th May	Late afternoon on Llandudno beach
Sun 17th June	Groot Constantia vineyards and a cellar tour
Sun 22nd July	Milnerton beach/lagoon/lighthouse/bridge – early morning or late afternoon?
Sun 2nd Sept	Philadelphia and surrounding canola fields
Sun 7th Oct	Green Point Park, the Stadium area
Sun 4th Nov	The Cathedral/ The Gardens/ Centre of the Book/ Art gallery and museum
December (TBC)	BoKaap walk about

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News from the council

Two thousand and eighteen seems to have gotten off to a busy start with two competition evenings, two Education and Development evenings, two outings, two Audio Visual evenings and two Council meetings, to say nothing about any special interest group meetings that may have happened. I certainly had the privilege to sit in on both of Basil Parker's instructional evenings on Lightroom and Photoshop, mainly because I was filling in for Kim who was away at the Congress in Prince Albert, together with quite a few others of our members. Basil is running another Photoshop evening on the 18th April for those who would still like to attend.

I am pleased to say that our Audio Visual members have a new resolve to grow their section after clarification that they were not to be considered a special interest group, but rather a full part of CTPS with equal status to the digital and print section. Their management sub-committee, however, is deciding to reduce the number of times they are to meet during the year, in order to ease the burden on individuals and to give them additional time for creating new AVs. They will now meet only every second month.

This month I wish to mention the work that Kim Stevens does on Council. Kim seems to spend every waking hour on photography. Certainly her entries to our monthly competitions are always stunning and very different, but her knowledge of our South African photographers makes her the ideal person to arrange Education and Development evenings. This is not easy, as getting professional photographers to commit to

evening talks months in advance is quite a challenge. But month after month Kim pulls an educational evening out of the hat – and she has to drive from Simonstown to do that!

I think equally valuable is her constant sharing of photographic articles from around the world on our Facebook pages. If you are not already a member of CTPS Facebook, you are missing out and should join by emailing Steff Hughes (seh2110@gmail.com) to sign you up. Members owe a debt of gratitude to Kim for all she does in helping us to improve our photography.

With the multitude of holidays ahead of us, I hope you are able to get out there with your cameras and take some great images for us to enjoy in due course.

Those coming on our Hermanus weekend on 21/22 April should score in that regard. Don't miss this wonderful opportunity to dedicate an entire weekend to your passion and to make use of the exciting and photogenic scenery of mountain, sea and lagoon – not to mention the camaraderie and being inspired by your photographic friends.

See you there!



Richard Goldschmidt
President

KZN Congress 2018

Hosted by the Amber Photo Club, at the Amber Auditorium Valley, Howick

Date: Saturday, 02 June 2018, 08h00 – 17h00

Cost: R350 (R100 discount for Early Bird registration if booked before 1st May 2018)

Guest speakers: Kevin Mollins; Grant Pitcher; Evelyn Gibson

PSSA Congress 2018

Hosted by the Port Elizabeth Camera Club, at the historic Athenaeum building, Port Elizabeth

Date: 30 September – 05 October 2018

Cost: R2500 (PSSA members) or R3000 (non-PSSA members) - Discounts for Early Bird registrations

For more information, go to www.pssa.co.za

34th FIAP Congress, Durban, SA

Fédération Internationale de l'Art Photographique/The International Federation of Photographic Art

Date: 11 – 17 August 2018

Cost: € 1000 sharing (€ 1250 single)

NEP Congress, Dullstroom

Hosted by the Kosmos Photographic Society

Date: 18 – 20 May 2018

Upcoming National Salon Dates

21/04 - Bloemfontein PDI Salon

05/05 - Lowveld PDI Salon

19/05 - Paarl PDI Salon

01/06 - Garden Route National AV Salon

03/06 - DBS Coastal Salon

01/07 - 4th Lowveld PDI Salon

11/08 - PSSA National AV Salon 2018

For more information & to download the information brochure, go to www.pssa.co.za

IN THE NEWS

4th Randburg National Digital Salon 2018

Congratulations to our members who entered their images in the above national salon. Again, they did us proud with their very impressive results! We would like to encourage all our members, no matter what their grading, to start entering salons and thereby gain valuable experience, knowledge and in addition points towards their next grade.

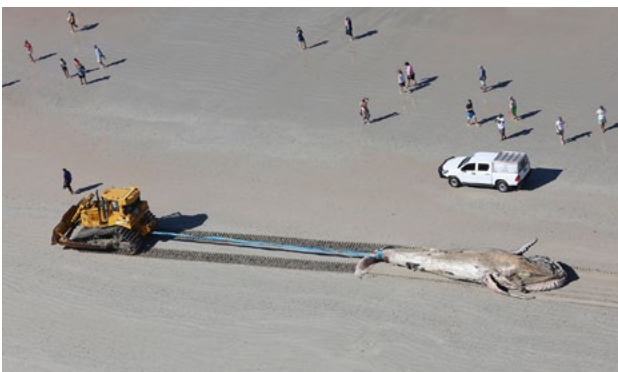
Chris Coetzee received a Certificate of Merit for his image '40 Ton Haul on Strand Beach', plus seven Acceptances; Anna Engelhardt received a Certificate of Merit for her 'Namibian desertscape', plus four Acceptances; Jeanette du Toit received a Certificate of Merit for her 'Table Mountain Cable Car', plus three Acceptances; and Nicol du Toit received two acceptance and Arthur Fitt one acceptance.



Table Mountain Cable Car by Jeanette du Toit



Namibian desertscape by Anna Engelhardt



40 Ton Haul on Strand Beach by Chris Coetzee

Annual CTPS Competition 2018

Important changes to rules

Two entries will be allowed per person per category.

An 'open' category will be added.

No restriction on when images were taken.

No restriction on whether the images had been entered in a club competition or not.

The only restriction: No images are allowed that were entered in a previous annual competition.

What's on in Cape Town

InterseXion - South African national Gallery

InterseXion is a body of photographic images, voice and video installations pertaining to sex workers in South Africa by photographer Robert Hamblin. It runs until July 15, 2018.

Zeitz Museum of Contemporary Art

The Zeitz museum feature the work of a number of foreign photographers. If you have not visited recently check out the exhibitions by Mouna Karray, Magagane and Thania Petersen. Free entry for African citizens every Wednesday, between 10 am – 1 pm. African citizens gain free access on presentation of ID.

Chavonnes battery Museum, Clock Tower, V&A

Chavonnes Battery Museum presents "Twenty Seven Years of Photojournalism", an exhibition by Nic Bothma. The format is a solo photo exhibition including Award winning images and unpublished photos of Nelson Mandela and provides a glimpse of the life of a wire photographer.

Time: Monday: 9:00 am to 7:00 pm and
Tuesday – Thursday: 9:00 am to 4:00 pm

Ticket Cost/Fee: R100 Adults; R 70 Wildcard and Red Bus
R50 Senior & Student (SA)

Other

Keep an eye on upcoming [exhibitions](#) at the Cape Town School of Photography. Also visit the [blog](#) for interesting content such [Sean Tucker's](#) inspiring thoughts on focusing on the highlights (both in photography and life). We highly recommend you grab a coffee and take a listen.

Promotions

We congratulate Antonio Chavry who gains promotion to Intermediate. Antonio lives in Mauritius and is a regular participant in the PDI sections of the monthly competition.

Latest E&D NEWS

The first meeting of the year on 21st February was very well attended and much enjoyed by members and visitors alike. About 40+ people attended the presentation on the Kgalagadi Leopard Project by Dr Matthew Schurch. He spoke about the use of collaborative photography in identifying leopard and cheetah in the Kgalagadi, reports KIM STEVENS.

The concurrent workshop about the use of Lightroom by Basil Parker was attended by 16 members.

Our meeting on 21st March took the form of a Photoshop workshop – again with Basil Parker. It was attended by 14 members and officiated by Richard Goldschmidt as Kim Stevens was away at the congress at Prince Alfred.

Forthcoming E & D events

Wednesday, 18th April

This meeting will be a double bill, taking place in the two available rooms at the church hall.

In the large one Eugene van der Merwe will be talking about choosing your best images; as well as evaluating images that have been submitted.

Basil Parker will use the smaller room to present an editing lesson this time using Photoshop.

Wednesday, 16th May

Kirsten Frost of Oryx Worldwide Photographic Expeditions will speak about his photographic journeys thus far, concentrating on cultural travel photography which includes images of the tribes of the Omo valley in Ethiopia.



New Members' Profiles

Please note that the numbers of new member profiles we publish every month in our Cape Camera are not a true reflection of how many have actually joined CTPS, as we can only highlight those that were willing to be interviewed and included in this regular feature.

Rashaad Phillips

"My passion for photography really began when I bought a DSLR camera and enrolled in a beginners course in early 2017 – which makes me a newbie in photography.

"Because I love Nikon, I have acquired a D3100 and a D300 together with three lenses 18-55 mm, 55-200 mm and 70-300mm, and have recently started with portrait and family shoots. While doing research I came across many interesting things regarding photography and the suggestions of joining interest groups and clubs.

"I cannot say yet what my field of passion will be, but if I had to choose right now, it would be nature, wildlife and landscapes as I hike a lot and do trail running and mountain biking as well as camping – so I am forever in nature, looking for tranquillity, fresh air, sounds of rivers, and animals.

"So far my most memorable photographic experience happened during a trip along the Garden Route, including Oudtshoorn, where I was able to take a picture of a lion – after struggling for 30 minutes to get a nice shot because it was hot and the animals were hiding in the shade. All of a sudden, he just popped up and looked straight at me, and I just clicked away. "In regard to the question about what I hope to gain by joining CTPS, that's easy to answer: I live by the belief that if I want to get good at something I hang out with the experts," concludes Rashaad.



Photographs by Rashaad Phillips

Dean Herrick

Dean started with photography at a very young age. "I must have been about 12, when my father (who was an ARPS), put an old camera in my hands and said 'go and shoot a masterpiece'. Well, I didn't achieve that for some time until I joined the Johannesburg Photographic Society in the late 60's and succeeded in getting a number of awards.

"I was in the film industry at that time and was battling to make ends meet, when my wonderful wife of 48 years appeared on the scene. My photographic career came to an abrupt halt and I went out into the industry of marketing and sales. Fast forward to 2006, when I was transferred to Cape Town and finally had the chance to rejuvenate my love of photography. I subscribed to GuruShots and Viewbug and continued to have my Canon hard pressed against my eye.

"I love to photograph the historical side of Cape Town (and oth-

er small places), coupled with the unexpected. Because there are already so many talented people involved, I don't do wild life, neither portraits (mainly because I have no access to studio facility) or macro. However, I am passionate about dramatic black and white photography.

"My most memorable experience in photography was when I was able to beat 403 000 entrants in an international challenge and getting into the top 20%," concluded Dean.

He has a Canon EOS 600D with a 50mm, 55-250mm and 10-22mm, which is one of his favourites, particularly for architectural shots. He joined CTPS to learn first-hand from local experts, get some exposure of his work, keep up to speed with trends, and to meet like-minded people who are passionate about photography.



Photographs by Dean Herrick

Tashi Kingsley Abangma

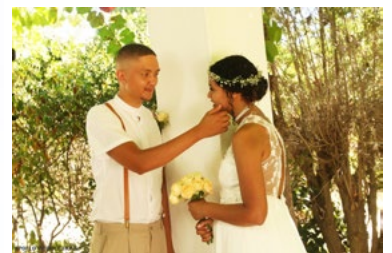


"I started photography at the age of 15," says Tashi "because my father was a photographer and I used to assist him in his studio. I love being involved in photography, doing mainly wedding and studio work, because I enjoy all the happy faces when the pictures I have taken of them turn out perfectly and the clients are happy with the results. I realised early on in my profession that I am not really in the business of photography but in the business of making people happy."

Tashi has two photography studios - one in Maitland and one in Observatory and employs three assistants. He uses a Canon 650D and a Canon 750D, together with some advanced studio lighting equipment.

He joined CTPS because he likes to gain more photographic knowledge from other professional and to promote the love of photography in his community.

er small places), coupled with the unexpected. Because there are already so many talented people involved, I don't do wild life, neither portraits (mainly because I have no access to studio facility) or macro. However, I am passionate about dramatic black and white photography.



Photographs by Tashi Kingsley Abangma

In addition to the new members featured above, Jojo Guacha also joined our Association since the previous edition of Cape Camera.

A member's Profile

Arthur Fitt



My earliest recollection of any interest in photography was at the age of about 10 playing around in a pantry at home experimenting with developing my films. I don't recall any useful results and I don't know how I got interested in this activity as none of my family had any interest in photography, but I obviously had a camera which I think was a box Brownie.

During my cycling and walking holidays around England I took many 'record' photos which served the purpose as I still have many which bring back memories of the good old days, no responsibilities, just enjoying life, despite the English weather.

My next memory is using a Voigtlander bellows camera while on a walking trip in Austria with the Ramblers Association in 1955. I entered a competition which they organized. I didn't win a prize but I still have the results which stated that the first prize of 5 £ was shared between three people and the second prize of 3 £ and the consolation prizes of 10/6d were shared between 11 people. Those



Almsee, Austria 1955

were the days my friend, I thought they would never end.

Then reality arrived, marriage, family and work. So for the next 40 years I just kept on taking photographs for the record changing my camera every few years because the camera manufacturers said it was a good idea, but my images didn't get any better and eventually I realized that there was a bit more to this photography business than just point and shoot. In 1999, I bought the ultimate camera for amateurs - a Fujifilm Fotonex 4000ix SL APS (Advanced Photographic System). An



'The Last Inn' Land's End - Cornwall 1950

excellent camera, but then came digital and within a couple of year APS was history. So I acquired my first digital camera in 2004 a Panasonic Lumix FZ10, still with a fixed lens and a 12x optical zoom, 4MP, f/2.8; and then in 2008 a move into DSLR and several cameras later, I now have an Olympus EM-1 and a few lenses. But what happened between 2004 and now, the period during which I really started to move away from point and shoot and took the first steps to creating better images?

It has been said that there are a series of steps that

most photographers go through, which in summary are:

1. Having a camera and clicking away merrily at anything that looks interesting.
2. Choosing to buy a 'better' camera.
3. Learning how to use the camera and lenses that you have acquired, and nowadays how to use the digital darkroom, Photoshop, Lightroom, and many other plugins.
4. An accumulation phase of lenses, filters, flash, tripods, bags, etc. It only ends when you realize that you are not spending much time on taking photographs and the ones that you do don't look any better than the ones you took before you got all that gear.
5. So you ask questions, why, and it suddenly dawns on one, although you may have been told many times, that photography means drawing with light, the nature of light and composition begin to have a new meaning.
6. At this stage you might think about joining a club. The majority of good amateurs are or have been members of a club, there are exceptions, but most people that I have met have said how much their photography has improved over the years by seeing other people's images and perish the thought, listening to judges' comments.
7. The final stage is putting together the vast amount of information that you have acquired over a considerable period of time and creating pictures that firstly appeal to you, could be hang on your wall at home and leave it there for more than a week; and secondly that other people, both photographers and non-photographers comment on it favourably.

So now back to my story. Having acquired a decent camera, I joined the Knysna Photographic Society and immediately came into contact with some very experienced and competent photographers. I then, like most people started thinking about the category of photos that I would like to concentrate on. There are very few people who can be really good at several different genres. Most amateurs tend to spread their time, talents and money too widely. It is good fun to photograph anything while on holiday, wildlife, birds, landscapes, etc. but one shouldn't expect to produce award winning pictures. The right gear, sufficient time and sufficient money and patience are prerequisites for success.

I recall a talk we were given by a local bird photographer who explained in detail how he had spent a week setting up a temporary hide by a nest, allowing the birds to accept his presence and just being there at the critical moment to get that award winning shot. Usually a good final image is dependent on the amount of time and effort that goes into the creation. Watch Ansel Adam's life story on YouTube.

Having an interest in astronomy, I decided in 2002 to try and photograph the total eclipse of the sun which was visible in the north of Limpopo close to the Kruger Park. Our total trip in a motorhome towing a 4x4 Suzuki was 6 842 km and for the eclipse we stayed at Nwanedi Nature Reserve close to Thohoy-



The English Lake District 1947

andou. We arrived two days early, the camp was new and very busy, and a separate camp had been set up for V.I.P.s, ANC top brass, which didn't include us. We found a good site for viewing at the Nwanedi dam. At 5 a.m. on D-day, the 4th December we left to setup for the big event which commenced with first contact at 7h10, totality at 7h32 with a duration of 2 min 4 sec - a very long way to go for a possible two minute window. By the time we arrived it was clouding over with the result that we only saw the sun for a few seconds and I got one shot of a partial eclipse with a guess on exposure and the rest was total cloud. So wait for the next one visible in South Africa in 2030.



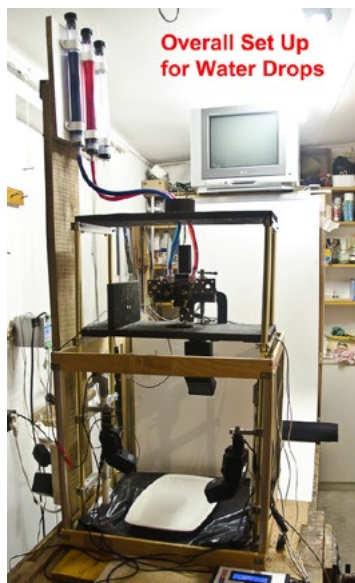
The only shot - Eclipse 2002



Solar eclipse - Turkey 2006

But photographers don't give up easily so we decided to go on a coach tour in Turkey in 2006, by which time I had acquired the Panasonic Lumix FZ10. The weather was perfect, and on eclipse day we were located in the Roman theatre at Aspendos on the south coast. I managed to get some reasonable shots throughout the eclipse period of about three hours, with totality lasting 4 min 7 sec, although as I had no tripod and had to lie on my back on solid stone.

In 2009, I started experimenting with water drops. Although knowing nothing about electronics I purchased a HI Viz kit and built it. I got some very good results but the timing control was not very precise, so I invested in the Cognisys Stop Shot, which then was a new product with much better control of timing, so the hit rate was much higher. Also with Stopshot, I experimented with paint splashes which required generating a sound through a speaker as explained and illustrated in the August 2017 issue of Cape Camera.



Water drop set up

I also wanted to take photographs of insects in flight.

One of the problems here is the shutter lag before the shutter opens, which on most cameras is at least 1/10 sec. An insect can travel a long way in that time. So with guidance from a friend in USA, I built an external shutter from an old hard drive - a very interesting exercise! The unit fits over your lens and you then leave the camera shutter open and trigger the external shutter. I managed to get my delay down to about 15 ms but this was still not fast enough so I abandoned the project. Another area of interest has been photomacrophotography i.e. magnification higher than 1:1 but without a microscope. I have had a reasonable amount of success but it is a big field and has a lot more potential which I think I may work on in the future.

A comprehensive photographic workshop held in Knysna in 2012 ignited an interest in Audio Visuals. There was no AV group in the Knysna club so I decided to start one, which slowly gave rise to a core group of enthusiasts. We were fortunate



Set up for photomacrophotography

to have a couple of experienced AV makers in the area to teach us the basics and provide the required motivation. As a result I created a few AV's and joined the AV Makers of South Africa and obtained a couple of salon acceptances.

Finally a quote from someone on the internet: "At some point, you will reach the stage where you are happy with your work. You will have your own niche and unique outlook on photography, and you will be pleased with the images that you are producing. Other photographers will inspire you to keep experimenting with your work and to keep learning new techniques. Because the one thing that will remain true throughout your photographic career is that you will never ever stop learning".



Garden sculpture - paint splash



Jumping spider

Latest AV NEWS

At the meeting on Wednesday, 14th March where Antenie Carstens was the main presenter, members were informed about an important change to the running of the group: CTPS Council and the AV management group have decided that in future the AV meetings will only be held every second month. The date of the next meeting will therefore only be in May – the topic to be announced closer to the time via Snapshot, reports JOY WELLBELOVED.

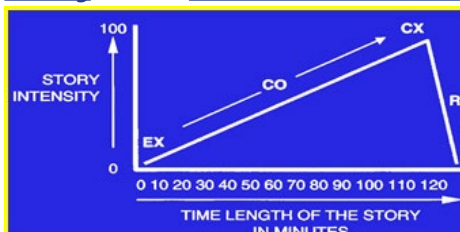
The meetings will continue with the same structure as before and include:

- Notices
- Educational talk on general topics
- viewing and comments on members AVs
- viewing and comments on non-members AVs
- next meeting details



The importance of sound in Audio Visuals by Antenie Carstens (summarised by Joy Wellbeloved)

"The images tell you what the story is about, but the sound guides your emotional reaction to the images," Antenie emphasised at the outset of his talk. To demonstrate just how important the 'audio' is in our appreciation of audio-visuals, he screened two AVs with the sound switched off. One was about a donkey, the other one about a bird bouncing as it walked. They were interesting, but no-one laughed. He then played them a second time, this time with the sound on. There were many laughs from the audience this time round and we all got the message - big time! Do yourself a favour and view them on the internet (first with the sound switched off): [Donkey not starting](#) and also [American woodcock dancing](#)



An illustration showing how tension is built up, then resolved in a classical film score.

Antenie also suggested listening carefully to the soundtrack when next time you watch your favourite TV whodunit or a horror story. "You will quickly learn just how the soundtrack manipulates you into knowing that the guy on the screen is a good guy or one of the baddies. It is the use of mu-

sic (soundtrack) that determines how audiences react to the images. A soundtrack is usually composed of one or more of the following elements - dialogue, music and sound effects. In addition, all good stories (and AVs) have a beginning, middle and an end - these are also known as exposition, conflict, and resolution."

Music and sound

Some of the aims and reasons why a soundtrack is used in AVs:

1. To enhance the atmosphere
2. To create rhythm
3. To suggest underlying tension
4. Sum up the entire AV
5. Create an era
6. Use as ironic comment
7. Reflect the inner thoughts
8. Used as a leitmotif (Lara's theme)
9. Link two opposing images
10. Create comic tension (Pink Panther Theme)
11. Silence as a plot device
12. As transitional device
13. Titles and credits

Music Selection

Some people start with lovely images, and only then look for music to go with them. Others (like Ingrid Gane) start with a song that haunts them so much that they go out of their way to take images to go with the words, even if they have to get them from the internet.

When you are looking for music to go with your AV beware of using currently popular tunes (even instrumental versions) as your audience will be led astray by memories that the tune evokes, and will not be concentrating of your show!

Sometimes you have found the perfect piece of music, but it is just too short or too long to go with your images. This is where you can use creative audio editing to enhance the AV or to reach a specific outcome or goal - such as shortening or lengthening the track by cutting out or adding a section in the middle.

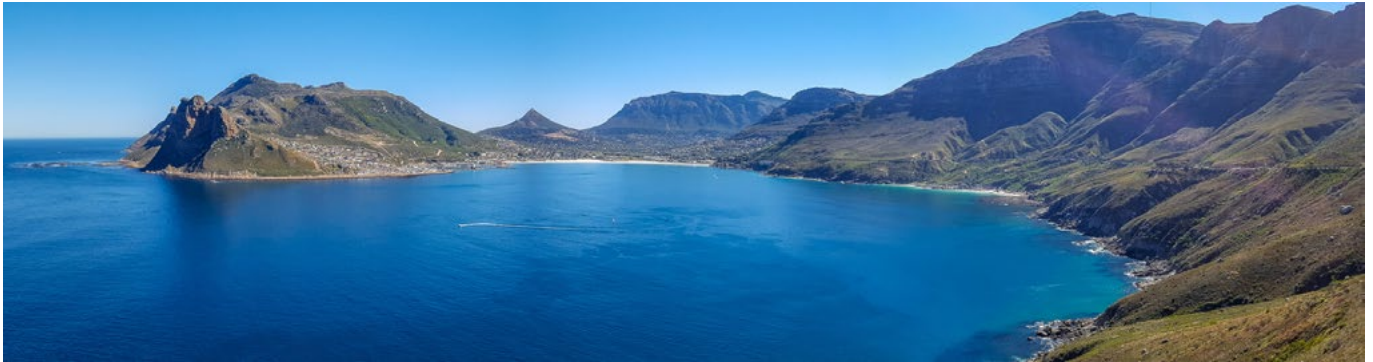
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Finally, how often have you finished reading a book, or seeing a show and you say - it was good, but I just did not like the ending? Avoid fading out the sound. Make sure your show ends well, with the conflict resolved, so everyone can heave a deep sigh and say 'That was good'!

In conclusion of the evening, Antenie showed some of the AVs he is busy with, including the following: Kiekies, Love letters in the sand; Morningside and Transformation of reality.

Latest News from the SIGs

Sports Group



Photographs by Andrew Denny

ANDREW DENNY, who continues to keep the flag flying solo for the sports group, describes his photographic experience during the past few weeks as follows: "March was a big month for cycling in Cape Town with major events like the UCI Mountain Bike World Cup in Stellenbosch on 10 March followed by the 40th running of the Cape Town Cycle Tour on 11 March and then the ABSA Cape Epic from 18 to 25 March.

"This was my 10th Cape Town Cycle Tour, after last year's race was cancelled due to dangerous winds and dangerous protesters, so I've spent a few weekends riding very early in the morning in very scenic (read 'very hilly') places - without my DSLR but not without my essential and trusted cellphone.

"The request for information from our editor of Cape Camera for the March edition left me scraping the bottom of the barrel for suitable examples. I was about to invent a new sub-genre of sports photography, such as 'Landscape Photography by Sportsmen using their mobile phone cameras'! It's a real thing! Photographic instincts die hard and you can't stop us enthusiasts from snapping away with whatever camera is at hand (see above panorama of Hout Bay from Chapman's Peak, using my cellphone).

"But she needn't get concerned. We won't lower the tone of this noble newsletter with cellphone pictures just yet. I ventured out this weekend with my DSLR to the Cape Epic Prologue at UCT so I have something to write about.

"I've never watched the Epic live before and the map in the

spectator's guide wasn't very specific about where to park and where to walk. My boss has done the Epic before so I asked him for advice. He was encouraging, but a rider's perception of the good bits of the course is not necessarily the same as a photographer's. So I ignored his suggestions, parked near the start / finish line and hiked up the mountain.

"For the first time in my life I was the subject of lens envy! I met a couple of club photographers at the Landrover Technical Terrain, a hideously vertical descent from the blockhouse via Plumpudding hill. They had their 100-400 lenses on and were talking in hushed tones about my 24-70 - which was much better suited to the subject at hand.

"There are only so many shots one can take of mountain bikers slithering down a slippery slope so I experimented with panning. That generated a lot of fuzzy shots but there were also a few I'm very happy with, and that's something I'll definitely try again.

"It was fun. But I did get told off by a variety of people: First by a TV cameraman who was live-streaming over the internet (he had his camera pointed at Table Bay for ages because 'Cape Town is more interesting than the back markers' - I assumed it was switched off); then by SanParks to stay off the veggies; and by marshals to get off the road. As a result, my advice is: You can't please everyone all the time so be alert, be careful, have a thick skin and keep moving!" encourages Andrew enthusiastically.



Photographs by Andrew Denny

Macro Group

When it comes to Macro, it boils down to equipment, techniques and composition, and when it comes to gadgets for macro, it boils down to having Mike (Mr Fixitall) de Villiers on your side, states JOY WELLBELOVED.

"I speak from personal experience, and those eight members who attended our Macro meeting on Sunday afternoon, the 11th March, and were able to see first-hand some of these - from his amazing home-made macro camera stand that can be adjusted to move 1/10th of a millimetre between shots - ideal for focus stacking to a simple-looking ball and socket device with a crocodile clip at the end of a rod for holding subjects in just the right place.

"A lot of useful information was exchanged - some just tips on using your camera more effectively like silent shooting mode 2 which will give any serious photographer much sharper images, to setting the camera's 'auto-off' to a longer interval to avoid

having to wake it up between shots.

"Christo le Grange demonstrated the in-camera stacking facility on his Nikon where you set a start focal point, a step size, and the number of images. The camera then proceeds to take the required number of images automatically. You still need to upload and stack these images in Zerene or Photoshop.

"Not to be outdone, Mike then demonstrated 'tethered shooting' where you control your camera remotely via USB cables. By using 'Active' USB cables, your camera can be quite a long way away.

"Many thanks to Mike for hosting the afternoon - it was most informative," concludes Joy.

The next meeting (date to be announced) will be at Christo and Marlene le Grange's home, where Christo will give a demonstration about Water Drop photography.

Portrait Group

"A group of seven members enjoyed an outing on Saturday 24th of February to The Palms Market in Woodstock. The aim of the outing was to take environmental portraits, using available light and generally enjoying what the market had to offer. The market is under cover with a large skylight with plenty of diffused light which adds to the quality of pictures taken" reports Andre Mouton, the new coordinator of this group.



(from left) Photographs by Anna Engelhardt, Malcolm Jones(2-4)



(from left) Photographs by Anna Engelhardt, Andre Mouton, Malcolm Jones, Lesley Parolis,

Monofanatics Group

This group is busy planning their next session, which will be announced in one of the next Snapshots.



March Outing to the BoKaap

Our city's picturesque colour palette

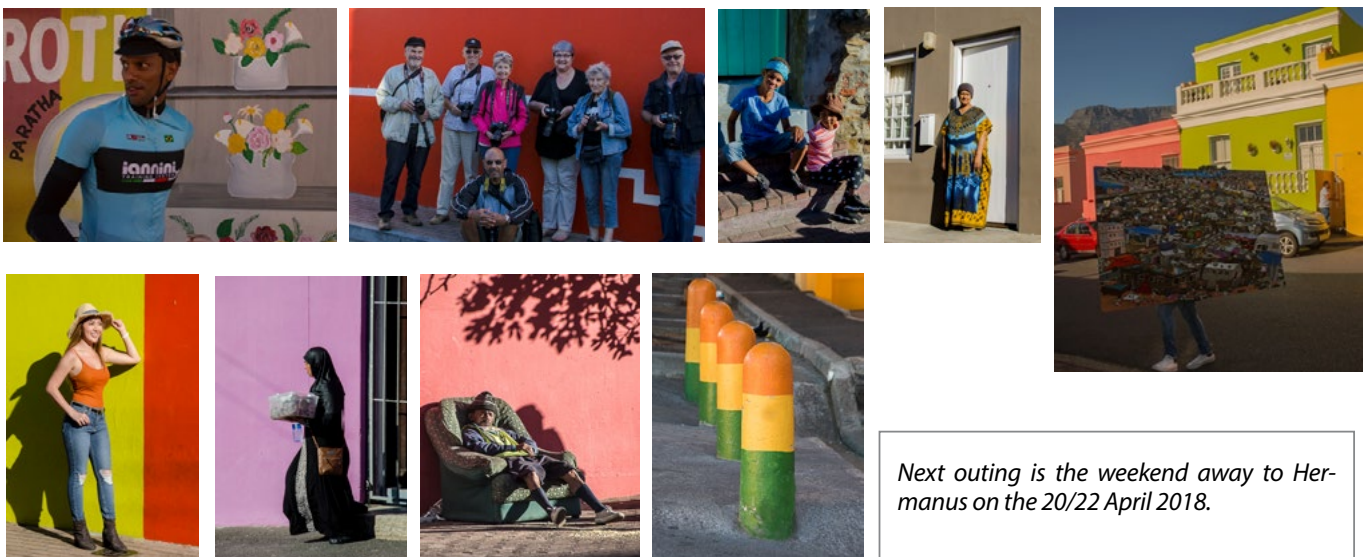
It has been five years since we had an outing to this most iconic and unique place of Cape Town's history, and it was worth it - reports RICHARD GOLDSCHMIDT.

Eight members met at 8am on Sunday 18th March on Riebeeck Square ready to do the walk into the BoKaap streets with their cameras. The weather was just perfect, and so also was the early morning light. Walking up the first street, Church Street, I was dismayed to see two families just getting up from where their 'house for the night' had been on the pavement, and wondered about the safety of our cameras. I fought off the temptation of photographing these make-shift structures. I wonder if any of the others took a shot or two? Once we reached Rose Street the colourful houses appeared in view and cameras started clicking. We worked our way slowly down to Wale Street extension where the real action began. The houses were really colourful but lacked interest without their occupants appearing on the stoeps or in the doorways. Our stroll took us down the narrow Chiappini Street, with short diversions down the streets crossing it. A flock of hundreds of pigeons being fed by a kindly lady drew our attention, but nothing like the shapely Asian young lady being photographed by her Australian boyfriend a bit further on. A request to join in was granted and we all probably got the same photographs of the lady – and we thought we were going to photograph houses!

We were turned around just short of Strand Street by a mature lady in her doorway, saying that this area of Bokaap had had people mugged for their cameras, and that we should

head back towards Wale Street where there were more people around and hence safer. That was an under-statement as by the time we reached there the tour busses had disgorged their clients and the corner coffee shop was crowded. So off we went on another loop around the upper block of houses, seeing more of the locals outside their houses and 'stealing' shots of them. In the five years since our club last visited the Bokaap area I could notice how many of the houses had been upgraded and gentrified, which is considered a threat to the area by some of the original inhabitants. Thankfully, some of the large new buildings between Buitengragt and Rose Streets have been sensitively designed and painted, to fit in with the old historical houses adjacent to them.

Just after 10am the light was becoming too harsh and so we repaired to the busy breakfast café in Wale Street for a coffee and to compare the images we had taken, before heading home. The following were on the outing : Robert Maginley, Adriane Jenssen, Jonathan Burchell, Jacoba van Zyl, Mike de Villiers, Prem Moodley, Marion Jackson and Richard Goldschmidt. The jury is out as to the best time to visit the Bokaap, sunrise or sunset? The problem with both of those times is that the residents are at home and the streets are parked full of cars, making photography difficult. The electrical and telephone overhead wiring is a sufficient challenge.



Next outing is the weekend away to Hermanus on the 20/22 April 2018.

A member's Travelogue



India - chaotic, bamboozling, intoxicating, exasperating & overwhelmingly beautiful

by André Mouton

A land of remarkable diversity – from ancient traditions and artistic heritage to magnificent landscapes and culinary creations - it ignites curiosity, assaults the senses and warms the soul. We tailored our trip to concentrate on the Northern and Central part of India which included the all-time classic Golden Triangle (Delhi, Agra and Jaipur) but would also give us insight into rural life and different culinary experiences.

We travelled with a family from India who had done the hotel bookings and secured us a reliable personal driver for our three week trip. This made the entire experience special as we had someone that understood the language and could bargain on our behalf which came in very handy on our shopping sprees. It also allowed for a lot of flexibility as we were not controlled by time and tour groups. The saying goes that to drive in India you need a good horn, good brakes and good luck. We had all three and a great travel experience with our driver Dinesh; a local farmer from Bharuch, Gujarat. Soon we learned that not everything works out as planned in India, but somehow the universe conspired and the alternatives seemed to work out even better than anticipated.

The long rides between destinations weaved in and out of rural towns and cities. It provided us with the opportunity to witness everyday life in India, all the while chatting to our travel companions and nodding off at times. Much exploration and research was done on my phone during the journey, while I sorted through my thoughts.

We entered India on-board Ethiopian Airlines via the magnificent Chhatrapati Shivaji International Airport in Mumbai. Arriving in Mumbai was an exciting beginning to our journey. We had our first taste of India when they were trying to fit three adults, together with our entire luggage into a Tuk-Tuk (a moped motorcycle), which was not very successful. We transferred to a metered taxi and had a rather uneventful trip to our hotel located in the magnificent old part of Mumbai. There was no time for our stomachs to acclimatise as we hit the streets for some amazing street food, immediately after dropping off our luggage at the hotel.

Mumbai makes space for everyone and welcomes you openheartedly. We quickly learnt how to cross the busy roads, dodge cows and tiptoe around the trails of manure. It was a cacophony of sounds, disorganisation (so it seems), craziness, smells and

chaos but somehow it all worked. It is a system that you can penetrate after you discard your own expectations. Roads everywhere were crammed with thousands of taxis, bicycles, scooters and Tuk-Tuks - all pushing forward, stopping abruptly with horns blaring, every driver forcing their vehicle into the smallest possible space with an unbelievable sense of timing.

After spending a few days in Mumbai our journey continued with a seven-hour train trip to Bharuch in Gujarat. From there our three week tour of Rajasthan's captivating collection of Mughal forts started with the first stop being Jaisalmer; a settlement which originated as part of the silk route and also known as the Golden City. It is one of the last big towns in Rajasthan closest to the India-Pakistan border in the heart of the Thar Desert; the very vision of an Arabian Nights desert fortress. One of the memorable experiences was a Rajasthan Desert Safari and exploring the humongous Jaisalmer Fort, the only living fort of India which provides beautiful views of the golden city. Winter is the best time to enjoy and explore the gems of the magnificent state of Rajasthan, as the summers and monsoons in Rajasthan are too unpleasant (the very reason for the timing of our trip).



If you are a spiritual creature or just love architecture, you will be able to find temples and places of worship around every corner, but in North and Central India, we were truly spoiled for choice. Our itinerary included Jodhpur, Delhi, the twin cities of Vrindavan and Mathura, Jaipur, Chittorgarh, Udaipur and Ahmedabad before returning to Mumbai.

I developed a fascination with ghats (basically a set of steps leading down to a river or lake) well before our trip to India through following works by Indian photographers and during conversations I had with them on Facebook. Sacred places like Varanasi have burning ghats where Hindus cremate their de-

parted. These ghats are fascinating places to visit as it offers the perfect place to witness traditions and puja rituals (worship).



One of my favourites was the Yumanu Ghats in Delhi which is situated on the banks of the Yumanu River, which also flows through plains of Vrindavan, Mathura and Agra. It is truly a breathtaking sight watching thousands of seagulls swirl around the rivers as they get fed by the locals. Seagulls start migrating from Europe & Siberia before the onset of winter and stay in India till March, the beginning of the Indian hot summer.



Despite the poor visibility as a result of the severe air-pollution which makes photography challenging, the ambience around the sacred places was calm, dignified and a wonderful experience to witness the worshipping rituals, prayers and interaction with locals. Devotees often also visit the ghats early in the morning to bathe in the holy water of the Yumanu River.



Life close to the banks of the Yumanu River (Ghats) is beautiful in its own way. Listening to the chanting of mantras, seeing the sacred sadhus and the exquisite architecture of the temples are what make a visit to these Ghats an unforgettable experience.

The other memorable place we visited in Delhi was the Lotus Temple, another architectural gem, which is open to all regardless of religion. The temple is built in the shape of a lotus flower using pure white marble and is the last

of seven Bahai's temples built around the world. It is a perfect place for introspection - absorbing its calmness and tranquillity. No trip to Delhi can be complete without visiting Agra, the home of the Taj Mahal. This incredible 7th wonder of the world

with its flawless majestic edifice lived up to all expectations. The actual architecture, perfectly symmetrical structures, and layout are nothing less than perfect and visiting it gave me a fresh perspective on the history and achievements of humankind. The Taj Mahal was partially covered with heavy fog on a typical winter's morning with very large numbers of visitors, which did not bother me.

After just a short (relative) drive from Agra we arrived at Mathura, a sacred city in Uttar Pradesh which is said to have been the birthplace of the deity Lord Krishna. Dotting the Yamuna River are 25 ghats, of which Vishram Ghats is considered the holiest. Next came Chittorgarh, the home of the Chittor Fort - the largest one in India.



When it comes to shopping in India, Jaipur with its pink terracotta architecture is unbeatable. It is impossible not to fall in love with Udaipur, the 'City of Lakes'. We explored the Gangaur Ghats which is the main ghat situated near the waterfront of Lake Pichola with prime views of the stunning Taj Udaipur and lit-up City Palace. It was a hype of activity with yoga, prayers and worshipping. The locals were very helpful and less forceful trying to sell you their wares. At one stage, I lost my credit card and had two hands full of locals, including taxi drivers, helping me trace my movements and trying to find it.

We all developed a weak spot for the savoury street food served in the many alleys and lanes of cities. Udaipur is one such city that is known for its delightful varieties of street delicacies, but with a twist of the mind-blowing spices of Rajasthan (which also helps with relieving any sinus issues). We found Udaipur to be the destination for the best and biggest variety of street food, including Pav Bhaji, Paani Puri, egg Bhurji and egg curries. After Udaipur we spend two days in a rural village outside Bharuch, which was another special experience.



I found myself instantly drawn to the people of India. I loved their generosity, kindness, their subtle smiles, all the intricate facial details, and only wished that I could speak their language to get to know what hides behind their faces and what stories they have to tell. Beside their admirable entrepreneurial spirit which can annoy you at times, I admired their sense of calm and willingness to allow me to photograph them. Although I didn't know these people personally, I somehow felt very connected to them - a connection that surpassed any language barrier.

It touched me how the people conduct their lives even when they have none of the resources or means readily available to us. Yet they happily coexist with each other, 'complementing' not 'competing' with their fellow countrymen. India is the place where so many different beliefs and practices can live together in complete harmony. Faith is so deeply ingrained in the many shrines and religious places that it leaves even a non-worship-

per in bewilderment. I never felt unsafe and never felt threatened walking the streets with expensive camera gear during the day or at night. Even walking through one of the slums in Mumbai to take photos of the prestigious Bandra-Woli Sea Link, I felt safe and could even manage a few conversations with curious slum-dwellers about Hansie Cronje, who is still remembered by cricket-mad Indians.

India is a photographer's paradise - all of the colours, textures, architecture and the people present themselves as perfect photo opportunity on every corner. The way people languidly sit on their front steps seem better than what any professional model can offer. The poorest woman wears her colourful sari with so much pride, entices us foreigners with their dark tresses and kohl-lined eyes.

In my bag was a full-frame Sony body with only a Zeiss 24-70mm lens and cellphone. My tripod became a hindrance after a while as I could not take it inside many religious sites and it was not always easy to mount it in narrow or crowded places. I therefore decided to abandon it when we visited a village in Bharuch before departing back to Mumbai for the last few days. Somehow it found its way back to South Africa and was returned to me with the message 'These things cost money and you just don't leave it behind'!

India was truly incredible. Chaotic, bamboozling, intoxicating, crazy, generous, charming, intensely irritating, exasperating, wonderful, squalid, beautiful, daunting, overwhelming, colourful and fantastic! India is all these things rolled into one, with a diversity that few nations can claim. Christopher Poindexter said "The thing about chaos is that while it disturbs us, it too forces our hearts to roar in a way we secretly find magnificent". I found that magnificence and will never be the same again. Hope to return to this amazing country later this year. This time as a wedding photographer.



All photographs by André Mouton

Winning images from March

Set subject: Human Portrait

Members produced some beautiful work for this month's set subject - especially in the print section. The judge for the evening was Evelyn Gibson who is a director of the PSSA and also its public relations officer. Evelyn was complimentary about the standard of the photography in our society and especially praised the high quality of the prints. This is a compliment to the photographers and to the printing companies in Cape Town. There were once again a large number of entries (114 in total), which reflects the growing popularity of our society, reports LESLEY PAROLIS.

The new print stands are now in full operation and we thank Mike de Villiers for his sterling efforts in making them.

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

Set Subject



Winner Print Set - (Salon) Charlene by Lesley Parolis (30). Beautiful Portrait, handled very well indeed, the back ground is not intrusive in this image therefore the portrait stands out very well indeed. Lighting also adds great value to this image. The quality of the print was excellent.



Winner PDI Set - (Advanced) Tigress by Crighton Klassen (26). This portrait shows its environment, which adds value to the image and has been handled very well. The pose also adds to the impact of this image.



Winner PDI Set - (Beginner) Young resident Rodrigues Island by Antonio Chavry (20). The happy expression of the little girl and showing her in her environment adds to this image. However, be careful that the back-ground does not overtake or overpower the image - less depth of field would have added more value to the image. The needle with the road enhances the image. Depth of field well handled.



Winner PDI Set - (Salon) *Pauline* by Dave Gordon (28). The pose of the model is beautiful and the lighting together with the selected colours is handled very well.



Winner PDI Set - (Intermediate) *Nose ring* by Louise Tarr (22). The photographer captured a beautiful moment; what could have improved this image was a slightly reduced exposure setting.

Winner Print Set - (Advanced) *Christina Brabetz* by Jonathan Mark Burchell (27). This different approach to portrait photography works very well. By including the musical instrument, it adds to the story of this image.



Winner Print Set - (Advanced) *Cellist* by Jonathan Mark Burchell (27). The profile approach to this portrait works well and so does the selective lighting which also has been handled very well.



Winner PDI Set - (Salon) *Portrait from the past* by Pat Scott (28). This is an outstanding creative portrait and handled very well indeed.





Winner Print Set - (Intermediate) *Tattoo in Siem Reap* by Roger Trythall (24). An interesting angle to a portrait that captures the main subject and its Tattoo, although the busy background of the image is distracting.



Winner Print Set - (Advanced) *Flower child* by Mireille Landman (27). This is another well-presented print that shows a beautiful little girl with a happy little face. Just be careful that the busy background does not take away from the message of the image.

Open Subject



Winner Print Open - (Master) *Kite with Mouse for Lunch* by Jeanette du Toit (30). An outstanding example of superb bird photography. It is a pin-sharp action shot that is not easily captured.



Winner PDI Open - (Salon) *High tide Scarborough* by Rob Tarr (30). An outstanding landscape image with perfect exposure and great composition. The movement of the water adds great value to this image.



Winner Print Open - (Intermediate) *Iceberg reflection* by Louise Tarr (27). A lovely image that has been well handled during exposure. Nice composition.



Winner Print Open - (Salon) *White wash* by Jacoba van Zyl (30). An exceptional landscape image that was enhanced by being presented as a print of outstanding quality.



Winner PDI Open - (Advanced) *Tides of Life* by Marianna Meyer (29). A great seascape photograph, where a slow shutter speed is used to portray the movement in the water, with excellent results.



Winner PDI Open - (Salon) *Star Burst* by Catherine Bruce Wright (30). This image is stunning and has been handled exceptionally well as it is not easy to do this type of photography. The author succeeded, as the high score awarded shows.



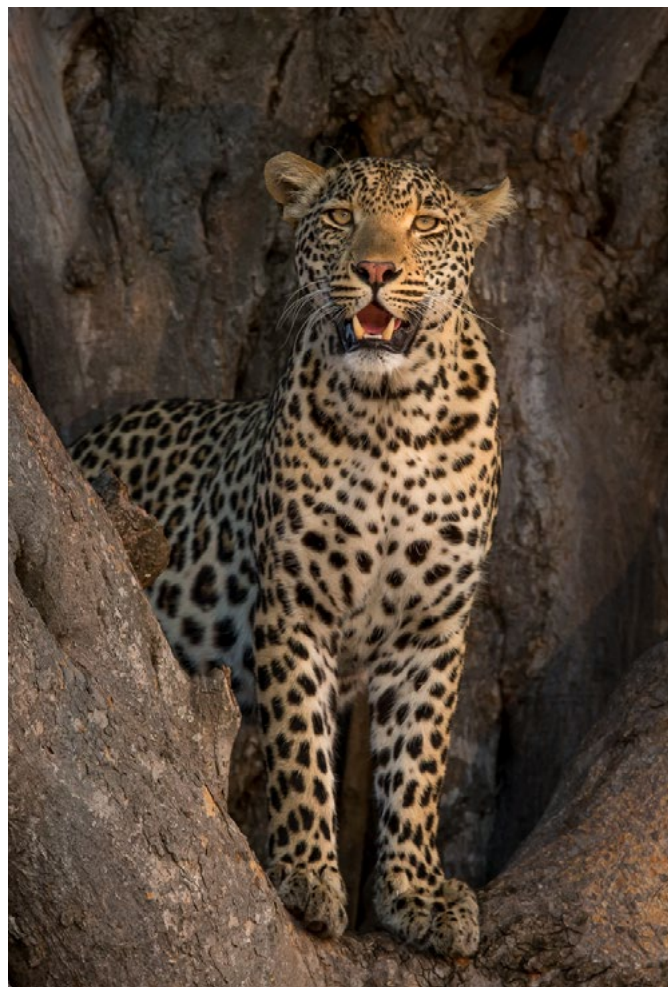
Winner Print Open - (Advanced) *Fire in the Sky* by Marianna Meyer (26). Beautiful dramatic sunset image, good lines and exposure handled very well.



Winner PDI Open - (Intermediate) *Waterhole is calling* by Louise Tarr (21). A lovely panorama of a large herd of Springboks. Perhaps the exposure could have been brought down slightly which would have given it an extra punch.



Winner PDI Open - (Beginner) *Slow motion* by Paramasivam Saravanakumar (22). The image certainly is a good representation of its title and was handled well especially for a beginner.



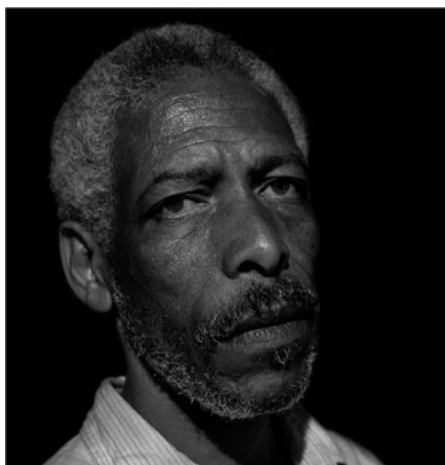
Winner PDI Open - (Advanced) *Can I help you* by Peter Turnbull (29). An outstanding wildlife image that is handled very well indeed. The placing of the animal is excellent and adds to the power of its presence within the frame.

Other high-scoring images from our **March Competition**

(26 & above)



Lip Curl by Vic Els (26)



A proud and noble man by Anna Engelhardt (27)



Sasol fire Drill by Dave Gordon (26)



Smokescreen by Arthur Fitt (28)



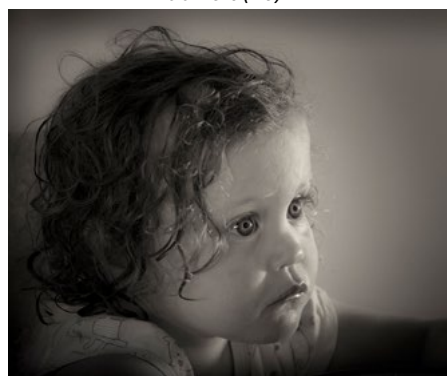
Table Mountain Car by Jeanette du Toit (26)



Picking a tune by Nicol du Toit (27)



Aimee by Prem Moodley (27)



Concentration by Jean Bradshaw (27)



For the love of music by Anna Engelhardt (27)



Seeing double by Joan Ward (29)



The town crier by Pat Scott (27)



Sunlight by Steff Hughes (27)



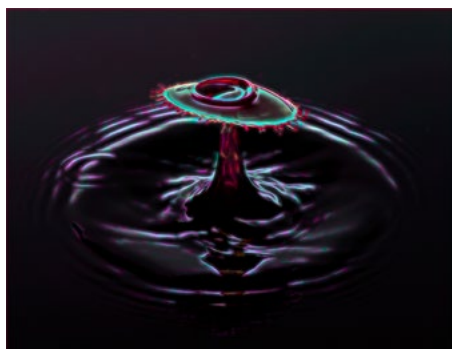
Maxim by Lesley Parolis (27)



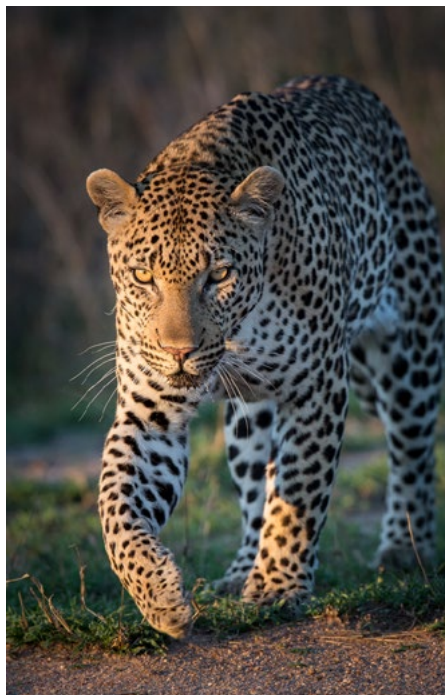
Cloud signatures by Marianna Meyer (26)



Fishermans Boat by Marion Jackson (27)



Ring of fire by Arthur Fitt (27)



On the prowl by Peter Turnbull (27)



Penniless and proud by Rob Tarr (26)



Alika by Malcolm Jones (27)



Morning on the bay by Catherine Bruce Wright (28)



Patterns by Robert Maginley (26)



Butterfly on Lavender by Jeanette du Toit (29)



Rocky shore by Jacoba van Zyl (29)



Morning grazing disturbed by Keith Bull (29)



Dunes at Sossus (2) by Neels Beyers (29)



Aasia by Kim Stevens (29)



Lily by Arthur Fitt (29)