

# CAPE CAMERA

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August 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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## On the cover

*Soul Music*, our front cover image this month, was taken by Dave Gordon, who together with his wife joined our society only in January this year and already made an impact with some striking images. "Barbara and I, not being of the current generation or anywhere near it, don't enjoy today's pop music too much. In fact we dispute if some of the noise could ever be called 'music'. We do however, enjoy music and songs from the 60's to 90's where one can identify words and happily sing along," explains Dave.

"We decided to attend 'Blaze of Glory', one of the musical events by the Barnyard Theatre organisation who stage live shows featuring Golden Oldies. Our show was at Emperors Palace east of Johannesburg but there are Barnyards at all major centres. These shows are popular with all age groups and enjoyed by all. Seating is at tables and food and drinks are available from the bar or on a 'self-cater' basis. The latter seems to be a popular way to celebrate birthdays etc so there really is a party atmosphere. One can't help but get into the fun and party spirit and almost feel part of the show.

"Another great aspect of the Barnyard is that they actively encourage patrons to take photographs (free publicity?). And that's how my *Soul Music* shot came about. I used a Canon f2.8 70 - 200 MkII lens attached to a Canon 1Dx body. ISO 1250, lens at f2.8 and 165mm on 1/100 sec, using available light. The artists tend to move around and jump up and down a lot so it's best to wait for these brief moments when they are relatively static at the top of a jump or changing direction. Choosing the right seat is important too. I elected to be

at one side near the front to shoot across stage thus avoiding most of the waving hands, arms and cell 'phone cameras! Centre stage may be good too but I feel that's too much 'in your face'. It's a great night out and a good opportunity for some interesting and testing photography too."

# SET SUBJECTS 2018

Month	Set Subject	Competition Date	Entry date
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 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

08 September 2018 Rustenburg PDI Salon ([Brochure](#))  
 09 September 2018 Marike Bruwer Visual Art Photographic Competition  
 22 September 2018 Western Cape Photographic Forum Salon  
 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

Almost fully occupying my mind these past weeks has been the exciting possibility of CTPS purchasing a property. If you read our 'Celebrating 125 years' book, you will read that in 1964 the Society started a building fund after 69 frustrating years of holding meetings in many various rental halls. In August 1970 they finally found a suitable building to purchase in Jarvis Street, Cape Quarter, and Green Point. The club at that time was over twice the size we are at present, with 322 members. It took them six years to get the building into the shape they wanted and they finally moved into CTPS's first home at the end of 1975. For thirty-one years CTPS operated from 28 Jarvis Street, and as costs of maintenance rose, they shared it with a photographic tenant. In 2006, because parking and safety in the area became concerns, and the tenant sharing problematic, they decided to permanently let the premises out to tenants and to move to the Huis der Nederlanden in Pinelands.

In 2011, I came onto Council with the portfolio of looking after our Jarvis Street building and the tenant in it. Once more our Council Minutes reflect requests for money to fix leaks in the roof, collapsing wooded floors, burglar bars and alarms, and the falling behind on rental payments by our tenant. It was taking considerable management time from us; however, we were making good money, only to find we were falling foul of income tax. By the time we agreed at a Special meeting in November 2014 to sell the building, Nicol had regularized our affairs and we had money to invest.

Nicol and I have over the past three years looked at many redundant Council owned properties, and had discussions with the City Council and others to find a suitable property for us to meet in on a long-term lease or purchase basis. Nothing has been suitable or available. In the meantime our precious historical cameras, books and other equipment have been a concern as they are housed in a garage in Ottery.

## Possible new home for CTPS

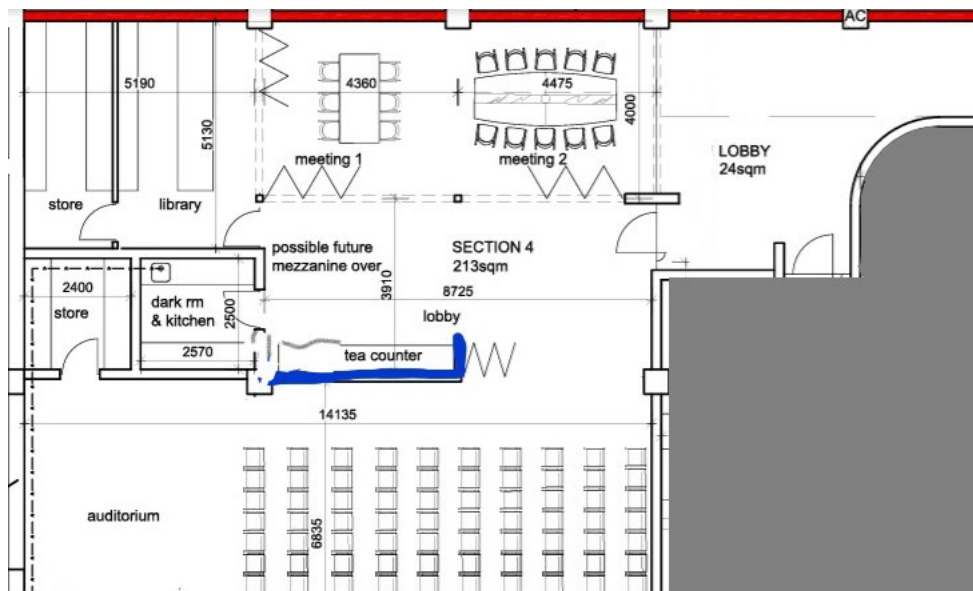
Mike de Villiers introduced us to the present possibility of purchasing, under sectional title, an internal space of 230 square meters in a renovated factory building in Morningside Drive, Pinelands, just short of Sunrise Circle. We would be purchasing the space from the Southpoint Church who are redeveloping the ground floor for themselves and have created three large auditoriums for their needs. Sharing the ground floor

is an architect's office, a future consulting engineering office and a future financial managers firm and large foyer and a coffee shop. Parking is available at night within the enclosed grounds, with spill-over parking on the island adjacent to the building. Upstairs is the headquarters of a security company, who man the building and surrounds on a 24 hour basis.

A sketch from the architects (see below) show that we can create a 90 seater auditorium with a flexible foyer area where smaller meetings can be held, and where we would gather for tea. It would be suitable for photographic exhibitions and would extend into a library area. Two store rooms and a tea kitchen, doubling as a darkroom would complete our space. It would be a place we could once again permanently call home and have something to show for our 128 year existence and justify the wisdom and efforts of our members of the 1960's era. It could be used by members during the week for studio shoots (we would have the lights and back drops), special interest groups, workshops, salon judging, exhibitions and Council meetings. We could invite other photographic clubs and the Western Cape Forum to use our premises on a rental basis. It could become a photographic centre in Cape Town. It would never pay for itself and could be termed a complete luxury, but it could also be seen as an alternate form of an investment into property, which could always be sold again in years to come, if the need arises.

We would need to spend approximately 55% of our investment money to fund this proposal. We may need to hold a few work parties to do some of the work ourselves. This would leave sufficient funds to run CTPS in future years. The monthly running costs of owning this property will be much the same as we are presently experiencing. The premises have been viewed by quite a few of our interested members, and Council will now have to decide at their next meeting in early September whether to make a formal proposal to our membership, via a Special Meeting, as to whether we purchase this property or not. I certainly hope we proceed with this exciting proposal.

**Richard Goldschmidt**  
President



◀ Floorplan of possible new home for CTPS

## NEWS ITEMS

### Latest Salon Results

Congratulations to all our deserving winners!

#### **DBS Salon - Prints only**

We reported in our June edition of Cape Camera that Jeanette du Toit had achieved three Acceptances for her PDI entries in the above Salon, however, what we didn't know was that Jeanette had also entered the Print Section for the DBS Salon in June 2018 (these results were released only very much later). Therefore our belated Congratulation for winning the PSSA Bronze Medal Runner-up for her image 'No Closer Please', as well as three more acceptances for her prints!



*Jeanette's Silver Trophy in DBN Salon*

#### **5th Bosveld Photoklub PDI Salon & Southern Suburbs PDI Salon**

In the former salon Chris Coetzee walked away with eight acceptances and Arthur Fitt with three; and in the latter Chris Coetzee won two Certificates of Merit for his 'Southern Side' and 'The Cock of the Walk' (see below), as well as four further acceptances. Peter Turnbull earned two acceptances; and Arthur Fitt and Jeanette one each.



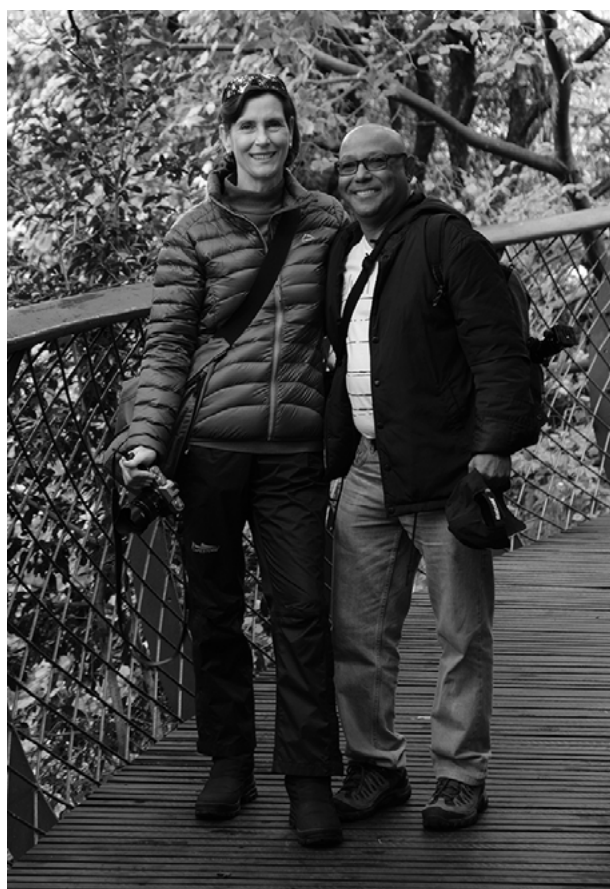
*Chris Coetzee - Cock of the Walk*



*Chris Coetzee - Southern Side*

### A member's visit from Mauritius

We finally had the pleasure of getting to know in person one of our long-distance CTPS members, Antonio Chavry, who lives in Mauritius but participates regularly in our monthly competition. Unfortunately, he arrived in Cape Town at a time of the month when our club had no activities, but a few members were able to set some time aside to meet up with him. Andre Mouton spent Sunday, 19th August with him; our President Richard Goldschmidt took him along on a recce on Wednesday to see where the best canola fields are this year and to make a booking for our forthcoming September Outing. After lunch at the Pepper Tree restaurant in Philadelphia, they drove back via the coast so Antonio could take the iconic picture of Table Mountain from Blouberg. On Thursday, Lesley Parolis and Anna Engelhardt introduced him to the beauty of Kirstenbosch Gardens, with an opportunity to photograph flowering Proteas and sunbirds, which he thoroughly enjoyed.





# REMINDERS

## Book for the famous Wild Shots / Wildlife Photography Symposium

Where: V&A Waterfront, Cape Town, South Africa  
 Date: 1st December 2018 / Time: 9am to 5pm  
 Cost: R750 if you register before 1 September; R950 if you register after that.

The fee includes packed lunch, refreshments and wine reception. Click [here](#) for programme.

## Digital Salon of the Western Cape Photographic Forum

The closing date for this first ever WCPF Salon is 22 September 2018 and the categories you can enter are: Nature (colour only, no Scapes), Scapes (colour only), Open (colour only), Open (monochrome only), Macro / Close-up (colour only), Visual Art / Altered Reality (colour only). More information available on Photovaultonline. Competition.

## PSSA Congress 2018

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

**Date:** 30 September – 05 October 2018

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

For more information, go to [www.pssa.co.za](http://www.pssa.co.za)

## Annual subscriptions are due from 1 August 2018

Our annual subscriptions are due with effect from the 1st of August. The amount for the next year is R250. Take care when you pay, because our bank account has changed since last year. Your internet bank account may default to our old account at Nedbank. If you pay it to Nedbank we cannot retrieve the money and you'll have to do it. So please change CTPS' beneficiary details on your banking profile to reflect the following bank account:

Account holder: Cape Town Photographic Society

Bank: First National Bank

Branch code: 255 355

Account no: 627 083 39868

Account Type: Current Account

Please reflect your name and surname in the beneficiary details so that we can identify from whom the payment came.

## Urgent appeal to enter our Annual CTPS competition

It is rather disappointing that so far only a handful of members have entered this special competition. Images must be entered using the Photovaultonline upload portal. Images should be sized as for our monthly competitions, i.e. 1920 x 1080 pixels, and a maximum of 2 Mbyte. Entries close on the **21st October 2018**.

The categories are wide enough to suit everyone: Open, Open monochrome, Nature (including wildlife), Photojournalism, Art photography, Portraiture, Scapes and Macro. There are no restrictions on when the images were taken or whether they have been entered in a club competition or not. The only restrictions are that only two images per category are allowed and that no image may be used that has been entered in a previous CTPS Annual Competition.

## Important up-date on the Scottfin Photographic Competition

We have been informed that the copyright clauses have been removed from their competition 'Rules and Regulations'. Should Scottfin wish to utilise any of the artwork submitted they will make contact directly with the photographer to request permission.

For more information visit the competition page on the PSSA website at <http://www.pssa.co.za/scottfin-competition>

## Bookings for our Annual Awards Dinner

The provisional bookings for this event started off with a bang – so far 60 members and guests have put down their names, which represents a 'full house'. However, there are always cancellations closer to the date - Friday, 9th November 2018, so please don't hesitate to have your name added to the list by sending a note to either [richard@goldschmidt.co.za](mailto:richard@goldschmidt.co.za) or [annengel@iafrica.com](mailto:annengel@iafrica.com). The cost to members will be R260 pp and R400 for visitor/guest.



# Major Photographic Exhibition opens at SMAC Gallery Stellenbosch on 22 September 2018

MARGARET COURTNEY-CLARKE  
CRY SADNESS INTO THE COMING RAIN

22 . 09 . 18  
10 . 11 . 18

STELLENBOSCH  
1st Floor De Wet Centre  
Church Street



Internationally acclaimed photographer Margaret Courtney-Clarke was born in Namibia in 1949, and after studying art and photography in South Africa, spent the next four decades working as a photographer between Italy and the USA and across the African continent. Drawn to remote places, Courtney-Clarke has produced numerous award-winning books and her work has been exhibited and collected worldwide. Her eight major publications to date (which will also be displayed at the exhibition) include her trilogy on the Art of African Women: *Ndebele* (1986), *African Canvas* (1991) and *Imazighen* (1996). They were translated into five languages, and enjoyed multiple editions and reprints for 20 years.

Her other photo-journalistic projects include *South Africa/Lestho* (1969-1983) and cover the struggle years; *South West Africa* (Namibia), the 'guerilla' conflict on the border between SWA and Angola (1978-1983); *Maya Angelou* (1999), a book about *Maya Angelou: The Poetry of Living*; and *La Ciociaria*, a documentary about a handful of shepherds in a mountainous region south of Rome, close to where she lived in the 1970s and 1980s.

*Cry Sadness into the Coming Rain* (2017), a Steidl publication, marks a new phase in Courtney-Clarke's photography. When she returned to re-establish a home in Namibia in 2009, the landscape once so familiar to her was undergoing rapid transformation, with intense rural-urban migration by those in search of a better life. In *Cry Sadness*, Courtney-Clarke turns her lens on the

aspirations of the poor in their search for human dignity, on their quest for shelter in a ravaged land and on the environment in crisis.

In his foreword to the book, David Goldblatt writes "[the photographs] are eloquent of raw existence and offer faint glimmers of hope, of life scratched from an appallingly inhospitable terrain in the face of overwhelming societal transition. Yet these photographs attain a searing grace which is in no sense false to the reality but is, on the contrary, a rare synthesis of what is there with an intensely heightened and uncompromisingly honest vision".

Over the last 30 years, Courtney-Clarke has had 35 solo exhibitions throughout the world, including the African American Museum, Philadelphia (USA), the New York State Museum, Albany (USA), the Palazzo Comunale, Vitorchiano (Italy), Africa House and Seidlvilla, Munich (Germany) Saibu Gallery, Tokorozawa (Japan) International Center for Photography Book Store, New York (USA), Helferei Grossmünster, Zurich (Switzerland) – to mention only a few.

Visit [www.margaret-courtney-clark.com](http://www.margaret-courtney-clark.com) for more information about the artist.

There will be a guided tour through the exhibition by Margaret Courtney-Clarke at 15h00 on the afternoon of the opening of the exhibition on 22nd September 2018. The exhibition will run until 10 November 2018.



The artist Margaret Courtney-Clarke at a recent exhibition



One of her images from *Cry sadness into the coming rain*

## Important AV Information

ROBERT MAGINLEY informs us that the next AV meeting will be on Wednesday 12th September. "The challenging subject for September is 'Water' and we are looking forwards to seeing your creations. Please let me know in advance if you are able to submit an AV for that evening to [rmaginley@worldonline.co.za](mailto:rmaginley@worldonline.co.za).

"In anticipation of the theme for November – 'Wild Flowers', we went up the West Coast last week and can report back that the flowers are fantastic and really worth a visit."

"During discussion at our last AV meeting in July, members were asked to submit ideas about what they would like to see at future meetings, as this would help the AV Committee to plan ahead", concludes Robert.



## Invitation to enter the AV Interclub Competition

All Western Cape photographic clubs are invited to submit recent audio-visual sequences (which were not submitted during 2016 & 2017) for the 2018 Challenge. The closing date for submissions is 7th October 2018 and the three best AVs will be screened at the Interclub Event on 26th October 2018.

Antenie Carstens writes: "Please ensure that your AV is limited to three minutes only as we have restricted show time at the

interclub meeting. Due to budget restrictions, the best three selections of AVs will be done remotely. This year's three judges (one each from the Eastern Province, Gauteng and the Western Cape) will select the best three AVs according to established AV creation principles. Should you need more information, please contact me at [antenie@adept.co.za](mailto:antenie@adept.co.za) or at mobile number 073 303 7125."

## New rules for Promotion Requirements

*At a recent meeting, Council has decided to amend the rules that govern promotion requirements to bring them more in line with other ranking practices in other South African photographic clubs.*

### **From Beginner to Intermediate:**

40 points (including any gained from Salon acceptances), and including a minimum of 5 Gold Awards in Society competitions.

### **From Intermediate to Advanced:**

50 points (including any gained from Salon acceptances, and including a minimum of 10 Gold Awards in Society competitions, and including 5 Salon acceptances. Salon acceptances may be carried over from the previous ranking and are thus cumulative. A single image may collect a maximum of three acceptances in different Salons. (The Salons referred to are South African National, and South African International, Salons with PSSA patronage.)

**From Advanced to Salon:** 50 Gold Awards in Society competitions and including 15 Salon acceptances. Salon acceptances may be carried over from previous rankings and are thus cumulative. A single image may collect a maximum of three acceptances in different Salons.

### **Number of points required to achieve Gold, Silver & Bronze**

*Points shall be awarded on the basis of 3 for each Salon acceptance and 3, 2 & 1 respectively for a Gold, Silver and Bronze award in Society competitions.*

Excess points, either from Society Competitions or Salons, gained for any one ranking class shall not be carried over for purposes of promotion to the next class. Salon acceptances from Beginner, Intermediate or Advanced are cumulative.

**The title of Master photographer** will be awarded to a member who has gained the rank of Salon and who achieved a minimum of 10 CTPS Gold awards as well as 10 Salon acceptances for the competition year (October to September). The Salons referred to are South African National and South African International Salons with PSSA. An image that gains an acceptance may only be used once for promotion purposes.

If these requirements are not met by the end of the competition year the award will fall away.

Rank	Gold	Silver	Bronze
Salon and master	24	20	16
Advances	22	18	14
Intermediate	20	16	12
Beginner	18	14	10

For more detailed information about CTPS Competition Rules, visit our website [www.ctps.co.za](http://www.ctps.co.za)



*A member's Profile*

## Chris Coetzee

## Giving tribute to the silent heroes of conservation

I loved every moment with my first 'proper' camera. Photography for me was uncomplicated as I did not have much technical knowhow then – but it drew me to nature and that was all that mattered. When I eventually surfaced from this romance and noticed the works of others, I collided with reality, which left me at the base of a very tall mountain to climb. The hard work would begin from here and I realised that I would have to enjoy photography at another level. That was eight years ago, yet it seems like a lifetime.

Born in Outjo, Namibia, a simple country life was all I knew. My formative years were lived out in the wild and wide open plains of Otjikondo, Opuwo and Skeleton Coast. Swimming in the cool waters of a pool on the banks of the Kunene River after a scorching hot day in 'Anna', our much loved yet unreliable Ford truck was par for the course. While my father kept an eye on the inevitable crocodiles, such simple pleasures were part of our boyhood happiness in a free and natural environment.

Of course, we had countless and sometimes dangerous encounters with animals, particularly on occasions when 'Anna' was un-

able to out run a charging Rhino and the animal's poor eyesight was our only saving grace. My parents stretched our minds while exposing us to the elements of raw nature by teaching us not to be afraid of hardships and challenges which arise in the wild at any moment, and how to deal with them in a calm and logical way. 'Make a plan and persevere', my Dad would say. It was that simple and uncluttered existence which drew me to nature and its wonders and has stayed with me throughout my life. I could not have imagined that the first contact I had with my little camera would lead me back to my childhood in Namibia and the events which were to unfold.

In 2014, I journeyed from Swakopmund via the Skeleton Coast to the Kunene River mouth revisiting my late father's many journeys to the diamond mining area where he worked. We often stayed with him at his base camp at Rocky Point. The fuselage of the wrecked Ventura aircraft which crashed in an attempt to save the survivors of the ill-fated Dunedin Star was our playground. I began to think of ways to tell a story about this area and share my experiences as a child.





I had become increasingly frustrated with the prospect that my photos would become eventually redundant and wanted to put them to better use in a more meaningful way. I decided to write an article about this journey, which Leisure Wheels magazine agreed to publish, together with my photographs, and in a way I wanted them to appear. The article 'Beyond Ghosts and Diamonds' followed - mostly about the extraordinary times of the diamond rush in the areas North of Lüderitz, Namibia and our experiences en route. I uncovered the pain, treachery and untold hardships of prospectors banished to the lower yielding areas of the north while wealthy individuals were granted rights to the riches in the south of the Sperrgebiet. It is still like that today.



This particular journey led me to an unforgettable meeting with Peter Bridgeford in Walvis Bay who is the founder of Vultures Namibia. I asked for permission to write an article and photograph their massive Lappet Faced Vulture tagging operation north of Sossusvlei, which I was given. I needed good images of these elusive giant birds and set up camp at Bloedkoppie east of Swakopmund. Six weeks passed and I did not have one good shot. I was failing dismally. I thought there had to be a cutoff point as I could not continue indefinitely, when I remembered those words of my father - 'Persevere'; and on the very last day I found them! Though I was caught trespassing on private property, I had all I wanted and it was all that mattered to me. The story 'Voice of the Nkosi' was published and the full set of photos appeared in a separate magazine.



Months later, I heard of the extraordinary work done by Dr Philip Stander of the Desert Lion Conservation Project based in the Hoanib River in Namibia where all animals roam freely. I knew this area and was also aware that this man's work was not clearly appreciated - simply because very little was known about him. I was determined to find him and tell his story no matter what. It took more than a year to track him down and finally I had an interview.

He is a most extraordinary man, who is with the lions and in lion time - at night - every night of the year - for the past 20 years. He formed the basis of the documentary Vanishing Kings-Desert Lions of Namibia. It is a story about the now famous 'Five Musketeers'; all brothers, who have since been killed, mostly by the local communities. I had the privilege of being in their presence many times and they allowed me to photograph them. I was fully exposed to the complexities of the human-wildlife conflict, where poor people attempt to eke out a living in rural areas while facing massive stock losses and threats to their safety from free-roaming predators. The rich hunt for pleasure, greed and ego in a way that destroys the crucible of a vital ecological cycle. I left the Hoanib River with many unresolved conflicts in my mind, and I am grateful to people such as Philip Stander who are fighting for a balance between the needs of humans and animals on a daily basis.

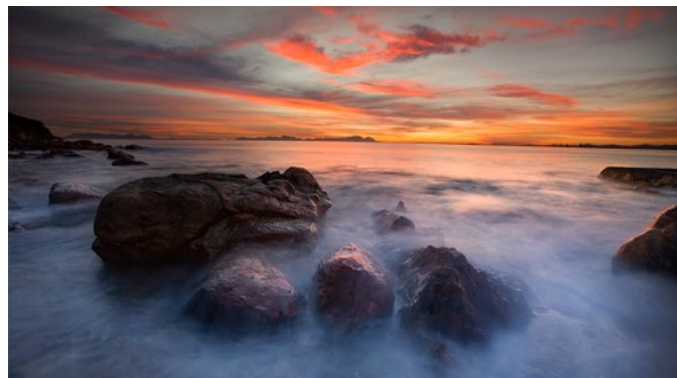


During the two months I spent in the Hoanib river area, I met Drs Rob and Laura Brown, two scientists from Colorado USA, who have become volunteer caretakers of the unique Desert Elephants for the last 18 years. They agreed to tell me their story and share their knowledge about these unique animals who are subject to the cruelties of human- wildlife conflict and in particularly trophy hunting. An elephant uprooted a tree in a nearby village, but a Government department would simply declare the animal a 'problem elephant' and it was shot at a fee paid by a hunter. There are only 30 left in the river down from a population of 75 a few years ago. I was happy to showcase their work and perhaps, who knows, it may have changed some perceptions towards these animals.



Aside of the above, I have managed to do short trips to my favourites - Mana Pools, Moremi, Central Kalahari Game Reserve, Mashuta, Chobe, Etosha and Kgalagadi.

When I am not in the bush, I dabble in fashion, portrait and landscapes photography. I struggled with manipulating my photos until I accepted that what you present as an honest depiction of the events must remain exactly that. When it is art photography



then it must be stated or categorized as such. Any photo journalist or photographer will tell you that it is very easy to deceive through this medium, but if you do so, you will eventually lose forever your credibility and integrity. Honesty is the absolute key to photography - in my view.

Lee Slabber is my mentor and inspiration. This celebrated wildlife photographer guided and helped me in so many ways for which I am thankful. Heinrich Van Den Berg introduced me to the world of photojournalism and was able to publish my first article and thanks to him for opening the way. I have learned the traits of accomplished photographers through their willingness to share their knowledge openly and unreservedly.

If I did not have a camera I would not have walked this road. It has reconnected me to my childhood and allowed me to pay tribute, in a small way, to the silent heroes of conservation and the animals they take responsibility for, and this makes me very happy!



*All photographs by Chris Coetzee*



## E & D takes to the sky



A fascinating address was given by Johnny Miller at the E & D evening in August and it is a pity that only a handful of people were able to attend. Johnny, a freelance documentary photographer from Pennsylvania, began flying drones three years ago while he was a UCT student. After posting on Facebook an image depicting the discrepancies over the Masiphumelele/Lake Michelle area, the image went viral and the project 'Unequal Scenes' was born, reports KIM STEVENS.

From these humble beginnings, he has expanded the project

which has been printed and used in the New York Times, BBC, CNN, the Guardian, Reuters as well as all over Europe and Australia and Asia. He has received numerous photographic and news awards worldwide; and has been commissioned to take similar images over other developing countries such as Mexico, Kenya, Tanzania and India.

As a result, he has started a company, African Drones, whose mission is to support and empower African drone pilots and storytellers, who strive to produce excellent content with their multi-layered network of journalists, writers, drone pilots, photographers, editors, video professionals, graphic designers, data journalists, and web developers.

Jonny gave some important point of what it takes to become a successful drone journalist, which includes the following:

- Film something you cannot film from the ground: The cardinal sin of drone journalism is flying when unnecessary. Use drones as a tool not a gimmick and only if the imagery is unavailable on other forms of satellite or digital images.
- Know the laws: Commercial operations differ from flying for fun. A list of worldwide drone rules is available at <https://uavcoach.com/drone-laws/>. Do not fly over buildings, roads or people. Stay below 400 feet and stay away from heliports, airports and sensitive installations.
- Map where you are going to fly before you get there: Map your flight plan - Google earth is an excellent resource to see elevation, terrain, roads and buildings.
- Long steady shots work better: Give your viewer time to take in all the visual information. These shots give the viewer a sense of expansiveness.
- Footage won't stand alone: Drones are a great tool for journalists, but you need to build your story with written work, stills and ground footage as well.
- Know when to say no: Drones usage can be ethically ambiguous. Use your intuition to make wise decisions. You are responsible for anything that may go wrong!

"I have seen Johnny's work on BBC this week and he has an exhibition opening in Italy this month. What an entrepreneurial and talented young man, committed to the future of SA. I cannot re-iterate how privileged we were to have him at CTPS," comments Kim.

## Upcoming E & D evening Wednesday 19th September



We are pleased to welcome Dieter Bütow, who will address us on his recent two year trip through South America.

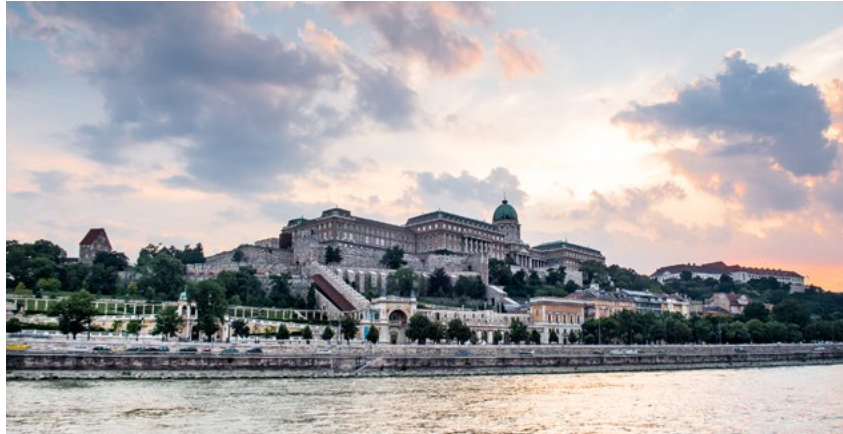
Being an electrical engineer by profession, Dieter spent most his career as marketing director of a technical company. This included product and project photography which allowed him to stay close to his hobby and

his travel passion. When 3 years ago the opportunity arose to sell the company, he and his wife decided to take some time out and have a 'gap year', it turned into three – one to prepare and ship a vehicle and two to travel the South American continent. They enjoy traveling 'unplanned' – other than booking a flight to get there; virtually nothing was pre-booked or arranged in advance. They enjoy following their mood of the day and never know where they will be for the night.

The photo-talk on the 19th will be a combination of a short travel description and photos of the nine countries they have traversed plus Galapagos (which is part of Ecuador). Dieter and Karin hope to stimulate interest for others to explore the South American continent and are very willing to assist if anybody wishes to do so.





*A member's Travelogue**Castle Hill, Budapest*

## Beautiful Krakow, Budapest & Vienna

*by Nicol du Toit*

The main purpose of our holiday was to visit our daughter and son-in-law in Budapest. They have moved there during last year. Our philosophy has always been that while we are spending the money on an overseas trip we should try and get some more value by visiting other cities in addition to our main destination. And we decided to do the same this time. Vienna has been on our bucket list for some time and is only 243 kilometres from Budapest, so that was a natural choice.

Some of our friends visited Krakow a few years ago and always told us wonderful stories about their experience and we decided to do that as well. Unfortunately, we were a bit squeezed for time as we still had some photographic duties to perform and wanted to arrive in Budapest not later than Friday but could only get a late-night flight to Schiphol on Sunday with a connection to Krakow. But we thought Krakow is a city with a small

tourist area and we did not need to spend much time there.

We discovered that there were no flights between Krakow and Budapest and we had Googled a few horror stories about using the overnight train. So, we decided to take a bus to Budapest but this left us with only two full days to explore Krakow.

The main tourist attraction near Krakow is Auschwitz and in planning the trip we thought that should be a must see. But after spending the first day on and around the old market plain, and seeing what a beautiful city it is, we decided that we'll also devote the next day to sightseeing in Krakow itself. We subsequently heard from a lot of travellers that people are pushed through Auschwitz like a sausage machine, so we think we made the right decision, although we would have liked to experience it.

*Townhall Tower, Krakau**Wawel Castle, Krakow*

Krakow is rightly regarded as one of the most beautiful cities in Europe, and still relatively undiscovered by lots of tourists. We were there at the beginning of June which is almost peak tourist season, but we never felt squashed by throngs of people like we did when we visited Prague a few years ago. Also, we could photograph sights at will, hardly ever having people jumping in front of us to take selfies. The main tourist regions of Krakow are the market square and surroundings and the Ghetto, about two

kilometres apart, where the Jewish people were forced to live before they were sent to the extermination camps. We found an apartment about 300 meters from the market plain and about two kilometres from the Ghetto for under R 400 for the two of us. We could therefore walk wherever we wanted to go. Restaurant were comparable to South African prices. So, our South African currency could go much further than it would in the more popular cities of Western Europe!



Most of the photographic opportunities are in and around the market square, such as Wawel Castle, The Barbican, Cloth Hall, St Mary's Basilica - to name but a few. Underneath the market square is the Rynek Underground exhibition, an area of about 4000 m2 where archaeological excavations took place after the turn of the century. A lot of the treasures exhibit Krakow's medieval history and is a very worthwhile visit. They then simply built a roof over the diggings and re-established the market square. I would recommend people to include Krakow in their travel plans and spend at least four to five days there. It was the highlight of our trip.



*Matthias Church, Budapest*

The distance by road to Budapest is about 400 kilometres and our decision to take the bus turned out to be another good decision. Although the trip took about six hours we travelled through beautiful mountainous areas in Poland and Slovakia, through small red clay roofed tiled towns and lots of forests. The Hungarian country side was also beautiful but flatter and there was much more farming activity.

We have never done any long trips by bus before, but the modern buses have much more comfortable seats than aircrafts, all the modern screens with movies and games like you get on long distance flights, with onboard hostesses and toilet facilities at a fraction of the cost of air tickets.

Budapest we tackled differently than what we normally do. Because the main purpose of the trip was to spend time with our children we found accommodation near them (their place is too small to house all of us). But the public transport is so good that we had busses and trams close to us. And a ticket to use all public transport – also trains and boats – only cost about R 400 for a month. Accommodation and meals were on par with Krakow, so again kind to the Rand.

Budapest is another must see city in Europe, but unlike Krakow, the tourist attractions are spread very widely, and we used public transport all the time. There are literally too many to mention,



*St Stephens Cathedral, Budapest*

but some of them are the Parliament building, Danube promenade, House of Terror, St Stephens Basilica, Castle Hill, Gellert Hill, etc.

After our previous experience we again opted for the bus to Vienna and again enjoyed the experience. The area was as green and beautiful as on our previous trip although we saw much more industrial and farming activity and wind powered generators.

Vienna was a bit of an anti-climax after the other two cities. Don't misunderstand me, it is really a most beautiful city, but almost too perfect. A good friend of mine says it looks like a beautifully decorated cake, and I think I agree with him. Everywhere you look are beautiful buildings and everything is as clean as a whistle. Accommodation and food prices are three times more expensive than Krakow or Budapest. I really wanted to go and listen to classical music while we were there, but at € 200 a person I felt being taken advantage of. But we enjoyed the four days sightseeing and we could tick it off our bucket list.



*Parliament at night-time, Budapest*



*St Peters Church, Vienna*



*Horse drawn carriage near Hofburg Palace in Vienna*



# Winning images from August

## Set subject: Sport Photography

*The theme for the August competition inspired many members to enter some excellent sporting action images in a variety of sporting activities and events. The judges for the evening were the duo of Marleen and Christo la Grange who are members of CTPS as well as of the Tygerberg Photography Club, reports LESLEY PAROLIS.*

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

### Set Subject



Winner Print Set - (Intermediate) *Bulldozing* by Nicholas Moschides (24). Excellent image portraying the sport of Rugby. One can feel the energy and mood, Great story-telling Image.



Winner Print Set - (Salon) *Kitesurfer jumping* by Neels Beyers (24). Well-handled. This is a difficult subject to capture when giving enough exposure on the surfer and without blowing-out the water spray. Although having the horizon cutting through the surfer is slightly disturbing.



Winner Print Set - (Master) *Hoare makes an effort* by Nicol du Toit (24). Excellent colourful action image with well-chosen exposure and shutter speed. It would be a stronger photo if the ball was not hiding behind the Hockey stick.



Winner Print Set - (Advanced) *Cape Epic 2018 Prologue 3* by Andrew Denny (24). Well-handled subject with motion in the wheels. It would be a stronger image if more panning was done with more blurring of the background.





Winner PDI Set - (Salon) *Jump Sequence* by Steff Hughes (26). This multiple exposure is well handled by the photographer and requires thinking out of the box. The photographer must lower the shutter speed to get some motion in the wheels



Winner PDI Set - (Intermediate) *Dragon Boat race* by Lindsay Antonio (24). The red and blue colours make this image. However, it would be a stronger photo if fewer of the participants were shown with clearer facial recognition.



Winner PDI Set - (Advanced) *Speed Machine* by Graeme Walker (26). Pleasing image with enough space in front of the racing car and excellent panning for the wheel movement to convey a sense of speed. The top 10% should be cropped out to make it a stronger photo



Winner PDI Set - (Beginner) *The Release* by Michael Smyth (27). Well seen and executed by the photographer. The story-telling quality is excellent. The shutter speed was slow enough to show the vibrations of the string.

#### AUGUST PROMOTIONS

Congratulations to Micheal Smyth who gains promotion to Intermediate.

## Open Subject



Winner PDI Open - (Salon) *Three Buffalo* by Dave Gordon (29). This is a stunning image with perfect balance between the buffaloes and their reflections. Lightning is extremely well handled.





Winner PDI Open - (Advanced) *After-dinner drink* by Peter Turnbull (26). Super sharp, excellent capture. Perfect cropping which highlights the eating action of the lions. Beautiful light.



Winner PDI Open - (Advanced) *On patrol* by Louise Tarr (26). Beautiful capture of a beautiful animal. Very sharp. Eye contact with the photographer makes it a stronger image. Well placed in the image. Enough space on the right to move into it.



Winner Print Open - (Master) *Inside Courtyard of the Sheik Zayed Mosque* by Haralambos Parolis (27). Beautiful image with excellent exposure and composition. The two Minarets form a natural frame which draws the eyes to the domes. Well-handled reflections on the floor.



Winner PDI Open - (Advanced) *Winters Day* by Graeme Walker (26). Stunning capture. Sharp right through. Nice balance and detail between sky and foreground. Building sharp throughout and the inclusion of a person on the third enhances the picture.



Winner Print Open - (Master) *Magnificent* by Arthur Fitt (27). The photographer manages to show the natural beauty of the flower against a complementary background colour. Superbly sharp image, however leaving a bit more space on the left side would have improved the composition.



Winner PDI Open - (Beginner) *The Orphan* by Michael Smyth (23). The tight crop was a good choice. It needs however, a bit more contrast to enhance the colour of the Rhino. It also needs a bit more focus on the nose and eye area.





Winner PDI Open - (Intermediate) *Moving Clouds* by Paramasivam Saravanakumar (23). *Beautiful colours that go well together – unfortunately some over-processing is causing banding. Nice cloud movement.*



Winner Print Open - (Advanced) *At the Waterhole* by Peter Turnbull (26). *Pin-sharp image taken during the 'Golden Hour' light. Well captured.*

## Other high-scoring images from our **August Competition** (24 & above)



*Busy Bees* by Pat Scott (24)



*Focused* by Mo Bassa (24)



*Left Standing* by Andrew Denny (24)



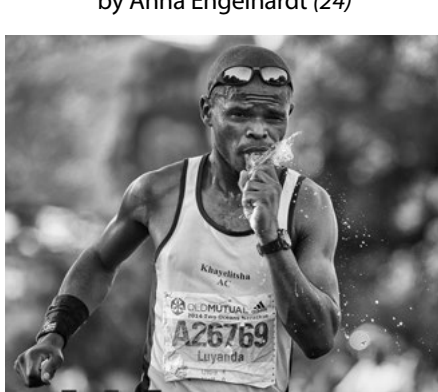
*Soothing evening mood*  
by Anna Engelhardt (24)



*Parked Bicycle* by Jean Bradshaw (24)



*Jellyfish* by Arthur Fitt (24)



*Focus on the finish* by Rob Tarr (24)



*Bee-eater brilliance*  
by Jonathan Mark Burchell (25)





*Praying mantis by Mike de Villiers (24)*



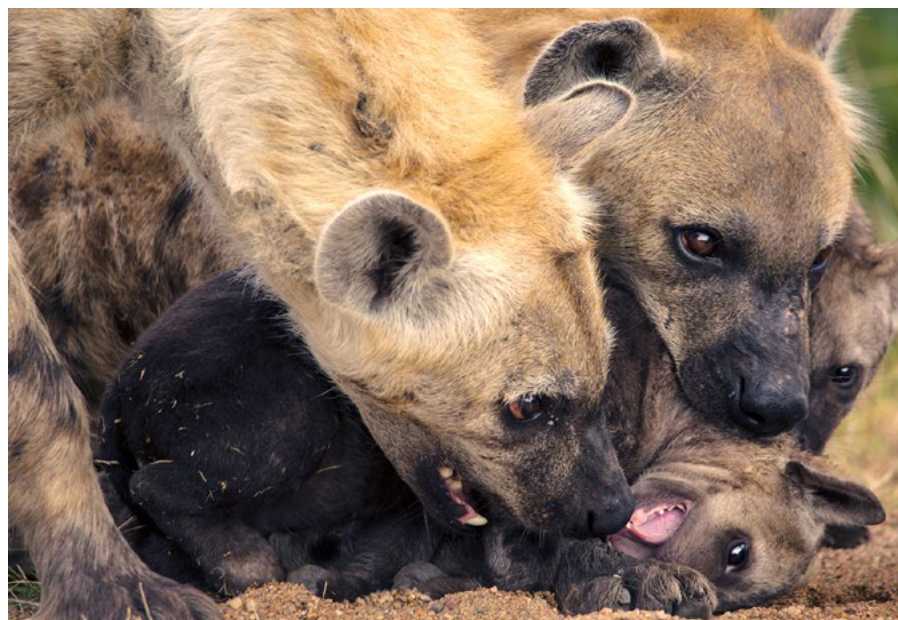
*Back Seat Rider by Dave Gordon (24)*



*Under the Vines by Johan Greeff (24)*



*Capbreton by Jacoba van Zyl (24)*



*Gentle power by Jonathan Mark Burchell (25)*



*It's raining in Niort by Jean Bradshaw (25)*



*Up you go by Joan Ward (24)*



*Beauty in the Beast by Pat Scott (24)*



*Energy by Kim Stevens (24)*

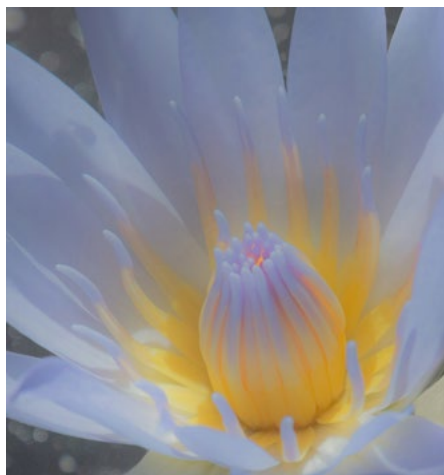


*Soul Music by Dave Gordon (26)*

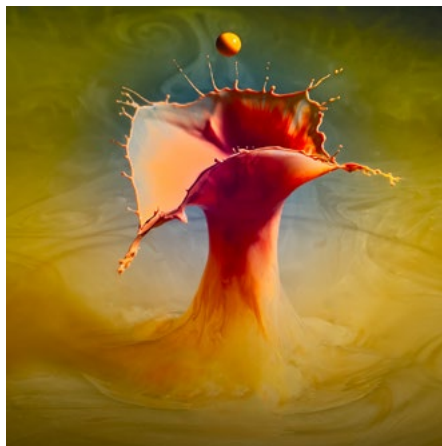


*Evening express by Mo Bassa (25)*

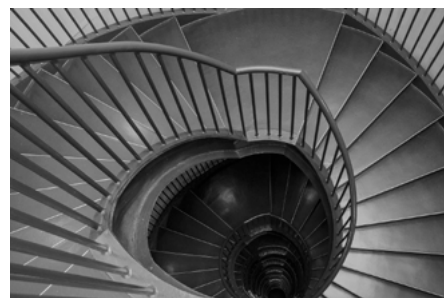




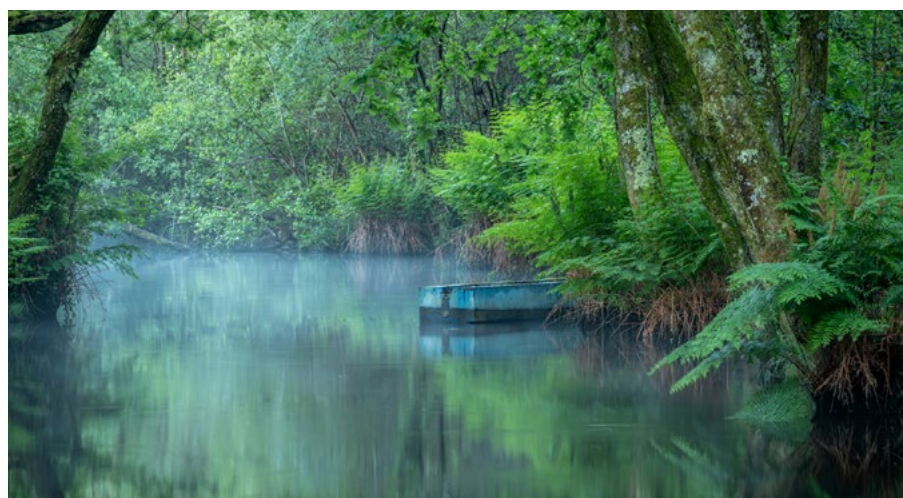
*Inner beauty of the water lily*  
by Mireille Landman (24)



*Anticipation* by Arthur Fitt (27)



*Zeititz looking down*  
by Richard Goldschmidt (24)



*About to score* by Marion Jackson (25)

◀ *Tranquility* by Jacoba van Zyl (25)



*Mating pair* by Jonathan Mark Burchell (25)



*Twin jump* by Steff Hughes (25)



*Blyde River Canyon Scape* by Jeanette du Toit (25)



*Incoming tide Kommetjie* by Rob Tarr (26)



# Master Class



Photo by Kim Stevens



Photo by Anna Engelhardt

## How to shoot water

*Few photographers think of water as a self-contained subject, like portraiture, landscapes or still life. But when you look at the many permutations on offer it's unbeatable as a source of great photographs. From a single raindrop to raging rapids, water offers endless potential for great images. LEE FROST explains where to look for inspirations.*

If you step away from urban areas, you'll be spoilt for choice, with rivers, lakes, streams and waterfalls set in beautiful scenery, but also look closer to home and you will find ornamental ponds and fountains in public parks or gardens – even puddles on a wet pavement can be a source of inspiration, or raindrops trickling down a window pane.

Water is at its most powerful and exciting when it's on the move – in rivers, waterfalls, tidal estuaries or the sea. The most effective way to show this movement is by using a slow shutter speed, so the water records as a graceful blur flowing effortlessly around rocks, or plummeting earthwards in gaseous streaks. This technique is very easy to master, but it works brilliantly every time. All you need to do is mount your camera on a tripod, compose the shot, and then use a slow shutter speed to capture the water

as it rushes by. The longer the exposure, the greater the degree of blur – anything over one second will do the trick with waterfalls, while slower flowing rivers will benefit from an even longer exposure of perhaps five seconds or more.

Overcast days provide the best conditions for waterfall shots because the light is soft and contrast is low, so you don't have bright highlights on the water, or deep shadows to contend with. Light levels will also be much lower than in bright sunshine, so by shooting at a low ISO and stopping your lens down to f/11 or f/16, you should get a shutter speed of at least one second – especially if you're shooting in woodland where light levels are lower. If not, you can increase the exposure time by using a neutral density (ND) filter, to reduce the light entering your lens and force an exposure increase.



Photo by Lesley Parolis



Photo by Steff Hughes

IA 0.6ND will require a two-stop exposure increase and should be strong enough in most situations, while a 0.9 ND will lose three stops and a 1.2 ND filter four stops. If you want to take this approach to the extreme, buy yourself a Big Stopper or a B+W 3.0ND. These filters have a den-

sity of 10 stops or more and turn exposures of fractions of seconds into minutes, in broad daylight. Moving water turns to milk, while static elements in the scene contrast dramatically to produce eye catching graphic images. Try it on jetties, piers, waterfalls and rocky rivers.



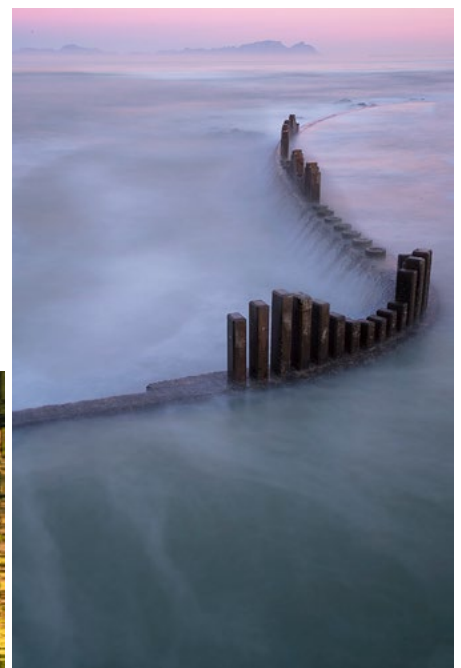
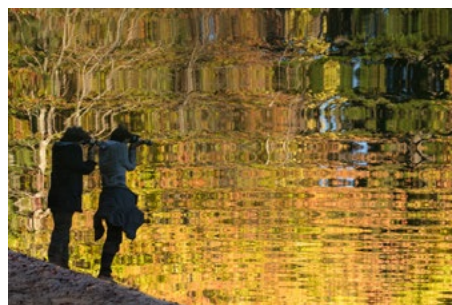
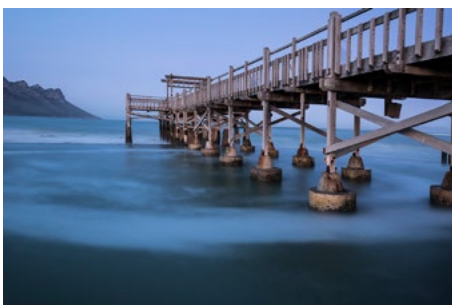
Photos by Lesley Parolis (left) Pat Scott (middle & right)

## Waterworld

Water in the landscape can be used to make your compositions more powerful. A river winding its way into the distance, for example, will carry the viewer's eye through the scene, while a lake or pond in the foreground will add depth and scale to your pictures. Wide-angle lenses are invaluable here. You can move in close to capture rocks on the lake shore, or fill the whole foreground with water and capture a mirror image of the surrounding scenery. Due to the way they stretch perspective, wide-angles are also handy for utilising small areas of water. If you move in close and low with a 24mm or 28mm lens, for example, even a puddle or tiny pond will look like Lake Superior. With a telephoto or telezoom lens you can compress perspective and emphasise the bends in a meandering river or stream to create a dramatic composition. This effect works particularly well at sunrise or sunset, when the river reflects the warm colour in the sky and snakes into the distance like a ribbon of gold.

Reflections are another great subject to look for in rivers, lakes, harbours, puddles and anywhere else where you also find water. For the best results, shoot in sunny weather and keep the sun behind or to the side of the camera. Calm weather will reward you with crisp reflections full of detail, while the slightest breeze will ruffle the surface of the water to produce abstracts. Use a wide-angle lens to fill the foreground with reflections, or a telephoto to home in on smaller areas for more abstract ef-

fects. Always focus on the reflection itself, so you're sure it will come out in sharp focus, rather than the surface of the water. A polarising filter will come in handy for removing surface glare. If you're photographing a scene where the reflection fills the foreground, it's also a good idea to use an ND grad filter. This is because reflections always come out darker than the scene being reflected, but by using an ND grad to cover the top part of the scene you can give more exposure to the reflection and balance things out. A 0.3 or 0.45 ND grad will be strong enough. If you overdo it with the grad, the reflection will record brighter than the scene being reflected, which defies the laws of physics – though if you make that mistake you can always darken the reflection during post-production.



Photos by Joan Ward (left & right), Kim Stevens (middle)



### Light and weather

The appearance of water is determined mainly by the quality of light, so by shooting at different times of day, or in different weather conditions, a variety of results can be created. For coastal landscapes I love stormy weather when the sky is full of dark, dramatic clouds and the sea looks wild and threatening. These conditions translate well to black & white because there's little colour in the scenes anyway, and the lack of it simply adds to the menacing mood.

It's hard not to take successful shots in bad weather, whereas sunshine and blue sky simply don't do it for me. Dull days are a firm favourite too for shooting water. I love the low contrast and delicate tones that are created when the sky's overcast. Everything is smoothed out, and though the landscape looks rather lifeless when viewed with the naked eye, images shot in colour then converted to black & white have a softness about them that no other weather conditions can match.

The position of the sun plays an important role. When it's almost overhead a glassy, highly reflective finish is produced, with lots of tiny highlights dancing on the water's surface. But during the morning or afternoon, when the sun is at a low angle, light rakes across the water's surface, texture is revealed and you get much better results. Finally, another type of water we get plenty of in this country is rain. Sun showers provide the best conditions, and spring is the ideal season for this photogenic combination to occur. Shoot into the sun against a dark background, so the

raindrops are backlit, and use a shutter speed of 1/30sec or slower so the droplets record as glistening streaks. Alternatively, if the sun refuses to make an appearance, capture splashes in puddles, dancing patterns on the surface of rivers and lakes, raindrops running down windows, or a single raindrop dangling on the end of a leaf.

### **Keep it dry**

Heavy rain and the fine spray from waterfalls, fountains and crashing waves can damage your delicate cameras and lenses – especially modern digital SLRs that are packed with electronics. To avoid problems, either buy a purpose made rain cover or place your camera and lens in a polythene bag, with a hole cut in it for the lens to poke through. Fit a skylight or UV filter to the lens, so the front element is protected, and secure the polythene around the front of the lens barrel using a rubber band. Keep your other gear zipped away in a gadget bag or backpack. If the water is splashing or spraying, check the front of the lens every few minutes and wipe away any water that has settled on the filter – if you don't it will degrade image quality and increase the risk of causing flare in sunny weather.

## Photographic tips

by Lambe Parolis

### *How to care for your precious photographic equipment*

You will require specialised but inexpensive equipment to clean your camera's LCD screen, eyepiece, internal mirror (DSLR), lenses and filters. Buy a dedicated cleaning kit that includes a microfiber cleaning cloth, soft brush (cosmetic brushes can be used), cleaning fluid and a bulb rocket blower.

However, before embarking on a cleaning venture, **turn off the camera.**

- Cleaning the outside of the camera and lens. Remove the lens and protect the camera mount with a body cap. Protect the rear and front of the lens with lens caps. Blow away coarse dirt and dust off the camera and lens with the rocket blower. Next wipe both with a soft dry microfiber cloth. Do not use canned air to blow dirt off if your camera and lens are not weather sealed. You run the risk of blowing fine dust into the interior of the equipment. Rely rather on brushes and the rocket blower.
- Cleaning the rear eyepiece and LCD screen. Most of the new cameras models have touch screen LCD displays and so fingerprints and smudges are likely to occur. After blowing with the rocket blower gently clean the screen with a soft cloth. If the smudges are persistent then use a small amount of lens cleaner solution on the cloth and rub gently. Clean the eye piece similarly.
- Cleaning the lens and protective filter. Use the rocket blower to remove dust and coarse particles from both front and rear lens elements. Follow this by wiping with a moistened microfiber cloth. Use a circular motion starting in the middle of the lens and work your way to the outside. Press gently. Protective and other types of filters may be similarly cleaned.
- Cleaning inside the camera. Removing the camera body cap exposes the mirror (in a DSLR) that is best cleaned with firstly a dry, and then a moistened, microfiber cloth. It is advisable not to blow on the mirror with a rocket blower or with canned air as dust may settle on the sensor. It is, however, not recommended to clean the inside of a mirrorless camera yourself.
- Cleaning the sensor. This is best left to the professionals as you could easily damage it and usually the service is free of charge. For Nikon users visit Premium Brand distributors at Boulevard Office Park (Block C, Ground Floor Woodstock, Cape Town. For Canon visit Cameratek, 1 Park Rd, Gardens, Cape Town, 8001. You should have your sensor cleaned at least every 6 months and every time you return from shooting at a sandy or dusty location such as the Kgalagadi TFP

# Invest in your photographic advancement

## Open day at Orms Cape Town Photographic School

If you intend on studying photography, take this opportunity and attend their Open Day and learn about the variety of life-altering visual courses on offer for 2019.

In an economic climate where entrepreneurship and specialised skills are more important than ever, we aim to render a generation of well-equipped, highly-skilled and business-savvy authentic visual story-tellers ready to build their own, successful businesses as practicing photographers and cinematographers alike.

All future students will have the opportunity to get a guided tour through the schools' sophisticated facilities, learn about photographic and video gear, meet current and past students, speak to lecturers and gather all the information they would require to take that first step into the world of photography and cinematography.

Where: 4th Floor, 62 Roeland Street, Gardens, Cape Town

When: 17th November 2018

Time: 09h00 (1st Tour),

Time: 11h00 (2nd Tour)

Cost: Free

Essential to book: Phone 0214652152 or email to [info@ormsctsp.co.za](mailto:info@ormsctsp.co.za)

### Weekend & One-Day Workshops at above CTSP

(Please Note: Only limited spaces are available – Booking is essential!)



#### Event and flash photography

When: 22nd & 23rd September 2018 (8-hour session on Saturday & 4-hour session on Sunday)

Cost: R2 500.00 (included are all elements needed for the practical shoot component).

Learn how to use your Speedlight flash like a pro: fill flash, diffused or bounced. Use it off-camera for dramatic effects, work with multiple flash units and make informed decisions about your shot with the

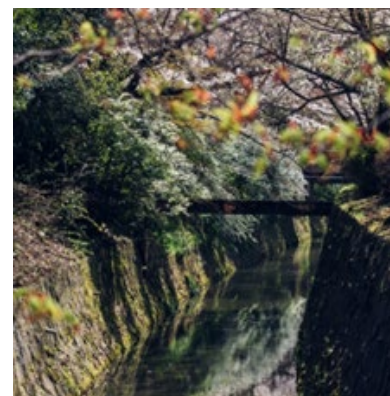


#### Architectural photography

When: 3rd & 4th November 2018 (8-hour session on Saturday & 4-hour session on Sunday)

Cost: R2 500.00

Learn how to take eye-catching photographs of the city around you in a hands-on workshop. The course covers the techniques and lighting relevant to on-site architectural photography and includes an outdoor shooting session (in case of rain, an indoor shoot at a location will be arranged).



#### Landscape photography

When: 20th & 21st October 2018

Time: 10h00 – 14h00.

Cost: R2 500.00

This course will inspire you to create great landscape photographs that reflect your unique perspective. Learn everything you ever wanted to know about landscape photography, including what type of gear to use, how to understand and work with natural light, and what makes for the most compelling images. Techniques used by professionals and many handy tips and tricks will boost your landscape shots.

Course will cover: Learning about essential and recommended gear for Landscape Photography; Understanding how to realise the potential when working in a scene; developing an awareness of the different natural lighting scenarios and how to deal with them; learning how to turn your vision into a final visual result; honing your skills for low light and long exposure situations; becoming more creative in your landscape photography.



#### Wildlife photography

When: 24th & 25th November 2018

Time: 09h00 – 17h00

Cost: R2 500.00

Enrol in this course if you are passionate about photographing our magnificent wildlife. Learn all about essential equipment, technical considerations and artistic approaches to wildlife photography. Course features will include: learning about essential and recommended gear and equipment for Wildlife Photography; finding out how to compose effectively

for photographing animals; understanding how to photograph wildlife productively in different lighting situations; honing your skills working with long lenses and focusing modes for moving subjects; learning about exciting and unusual compositions and techniques to uplift your wildlife photography.