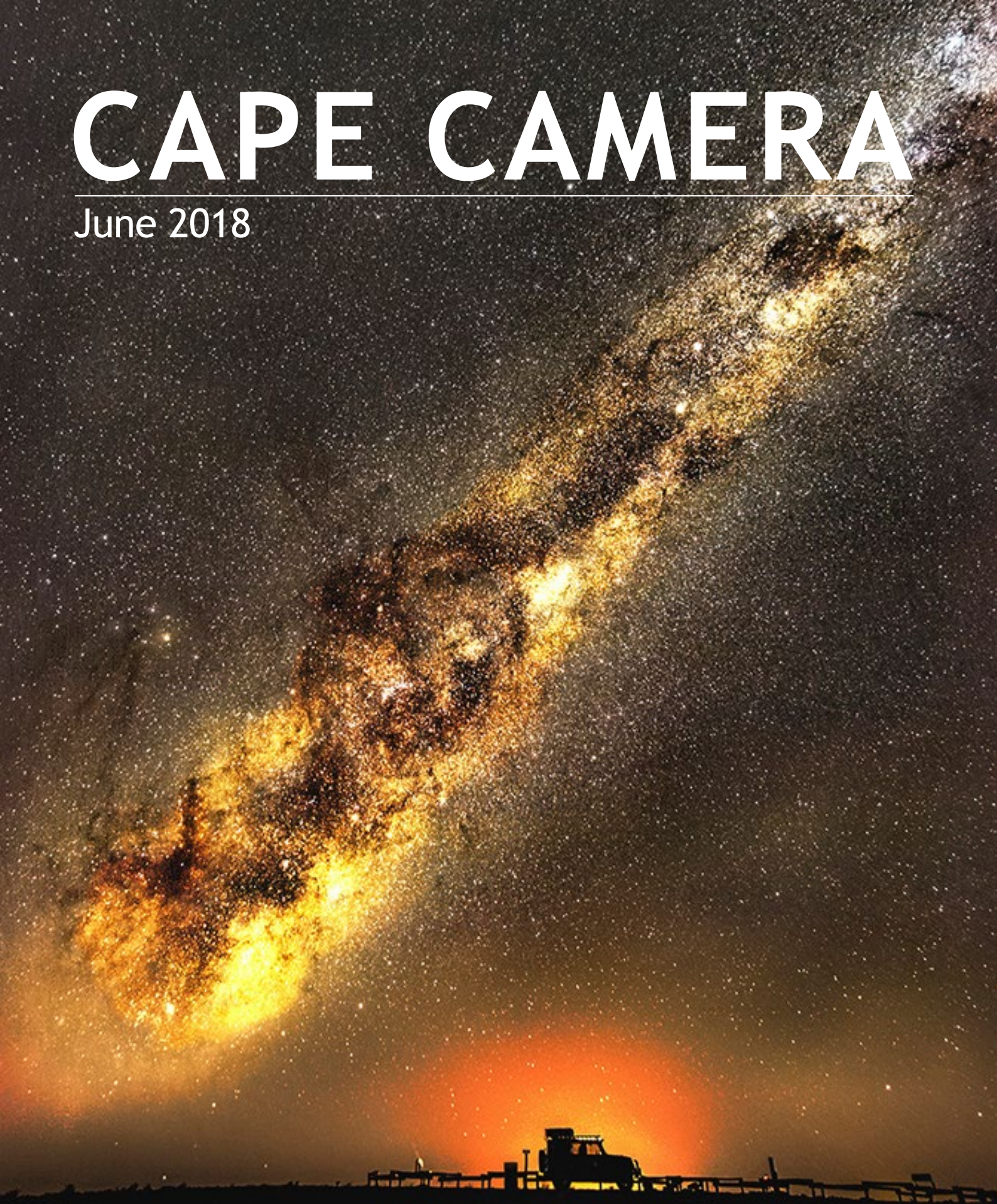


# CAPE CAMERA

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June 2018



Official Newsletter

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**CAPE TOWN PHOTOGRAPHIC SOCIETY**



## CAPE CAMERA

## WHAT'S INSIDE

## Editorial Team

**Editor:** Anna Engelhardt  
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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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**Vice-president:** Nicol du Toit  
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Refer to page 2 for [contact details](#).

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## On the cover

*Raising Milkyway*, our front cover image this month was taken by Paramasivam Saravanakumar, who is one of our long-distance CTPS members and currently based in Oranjemund, Namibia. "I have been fascinated with Milkyway and Startrail Astrophotography for the past five years. Living in Namibia made it easy due to the dark and clear skies just outside our doorsteps. Although I am taking this type of photograph almost every month, this picture is a special one because I didn't plan the composition exactly as it came out in the end," explains Kumar.

"A friend and I went to our favourite lookout point just outside Oranjemund at a place where you can see the Orange River with the South African and Namibian border posts at the Nicky Oppenheimer Bridge. I used PhotoPills to help me plan the composition even before I arrived at the site. However, when we had set up everything, we noticed a light pollution at the bottom of the frame, which didn't look good, and we decided to park the Jeep in that position to hide that particular area of light pollution.

"We were thrilled with the end result after I had taken 20 exposures with the following exif details: Nikon D 3200; Takina 11-16mm f/2.8 at 11 mm f/2.8 lens; ISO 3200 at 15 seconds exposure. I used Sequator for stacking and noise reduction as well as Photoshop for some general enhancement of the image."



# SET SUBJECTS 2018

Month	Set Subject	Competition Date	Entry date
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 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

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

One thing I think we should work harder on is the sharing of technical knowledge between all our members. For instance, I have been part of CTPS for a good three or four years before I ventured out into taking photographs in RAW format. Nobody had told me that this is what I should be doing all along. I have recently been unhappy with the focusing of my 28 to 300 zoom lens. In talking to some of our members I have only now found out about calibrating the auto focus function of the lens. Mine may well be out, but I must admit to using manual focus most of the time, which obviates the problem. YouTube has information on this, but the process is quite daunting. Maybe we should have a session at the hall on this for everyone's benefit. In searching YouTube for focusing issues, I learnt that not achieving sharp pictures when hand-holding the camera could be because I was not holding the camera correctly! What one should avoid is that the muscles in one hand and arm are fighting against the muscles in the other hand and arm, apparently! We need to build up a list of many more such technical issues, and use one of the evenings to go through them all, especially for benefit of those new to photography. The club also has a 'spider' that members can borrow to calibrate their computer screens at home. Who is aware that this should be done regularly if you want your photographs to look the same on the screen at competition nights in the hall as they do when you processed them on your home computer screen?

In the same vein, I purchased the new cloud-based Photoshop CC last year and have been happily using it – but ignoring any notice of available updates. Recently I did an update and found some exciting new functions. Especially amazing is

the 'dehaze' function. It can make a mess of some images, but for others, wow, what a strong tool! Those of you who are still using older versions of Photoshop, I would highly recommend you rent the new one at about 10 dollars a month.

The Council is in the throes of planning our Annual Awards Dinner in early November at an exciting new venue and we appeal to all club members to support the event. We need the numbers to make it financially viable. Our minds have also been focusing on the Annual General Meeting, which is proposed for the 19th October, sharing it with an E&D evening. Kim has filled our E&D evening programme with exciting speakers lined up until the end of the year.

We have recently assisted the small Worcester Photographic Club towards their purchasing of a projector. We are also spending time on creating a new design for our two banners which need to incorporate our new logo. We are even talking about making new logo badges which can be sewn over the old logos on our jackets.

Congratulations to Lambi Parolis and Karyn Parisi on their elevation to the rarified Master status. Finally, a request that all should support the talk that Kim has been able to arrange on Friday 6th July, given by Eddie Soloway from America. It is a special photographic event that should not be missed. We have invited other clubs to share in our event as this chance is unlikely to present itself again.

**Richard Goldschmidt**  
President



## News Flash

### Internationally acclaimed photographer David Goldblatt dies at age 87

David's passing is a significant loss to South Africa and the global art world. He was a legend and a national icon as well as a man of absolute integrity.

We are told by Goodman Gallery that condolences are pouring in from all over the world, including from the Presidency. "He used the camera to document the struggles of our people. And also captured the social and moral value system that portrayed South Africa during the apartheid regime," said the President's spokesperson Khusela Diko.

With a career spanning almost seven decades, the highly respected photographer has been the recipient of numerous local and international awards; and became the first South African to be given a one-person exhibition at the Museum of Modern Art in New York.





## Goodbye & Farewell to John Spence



John, a much valued CTPS member since 2010, has moved to warmer shores. During his time with us he was part of the Council and acted in the position of Vice President and Secretary for a number of years before taking over the editorship of Cape Camera. He also established Snapshots, and was briefly involved with the AV group when it was battling to retain momentum. Occasionally, he also acted as

'Greeter' of new members at the monthly competition evenings, which is not surprising considering his warm and friendly ways with people.

Last week, we received the following message from John: "Just to let you know that I have retired to Amber Glen, a magnificent Retirement Village near Howick in KZN. When a beautiful property became available unexpectedly, and at very short notice, I flew to Durban, secured the purchase, packed up and moved within two weeks. The lifestyle here is perfect for me and the onsite facilities are everything one could ask for, including the Amber Camera Club, which I joined last week. By the way, they have just hosted the KZN Interclub and won Interclub.

"I am very sorry that I left so quickly and without having had a chance to say farewell at one of the meetings. Both Jeanette and I just adored our time at CTPS. We learned so much and it was an honour and a privilege to meet you all, and to share and interact with you on a regular basis. My time at CTPS has certainly been amongst the most stimulating and enjoyable I have experienced and participated in during my senior years. Please thank all members for their fantastic support, and give my warmest and fondest regards to Council and to all those wonderful members we met along the way. My best wishes for unceasing wonderful photography and good health in the future."

## Results from the 3rd Paarl National Salon of Photography

Haralambos Parolis was awarded a Certificate of Merit for his *Mt Fairfax reflection in Lake Louise* together with four acceptances. Chris Coetzee could claim two acceptances and Arthur Fitt one.



## Results from the DBS Salon (PDIs only)

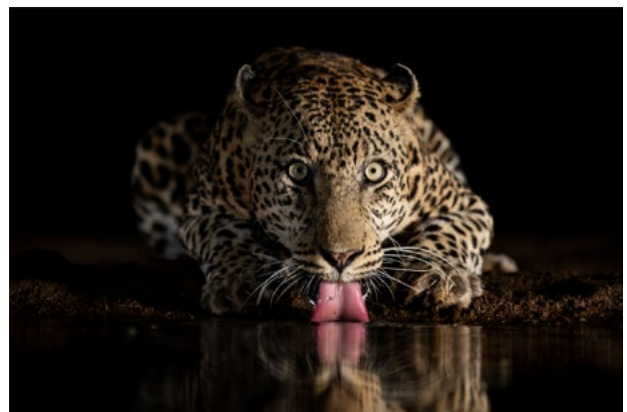
Kim Steven has done it again - she walked away with two Certificates of Merit for her images *Chevy* and *Night Stalker* and eight Acceptances. Chris Coetzee won one Certificate of Merit for his image *Fighting Lions* and one Acceptance; Jeanette du Toit achieved three Acceptances; Richard Goldschmidt, Arthur Fitt and Anna Engelhardt got one Acceptance each.



*Chevy* by Kim Stevens



*Fighting Lion* by Chris Coetzee



*Night Stalker* by Kim Stevens

Congratulations to all our Salon Winners!

We are very proud of you!



## Cape Photographers' 2019 Congress in Montagu

The congress will be held on Sunday 28th April until Thursday 2nd 2019, coinciding with the autumn colours in the vineyards. This beautiful town of Montagu is situated in the Langeberg Mountains, near the Robertson Wine Valley and not far from the Breede River Valley, and has much to explore than its famous Hot Springs. It is situated on Route 62 approximately two-hours' drive from Cape Town.

Photographically it offers much more than the famous hole in the wall at Kogmanskloof with its amazing geological folds/faults and a British fort from 1899. This is where Boland fynbos meets Karoo succulents amidst spectacular mountains, vineyards, old Cape Dutch architecture and much more.

Because of the limited space available at the congress venue



(160 people), it is recommended to book your spot once bookings are open.

## Bookings for our Annual Awards Dinner now open

Although our Awards Dinner at the wonderful Welgemeend last year was a great success, for various reasons we had to source a different venue. We were very fortunate to find another great place with similar ambience and excellent food at Quentin at Oakhurst in Hout Bay (on the road down from Constantia Nek).

The date is set for Friday, 9th November 2018.

The cost to members will be R250 per person and R400 for visitor/guest. Please send your bookings early to either [richard@goldschmidt.co.za](mailto:richard@goldschmidt.co.za) or [annengel@iafrica.com](mailto:annengel@iafrica.com), to assist us with the arrangements and the numbers.



## AV Group's future plans - Next Meeting on 11th July

According to ROBERT MAGINLEY, the exciting news this month is that the AV section of CTPS will be hosting a Salon in the middle to late 2019. He encourages all keen AV makers to start planning now already "and putting on their creative thinking caps!" Further details will be made available at a later stage.

The next AV meeting will be on Wednesday 11th July at the usual place at St. Stephens Church hall in Pinelands, at 7pm. The meeting will start off with an ideas session to help members get inspired and innovative, followed with the showing of members' latest AVs – with the option to get both comments and scoring. In addition, some other AVs will also be shown in the hope that it will further help with the search for new and original ideas.

Robert requests that all members who would like to show their AVs at the next meeting on 11th July to let him know before the 10th July at [rmaginley@worldonline.co.za](mailto:rmaginley@worldonline.co.za).

*Please note:* A Power Point presentation has been put together to give non-AV makers the opportunity to find out how to make an AV and have some fun doing it. These will be available at the meeting on the 11th July. There will be a small cost involved to cover the production of the CD's.

For further assistance, the following committee members are readily available: Please contact Robert – [rmaginley@worldonline.co.za](mailto:rmaginley@worldonline.co.za) – Proshow; Joy – [joywelb@gmail.com](mailto:joywelb@gmail.com) – Wings; Arthur – [fitt.ah@telkomsa.net](mailto:fitt.ah@telkomsa.net) – PTE

# Informative E & D Evening on Wednesday 20th June

*Bridging the gap between the enthusiast and the professional photographer*



Our guest speaker was JOHN ARMSTRONG, an award-winning international photographer who is based in Cape Town. He is involved in a wide range of photographic genres with a focus on portraiture and weddings. John talked about his personal approach to turning professional a few years ago which turned out very successful. He strongly believes that his success is based on his high work ethics, people skills and giving his clients his undivided attention 24/7 – often

working through the night to deliver the images the following morning. Because of this attitude, he has been called back every year for the past eight years by the Young Professionals Organisation to document visiting professionals brought to South Africa for holidays with their families in the Sabi Sands. As a result of his hard work here, he has received numerous overseas commissions.

He likes to be known as a visual story-teller and he utilises a strong visual language to create unique images. He also stressed that it is important not to be afraid of failures but rather to accept and learn from them.

One interesting aside was that he believes that different results are achieved when focusing the camera with either the left or right eye, but admits that he has no scientific proof of it. He assumes that it has something to do with the creative versus the logical side of the brain which is more attuned with a particular eye.

He has been privileged to be able to travel the world with his

photography, having photographed well-known icons in both business and entertainment.

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 brought along some Fuji gear for display and discussion.

He also answered questions about new camera trends and why mirror-less cameras have become so popular - even with professional photographers. The superb quality of the images, even at high ISO, together with the reduced weight of the gear appear to be some of the many factors in their success"



From left: Mo Bassa, Phillip Green, Lesley Parolis, Andre Mouton, Hein Hough, John Armstrong

## Forthcoming E & D Evening with Hougaard Malan on 18th July 2018

If you ever wondered why the images of many top photographers (including our own consistently high-scoring photographers) achieve their brilliant images, the answer is that most of them are using filters because they consider them to be indispensable for capturing landscape images with a high dynamic range. Filters also can enhance colours, reduce reflections or reduce shutter speed. Many photographers incorrectly think that some of the built-in tools in Lightroom and Photoshop can simulate filter behaviour, making filters redundant in the digital age.

Hougaard Malan – one of South Africa's most successful landscape photographers will explain and answer any questions that you may have about Filter Systems and their use in Landscape photography. He will look at the purpose of filter systems and explore the creative potential of all the available products. He will describe the latest technology in neutral density filters and how manufacturers are achieving cast- and vignette-free ND filters. He will discuss all the latest graduated filters, how they should be used, which are



*Photograph by Hougaard Malan*

the most commonly used ones and why it is critical that your polarizer can rotate independently of the graduated filters.



## Macro SIG revitalised

The Macro Special Interest Group had an excellent meeting on the 10th of June 2018 at the home of Christo and Marleen le Grange in Panorama, where both of them shared their wealth of knowledge about water drop photography, reports JOY WELL-BELOVED.

Christo started off explaining how the surface tension in the bowl causes the falling droplets to bounce back up like on a trampoline; then went into details about the intricate art of taking photographs of water drops falling from a certain height into a bowl of liquid below, creating interesting shapes during the split seconds of contact. We were shown how one could set up a simple system at home, only using a tripod, camera, a container with liquid and an eyedropper; and how to play around with different backgrounds, lighting and different fluids with varying viscosities – all being able to change the end result and capturing excitingly different forms of bouncing droplets.

Marleen treated us to some different treats (those small chicken pies!!) for our hungry and thirsty palates while we each took

turns and experienced frustration-filled moments trying our hands at catching a drop with camera and flash. It was lots of fun and educational at the same time.

We were also given a chance to use a highly sophisticated Cognisys Drip Kit system that is very accurate to a thousandth of a second which is ideal to catch the falling of the drops, synchronised to an electronic flash. To advance to such a special tool for this type of photography - all you need is a friendly bank manager!

Future plans for the Macro group:

- With the good rains we have had recently, the spring flowers this year should be good. Perhaps it is time to arrange a Macro outing for it?
- I think it will be good if we can hold a Macro workshop about once every two months, on a topic suggested by our members - so let's hear from you.



*Photograph by Marion Jackson*



*Photograph by Christo Le Grange*



*From left: Marleen and Christo le Grange, Marion Jackson and Jenny Powis*



*Photograph by Marion Jackson*



## *A member's Profile*



## Jenny Powis

Jenny joined CTPS in 1989 – nearly 30 years ago and is therefore one of our 'oldest' and most dedicated members with a string of awards and recognition to her name. As a result, the Cape Town Photographic Society awarded her the Life Time Achievement Medal in 2013.

She was Secretary of the Society from 1994 to 1997 and Print Convenor from 1997 to 1998 and in 1999 received the Photographic Society of Southern Africa (PSSA) Meritorious Service Award. During July 2001, she applied for her Honours in photography because she wanted to measure her ability as a photographer countrywide. For this she had to submit eighteen colour prints to the PSSA, which were judged nationally, and in March 2002, she achieved her Associateship from the PSSA (APSSA).

Jenny's passion for photography was sparked in 1980 when she was given her first SLR camera as a graduation present. Over the years, she slowly developed her skills - first in film and later in digital photography. "However, I only became seriously interested in photography after I met a member of CTPS in 1989, who introduced me to the association and the more creative and competitive side of photography. Looking back, I realised that up until then I had really only taken so-called record shots of what I thought looked interesting. I started attending the competition evenings for a few months as a guest and listened carefully to the judges' comments. This experience inspired me to join the Society and from then on I became competitive and entered the monthly competitions on a regular basis, mostly submitting prints and building up a large portfolio at the same time," explains Jenny.

"Having entered club competitions for more than twelve years has certainly helped me to improve the quality of my photography. Based on my own experience, I strongly feel that it is of great benefit to anyone who is serious about photography to have their work regularly assessed and critiqued, even if they do not always agree with the comments or marks given by the judges. If we believe that photography is an art form then we have to accept that any evaluative comment is subjective and

only serves as a tool to help us reach the next steps in our quest for perfection.

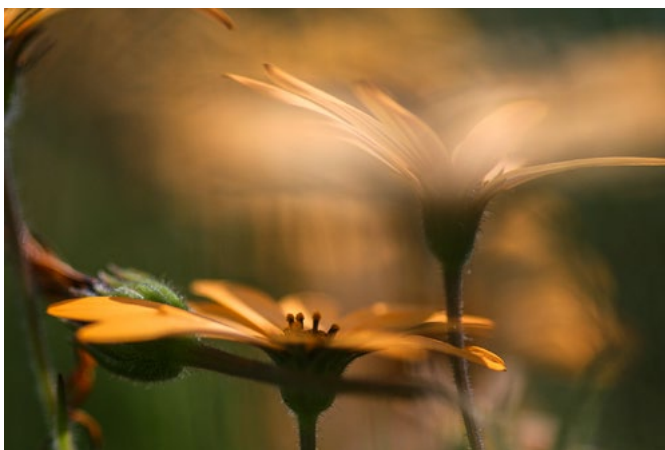
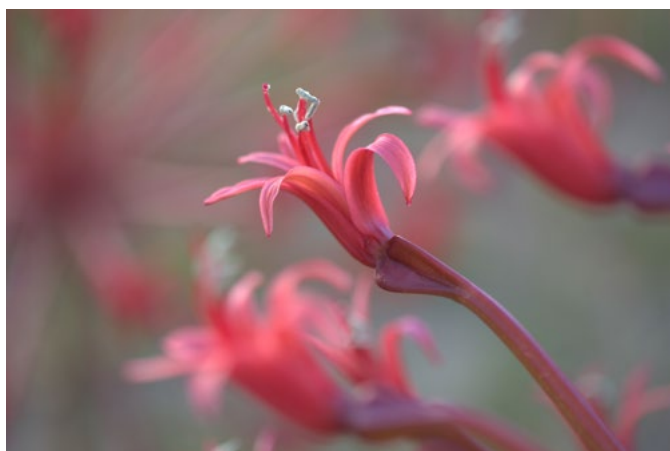
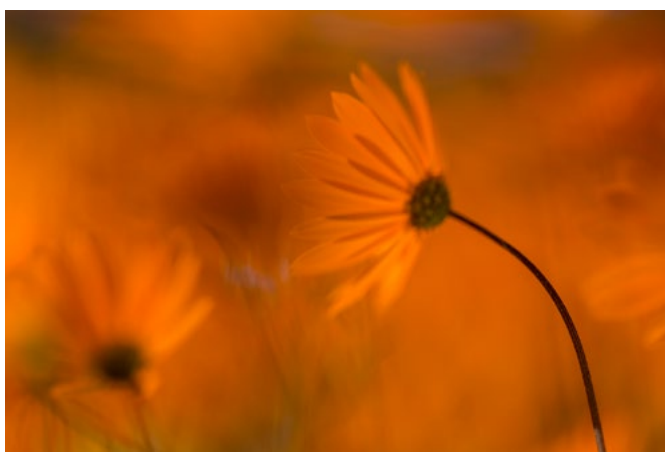
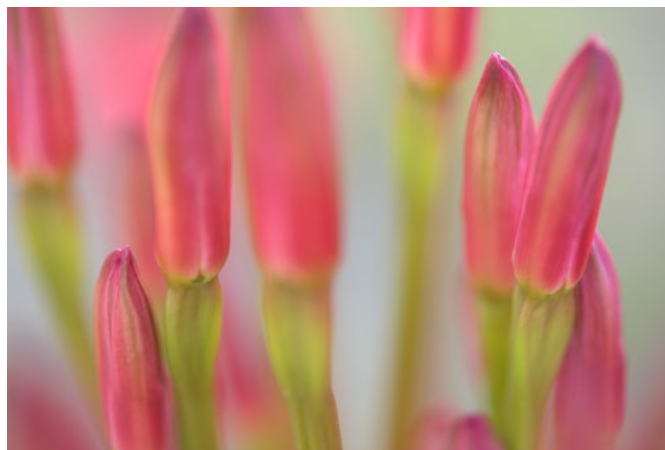
"Of all the different photographic genres, it is landscape photography and macro work that are my passions. The former because I love being surrounded by nature and thoroughly enjoy watching how the sweet light of dawn or dusk changes the feeling and the beauty of a scene; the latter because there is such a great deal of beauty in the very small that is generally missed unless one gets right into it, looking for the finer details, textures, lines and forms.

"One of my favourite places for landscape photography is Namibia and in particular the area known as Namibrand with magnificent Sossusvlei as my personal highlight. During one of my visits there I had been walking alone in the dunes with my tripod and camera bag for quite a few hours when I noticed that a section of one of the tripod legs was missing. I had to trace my steps all the way back but was very fortunate to find the missing piece again in all that sand, alas not the screw as that would be like looking for a needle in a haystack! Somehow I managed with a make-shift arrangement for the rest of my holiday, using my entire stock of Elastoplast from my First Aid Kit!



"My love for landscape and macro photography takes me frequently to the Northern Cape, particularly during the flower season. In 2015, when the flowers were again exceptional, I took a road trip up to Kamieskroon and was rewarded with huge carpets of flowers in the most amazing colours. On the journey home past Vredendal, I spotted some beautiful Gazanias right next to the road (which I had not seen further North), I pulled off the road and with my beanbag and macro lens lay down next to the road and started shooting the colourful flowers. The next minute a police car pulled up behind me and a cop came over to check up on me. Apparently someone had put through an emergency call, reporting that a body was lying next to the road!

"I guess the above is an indication of how passionate I am about photography. My photos have been published several times in Country Life magazine, and I have held four exhibitions in the past with great success. If you are interested in reading and seeing more, please visit my website: <https://www.jennypowis.com/>," concludes Jenny.



*All photographs by Jenny Powis*



# Warm welcome to new Members



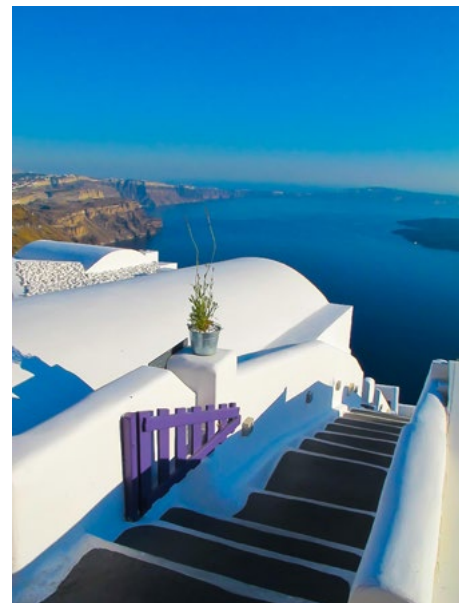
## Ian Cook

Ian was born and grew up in Johannesburg but moved to Cape Town in 1978 to do a B.Sc. in Computer Science and a B.Com Hons degree at UCT. He left South Africa in 1988 for New Zealand, where he worked for BP Oil who frequently moved him and his family around the world - from there to Australia to UK, Portugal, Spain, and after 18 years back to Australia. Although he worked mostly in the oil industry, he also spent eight years with World Vision International, GE and Macquarie University in Sydney. However, in 2016, the pull of home, friends and family became too strong and he decided to return to South Africa. He now works for an Internet Service provider as their Commercial Director, a job that he very much enjoys.

His interest in photography started at 16 with a Pentax Spotmatic F – which is still one of his favourite cameras. He also has a Nikon D300 and Canon G12 for backup, with a range of lenses. "Photography has shaped my life in so many ways. It has given me a wonderful creative outlet that sits between the technical and artistic side of me," explains Ian. "I feel I have been able to express myself and my deep attachment for this amazing world through the lens in ways that words could never do. It has be-

come a habit to see the world around me in terms of colour, contrast, texture and tone as well as form and composition potential. I can hardly ever see something without thinking about how I would frame it. It has shaped the way I observe everyday objects and the chance to notice beauty in what at first glance may not appear so. Above all, I am interested to find out how other photographers convert their worlds into striking images.

"My work has taken me to more places than I can remember, and I have always taken my camera along and loved the diversity of everything I saw and was able to capture. Working for a global community development NGO took me to the less affluent and well-travelled places too and allowed me to see sides of life hidden from everyday tourists. Mexico - my ex-wife's country of birth - was such a place of special significance for me because the locals use colour and contrast so boldly and spontaneously; and the people are equally colourful and interesting. My passion for pastel shades - and blue in particular - was well indulged in this amazing country. Blue has always moved me. It represents freedom, space and is the most beautiful shade in my humble view," concludes Ian.



*All above photographs are by Ian Cook*

In addition to Ian Cook, Sandra Cattich and Shaun Faultley have also joined our society



Both images by Richard Goldschmidt

## June Outing to Llandudno

### *A very lucky break in the weather*

*When I planned this outing, I had envisaged and hoped for a warm glowing beach in the last rays of the sun, photographing sand, shells, rocks, but with enough clouds in the sky to give us great sunset images. My heart sank when we pulled up at the parking lot and faced a dark and threatening sky with a roaring spring tide engulfing the entire beach, making it unpleasant if not impossible to get down on the beach,*  
reports RICHARD GOLDSCHMIDT.

We were met by Robert and Lisa Gossel walking up the road from the Lifesaving clubhouse, looking dejected at what lay before us. We (Mike and Colleen de Villiers, Joyce Goldschmidt, Anna Engelhardt and I) bravely donned our warm clothes and with our tripods and camera bags clambered down onto the rocks to make the most of the rather challenging photographic possibilities.

However, the photographic gods took pity on us and all of a sudden an opening in the thick dark clouds far out to sea allowed a shaft of bright yellow light to come through, lighting up some of the sea and rocks - and on this we pinned our hopes. Personally, I put on my big graduated filter and started photographing at a 20 second shutter speed. Wow – impressive results! Then, unexpectedly, the sky opened up in the West and reds and yellows started to come through, presenting us with the most beautiful sunset we could have wished for. This resulted in great excitement and much action as we climbed over the rocks to get different angles for each shot. I think we all learned from this experience: Always stay an optimist and never

give up when faced with bad weather or stay at home because 'it doesn't look promising'.

I have just looked at the Landscape tutorial on YouTube that Kim had posted on Facebook, where the instructor talks about checking weather forecasts before setting out, down to the detail as to what levels the clouds are going to be. I can now add that we should also check the tides of the ocean! Anyway we all had a good time and returned to our cars in the pitch dark. The Italian restaurant Massimo in Hout Bay provided five of us with pizzas and the necessary beverages to end off a super outing. Sadly, quite a number of members had pulled out of joining us on the day due to the threatening weather or illness, as well as a few who thought it was happening the next day. I apologise for the mixed up notifications in that regard.

I think we need to go back to Llandudno beach again – this time at low tide on a summers evening, with sufficient clouds! Our images would be completely different, but not necessarily better!

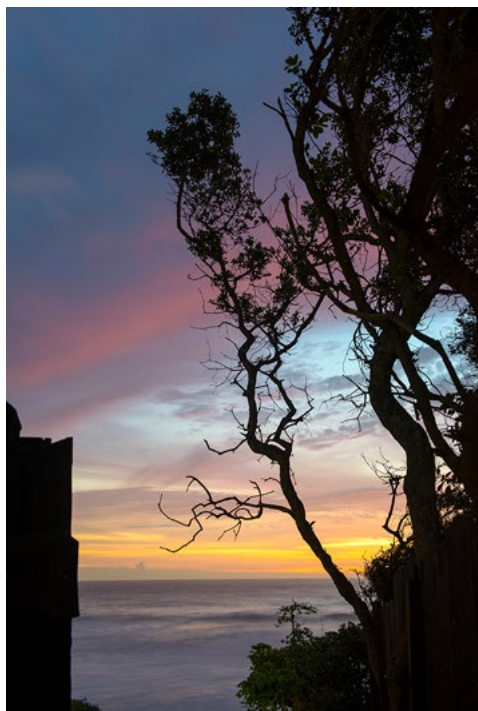


Photo by Richard Goldschmidt



Photo by Anna Engelhardt





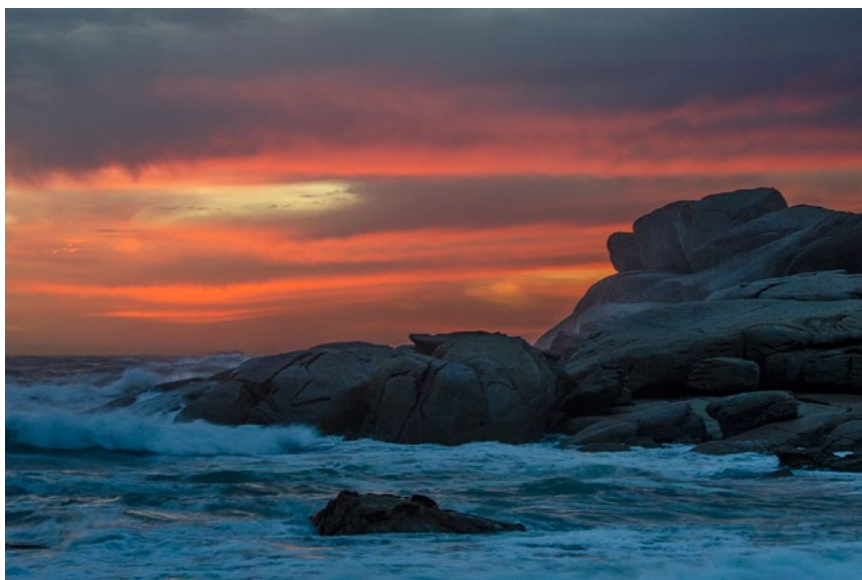
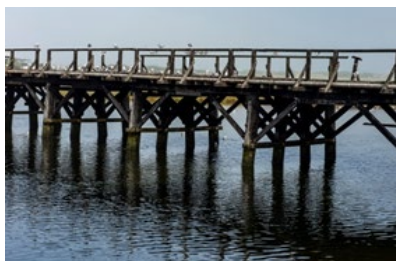
*Photo by Anna Engelhardt*

*Enjoying a well-deserved dinner & drinks at Massimo after the shoot (from left: Richard & Joyce Goldschmidt, Anna Engelhardt, Colleen & Mike de Villiers)*

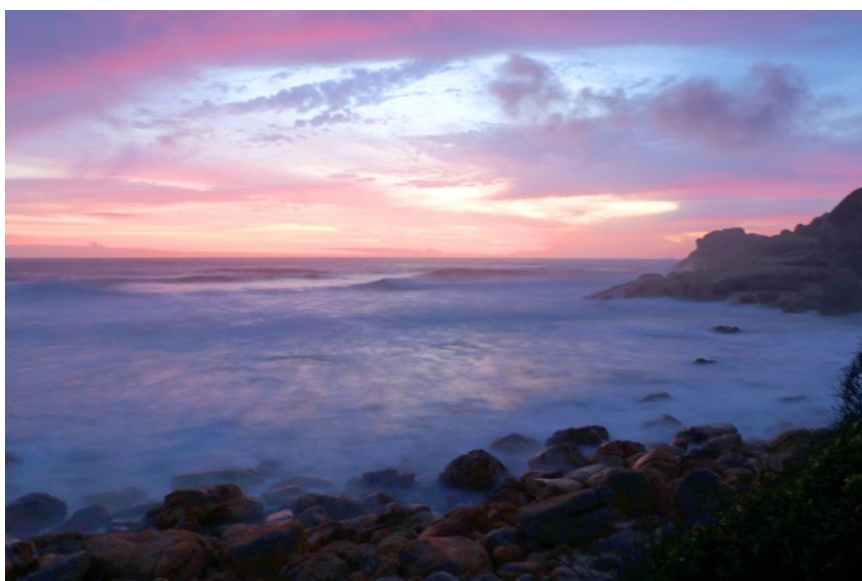


## Next outing to Milnerton Lagoon

Our next outing is on Sunday 22nd July at Milnerton Lagoon either early morning or later afternoon. Details will be put out in a Snapshot in due course.



*Photo by Richard Goldschmidt*



*Photo by Mike de Villiers*

## A member's Travelogue



*Château de Chambord*

# France - captivating history, architecture & nature

*by Jean Bradshaw*

I am very fortunate to have a sister living in a small commune in France, about 85km south of Paris in a westerly direction. This holiday was not really a photographic trip as we were travelling with friends whose patience for photographers is limited! I was given a few opportunities! So I took my recent acquired Fuji XT 20 with a couple of extra lenses which was light enough for me to carry at all times and grab opportunities whenever they arose.

My first week was spent with my sister who lives close to Fontainebleau. I explored the forests and woods around the Château de Fontainebleau where the trees were in their new green leaves unspoilt by the summer heat, ivy was growing up the stems of the trees and the forest floor was filled with newly unravelled ferns. I was able to spend quite a bit of time trying to capture the essence of the forests with the delicate leaves of the trees but this proved to be quite challenging with the high contrasting light. I did have one day with cloud cover when I was able to get a few images.

The second week we were joined by South African friends. The men went to do a tour of the battlefields of the First World War (it is 100 years since it ended) and joined us later in Brittany, while the ladies went to have fun in the Loire Valley. The Loire Valley is full of ancient castles dating back centuries. They are lovely to photograph, but we were one of many tourists, which made photography quite challenging again, and certainly no chance of using a tripod!

The first we visited was Château de Chenonceau. It is known as the Ladies Château as it has been owned by a number of ladies over the centuries, either wives or mistresses. We cycled there from our air B&B through beautiful forests, fields and along the banks of the Cher River, and back again in a shower of rain! The Château was built in the 16th Century and spans the Cher River. During the First World War, the Gallery was used as a hospital. During the Second World War, the Cher River marked the boundary between the occupied and unoccupied regions of France. The Châteaux was used to smuggle people across the river to the unoccupied area. Fortunately, it was not bombed.

Next, we visited a privately owned Château recently opened, called Château Gaillard. It is a small Château in Amboise. There

were relatively few visitors so it was very peaceful compared to the others in the area. It is only partly open to the public, but worth a visit. The garden has recently been redone following in the style of the Renaissance era. In contrast, Château de Chambord is the largest Château in the Loire Valley. It was built in the 16th Century as a hunting lodge for Francis the first. One of its architectural features is the open spiral staircase. The roofscape of Chambord has often been compared with the skyline of a town. It is a Château on a grand scale with very formal French gardens and a vast park area.

From the Loire Valley, we travelled westwards to La Rochelle on the coast, just south of Brittany. I had never been to this area of France. It is an interesting port which is the starting place for some of the ocean yacht races. We visited Île de Ré, an island off the coast connected to the mainland by a bridge.

Then, we travelled north into Brittany where we stayed on the outskirts of a tiny village called Levrان. The main purpose of going to Brittany was to see San-Malo and Mont San Michelle. However, we also discovered many other beautiful little villages and towns, unspoilt by the last two World Wars. We drove through Chateaubriand en route. Here there are the remnants of a medieval castle with lovely textures in the walls. We cycled along the Rance River to Dinan. Along the river we found an old village called Léhon where there is still a perfect monastery. Dinan is an old town situated on a hill above the Rance River and has a beautiful Cathedral.

We only had one day to visit both San-Malo and San Mont Michelle which was really not enough time. In San-Malo, we walked around the ramparts of the old town and got a feel for the place. It was Corpus Christi Sunday and they were celebrating the appropriate mass in the cathedral which was followed by a procession through the city. But for me, the highlight in the area was the visit to Mont San Michelle. There was no time to walk across the cause way so we had to catch the bus. Pity, as the tide was low and there were lovely patterns in the sand. The Mont was teeming with tourist, but the monastery at the top was relatively empty. Maybe because the entry fee was €10, or just the numerous steps we had to climb! The monastery was very stark and beautiful with lovely textures and shapes. Pho-



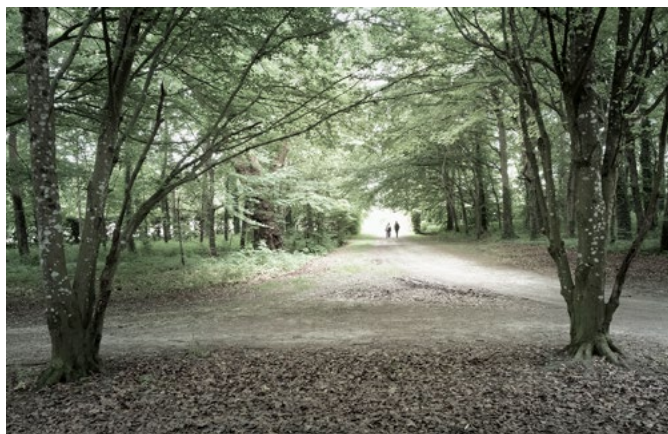
tography at its simple best! The light was very poor, but fortunately, I had discovered that I could hand hold my Fuji at 1/13 of a second, and push the ISO up to 2000 and higher so managed to get sharp images.

Off to Paris and one day at Roland Garros. I hadn't stayed in Paris since I was 17 and just loved this visit. It is such vibrant and interesting city. We walked many a kilometre and drank many a beer in the street pubs. I loved the buildings with their shutters, balconies and ironwork. We visited Monet's Garden in Giverny. The day we went was sunny and mid-afternoon, the light was very harsh with too much contrast. I found it very difficult to capture the essence of the garden and pond in this light but I am hoping to try my hand at some Photoshop artwork with those images!

Altogether, I had a brilliant trip. I loved not being weighed down with my Canon 5D, having the versatility of being able to carry around two additional lenses wherever I went and not having to use a tripod in low light. At no time was I able to get the 'golden hour' of light but had to make the most of the available light. So I had fun with all the different textures in the old buildings and walls, enjoyed taking multiple images (only two on the Fuji), and the absolute joy of finding that I could hand hold in low light successfully at 1/13th of a second! No Tripod, so no slow shutter speed work attempted!!



*Ars-en-Re on the Island of Île de Ré*



*Forest walk near Château de Fontainebleau*



*Château de Chenonceau spanning the Cher River*

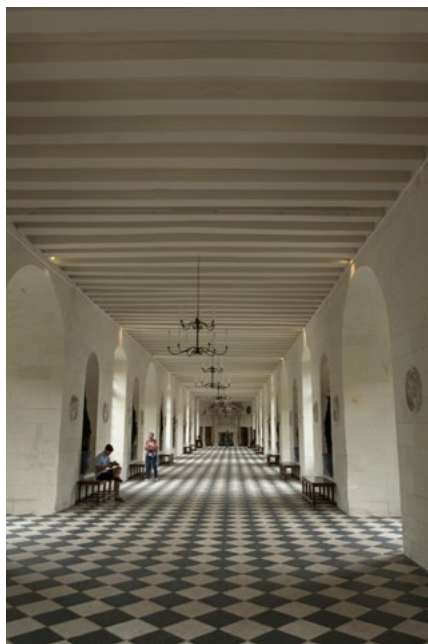


*Mont San Michelle*





*Chateaubriand from within the  
Medieval Castle*



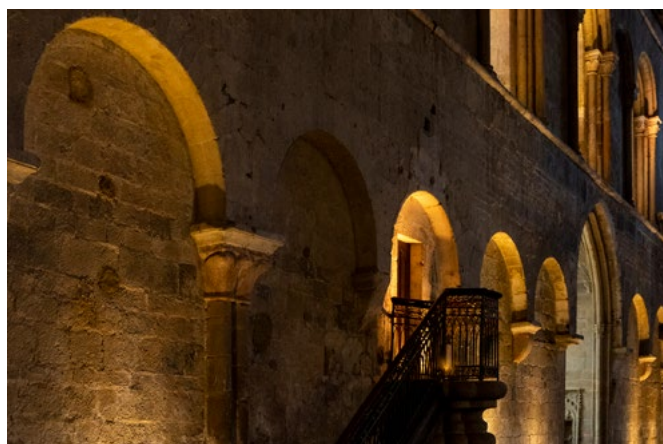
*Great Hall, Château de Chenonceau*



*Within the monastery on Mon San Michelle*



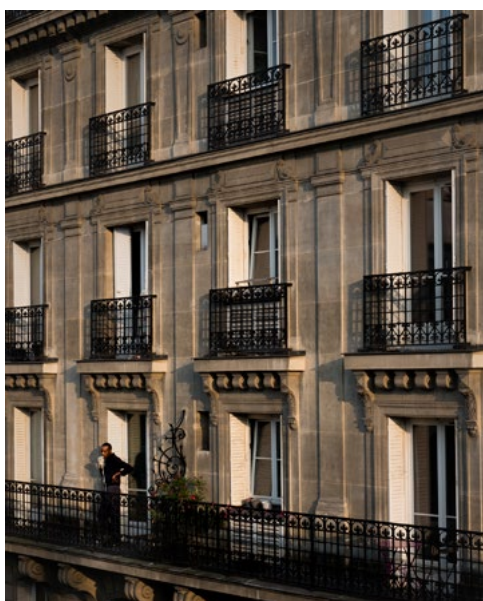
*Château de Chambord Staircase*



*Dinan Cathedral*



*Within the walled city of San-Malo*



*Street facade in Paris*



*La Rochelle*

*All images by Jean Bradshaw*



# Winning images from June

## Set subject: Panorama

*The judge for the June competition was Gerhardt Coetzee, a lecturer at the Orms Cape Town School of Photography. Gerhardt stepped in at the last minute when Eugene van der Merwe was unable to be there. The theme for the competition was 'Panorama' and whilst most members succeeded in producing images which were in the correct format of 1:2 (height vs width) or greater, a few did not and the judge marked their images lower. Some very lovely panoramas were produced. Gerhardt is new to our Society and to judging in this format but said that he found the evening very enjoyable. He marked in a wide range, from 15 to 30, and rewarded quite a few images with the maximum mark, reports LESLEY PAROLIS.*

*There were no promotions in June.*

*Our CTPS website slider images on the opening page are in a very stretched format and this month's panoramic images made it possible to select quite a few new ones for the first page of our website. So please visit the site to have a look.*

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

### Set Subject



Winner PDI Set (Master) Sim City by Kim Stevens (30). Beautifully balanced and exposed. The subject matter is cleverly repeated on left and right sides of the frame. The way the photographer exposed for the highlights adds to the dramatic nature of the image.

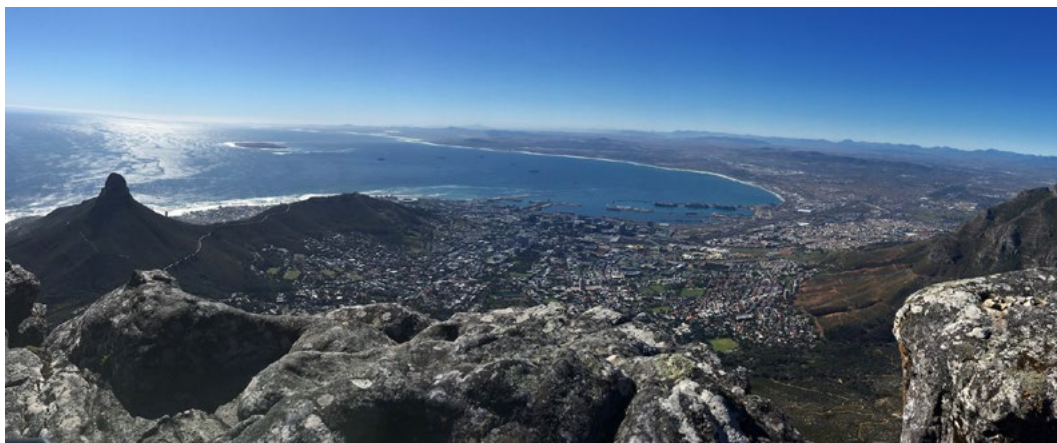
Winner PDI Set (Intermediate) Regatta at Mahebourg Waterfront by Lindsay Antonio (28). Repetition of colour and shape create a very strong leading line that takes the viewer's eye from left to right of this stunning pano.





Winner PDI Set (Master) *A symbol of Eternity* by Anna Engelhardt (30). The monochromatic feel and colour pallet and simplistic composition make it worthy of this high accolade.

Winner PDI Set (Beginner) *Table Mountain Views* by Michael Smyth (27). The excellent depth of field and texture- rich foreground make this image. The strong leading line created by the shore line works very well as it lead the eye deep into the image.



Winner Print Set (Salon) *Patterns in Desert Sand Dunes* by Haralambos Parolis (26). Beautifully exposed and composed. Rich in texture, tone and saturation.

Winner PDI Set (Master) *Ovoid* by Kim Stevens (30). Perfectly stitched pano. The photographer balanced available and artificial light which adds to the ambiance and mood of this image. Compositionally it's perfect, using the clouds on the right and building own the left.







Winner Print Set (Advanced) *Exploring the Glacier* by Louise Tarr (27). This very striking image is perfectly balanced. The centred spot colour works very well as a point of interest. The viewer gets a sense of scale and place in this minimally composed pano.

Winner PDI Set (Advanced) *Overberg* by Margaret Collins (30). Ansel Adams would be proud. This landscape has a stunning tonal range. It's all there, from dark rich black to subtle soft whites with texture.



## Open Subject



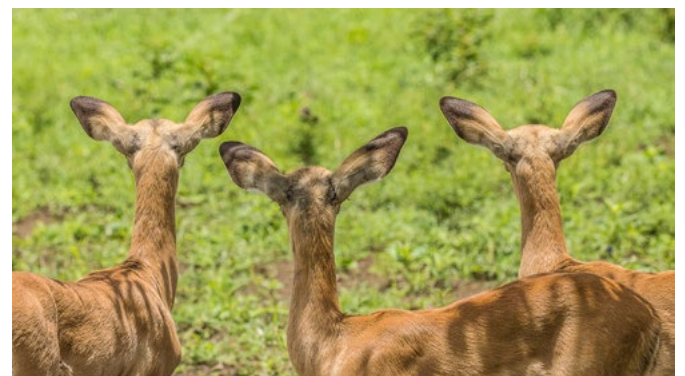
Winner PDI Open (Salon) *Misty Wind Turbines* by Richard Goldschmidt (30). Perfectly balanced and exposed. This excellent image contains layers of interest that leads the viewer's eyes to all the corners of it. A good example that shows that it's all about timing.



Winner Print Open (Master) *Skyline* by Kim Stevens (30). This image works well because of its experimental nature, the shape mimics the pulse or heartbeat of this buzzing city.

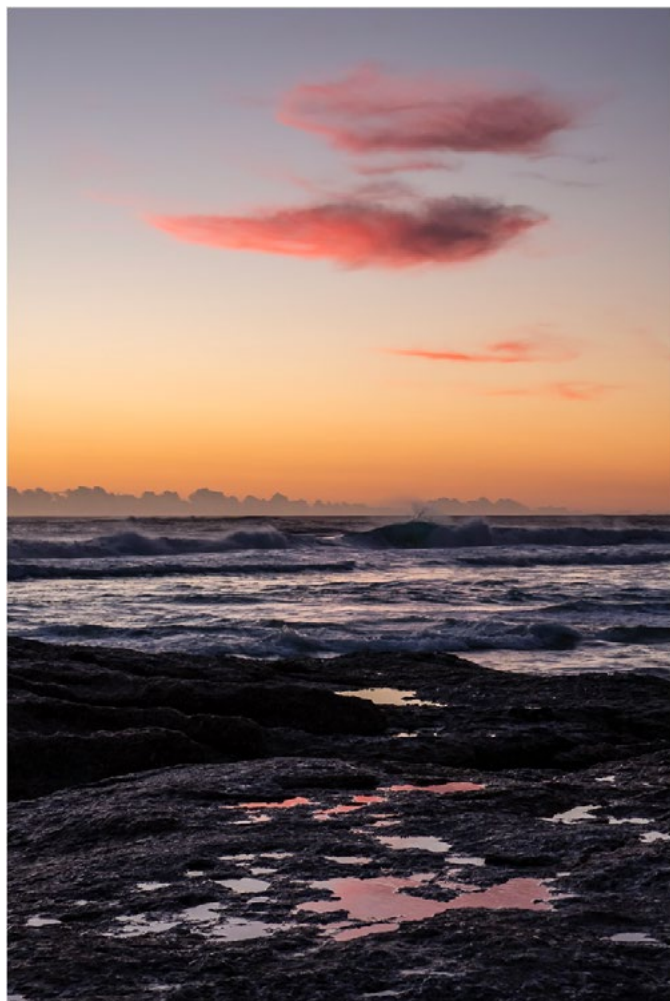


Winner PDI Open (Beginner) *Carmine Bee-Eater* by Nicholas Moschides (30). Beautifully captured decisive moment. The thorny branch juxtaposed with the Carmine Bee-eater creates an interesting play on content.



Winner Print Open (Beginner) *Curiosity* by Nicholas Moschides (28). This cleverly composed wildlife image works well and forces the viewer to engage and question who or what the animals are watching so intently. The POV puts the viewer right in the mist of the 'action' and one gets the feeling of being part of the herd.





Winner Print Open (Advanced) *Last Kiss* by Marianna Meyer (23). The poetic title works well with this image. Its composition is minimalist with only a few subtle tonal elements that force the viewer to engage with it. It also has no reference to a particular place or time, which adds to its romantic nature.



Winner PDI Open (Advanced) *Shipwreck* by Crighton Klassen (30). This is a classic landscape image, which is almost iconic and timeless. This image has all the right building blocks that are needed to create a technically perfect image.



Winner PDI Open (Salon) *Mom watches tug of war* by Rob Tarr (30). A truly great image! The photographer captured a special moment here, letting the viewer experience the tender personality of a mother lioness. An example that wildlife photography is more than having the luxury of traveling to game farms with shiny long lenses.



Winner PDI Open (Intermediate) *Raising Milkyway* by Paramasivam Saravanakumar (30). Perfectly exposed and composed image. It has all the right elements and is a visual feast for the eye.

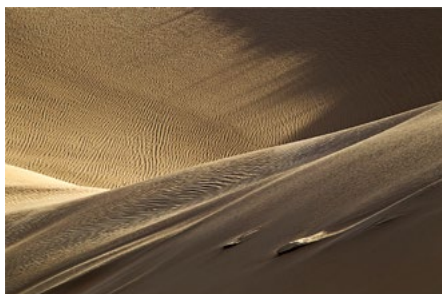


# Other high-scoring images from our **June Competition**

**(24 & above)**



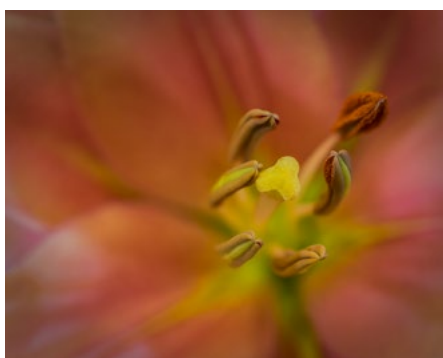
*Three Trees* by Margaret Collins (24)



*De Hoop Dune Design*  
by Jeanette du Toit (24)



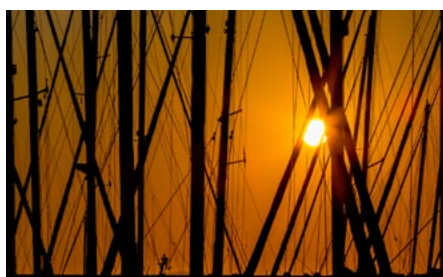
*Whispering trees* by Anna Engelhardt (24)



*Pink tiger lily* by Nicol du Toit (27)



*Vulture and buffalo* by Rob Tarr (26)



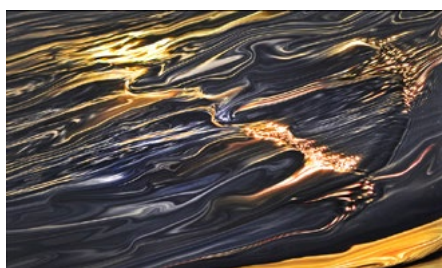
*Masts at sunset* by Nicol du Toit (26)



*The Shepherd and his goats* by Lindsay Antonio (26)



*March Flowers under South Celestial Pole*  
by Roger Trythall (28)



*Water Abstract*  
by Catherine Bruce Wright (25)

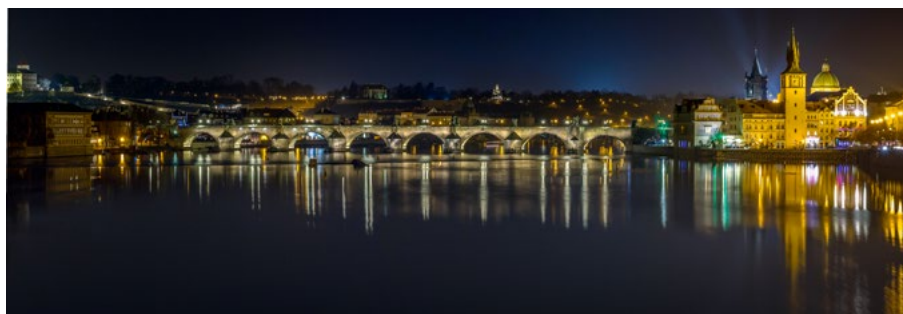


*Vertical wine shop* by Jacoba Van Zyl (27)

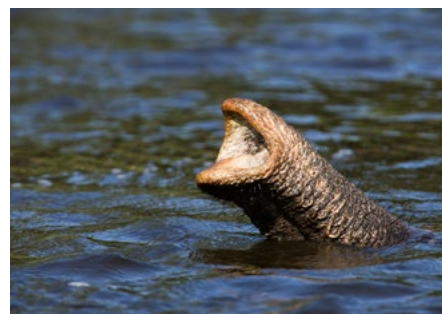


*Whale stranding Kommetjie* by Rob Tarr (28)





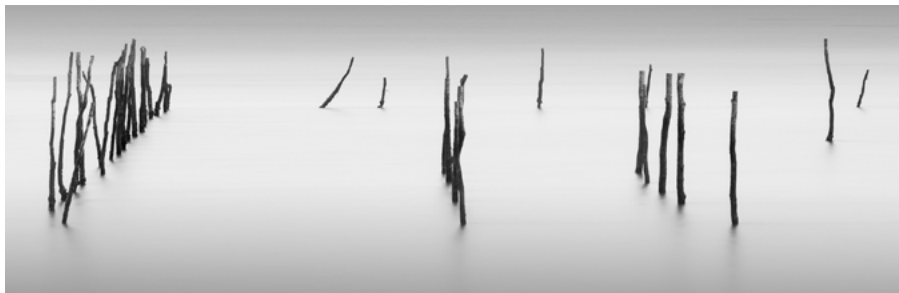
*Charles Bridge* by Mo Bassa (28)



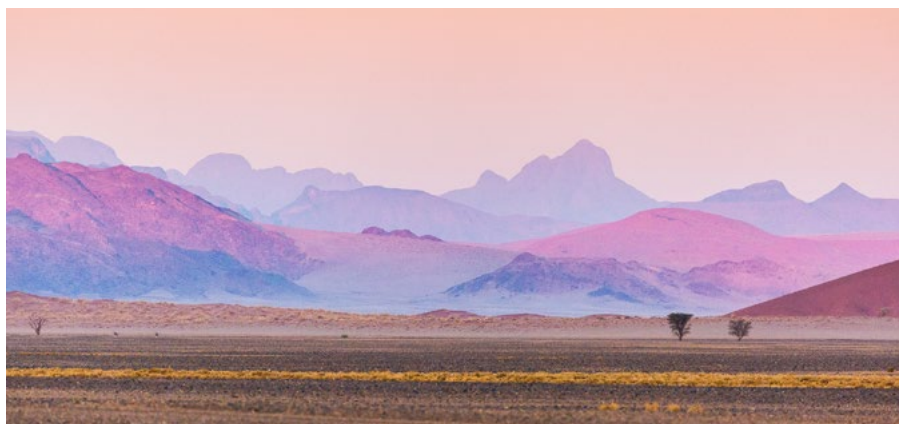
*Chobe Monster* by Peter Turnbull (27)



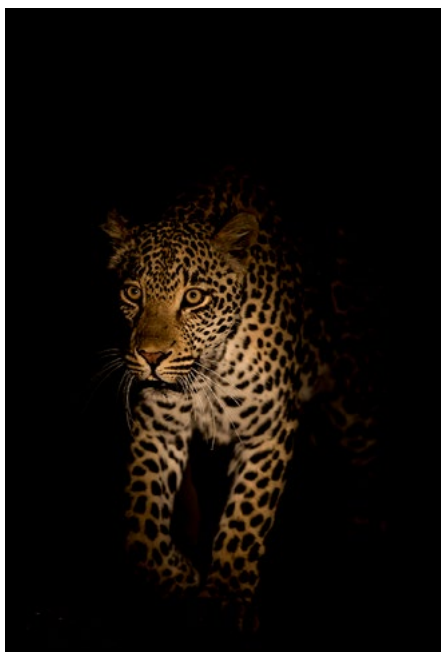
*Synchronisation* by Arthur Fitt (24)



*Serenity* by Jacoba van Zyl (24)



*Namibrand mountains at dusk* by Nicol du Toit (29)

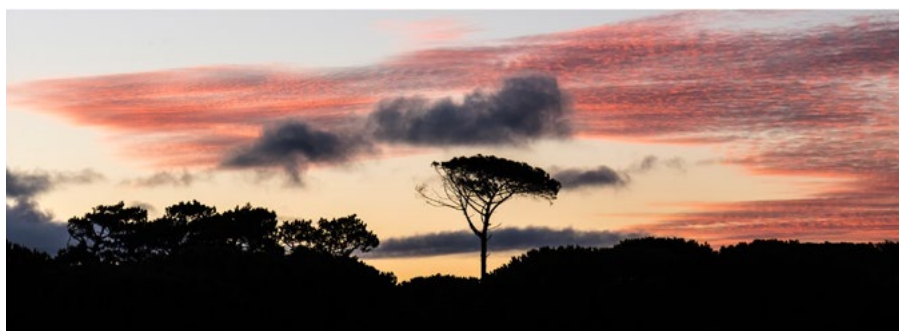


*Hunting in Darkness* by Peter Turnbull (26)

*Autumn Zen* by Marianna Meyer (28)



*Wheatlands in late afternoon* by Haralambos Parolis (24)





*Patchwork windmill  
by Steff Hughes (26)*



*Swartberg Pass  
by Steff Hughes (28)*

# MASTER PHOTO GRAPHERS



## *The work of Saul Leiter*

December 3, 1923 – November 26, 2013

Saul Leiter was an American photographer and painter whose early work in the 1940s and 1950s was an important contribution to what came to be recognized as the New York school of photography. Leiter was born in Pittsburgh, Pennsylvania. His father was a well known Talmud scholar and Saul studied to become a Rabbi. His mother gave him his first camera at age 12. At age 23, he left theology school and moved to New York City to become an artist. He had developed an early interest in painting and was fortunate to meet the Abstract Expressionist painter Richard Pousette-Dart.



Pousette-Dart and W. Eugene Smith encouraged Leiter to pursue photography and he was soon taking black and white pictures with a 35 mm Leica, which he acquired for a few Eugene Smith prints. In 1948, he started taking color photographs. He began associating with other contemporary photographers such as Robert Frank and Diane Arbus and helped form what Jane Livingston has termed the New York School of photographers during the 1940s and 1950s. Leiter worked as a fashion photographer for the next 20 years and was published in *Show*, *Elle*, *British Vogue*, *Queen*, and *Nova*. In the late 1950s the art director Henry Wolf published Leiter's color fashion work in *Esquire* and later in *Harper's Bazaar*.

[Read more](#)

Photography allows you to learn to look and see. You begin to see things you'd never paid attention to. - *Saul Leiter*

# Master Class

## A New Perspective

By Hougaard Malan

*Landscape photography and a wide-angle lens go together like gin and tonic. It allows the photographer to create immersive depth using relatively small areas of the landscape as a foreground. It converges the lines of land and sky to create a feeling of being pulled into the image by an unexplained force. It is very often the only way of capturing all the elements of the landscape: from the wave breaking over the rocks to the turquoise waters of the lake, on to the towering snow-capped peaks and up to the heavens above.*



When I started photography I got a 400D with the kit 18-55mm lens. I immediately had a liking for landscapes and it only took me a few weeks to come to the conclusion that I needed a wider lens. I was 19 at the time so money was a scarce resource. I joined Shutterstock, saved every cent I had and sold everything from a playstation to an old fish tank to save up the R6 000.00 that a Sigma 10-20mm cost back then. I placed my order and sat by the door like an over-eager guard dog for three days, waiting for the courier to deliver my new pride and joy. When it arrived I might as well have thrown the 18-55mm away, because the wide lens stayed on my camera until both met their end about a year later.

Landscape photographers seem to have the same problem with a wide-angle lens as people on safari have with gin and tonic – they abuse it a bit! If you go onto any photo sharing platform, you will come across many landscape photos consisting of an amazing middle- or background, composed with a boring or

detracting foreground. There are far too many shots of mountain ridges in amazing cloud and light, as a backdrop to a rock. Not a rock with amazing lines that takes the viewer through the scene. Just another boring rock that holds no contextual relevance to the rest of the scene. Like a hopeless vagrant who has given up on life and is sucking the well-being and progress out of an ambitious society, that rock sucks the potential and life out of what could have been an amazing photo. So why would any photographer in his right mind choose to place Rufus the homeless rock below a background of inspirational light and land? The answer is simple: the photographer is addicted to a wide-angle lens and his mind is locked in ultra-wide mode. When the light performs, he immediately starts scanning for a foreground. Although the photo of the year may already lie within his composed shot, it isn't in his beginner's frame of mind to get out his 24-70mm and subtract the ugly rock right in front of him. Please don't see this as hate speech against rocks as a



foreground, I'm simply using a rock as my example of choice. All types of subjects can make ugly foregrounds.

I make my derogatory metaphor as if I've never been guilty of creating such photos, but all lessons are learned with experience. I am of course 100% guilty of having composed horrible foregrounds to brilliant middle- and backgrounds. I have wasted precious light and opportunity with foregrounds that were simply never 'created' to be photographed. When this realization started to manifest in my creative mind, my financial mind decided it was time for a longer lens and so I started saving and selling again.

At the end of 2008 I got my first full frame and Canon's 24-105mm and so the learning curve started. I was going through that phase where image quality was more important than clean drinking water or oxygen, so I soon got a 24-70mm for better IQ at my beloved new focal length. After about two years of exploring all corners of the 24-70mm universe, I found that in many situations I would zoom to 70mm and feel that I'm still shooting far too wide. I tested a D800e in October of 2012 and the next generation dynamic range combined with a 36mp sensor, made the choice to switch obvious. Many years of hard work lay behind me and for the first time I didn't have to save and sell to purchase equipment. In my shopping bag was a D800, 14-24mm, 16-35mm, 24-70mm, lots of accessories AND a 70-200mm. So the next phase in my photography started.

I wasn't very fond of the 70-200mm in 2013, but it really came to life over the seven weeks I spent in Namibia that year. All of a sudden I could explore a lot of potential that I had seen previously, but was unable to reach with a 24-70mm. The main aspect of this is the scale of Namibia's desert landscapes. A long lens just does a ten times better job of revealing how big things are. Unfortunately it is not as easy as just taking what you are familiar with and switching the wide-angle for a long lens. There were many new lessons to be learned and I found that many opportunities came and went in the blink of an eye as the light moved across the landscape.



### The Dunes of Sossusvlei

The first and most obvious are the dune spines of the Tsauchab Dune valley, where even the 200mm often fell short. There is something in the human psyche that bluntly refuses to believe that a heap of sand can be that high. Photograph it with a wide-angle lens and it looks like it might be 20 meters high. When the light is just right and you can find the right subject below the dune, the scale of these sand mountains just jumps out of the frame at 200-400mm.

There are so many great shots at Sossusvlei, but if you're thinking wide then you'll never even see half of them. When the sun is relatively low, it creates a deep black shadow on the Eastern side of the dunes and a vibrant orange on the other side. If you choose the right trees and isolate them with a long lens, the re-

sult can be spectacular. I tried to photograph these dune spines with my 24-70mm in 2012 and the results were deleted from my archives without much hesitation.

### Capturing the Soul of Deadvlei

Deadvlei has a special and mysterious aura to it that is hard to translate into words and even harder to capture. You must have the place to yourself if you wish to experience it - being there with 500 other people at 10am will reveal none of Deadvlei's soul. Over many years of trying to capture it I figured out rule #1 is that a wide angle lens fails completely. A critical part of Deadvlei's story is that it is hidden amongst some of the highest dunes in the world and in order to capture that feeling, you need to switch to a long lens and exclude the sky. The compressed perspective combined with the play of light can give incredible depth and some of Deadvlei's magic might just be recorded in the image.

### Finding Contrast



One of the great challenges of shooting landscapes with a telephoto lens is finding sufficient contrast - at 200mm the frame is often filled with a relatively monotonous area that offers little contrast and can thus produce very boring areas. This is especially true in Deadvlei, but there is a brief moment each morning where one can get a beautiful play of light and shadow in a very long frame.

As the sun crests the dune that forms Deadvlei's eastern boundary, the light starts creeping across the pan from West to East, while Big Daddy remains in shadow. If you compose a tree in light against a dark background, Deadvlei offers a beautiful and fleeting opportunity to capture a very dramatic photo in a very small area.

Shared Secret - on winter mornings when the eastern wind is howling, you might be treated to the 'sand flame' that shows itself in strong gusts of wind.

### Kokerboomkloof/ Quiver Tree Valley



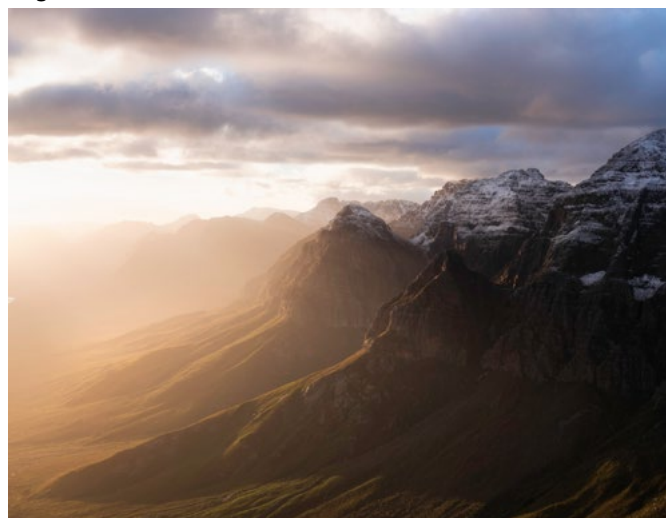


This narrow, deep and steep valley in the Richtersveld is an absolute treasure chest of photographic opportunity. It is dotted with Quiver Trees that just beg to be photographed with a long lens. I didn't realize it when I visited in 2010, because I had no experience with a long lens. I composed all the tree with a wide angle lens and included tons of empty sky. Driving into the valley five years later, I couldn't wait to go exploring with the 70-200mm. The shot below was a momentary spot of luck. As I was walking around I saw that there was a slight shadow behind the Quiver Tree that would make it stand out against its backdrop. As I set up the shot I noticed that the shadow was gaining height rapidly and that the tree wouldn't be in light much longer. When the shadow was near the bottom of the tree I got my shot and about 15 seconds later the shot had disappeared. I would never even have noticed this opportunity if I were in a wide-angle state of mind.

### Mountains

When it comes to mountains it is always tempting to search for that perfect foreground - a river or rockline that leads the eye up to majestic peaks and the skies above. The trouble is that when you don't find that foreground, then the shoot is often wasted in wide angle mode or the wide shots simply don't do the mountains any justice. Very often the mountains make a better shot in isolation; in photography, simplicity always trumps complexity. I have experienced this time and time again where I frustrated myself hunting for a wide angle foreground, but also snapped some simple longer shots in the process. In retrospect I always prefer the simpler shot - if the foreground doesn't present itself quickly, then chances are that it isn't there to be found

in the first place. Both of the below images were shot at 70mm as safety shots while I was running around with the 16-35mm. Afterwards I regretted not spending more time with the wide angle lens.



I am by no means trying to convince you that you should throw away your wide-angle lens. I am simply saying that it is very easy to get addicted to a wide lens and that when the time is right, you should give it some rest. My long lens is still the one I use the least, but if I didn't take the time to familiarize myself with it then I would continue missing the amazing opportunities that it offers. If you're headed to Namibia, make sure you have a 70-200mm in your bag!



*All the images in this article are by Hougaard Malan*