

A long-exposure photograph of a waterfall cascading over mossy rocks in a forest. The water is blurred, creating a soft, white flow. The rocks are dark and covered in vibrant green moss. The surrounding forest is dense with green foliage and trees.

# CAPE CAMERA

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May 2018

Official Newsletter

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**CAPE TOWN PHOTOGRAPHIC SOCIETY**



## CAPE CAMERA

## WHAT'S INSIDE

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Contributions for Cape Camera are welcomed. Please let us know what you want to see in your newsletter. Please submit any contributions to editor Anna Engelhardt at email [editor@ctps.co.za](mailto:editor@ctps.co.za).

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**Venues:** Detlef Basel  
**Publications:** Anna Engelhardt  
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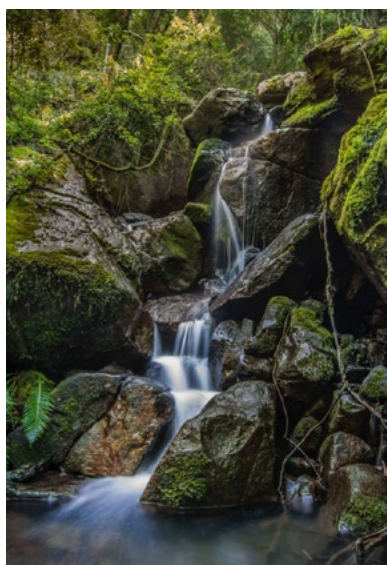
Refer to page 2 for [contact details](#).

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## On the cover

Our front cover image this month, titled *Tranquility*, was one of the winning images at our May competition evening, achieving a high of 26 pts. It was taken by Nicholas Moschidea, who is in his last year at school and has only recently become a member of our association and already making his mark with high scores. "Waterfalls have always fascinated me, and, as a photographer, capturing the cascades of running water is always satisfying. This little waterfall is situated in the Velorenkloof Country Estate in Mpumalanga and is about an hour's hike. With the help of my father, who aided in lugging my tripod up and down the mountain, I managed to take this 8 second exposure," explains Nicholas.

"Using an aperture of f/18 and an ISO of 100, my goal was to portray the tranquility of this stream within the kloof. Capturing the "cotton-wool" effect of a running stream or waterfall is oddly satisfying to me. However, as my grandfather says, one should never "over cotton-wool" running water and sacrifice too much detail and clarity. He also says that if you are passionate enough about capturing an image then you should be willing to get wet and muddy and place yourself in an odd position to obtain the perfect angle – it's what photographers do!

"It has taken me three trips to this waterfall to achieve a result that satisfies me. As an 18 year-old who is still early into his photography career, the excitement of capturing an image that I believe to be 'amazing' still distracts me from some of the important rules of composition. As soon as the shutter closes, I pick up my camera and leave, feeling content with my efforts. Unfortunately, it is only when I sit down at my computer or with my grandparents that I start to notice the faults of my image. After two failed attempts I was adamant to persevere and get it right. Fortunately, this time, I kept focus on my composition, on the lighting and on my camera angle. My patience paid off finally, despite a lot of squelching around in the rock pool below."

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# SET SUBJECTS 2018

Month	Set Subject	Competition Date	Entry date
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

Sun 17th June	Sunset at Llandudno beach
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

## PSSA Salon Calendar 2018

01 July 2018	4th Lowveld PDI Salon ( <a href="#">Brochure</a> )
14 July 2018	5th Bosveld Fotoklub Salon ( <a href="#">Brochure</a> )
28 July 2018	Southern Suburbs PDI Salon ( <a href="#">Brochure</a> )
11 August 2018	Krugersdorp PDI Salon ( <a href="#">Brochure</a> )
11 August 2018	PSSA National AV Salon ( <a href="#">Brochure</a> )

Refer to the [PSSA website](#) for full list of Salons for the year ending June 2019.

### PSSA National Congress 2018

30 September - 5 October 2018  
Hosted by the  
Port Elizabeth Camera Club  
Refer to [PSSA website](#) for details

## The CTPS Council contact details

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# News from the council

I am of the opinion that it is high time that more of our members take the brave step of venturing outside the safe walls of our own club into the wider world of South African photography. Nicol's talk about Salons in the second half of the recent Education and Development evening got me all enthused and started me off on this theme. Another member (who shall be nameless) kindly sat looking through all my images I had ever entered into a CTPS competition for a few hours the other week, telling me which could do well in a salon and what I should do to improve them. Oh wow! I think I will now enter a whole bunch of Salons to see what others think of my photos. It seems easy – and in addition, maybe more of you should join PSSA and enjoy cheaper entry costs for Salons, plus all the other PSSA advantages.

Allied to this theme, one of our members, Antonio Chavry, who lives on Mauritius and is also a member of Cercle des Artistes Photographes (CAP), the only registered photographic club on the island, would like us to hold an exhibition of our images on Mauritius. He will be visiting us later this year to further this proposal. We have two other members, Lindsay Antonio and Swaleh Nahaboo, also living on Mauritius.

The recently established Western Cape Photographic Forum, to which all 13 photographic clubs of the Cape automatically belong, is a further attempt to share training, activities and comradeship between the clubs. We are fortunate to have the Du Toit family playing a leading role in this and representing CTPS. At present they are seeking assistance with

designing a suitable logo. Those who could help should talk to Trudi du Toit. The Forum is due to hold a Salon later this year. CTPS is due to hold our own Salon early next year – so a wonderful opportunity for those who have never entered salons before.

This month I wish to pay tribute to ex-President Detlef Basel for all he continues to do for CTPS. Detlef's position on Council is to be the link between St Stephens Church and our rental of their hall, together with being in charge of our equipment. So twice or three times a month Detlef arrives at the hall just before 6pm and starts setting up our projector, sound equipment and all the chairs, with the help of Brian, who sees to our tea/coffee break. Prior to arriving he has to shop for biscuits and milk. At the end of the evening Detlef oversees the dismantling and secure storage of equipment, together with locking up the hall. This task has fallen on Detlef's shoulders for many years. We are eternally grateful to him for fulfilling this job without a single complaint, so we can all just arrive; enjoy photography, and leave, without thinking of what has gone into making the evening possible. Remember to thank Detlef when next you see him and perhaps lend a hand.

**Richard Goldschmidt**  
President



## Benefits of entering salons

Nicol du Toit did a presentation on salons to CTPS members during the second part of the E&D evening in May. It was mainly aimed at members who have not entered images in salons previously to explain where salons come from, what they are, the benefits people can derive from entering their images and how to go about entering photos.

He explained that salons started in Italy but soon became popular in France and spreading rapidly through Europe in the 16th to 20th centuries. It was associated with the different art movements which often held annual (or more frequent) exhibitions in which artists could enter works, the best of which was then chosen to be exhibited for the public in a salon. Today it lives on in photography and can consist of print, digital and AV salons, hosted nationally and internationally, under the auspices of the Photographic Society of South Africa (PSSA) or international associations such as the American Photographic Society (APS), Federation Internationale De L'art Photographique (FIAP) or the Royal Photographic Society (RPS).

The main benefit of participating in salons is no doubt the feedback photographers get on their photos and measure their own standard against other photographers on a national or international level. But you can also gain acceptance points to take part in competitions such as the

PSSA's annual [Impala Trophy](#), or to gain accreditations such as EPSSA by reaching certain targets for acceptances. You must, however, be a member of the PSSA for your acceptances to count for Impala Trophy points, or to get accreditation.

Information of upcoming salons are

listed on the PSSA website [www.pssa.co.za](http://www.pssa.co.za) and images in national salons can be entered through Photo Vault, in a manner very similar to the way we are entering our photos for the club's monthly competitions.

In conclusion, should members become interested in taking part in salons it will make economic sense for them to join the PSSA, because within the space of 6 salons the annual membership fee will be recovered in the form discounts PSSA members get when entering salons.





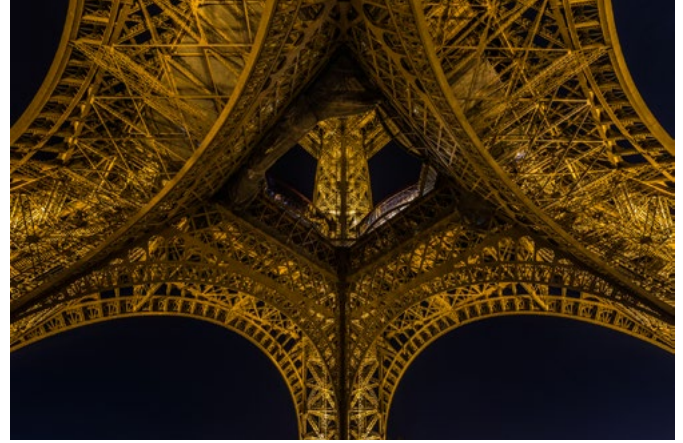
# In the NEWS

## Members' successful entries at Bloemfontein PDI Salon

Jacoba van Zyl received a Certificate of Merit for her Eiffel detail and five acceptances; Chris Coetzee also got a Certificate of Merit for his Lighting Cape Town and four acceptances. Margaret Collins, Arthur Fitt and Jeanette du Toit received two acceptances each; and Nicol du Toit and Haralambos Parolis one each. Our congratulation to them all!



*Lighting Cape Town by Chris Coetzee*



*Eiffel detail by Jacoba van Zyl*

## Latest AV news



While only a handful of members arrived at our meeting on May 9th, a productive evening was had by all, reports JOY WELLBELOVED.

Nicol du Toit gave a short talk promoting AV Salons along with a motion that was put to the local gathering of Cape Town clubs, and that was to encourage the growth of Audio Visual makers in the Western Cape.

Two short movies were shown on how to do animation using Power Point - the objective being to enable members to become more creative in their AV making.

During the evening three AVs were shown: "Another Day" by Joy Wellbeloved - originally screened at the Victoria West congress some years ago; and 'On the Road Again' (music by Willie Nelson) and a 'Day trip in Ireland' both by Robert Maginley.

Robert's 'An Introduction to AV Making' aimed at beginners was also shown to the members for their comment. It is hoped that this PowerPoint presentation will form part of our campaign to encourage more people to start making AVs.

The AV committee (comprising Joy, Robert & Arthur) are at present engaged in putting together a promotional plan for the very same reason. So as the saying goes 'Watch This Space'.

Anyone interested in finding out more about this exciting field of photography can contact any of the AV committee members: Joy - joywellb@gmail.com; Robert - rmaginley@worldonline.co.za, Arthur - fitt.ah@telkomsa.net. The next AV meeting will take place on the 11th July, in line with our decision to give our AV members more time to prepare new work.

## What's on in June & August

### **Club Exhibition - Hermanus (8th to 14th of June)**

A print exhibition by the Hermanus Photographic Club, in the NG Church hall, forms part of the popular Hermanus Fynarts Festival, which includes talks, exhibitions etc. covering every facet of art. If you visit Hermanus during the weekend of 8-10 June and the following week, you will have plenty of interest to see and hear. All members of the Hermanus club have been invited to submit prints for this exhibition, from which the club's print entries for Interclub will be selected.

### **Club Exhibition - Helderberg Photographic Society (14th to 16th August)**

The exhibition will be hosted by the Bright Street Gallery in Bright Street, Somerset West. The opening hours of the gallery is Monday to Friday 09h00 - 17h00.

# Latest E&D NEWS

## *Penny Robarts – converting emotions into images*

What a pleasure it was to welcome Penny Robarts to our E&D evening on Wednesday, 16th May, reports PAT SCOTT who was in charge of the E & D evening - standing in for Kim Stevens who was away in China. Penny is a professional Fine Art Wildlife Photographer and a Photo Tour Leader for ORYX, a company which runs International Wildlife Photographic Expeditions. Her presentation was professional and informative as she drew us all in to share her wonderful experiences of nature around the globe. I am sure all who attended were not only enthralled with her presentation, but also learnt a great deal about capturing the very essence of one's subject and conveying the story behind every image.

Penny told us of how her education extended beyond formal schooling to include her experiences of the natural world, saying it was this which shaped her as the person she is today and continues to do so with every interaction she has in nature and every image she takes. She feels that photography has developed into her way of communicating her emotions and what she sees; reminding us that photography is not just about pressing the shutter button. This is because the feelings and experience one has at the time play an important role in how one captures each image.

This concept plays a critical role in her tour guiding where her priority is to ensure that her guests not only get amazing photos of a specific animal, but to experience the "soul and the spirit" of the destination and its awe-inspiring photographic creatures. Reading up on her work I came across the following quote: (apologies for not knowing the author): *'Her stunning creations breathe life into natural encounters with the deftness of an artist's brushstrokes and the enthralling narrative of the best storytellers'*. Isn't that what we all aim for with our photography ... to be creative and to 'paint' with our cameras, and to convey meaning and mood with our own images?

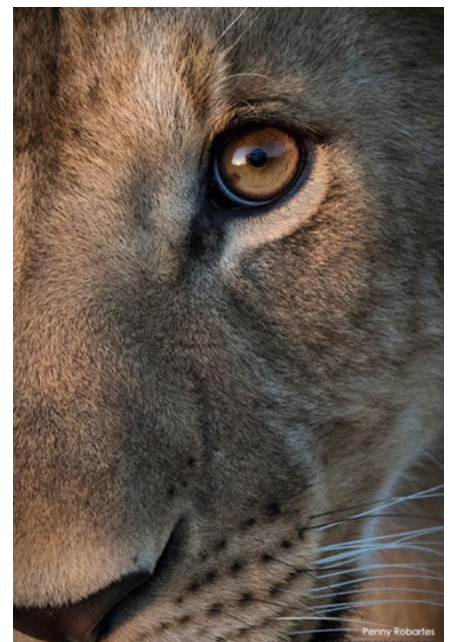
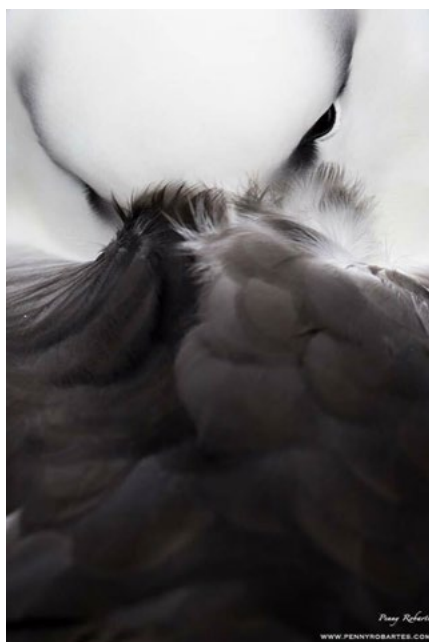
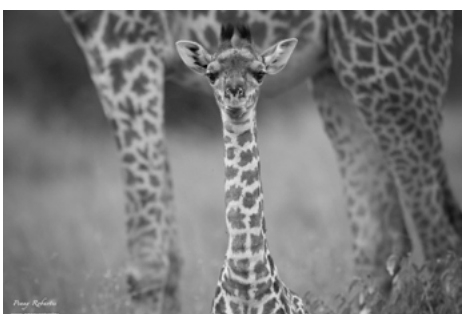
Brian Hallett, one of the members who attended the presentation, commented on how Penny explained that her camera



and lens are simply an extension of who she is, her thoughts and emotions and what she sees before her; and noted that although she rarely follows the 'traditional rules', she did emphasise the importance of composition to capture key elements in the picture. Another interesting point was that this world-renowned photographer only has ONE camera and ONE lens! Her lens is a Canon 300mm prime and one can see from her images that she does like to get 'up close and personal'! Although she is now thinking it is time to bring in a wider angle lens. Penny tends to shoot in aperture priority and varies her depth of field quite a bit, and enjoys bringing in foliage which helps to create the atmosphere.

With a growing number of Wildlife photographers from within and outside our borders, and the increasing sophistication of modern cameras one needs to establish a personalized style to get that WOW photo of a Lion The rather unique manner which Penny has developed to capture the ambience of her subjects, fully deserves the comment that *'Penny is recalibrating the way the world sees wild life'*.

I think Brian Hallock, sums up the evening perfectly: *'Members were treated to a stunning selection of artistic and unconventional wildlife images accompanied by Penny's relaxed and friendly commentary'*, concludes Pat.





## Forthcoming E & D event, Wednesday 20th June

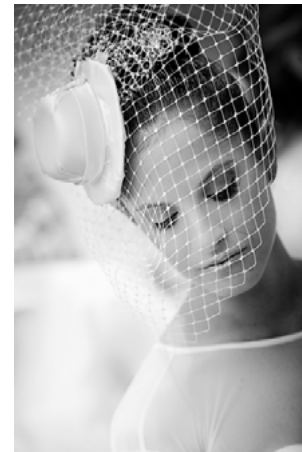


Our guest speaker will be JOHN ARMSTRONG, an award-winning international photographer who is based in Cape Town. His theme will be "Bridging the gap between the enthusiast and the professional photographer".

He is involved in a wide range of photographic genres with a focus on portraiture and weddings. Having worked previously in the film industry, John brings his in-depth technical knowledge to his work.

He has been privileged to be able to travel the world with his photography, having photographed well-known icons in both business and entertainment. John accredits his high work ethic and strong relationship building to his success.

John is a Fujifilm X photographer and Hein Hough from Fuji will bring along some Fuji gear for display.



## Latest News from the SIGs

### Macro Group

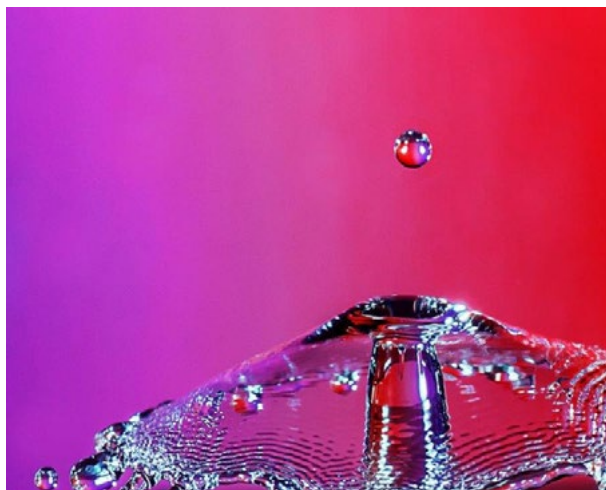
Well, it looks as if all the special interest groups have now gone into winter hibernation, except for the Macro group. The next meeting is being organised by Christo le Grange and will consist of a workshop demonstration of his water drop setup.

It will take the form of a hands-on workshop at Christo and Marlene's home on Sunday afternoon, 10th June 2018 at 2pm. (Address: 5 Seder Ave, Sonnendal, Parow, which is very easy to find as it is just off the N1). There is space for 10 people (the hosts included)

Christo insists that Waterdrop Photography is very rewarding for those who have patience, persistence and perseverance. By

using high speed photography (with the use of Speedlights) it is possible to photograph a drop of water falling from a height into a water bowl. And, by changing the viscosity of the drops, one can change the behaviour of such drops; and by using various electronic devices it is possible to catch the collision of drops in mid-air. However, because of the huge number of variables in the setup, your 'keepers' are very low, warns Christo!

The only equipment visitors must bring along is: a DSLR camera, macro lens, tripod, shutter release cable and lots of patience – Christo has the rest of the equipment.



Photographs by Christo le Grange

### Other SIGs

We have been informed that the Portraits, Monofantics and Sport SIGs are busy making plans for the future and also believe that there might be another exciting group in the pipeline.

## A member's Profile



### Antonio Chavry

When Antonio Chavry, who lives in Mauritius, became a member of CTPS during June last year, we introduced him to our readers in our July issue of Cape Camera. Since then he could claim quite a number of high scoring pictures in his ranking group at our monthly club competitions. Because all the motives of his images were shot in Mauritius, we were keen to find out more about the 'other side of the island' - the one which is not generally visited by the thousands of tourists who come to Mauritius mainly for an exotic beach holiday.

"I consider myself very fortunate to have been born a Mauritian, and not only because I can live on such a magnificent island but also because I can be very proud that my country is so highly ranked for its democracy and economic and political freedom. Since its independence from Britain in 1968, it has developed from a low-income, agriculture-based country into a place that is called 'the Mauritian Miracle' or 'the Success of Africa' - that is based on tourism, textiles, sugar and financial services," enthuses Antonio.

"But this is not all, we Mauritians are multi-ethnic (Indian - mostly Bhojpure and Awadi; African; Chinese; and European - mostly of French origin), multi-religious, multi-cultural and multi-lingual, all living alongside each other without conflict or tension. As a result of a Constitutional Amendment in 1982, there is no need for Mauritians to reveal their ethnic identities for the purpose of population census. Hinduism is the majority religion, followed by Christianity, Islam and Buddhism, which makes for an enlightening mix that is reflected in the various religious festivities that are celebrated throughout the year. Our

cuisine and the food we love is another reflection of the diversity of our people. It is mostly a combination of Creole, French, Chinese and Indian recipes, with many dishes unique to the island. Spices are also a big part of Mauritian cuisine and so is street food like Dhool puri, chili cakes, aloude drinks and so much more.



*The Seven Coloured Earths at Chamarel*

"Although our country is a major tourist destination, very few of our visitors ever venture away from the beaches to discover and enjoy some of our other natural and culinary treasures. Few are aware that Mauritius is home to some of the world's rarest plants and animals, although human habitation and the introduction of non-native species have threatened its indigenous flora and fauna ever since the first arrival of humans.



*Panoramic view showing Port Louis, mountain ranges and sugar cane plantations*

"Due to its volcanic origin, age, isolation, and its unique terrain, Mauritius is home to a diversity of flora and fauna not usually found in such a small area. Sadly less than 2% of the native forest now remains, concentrated in the Black River Gorges National Park in the southwest, the Bambous Mountain Range in the southeast, and the Moka-Port Louis Ranges in the northwest. There are also some isolated mountains such as the Corps de Garde, the Le Morne Brabant (listed as a UNESCO World Heritage Site), and several offshore islands with remnants of coastal and mainland diversity.

"All the above should wet my fellow photographers' appetite to book a holiday to Mauritius



but this time round include not only the beaches but some of the natural beauty of our countryside, the rare fauna and flora, as well as the cultural variety of this beautiful island of mine.

"Being a member of the photographic club The Cercle des Artistes Photographes (which has been in existence for 39 years and has 25 active members), we would love to be your hosts and show you around. We hold two meetings every months, have regular workshops, outdoor excursions, three annual event, a salon in August and two expos – at one of them each member invites an amateur/non-member to participate," concludes Antonio.

*All photos by Antonio Chavry*



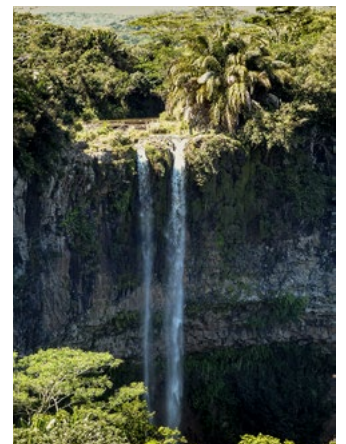
*Patterns at low tide*



*Indian divinity*



*Sunbird*



*Tamarind Falls*



*Variety of exotic fruits*



*Endemic Flower*



*Tamarind Fruit*



*Sea shells*



*Annual Chinese Festival*



*Variety of exotic food*





Photo by Joyce Goldschmidt



Photo by Richard Goldschmidt

# May Outing to Groot Constantia

*Great photo opportunities all year round*

*The idea on outings is to allow people the freedom to wander around and be able to take whatever images that attract them. The result is we end up seeing such creative photos that the others have taken, that we wished we had seen the potential and taken them ourselves. The twelve members (and three guests) who joined in the walk into the autumn vineyards of Groot Constantia on Sunday morning the 20th May did exactly that*



Photo by Robert Maginley

The sky was grey and cloudy and not exactly conducive to bright vineyard photos, so we experimented with artistic shots, courtesy of Anna Engelhardt's help. The first was to take photos down the neat rows of vines at a slow shutter speed whilst moving the camera in order to blur everything. Not a bad result! The second was to take multiple exposures of vine supporting posts whilst moving ever so slightly between each exposure. Not so successful, but I can't wait to try this out on a more appropriate architectural subjects. So new tricks were learnt by most of us!

Most visitors to Groot Constantia have never walked into the vineyards. We headed southwards across the vineyards until we reached the large historical graveyard of the Cloete family. There is nothing much to photograph there, but who has ever seen it? Onwards we strolled to the lower dam, where attempts were made to photograph the Egyptian geese swimming and coming in to land on the water. Once again lessons learnt, as I personally forgot to change my ISO and shutter speed sufficiently to catch clearly the rapidly moving birdlife. I was not expecting this outing to provide bird photography, but it did. It provided other photography as well. Jason Purcell decided to do portraiture at Groot Constantia – he had a lady friend who modeled with the vineyards and farm in the background.



(from left) Richard Goldschmidt, Marion Jackson, Liesa Gossel, Mike Smythe, Robert Gossel, Anna Engelhardt, Mike de Villiers, Joyce, Colleen de Villiers, Robert Maginley, Rob (visitor), Prem Moodley.



Photo by Richard Goldschmidt



After an hour or so, our leisurely pace got us back up the hill to the manor house, where the duck pond offered some reflections (and ducks) to photograph. People then had the option to wander around and take whatever appealed to them, but as I had headed off to Jonkershuis restaurant for my late breakfast, I found that I was followed by all the others, who thought that some food was a better idea, rather than to do more photography. A mountain biker gate-crashed our group at the table, who turned out to be Council member Andre Mouton with a very fancy bike but no camera this time.

The party split up at noon and some headed home, others may have done their own thing, whilst I know Mike de Villiers headed up to a high point on the farm to try and capture a number of shots from which he could produce a panorama for the June competition.

Thanks to the following that came on this outing: Mike and Colleen de Villiers, Robert and Liesa Gossel, Prem Moodley, Robert Maginley, Mike Smythe, Marion Jackson and friend, Jason Purcell and model, Anna Engelhardt, Joyce, Debby and Richard Goldschmidt.



*Photo by Anna Engelhardt*



*Photo by Joyce Goldschmidt*



*Photo by Robert Gossel*



*Photo by Mike de Villiers*



*Photo by Anna Engelhardt*



*Photo by Marion Jackson*



*Photo by Jason Purcell*



*Photo by Richard Goldschmidt*

## Forthcoming outing in June

### *Join us for sunset at Llandudno beach*

Our next outing is to Llandudno Beach on Saturday late afternoon 17th of June. The intention is to take dramatic skies (the set subject in July) if the photographic gods bless us with some beautiful and cloudy weather. The opportunity is also there for wonderful seascapes and slow shutter images. Remember: Going on a club outing provides the safety needed at dusk on a lonely beach. Those who wish to join us in a supper in Hout Bay afterwards would be most welcome.

Let's meet at the beach car park at 5.30pm, warmly dressed and armed with a tripod. Please email [Richard@goldschmidt.co.za](mailto:Richard@goldschmidt.co.za) if you intend to come along.



*Photo by Pat Scott*



## A member's Travelogue



*The Akademik Sergei Vavilov, our home for nine days*

# Exploring the land of the midnight sun - A journey of a lifetime

*by Rob and Louise Tarr*

Rob had won the 'Oceans of Life Photographic Competition' in October 2013 with the image shown on top of the next page showing three gannets on Malgas Island. The prize, kindly sponsored by Cape Town company, Oryx Worldwide Photographic Expeditions, was amazing: a photographic expedition cruise for two from Spitsbergen, Norway, around the Svalbard archipelago. For both of us, it was the trip of a lifetime!

We left in June from Cape Town via Amsterdam to Oslo, then took a three- and a half hour flight north to Longyearbyen in the Arctic circle. This is the land of the midnight sun, so the next 10 days were to bring no sunsets, just "golden light"! We had arrived at Spitsbergen, the largest and only permanently populated island of the Svalbard archipelago in northern Norway. Constituting the westernmost bulk of the archipelago, it borders the Arctic Ocean, the Norwegian Sea, and the Greenland Sea.

The first day we spent in and around Spitsbergen, and were able to fit in an exciting dog-sled ride, which was great fun – learning to 'mush' (a sledding term/command) our own team of six dogs.

The next day we sailed from Longyearbyen on the Akademik Sergey Vavilov, which was chartered by One Oceans Expeditions. The ship was a Russian ex-research vessel with a capacity of 92 passengers. The Oryx photographers had the use of our own Zodiac inflatable, and we were guided by professional UK wildlife photographer Elliott Neep. So we were with like-minded souls, and able to dedicate our time solely to maximising all the photographic opportunities available.

Being the first cruise of the summer season the snow was still thick in some areas. This added to the majesty of the scenery, and also made for fun, yet challenging hikes. There was plenty of sea ice, and spectacular icebergs. Wildlife and seabirds were in abundance. Our exact route was never definite, as the expedition leader changed course daily according to the ice pack, ensuring that we didn't get trapped. Temperatures were from around zero to 10 degrees Celsius, getting quite a bit colder when the wind was blowing. We actually had expected it to be much colder than that! The expedition ship issued wet weather



*Wandering polar bear*



*Waiting for walrus to surface*



gear and gumboots to all the guests for our landings, under which we had warm tops. The advice was to dress like an onion – layers, layers, layers.

Day 3 started with a hearty breakfast, polar bear safety guidelines and then a cruise in the Zodiac along the 14th of July Glacier, which was named by a French expedition after Bastille Day. A glacier is an accumulation of layers of snow, transformed over time by their own weight into a mass of ice that slowly moves downhill. During the warmer months 'calving' occurs – huge chunks of ice break away from the face of the glacier into the ocean, creating icebergs. The more compressed the air becomes inside the ice – the more intense and darker will be the blue colour.

We were dwarfed by the spectacular wall of ice! After lunch we were lucky enough to see puffins, and an arctic fox stealing an egg from right under a barnacle goose! A second trip on the Zodiac took us to Bloomstrandhalvoya, where we walked in rain and sleet. This was our first sighting of Svalbard reindeer, as well as long-tailed Arctic skua.

The evenings were dedicated to downloading images, backing up, and recharging camera batteries. Dinner was a four-course meal so with full tummies we slept very well every night, blissfully unaware of the shining sun.

On Day 4, our Zodiac outing took us to Smeerenburg or Blubbertown. This is an historical whaling station where Bowhead whales were hunted more than 350 years ago. Whilst exploring, Rob spotted some walrus swimming past, so the group returned to the Zodiacs to get a better view of them. Just when we thought we had lost them, one rather curious fellow spyhopped out of the water 50m in front of us to take a look at one of the other boats. It made for a fabulous photo.

Day 5 was particularly chilly. Our excursion took us to Sallyhamna where we saw polar bear prints in the snow but alas no polar bear yet. Hot Glühwein awaited us on returning to the ship which was a most welcome treat! During the afternoon we crossed 80 degrees north (by comparison, South Africa's SANAE base in Antarctica is only 71 degrees south). We were now sailing in the broken ice, looking for the elusive polar bear.

Day 6 was a winner! We were awakened with an announcement that a polar bear had been seen on the pack ice. Cameras and tripods were carried up on deck. Gloves and scarves as well as warm jackets were required. The bear was crossing the pack ice at some distance. It was a real treat to see the bear stop and roll around in the ice, then shaking off the icicles. It was definitely the highlight of the trip, and an unforgettable memory.

Later that evening, we sailed south to Magdalena fjord where we cruised past basking bearded seals and saw a gazillion little auks flying to and fro. Auks are marine birds that live the greater part of their lives far out to sea and only come to land to breed. They all feed on sea creatures, crustaceans and small fish, and most of them breed in colonies. We were fortunate to find a large group of walrus hauled out on the snow with a glacier as the backdrop. We landed with the Zodiacs, and walked single file to a spot where we could observe and photograph them for a limited time (specified by Arctic Conservancy Guidelines), before departing again.



*The prize-winning image - Evening Stretch*



*Walrus with glacier in the background*



*Spyhopping walrus says hello*

On Day 7 we went to Lillyhook Breen in the morning where we saw king eiders and arctic terns as well as black-legged kittiwakes and Atlantic puffins. A birder's paradise! The icebergs were particularly spectacular – deep blue in colour. The afternoon excursion was at Ny-Alysund where the most northern community lives on Spitsbergen. Most of the inhabitants are involved with polar research. Our passports were stamped at the world's most northern post office - 79 degrees north!

On Day 8 we landed at Rechercherfjord, where an old hunting cottage was leaning downhill – a beautiful site for landscape shots. We also hiked on the glacial moraine as the snow was less deep here. Tundra could be seen in the patches where the snow





*Iceberg landscape with Zodiac in the background*

had melted and beautiful flowers, mosses and grasses were starting to bloom. Our afternoon excursion was at Bourbonhamna where we once again looked for polar bears. Another expedition ship had come face to face with a bear on their hike that very morning.



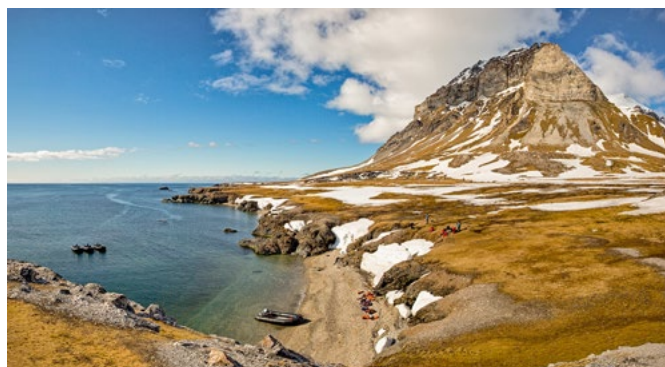
*Historical mining and hunting site*



*Learning to 'mush' a husky sled team*

On the last day we moved further south to Alkehornet. It was a beautiful sunny day for hiking and we photographed an Arctic fox and had close-ups with Svalbard reindeer. Some crazy people had an Arctic swim on the pebbled beach, before heading back to the ship. En route to the ship we were fortunate to see beluga whales fairly close to us in the icy water.

This trip was the most awe inspiring and breath-taking of all our travels. It was a photographer's dream – with crisp clear air, and a mix of landscape, wildlife and historical photographic opportunities in abundance. We would highly recommend this trip.



*Alkehornet on our last day*



*Polar bear and arctic fox tracks in the foreground*

*All photographs by Rob & Louise Tarr.*



# Winning images from May

## Set subject: Low Key Photography

*The theme for the May competition proved to be rather challenging to interpret correctly. Quite a few images were captured in low light rather than low key in which the main subject should be in the light area and be correctly exposed - not taking up more than 20% of the image. The background should retreat into the shadows that still retain some details and not simply be a solid black. The images of Jean Bradshaw, Crighton Klassen and Kim Stevens came closest to those requirements. The judge for the evening was Francois du Bois, chairman of Tygerberg Photographic Club. He did mark down some of the images that didn't quite fit the set subject but on the whole he was generous and about 50% of the images achieved 24 and higher, reports LESLEY PAROLIS.*

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

### Set Subject



Winner Print Set - (Advanced) *The Ganges Sunrise* by Roger Trythall (23). *Using the sunrise reflection on the water to draw the eye to the two people on the boat was well seen. Good black and white conversion adds to the mood of the image.*



Winner Print Set - (Salon) *Running on the Dune* by Jean Bradshaw (25). *Good conversion to black and white with enough detail in the sand dunes. Placing the people on a strong third against the white clouds contribute to the success of the image.*



Winner PDI Set - (Intermediate) *Model Maria Cristina* by Antonio Chavry (24). *Side lighting was cleverly used to show her hair and face with just enough light in the shadow area to retain the outlines. Image is nice and sharp with that cheeky look.*



Winner PDI Set - (Advanced) *Khaleesi* by Crighton Klassen (25). *Good exposure using side light to enhance the smoke but still have enough detail on the subject to see the outlines.*



Winner Print Set - (Advanced) *Juicy nectarine* by Jonathan Mark Burchell (23). The low light was cleverly used not only to show the detail in the peach but also giving a different dimension to the image. Well exposed and a sharp image.



Winner PDI Set - (Beginner) *Lone tree* by Michael Smyth (19). Photographed in low light gave a soft appearance feel to the image. The strong silhouette of the tree contributes to the success of the photo, although it is not a true low-key image.

#### MAY PROMOTIONS

Congratulations to Louise Tarr who gains promotion to Advanced.



Winner PDI Set - (Master) *Novice* by Kim Stevens (26). A true low-key exposure! Using a soft illumination from the side enhances the detail in the image, creating a very pleasing and thought provoking image.

## Open Subject



Winner PDI Open - (Salon) *Shepherds delight* by Steff Hughes (26). By using the road as a leading line to the dramatic and colourful sky works in this image. Using the rule of thirds also contributes to the success of the image. Exposure was well handled and image is sharp throughout.

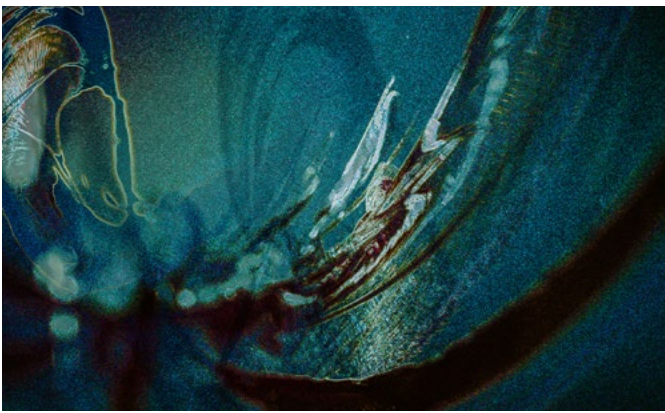




Winner PDI Open - (Master) *Ready for Harvest* by Anna Engelhardt (26). The photographer waited for the sun to expose certain areas of the image, adding to the overall success of it. Leading lines take the eye to the beautiful lit area of the corn fields and then to the dramatic sky.



Winner PDI Open - (Master) *Making fire* by Nicol du Toit (26). The image is sharp, use of good exposure techniques and well lit. The story telling is what makes this image. The master showing the students how to make a fire. The intense concentration, movement of the hands and the anticipation on the faces to see the first signs of fire complete the story. Circle of knowledge.



Winner Print Open - (Advanced) *Spirit Vision* by Margaret Collins (25). The photographer has created a beautiful abstract image using mainly shades of blue with some prominent colour to contribute to the flow of the image. The lines or waves are easy on the eye and deserve a place on the wall.



Winner Print Open - (Salon) *Evening cuddle* Malgas Island by Rob Tarr (27). The photographer managed to give us a glimpse into the beauty of interaction in nature. The image is well exposed, sharp, colourful and the background out of focus to isolate the two birds. The square crop suits this image well.



Winner PDI Open - (Intermediate) *Playful Teenager* by Louise Tarr (24). Well exposed and sharp portrait of the lion. The slight out of focus beard on the right hand side shows that he was showing lip. The square crop really works with this image.



Winner PDI Open - (Advanced) *City Life* by Margaret Collins (25). A very pleasing street photograph making use of multiple layers. By placing the layers on a 45 degree angle create a strong leading line to the focus point, the lady. Changing the tonal values of the layers from dark to light on the inside give a feeling of distance. Well executed..





Winner PDI Open - (Beginner) *Quack* by Nicholas Moschides (24). A different pose to what is seen normally contributes to the success of this image. Well exposed, sharp and with no blowouts in the whites. The dark background enhances the beautiful colours of the feathers.

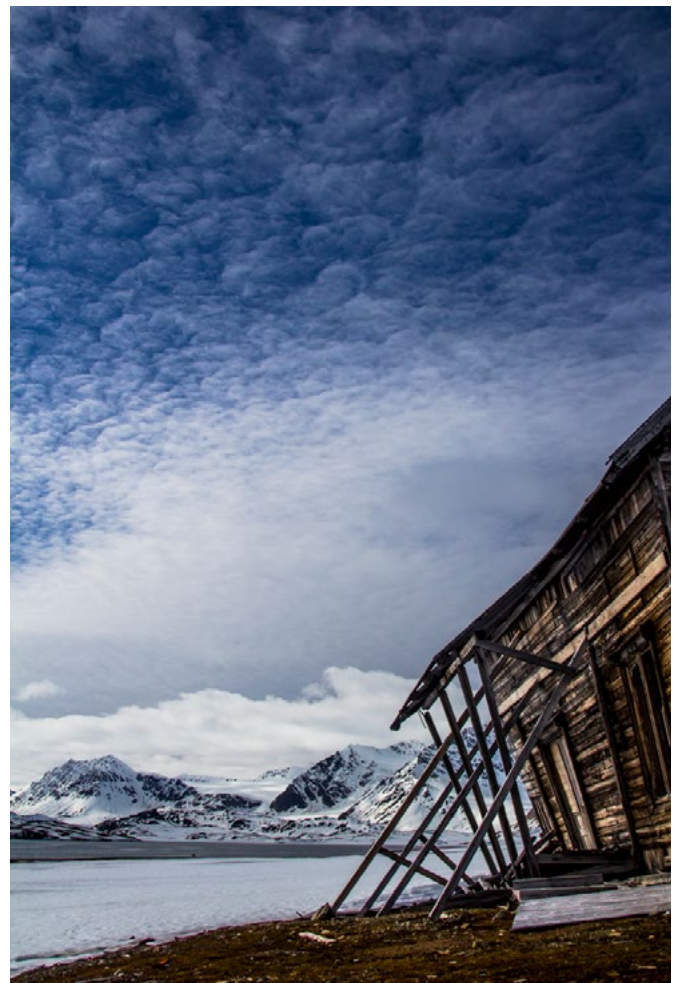


Winner PDI Open - (Salon) *Meeting the baby* by Rob Tarr (26). In wildlife photography everyone is striving to get that WOW shot. Well this is as WOW as it gets! The interaction between the three animals tells the whole story. The protective hold of the mother, the facial expression of the baby and the curiosity of the male completes the triangle. The photographer cleverly put the male slightly out of focus to ensure that all the attention is concentrated on the baby. Well done.



Winner Print Open - (Beginner) *Tranquillity* by Nicholas Moschides (26). All the elements in this image are contributing to the overall success of the landscape. Sharp throughout and using a portrait crop the main part of the image is captured. Exposure is well handled with enough details in the shadow areas. The slow shutter speed is well handled, contributing to the tranquillity of the image. Well done.

Winner PDI Open - (Advanced) *The Energy of Nature* by Roger Trythall (25). The timing of this lightning shot was perfectly timed. Placed on a third contributes to the success of the image. The reflection of the lightning in the water is an added bonus. The strong base balances the image and enhances the effect of the lightning strike.



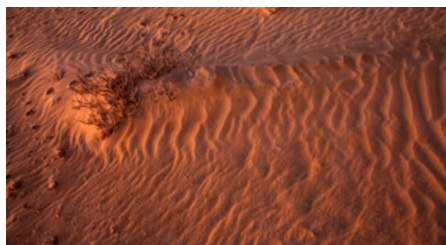
Winner Print Open - (Intermediate) *Norway Cottage* by Louise Tarr (24). The elements in this image work well together. The skew cottage in a cold but beautiful landscape with the snow-capped mountains and dramatic sky's as the background is well captured.





# Other high-scoring images from our **May Competition**

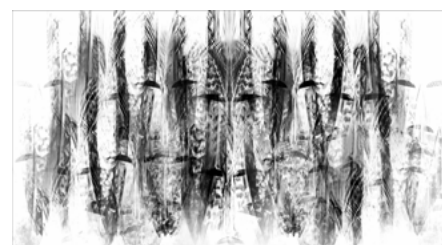
**(24 & above)**



*Sand patterns* by Neels Beyers (25)



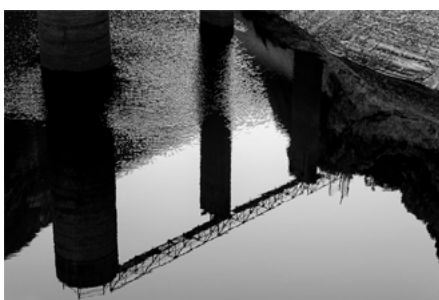
*Sea at Mossel beach*  
by Catherine Bruce Wright (25)



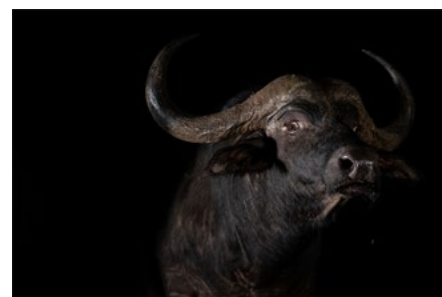
*Eyes of Africa* by Danie Coetzee (25)



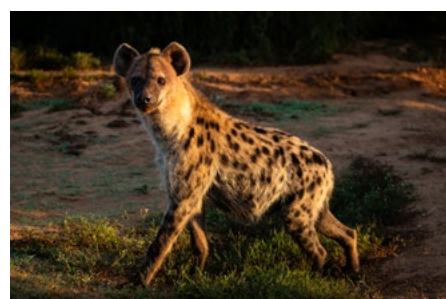
*Dusk at the beach*  
by Jean Bradshaw (25)



*Fernkloof Dam Reflections*  
by Jeanette du Toit (25)



*Hairy Eyeball* by Kim Stevens (25)



*Addo Hyena* by Jacoba van Zyl (25)



*Stormy skies over Venice*  
by Nicol du Toit (24)



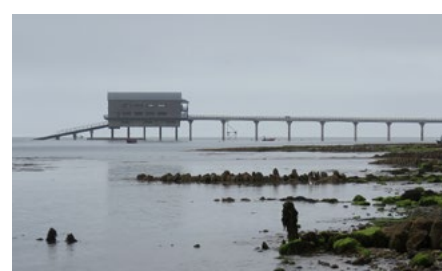
*Sitting pretty* by Jacoba van Zyl (25)



*End of a life* by Ken Woods (25)



*Delicious meal* by Marion Jackson (25)



*English summer morning*  
by Alison Bull (24)

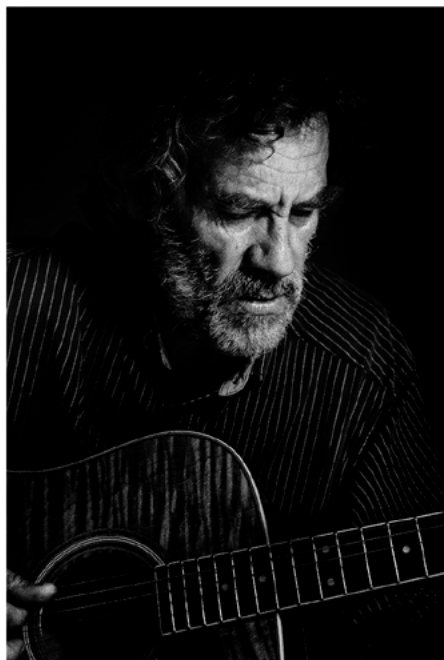


*Sacred Ibis overhead* by Neels Beyers (25)



*Dead Vlei* by Ken Woods (24)





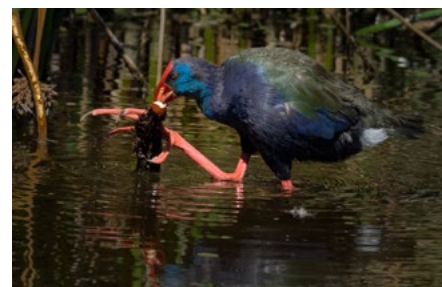
*My music my life* by Anna Engelhardt (25)



*Wash day blues* by Steff Hughes (25)



*Sunset over the Thames*  
by Nicol du Toit (24)



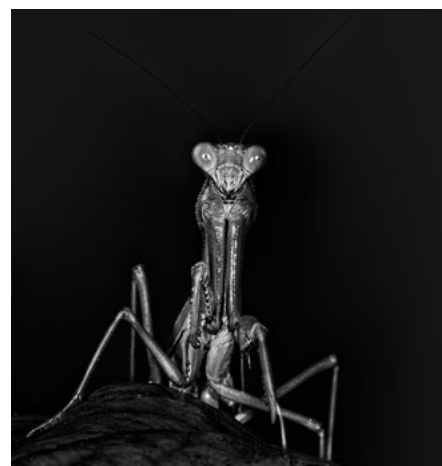
*Purple Gallinule* by Arthur Fitt (24)



*Catching the early light* by Pat Scott (24)



*Sheik Zayed Grand Mosque Abu Dhabi* by Lambe Parolis (24)



*Alien invader* by Rob Tarr (24)



*By Candlelight* by Marion Jackson (25)



*Just add two eggs and some garlic*  
by Jonathan Mark Burchell (24)

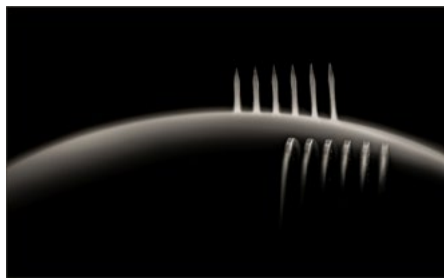


*Dune 45* by Jean Bradshaw (24)



*Breaking records* by Arthus Fitt (24)

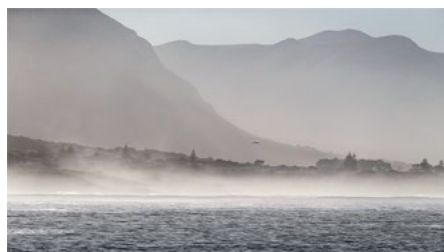




*Eclipse* by Margaret Collins (24)



*Stars in the Hantam*  
by Marianna Meyer (24)



*Hermanus far away scape*  
by Jeanette du Toit (24)



*Bethulie sky*  
by Nicholas Moschides(24)



*Alert and cute* by Pat Scott (24)



*Chapel Maria in the snow against Pen-  
nine Alps* by Lambe Parolis (24)



*Hitting the right note* by Joan Ward (24)

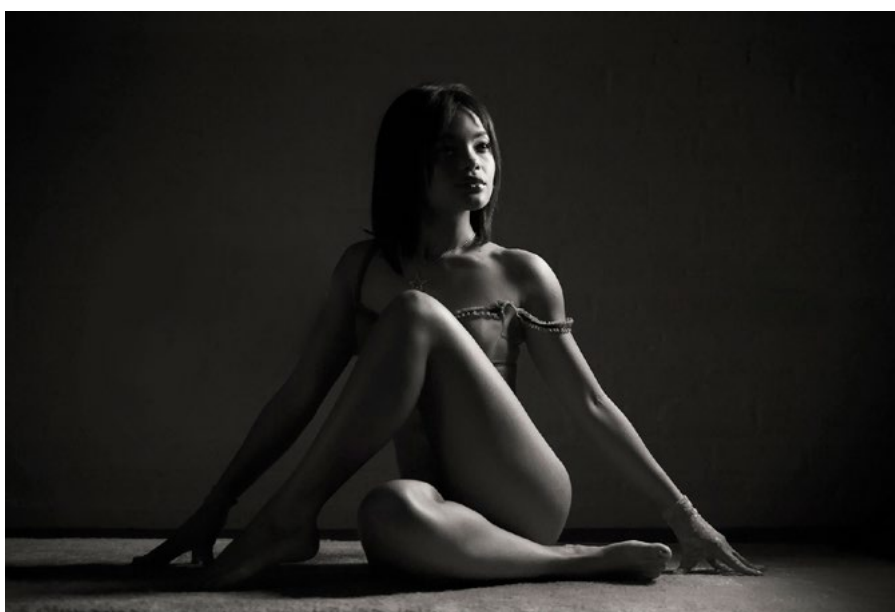


*Tenacious riding out the storm*  
by Roger Trythall (24)



*To me, photography is an art of observation. It's about finding something interesting in an ordinary place... I've found it has little to do with the things you see and everything to do with the way you see them.*

*Elliot Erwitt*

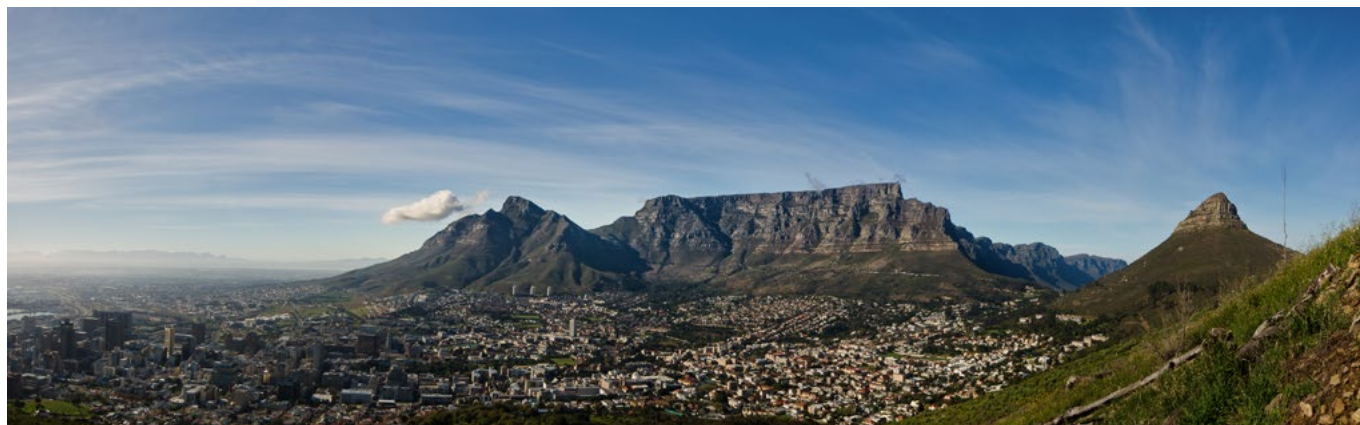


*Seated siren* by Crighton Klassen (24)



# Master Class

## Stitch that!

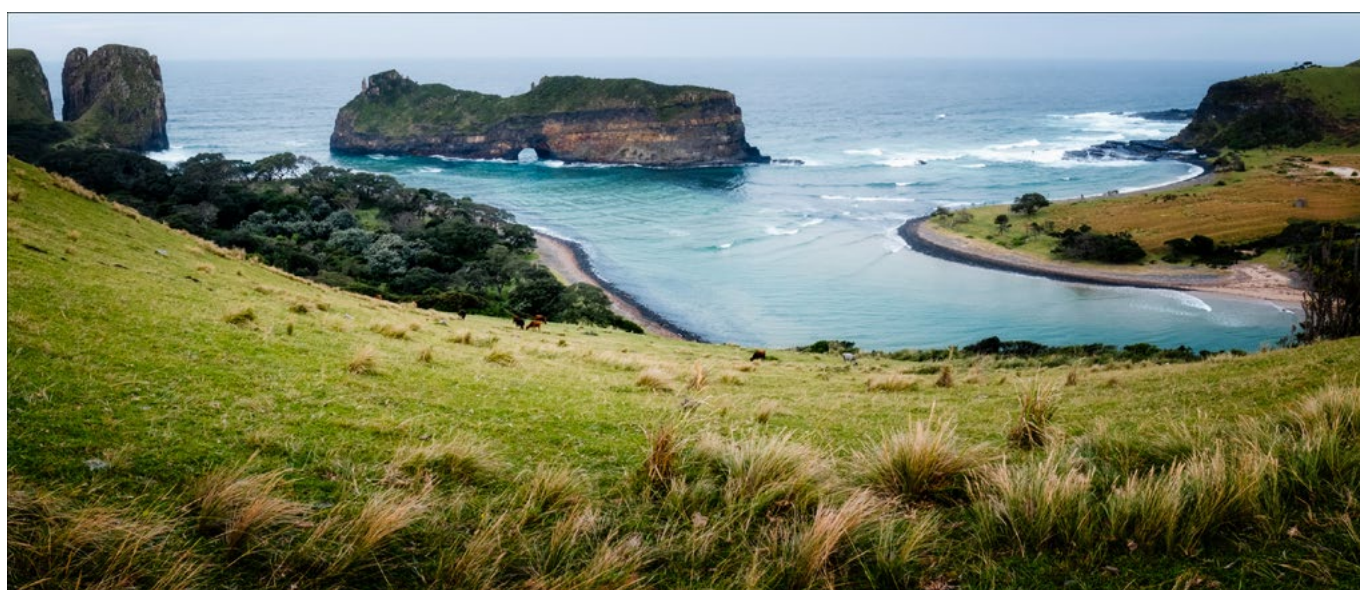


Photograph by Steff Hughes

*Shooting panoramas on film required expensive specialist cameras, but since the digital age has arrived with its digital SLRs, all you need to do is fire off a sequence of frames and then stitch them together in Photoshop. LEE FROST shows you how it's done.*

I have been shooting panoramas for longer than I care to remember. For colour work my weapon of choice was usually a Fuji GX617, while for black & white work I relied on the superb Hasselblad Xpan and printed the pin-sharp 24x65mm negatives it produced with the aid of a Durst 6x7cm enlarger. This arrangement suited me fine for years until May 2008, when I purchased a Canon digital SLR, and within months I'd turned into a fully-fledged digital nerd. Initially, I clung onto my Xpan and vowed that I would continue to shoot panoramas with film, mainly because having tried doing it digitally, I was disappointed by the results.

But progress in the digital world is swift, and the latest stitching software is so good that producing seamless panoramas from a series of digital images is now child's play. What makes digital panoramic photography so appealing is versatility. You don't need a specialist camera, and instead of being restricted by a small lens range you can utilise all the focal length in your kit – which in my case is 17-200mm. The angle of coverage can also be varied to suit each scene, from two or three frames to a dozen or more covering 360°, and if you want to produce enormous prints, you can even shoot multiple rows of images to increase the pixel dimensions of the final stitch.



Photograph by Steff Hughes



## On the level

An important stage in creating digital panoramas is making sure your camera is level. There's no point setting up your tripod, sticking a spirit level on the camera's hotshoe and levelling the camera as you would to take a single shot, because chances are, as soon as you move it to take the next shot in the sequence it will fall out of level. To avoid that you need to make sure the base on which the tripod head sits is level in all directions – either by painstakingly adjusting the tripod legs, which takes forever, or with the aid of a levelling base that sits between the tripod legs and the tripod head.

I use a Gitzo levelling base which provides 15° of adjustment using a cup and half ball design, with a bullseye bubble to check for level. The latest model is the GS5120LVL and costs around £100. Manfrotto produces a simpler model known as the MN338 Levelling Base which uses three thumbwheels to create a level platform. Once the platform on which the tripod head sits is level, you can then adjust the head itself to make sure it too is level. When you've done that it should be possible to rotate the camera through 360° and maintain level.

Though you don't have to, I always turn my camera on its side when shooting panoramic sequences to increase the pixel depth of the final image. A single Tiff file from my Canon EOS 1DS MKIII will output at approximately 13x19in @ 300dpi, so if I shoot a sequence in portrait format, the output depth of the panorama at 100% will be 19in, whereas it will only be 13in if I keep the camera in landscape format. In focus lens choice is really down to the scene you're shooting. I use my 24-70mm standard zoom more than any other, and occasionally a 70-200mm. Go too wide and there will be a lot of distortion in each image which can look odd, giving the final panorama a bulging fisheye look.

Saying that, you don't always have to create panoramas that look natural, so be prepared to experiment and throw caution to the wind – you could be surprised by the outcome. Moving elements in the scene can cause problems. If you shoot an urban scene where traffic and people are moving around, you may find that the same element appears more than once – though careful use of the clone stamp tool can sort that. Blurring in the sky and sea when shooting in low light, or things like breaking waves can also cause alignment problems, though my advice is to shoot it and see what happens.

Always work smoothly and quickly to minimise any changes in the scene – such as the light fluctuating or elements moving – but give the camera a couple of seconds to settle after moving it between frames to avoid shake, and trip the shutter using a remote release rather than pressing the shutter button with

your finger. Locking-up the mirror is also a good idea, though I usually don't bother. Set the lens to manual focus so it doesn't hunt around when you move the camera and also set exposure to manual so it doesn't fluctuate from one frame to the next – if it does, some frames will be lighter/darker than others and the software will struggle to stitch them. To avoid this, point your camera to a part of the scene you want to shoot that looks fairly average and take a test shot. If the exposure looks okay, switch your camera to metered manual, set the required exposure, and use exactly the same exposure for each frame in the sequence. This may mean that some parts of the panorama are underexposed and others overexposed, but if you want a seamless image you must keep the exposure consistent.

## Stitching in Photoshop

### 1. Download the images to a computer.

If you shoot in Raw, batch process the Raw files so they all receive the same adjustments and corrections, otherwise inconsistencies will creep in. Place those images in a folder on the computer desktop.

### 2. Open Photoshop

Go to File>Automate>Photomerge. Select the layout style you want to use. Auto is the default setting and usually works fine. I also use Cylindrical and Perspective. Next, click on the Use tab, select Folders then click on Browse

### 3. Merging

Click on the folder containing the images you want to stitch and they will appear in the Photomerge dialogue box. Click OK and let Photomerge perform its magic. This can take several minutes if the source files are big.

### 4. Cropping

When the software has done its job you'll probably see that the stitched panorama has a jagged edge and needs cropping. This is common, especially if you don't use a Nodal Point bracket to eliminate parallax error, but it's easily rectified

### 5. Save and adjust

After saving the stitch, cropping it and flattening the layers (Layer>Flatten Image); and back in Photoshop, levels and curves are adjusted and any sensor blemishes are removed using the Healing Brush tools.



Photograph by Anna Engelhardt