

CAPE CAMERA

September 2018



Official Newsletter

CAPE TOWN PHOTOGRAPHIC SOCIETY

CAPE CAMERA

WHAT'S INSIDE

Editorial Team

Editor: Anna Engelhardt
Design & Layout: Andre Mouton
Competitions: Lesley Parolis
Council/Outings: Richard Goldschmidt
E & D: Kim Stevens
Facebook: Steff Hughes
PSSA: Nicol du Toit
Snapshot: Andre Mouton

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.

The CTPS Council

President: Richardt Goldschmidt
Vice-president: Nicol du Toit
Treasurer: Nicol du Toit
Secretary: Margaret Collins
Competitions: Lesley Parolis
E & D: Kim Stevens
Outings: Richard Goldschmidt
Venues: Detlef Basel
Publications: Anna Engelhardt
Webmaster: Andre Mouton
Public relations: Mike de Villiers

Refer to page 2 for [contact details](#).

CTPS Contact details

Email: info@ctps.co.za

Website: www.ctps.co.za



2018 SCHEDULE.....	2
NEWS FROM THE COUNCIL.....	3
NEWS ITEMS.....	4
SPECIAL INTEREST GROUPS - MACRO.....	6
NEW MEMBERS.....	7
E&D EVENTS.....	8
OUTING TO PHILADELPHIA.....	9
A MEMBER'S PROFILE.....	11
A MEMBER'S TRAVELOGUE.....	14
SEPTEMBER WINNING IMAGES.....	18
OTHER HIGH-SCORING IMAGES FROM SEPTEMBER.....	21



On the cover

Our front cover image this month, titled *Tower*, was one of the winning images in the set category of our September competition and was taken by Crighton Klassen. From the very beginning when he joined our society in September 2016, he stood out with his passion for bodyscapes and boudoir photography.

"During my photographic journey, I have tried many different genres and found that I was particularly drawn to photographing landscapes and the human form. It might appear that that these two categories of photography are miles apart, but not really, at least not to me. I can easily translate the hills and valleys of a landscape into the beautiful forms of the human body or vice versa. I get the same inspiration with certain architectural designs, as in the case of my image *Tower*," explains Crighton.

"Generally, I photograph outdoors and particularly on beaches, using swimsuit models, but for this occasion, I used a studio and a professional model, Simone, who was comfortable with the concept I had in mind. I placed her pretty much dead centre of the black backdrop and employed the standard Joel Grimes lighting setup by positioning a strip box with a honeycomb grid on each side of Simone and roughly 45 degrees behind her. A special thanks must go to Allan Taylor for his coaching and tutorials on studio lighting as well as the use of his studio," concludes Crighton.

SET SUBJECTS 2018

Month	Set Subject	Competition Date	Entry date
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 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

09 October 2018	3rd Camera Obscura International Circuit (View brochure)
13 October 2018	Kroonstad PDI Salon (View brochure)
27 October 2018	6th Swartland Fotografieklub Salon 2018 PDI & Prints (View brochure)
10 November 2018	Tafelberg PDI Salon (View brochure)
17 November 2018	14th PSSA Up & Coming Competition (View brochure)
09 January 2019	7th Miroc International Salon (View brochure)
19 January 2019	Nelspruit PDI Salon
26 January 2019	5th PSSA National PDI Salon
16 February 2019	Ermelo PDI Salon
02 March 2019	Alberton PDI Salon
09 March 2019	Port Elizabeth PDI Salon (View brochure)
16 March 2019	Cape Town International PDI Salon

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

The CTPS Council contact details

Council position	Name	Email address	Contact number
President:	Richardt Goldschmidt	president@ctps.co.za	Tel: 082 558 3037
Vice-president:	Nicol du Toit	treasurer@ctps.co.za	Tel: 082 377 8285
Treasurer:	Nicol du Toit	treasurer@ctps.co.za	Tel: 082 377 8285
Secretary::	Margaret Collins	info@ctps.co.za	
Competitions:	Lesley Parolis	competitions@ctps.co.za	Tel: 082 780 6925
E & D:	Kim Stevens	education@ctps.co.za	Tel: 083 258 3099
Outings:	Richard Goldschmidt	outings@ctps.co.za	Tel: 082 558 3037
Venues:	Detlef Basel	property@ctps.co.za	Tel: 082 898 6759
Publications:	Anna Engelhardt	editor@ctps.co.za	Tel: 021 794 3269
Webmaster:	Andre Mouton	webmaster@ctps.co.za	Tel: 071 892 1981
Public Relations:	Mike de Villiers	publicrelations@ctps.co.za	

News from the council

Last month I informed members that we were keen to purchase a section of a building in Pinelands/Ndabeni where we could make a permanent home for CTPS. After considering all the options, our property task group gave approval for a formal meeting with the church, from whom we would be purchasing. Nicol and I duly met with them. We found that all their ducks were not yet in a row, having not taken transfer of the property themselves, even though they had done considerable work on building alterations. We were not willing to commit CTPS's money to the purchase until it could be done legally and without risk. For that to happen, it needs time for documents to be lodged at the Deeds office, hopefully this will happen in January 2019.

This, of course, does not suit the church and we could well lose out on the purchase, as their option is to engage a tenant that will take the entire space without lodging further sectional title portions. Should we lose out I feel that it will still have been a useful exercise. We will have awakened ourselves to continue looking for suitable premises to call home. Officially with the church, they say they will come back to us in due course. So here's hoping!

Our Council has completed a rigorous selection process to select 12 prints and 12 PDI's for entry into the Interclub competition on the 26th of October. It was a difficult task as we had to bypass so many excellent images to get to what we think is the cream of the crop. Details and results in next month's issue! In the same vein may I remind you to enter photos into our annual CTPS competition by 21st October. There are eight categories and you can enter any photo you like. So even if you are a beginner or intermediate, the idea is to try your luck with photos you quite like, you never know!

May I make a final reminder of our Annual General Meeting which shares the Educational and Development evening on Wednesday 17th October. Members will have received the relevant notices by email. Apologies to our members of the Jewish faith, as this date falls on Yom Kippur. We were unaware of this when we set the date. In future we will have to be more careful to avoid such clashes.

Richard Goldschmidt
President



Urgent reminders

Please attend the AGM of our society on 17th October at 19h00

New Rules for Promotion Requirements

The rules that govern promotion requirements have changed. This became necessary to bring them more in line with practises in other local photographic clubs in South Africa. Visit our [competition page](#) for more details.

Interclub Competition Tickets

The Western Cape Interclub Competition is taking place on Friday 26th October at Sanlam Centre, Bellville. The tickets are available from Richard at R80 per ticket. If you have not already put your name on the list and wish to buy tickets, please email Richard@goldschmidt.co.za.

New Logo Badges

We are in the process of making new logo badges that can be sewn onto garments. The approximate cost is R25 per badge. Please let Mike de Villiers know at publicrelations@ctps.co.za if you're interested.

Bookings for our Annual Awards Dinner

Our annual dinner is taking place on Friday, 9th November 2018 and payment must be made as soon as convenient, but no later than the 20th October. The cost to members will be R260 pp or R400 per visitor/guest. If you have not booked please send a note to either richard@goldschmidt.co.za or annengel@iafrica.com, there are still a few seats available. Bank details below.

Please reflect your name and surname in the beneficiary details so that we can reconcile the payment to you.

Annual membership is due

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 account details on the right.

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

New CTPS Bank Details

Account holder: Cape Town Photographic Society
Bank: First National Bank
Branch code: 250 655
Account no: 627 083 39868
Account Type: Current Account

NEWS ITEMS

Latest Salon Results

Congratulations to all our deserving winners!

At the **Krugersdorp PDI Salon**, Jeanette won three acceptances and one Certificate of Merit for her '*Misty Dune Scope*'; Chris Coetzee also received three acceptances and one Certificate of Merit for his '*Crimson Carpet*'; Nicol du Toit and Andrew Denny got one acceptance each.

At the **Vanderbijlpark PDI & Prints Salon**, four CTPS members received altogether nine acceptances, with Chris Coetzee getting four, Richard Goldschmidt and Andrew Denny two each and Nicol du Toit one.

Two of our members were successful at the recent **PSSA National Audio Visual Salon** with Len van Wyk winning an acceptance for his *AV Passion* and Neels Beyers for his *AV Mis*.



Chris Coetzee - *Crimson Carpet*



Jeanette du Toit - *Misty Dune Scope*

Portraiture Workshop by Hein Waschefort

Renowned photographer and creative workshop presenter Hein Waschefort from Pretoria who has become famous for his 'thinking out of the box' approach to photography, is hosting an advanced Creative Portraiture Workshop in the Northern Suburbs of Cape Town. It will be a four-day workshop - packed with theory, practical sessions and tips on post production in Photoshop and Lightroom

Date: 9 to 12th November 2018; Venue: Ramasibi Lodge, Panorama, Parow. Cost: R5600

Click [here](#) for more information.

Assistance offered to obtain a PSSA Honours Award

The Western Cape Photographic Forum wants to start an Honours working group under the leadership of Antenie Carstens. He is a member of the PSSA honours judging panel and therefore ideally qualified to offer guidelines and assistance. All members of the photographic societies in the Western Cape who are paid-up PSSA members (which is a prerequisite) are invited to take part. Those joining the group will have to commit to try and get an honours panel together within the next year or so.

Antenie recommends that potential candidates for a Licentiate select at least 30 very high quality images out of which they should eventually select their 10 best – and that will still not be a guarantee that they will have 10 images that will be good enough to submit as a panel. But, this will give an indication of the direction the applicant wants to follow and also his/her strengths.

To establish the level of interest in forming such a group could potential candidates please contact Antenie at antenie@adept.co.za or Nicol du Toit at nicol@sportstrader.co.za.

Photographic Tour to Namibia – 11th – 31st May 2019

The tour of 21 days will be led by Neels Beyers and includes such iconic places as the Erindi Private Game Reserve, Spitzkoppe, Swakopmund and surrounds, Sesriem and Sossusvlei, Duwisib Castle, Aus and Luderitz. There is an option to extend the tour to include Aussenkehr, Hondeklipbaai and Lamberts Bay.

Accommodation costs in lodges BB for single person is approximately R28 000, and for double per person R23 000. There is also the option of camping, which will of course be much cheaper.

For more details contact Neels Beyers at beyersneels@gmail.com or phone him on 082 656 0660. He needs to know whether you require a lift or you will be driving your own car. Also, bookings need to be made very soon to secure the accommodation.



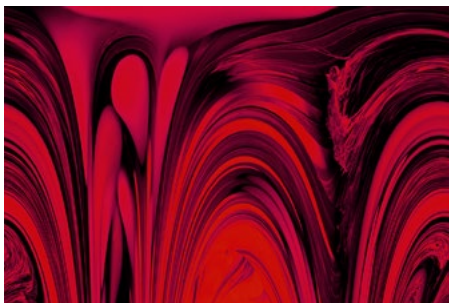
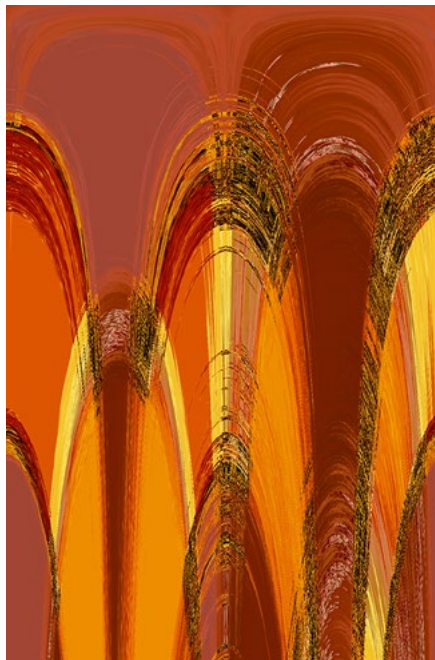
CTPS member receives admirable recognition from LensCulture

Antonio Chavry – our Mauritian member who visited us in Cape Town last month - submitted a portfolio of 10 images in the category 'Art work from my eyes and soul' to LensCulture in June 2018; and would like to share with his fellow members of CTPS a few of those images together with an extract from the jurors' feedback on his work:

"I have chosen your particular portfolio of single images to review because I find it visually interesting, having taken into account your brief statement that you were 'inspired by the paintings of Pablo Picasso'. Because we are unable to focus on any kind of defined structure, you put the viewer in a dream-like world of compositions where abstract figures are juxtaposed against organic structures and vibrant colors. They are all layered on top on one another in a way that compresses space and removes all context and sense of scale. The compositions become like another world where human bodies, landscapes, and buildings merge with their

environment and transform to become new compositional structures.

"On the surface these images have a type of visual complexity that concentrates on rich colors, patterns, lines, and the way the unidentifiable elements become ornaments in imaginary environments. You challenge the viewer to look deeply and consider the possibilities! I definitely see that you captured patterns, textures, and organic shapes that produce 'places' where it is difficult to judge the scale of some of the forms. In all the photos there is a kind of ambience that is vibrant, mysterious, and full of drama. The images also function in a way that communicates your experience to the viewer. Anyone that is willing to set aside their compulsion to have to identify or figure out what they are looking at will relate to the feelings and emotions your images communicate. For me, the images can also be seen as beautiful compositions, both individually and as a series."



What is LensCulture?

For almost 10 years, LensCulture have become one of the most authoritative resources for contemporary photography. They have been committed to discovering and promoting the best of the global photography community. They look for exciting work from every continent, and from diverse points of view: documentary, fine art, nature, photojournalism, activism, street photography, sports, fashion, poetic, personal, abstract and human. LensCulture International Exposure Awards, now in their fifth year, are granted yearly to discover, reward, and promote talented, new, emerging and established photographers and multimedia creators from around the world.

They are busy launching an expanded LensCulture Network to actively connect photographers, artists, galleries, publishers, schools, agencies, media, festivals, critics, curators, collectors, editors, students — anyone and everyone involved in contemporary photography.

This new platform will enable photographers and arts professionals from around the world to engage with each other, and with the public, to share their own passions, insights and discoveries. They invite all photographers to become an active participant in the LensCulture community!

Macro SIG back on track with lighting workshop



Photo by Christo la Grange



Photo by Marleen la Grange - Joy assisting with Jeanette's new flash



Photo by Christo la Grange - Strelitzia

The workshop was held on Sunday, 16th September at Jeanette du Toit's home who made her garden and home available to a group of 10 members. She not only provided some delicious snacks and drinks but also prepared many rooms around her large home with attractive subjects to photograph, including Strelitzias, Lilies and a large variety of Orchids in full bloom.

In the afternoon, JOY WELLBELOVED shared her knowledge about lighting in macro photography, explaining two types of light - continuous and flash. At the outset, she stressed the point that as the image gets larger, it will become proportionally darker, and therefore high magnification needs a lot more light.

Continuous light

Pro - you can see what you are doing all the time; Con - longer exposures are necessary together with more chances of movement (see reducing vibration below). Note: Bright lights are usually hot, which is not a good idea; LED lights are cooler, but high wattage needs cooling; and fluorescent low energy lights can be bulky.

Flash

Pro - Short exposure time gives sharper images - especially if shooting at low power; Con - high magnification first needs a continuous light source to set up the image and to focus before changing over to flash, which makes it difficult to achieve exact focusing results. In the case of ring flash or twin-flash, the former gives very flat light - unless you can select the power separately in different parts of the ring. In the case of multi-flash wireless synchronisation master and slaves units are required.

Diffusers

The goal is to remove annoying burned out hotspots that can ruin an otherwise great macro shot. The effectiveness of a diffuser depends on its size of the object being photographed. There are two basic types of diffusers: a) Shoot through and b) to bounce off light. For the former, quite a few home-made tools should be readily available.



Photo by Marleen la Grange - Christo experimenting

Vibration

For any real macro work a tripod or any other firm support is a must. Beyond 1:1, removing vibration becomes critical. The tools for this are 10 second delays, remote release, mirror-up, and live shooting mode. The last one is the best, as any camera movement happens after the exposure is taken electronically.

Reflections

Sometimes reflections are annoying, but at other times they can make a picture. With glassware the use of a neutral white reflector can add a 3D effect. Take into account that glassware, silverware and flowers all need quite different setups.

DOF vs. diffraction

Although you get more DOF by using a smaller aperture, you also get more diffraction distortion as you use a smaller aperture - find the sweet spot!

Effective aperture

As the image gets beyond life size, the aperture shown on the lens no longer applies and diffraction distortion becomes a major factor beyond an effective aperture of f11 or f16. The answer is to use as low an f/stop as you can, and then use focus stacking, concludes Joy Wellbeloved.



Photo by Marleen La Grange - Jacoba planning the shot

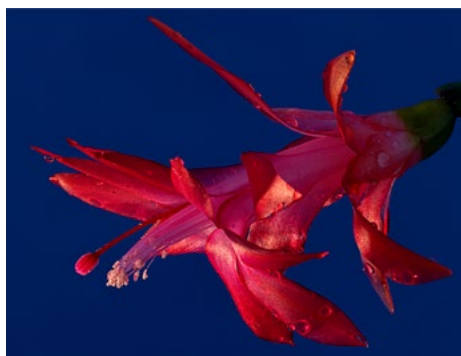


Photo by Jeanette du Toit

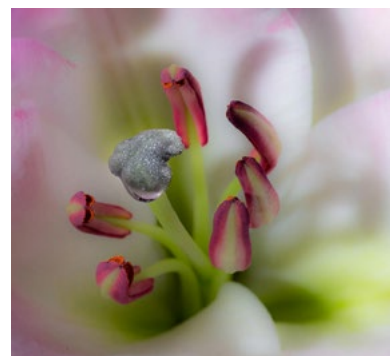


Photo by Marleen La Grange - Macro Lilly

Warm welcome to new Members

David Barnes

David, who has recently achieved his LPSSA accreditation with PSSA, is one of the latest members to join our society. He writes that he has been interested in photography since childhood, but only got his first DSLR camera a few years ago. After joining the Tygerberg Photographic Society in 2014, he realized how much room there was for improvement. He particularly enjoys sports, portraits and altered reality photography which is evident from the sample photographs he submitted for his grading at our club.

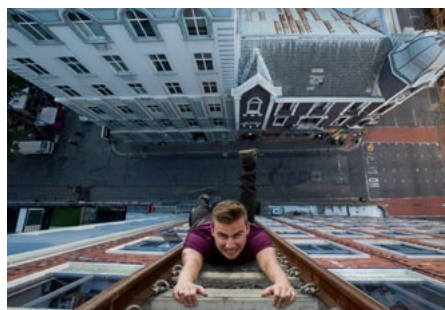
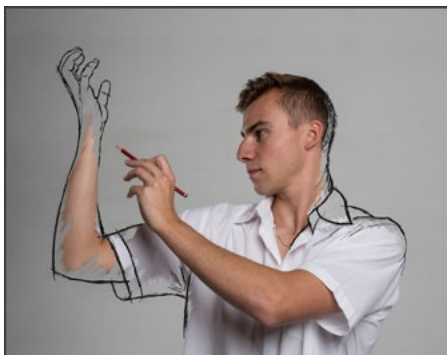
He says: "I like the challenge of altered reality as it allows me to be creative. In today's busy and competitive world it is very difficult to come up with something new and original, particularly as we are always trying to compete with the photography masters - which is quite daunting. So instead, I try and have just fun. I search the internet for ideas, pick something I like and then do my own interpretation of it, and at the same time I go through a big learning curve.

"My son was instrumental in helping me to get acquainted with Photoshop. I still only know the tip of the iceberg, but it is enough to allow me to do what I like doing. Some pictures take

a day and some take months of planning. The reward is when I take a step back after I see the finished product and get that special tingle of excitement.

"I also enjoy studio work and playing with lighting in the studio. It is fascinating to see the different effects one can get when painting with light because it can change the entire feeling or meaning of an image.

"I recently learnt an interesting lesson about photography: Never throw those initially rejected images away, rather ask a non-photography friend every now and then what he/she thinks of a particular image. One of those rejects which I didn't like and thought was not well processed went on to win a Certificate of Merit at one of the Salons."



All images by David Barnes

Mark Faesen

Mark is another new member who has recently joined CTPS. He had been a member of the Johannesburg Photographic Society (JPS) for several years, but when it got dissolved, he lost interest in photography for a while. "I cannot remember who introduced me to photography originally, but it might very well have been a missionary in Pakistan when I was a student there, who was taking photographs with a simple SLR and I was fascinated about how he handled that camera. A few years later, I went to work in Malawi and bought my first SLR (that time a Canon), to take images on Fuji slides. As it was not possible to develop them in Malawi, I had to post them home; and I remember well how eagerly I always waited (sometimes for weeks) to see what I had produced.

"The real surge forward came when I joined the Johannesburg Photographic Society around 2008 and was mentored by the then chairman, Sid Hirschowitz, who got me going. He made the regular meetings with all his constructive comments about the digital images and prints so interesting, that he continu-

ously inspired everyone to work hard on their photographic improvement.

"As a result, I decided to do some courses in photography for beginners, then advanced and finally took some additional courses at the Colleges of Digital Photography in Johannesburg and Centurion in flash and macro photography, as well as in Photoshop and Lightroom.

"I love doing macro, monochrome, infrared and portrait photography, but I am useless at wildlife and landscapes – possibly because I can never get it right, although I am a great admirer of all those fantastic landscape photographers I read about online and in magazines," admits Mark.

He regularly makes overseas trips and particularly enjoys India and never gets tired of taking photographs there. He finds the people very friendly and their colourful outfits and the buildings so exceptionally beautiful that he can easily look past the grim and poverty.

E & D goes travelling in South America



The photo-talk by Dieter Bütow, which took place at the E & D evening on 19th September, was well attended and enjoyed by all. He gave an excellent presentation together with outstanding photographs about the nine countries on the South American continent he and his wife had visited recently. Practically nothing had been pre-booked or arranged in advance; it was a self-drive/camping adventure and took two years to accomplish. Due to its variety and length, it is therefore not surprising that his talk could only represent a relatively brief overview of the individual countries, their culture, climate, landscape, flora and fauna. However, it has most certainly stimulated the interest of some of the members to also explore the South American continent - as was evident during the private discussions at tea break.

Combining AGM and E & D evening on 17th October



After the AGM, Melanie Bentley Cornelius, who is a Fine Art and lifestyle photographer will address the society on 'Thinking outside the Technical Box'.

Mel has qualifications in both photography and business management, but takes time out from her full-time photographic career to venture into nature with the intent of making images in the most creative way possible. She believes

photography provides enjoyment, stress release and healing, reports KIM STEVENS.

Her talk will focus on opening our minds to new and exciting ways of using the camera functions to create unique pieces of art. She believes that one does not need to travel far to find inspiration, we just need to be open and see it.

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

Mel mentors several aspiring photographers as well as running a social media group specifically intended to help people grow and be creative with their craft.

Mel has been interviewed by SABC 3 'The Morning Espresso' show, as well as being featured by Canon South Africa on social media. She was PICHA 'Woman photographer of the year' and has exhibited both locally and internationally. She was also one of the Inter-Club judges in 2017.





Photo by Margaret Collins



Photo by Robert Gossel

September Outing to Philadelphia

A spring palette of green & yellow

Twelve members and two guests met at Durbanville Hills Winery on Sunday morning of 2nd September 2018. The sky was filled with dark brooding clouds and little hope for sunshine anywhere. We meandered through the tasting room and an empty restaurant to the outside deck overlooking the Peninsula to plan the day ahead, and to take the mandatory group photograph, reports RICHARD GOLDSCHMIDT.

In the hope that some sun would come through eventually, we headed off in convoy across to the Contermanskloof Road intersection, where we crossed directly over it and onto an old back road called Malanshoogte, which climbed up over the hill and then opened out into the vast valley sprinkled with yellow canola fields in the distance on the other side.

At the first canola field, the convoy stopped, giving us a chance to go up close and personal, first to a windmill and then into a sea of yellow. Moving on after joining the Durbanville to Philadelphia road, we stopped at another field which had the backdrop of Table Mountain behind it. What made the photographs really dramatic were the amazing clouds in the sky, which alternated from sunny patches with white fluffy sections to almost black thunder-like groups threatening a downpour. Fortunately, we were only rained on once, for a brief moment where some scattered back to the cars.

After that stop, the car convoy was free to stop wherever the individual drivers wished along this smallish road through the farmlands. Soon we had all joined the R304 from Durbanville to Philadelphia. The canola was dense along this busy road and

many stops were made to photograph. We arrived at the little town of Philadelphia later than expected, and headed for the Pepper Tree restaurant, being delayed by the obligatory stop at the amazing shop over the road. The Basels could not pass by without purchasing a few items, as did a few others. The Pepper Tree was filled to capacity so we had quite a long wait until food arrived at our long table, but it gave us time to chat and get to know each other a little better. Fortunately our drinks had arrived fairly early!

After lunch it was sunny and quite warm and some of us got right in amongst the canola to get photos of the town, before heading off along the old Malmesbury road towards home. Along this road is a motorbike track with all sorts of obstacles, giving us an idea for a future outing perhaps, so we did not dwell long. The long row of gum tree avenue along the way calls for photographing it in future in the right light.

Present at this outing were Detlef and Barbara Basel, Nicol du Toit, Margaret Collins, Mellanie and Shaun Needling, Shaun Fautley, Robert and Lisa Gossel, Jonathan and Wendy Burchell and Joyce and I.



Photo by Richard Goldschmidt



Photo by Joyce Goldschmidt

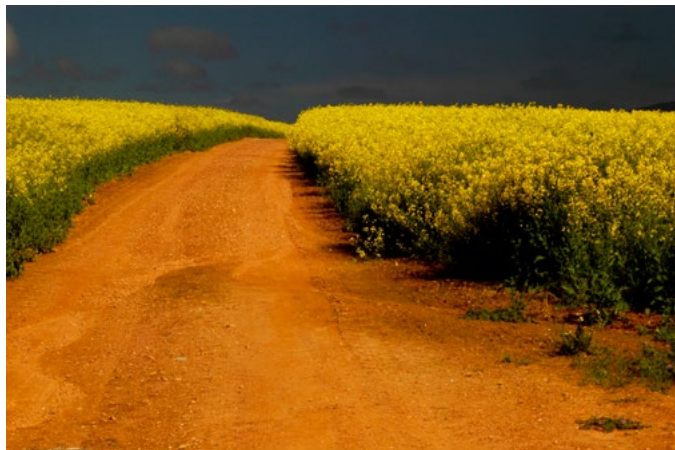


Photo by Detlef Basel



Photo by Joyce Goldschmidt



Photo by Jonathan Burchell



Photo by Jonathan Burchell



Photo by Detlef Basel

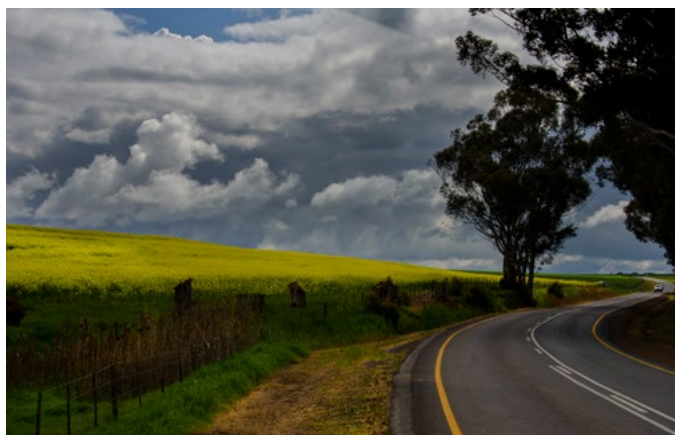


Photo by Richard Goldschmidt

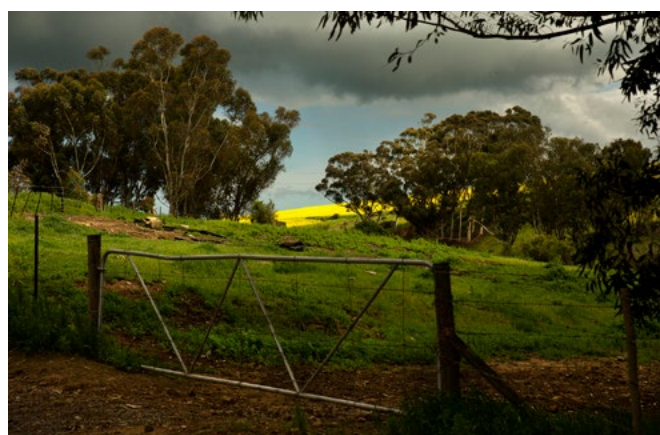


Photo by Jonathan Burchell

Forthcoming Outing Sunday, 7th October

Our next outing is scheduled to be held in the Green Point Park and vicinity. Let's all meet up at 10am at the Green Point Lighthouse. This outing will take the form of a small competition to see who can take the best pictures of various subjects in the area, so it will involve a little walking from place to place. This is similar to what we did successfully during our previous outing to the Kirstenbosch Gardens. Details of what to take will be given at the meeting place at the lighthouse.

We will stop for tea at the restaurant in the park at the half way mark, and then continue until lunchtime or until you have had enough. There is no need to give prior notice of your attendance, just turn up and enjoy the numerous and very varied subjects to photograph in the area.



Photo by Margaret Collins



Photo by Richard Goldschmidt

Full Spectrum Profile



The club during a four-day outing to Churchhaven on the West Coast (back row) Kim Stevens, Joan Ward, Anna Engelhardt, Sue Docherty, Jean Bradshaw, Lesley Parolis (front row) Pat Scott, Kathy Priday

It's all about inspiring each other

September is a very special month for a dedicated group of eight photographers who call themselves the Full Spectrum Photographic Club, which was formed in 2009 after seven founding members completed a course in digital photography at the Cape Town School of Photography. Today, some nine years later and after 100 monthly meetings, they are celebrating their 'Centenary of Existence'.

They are still as active, enthusiastic and committed about what they do as on the day they decided to form/join this small group with the sole purpose to continuously grow and improve their photography. All of them have also become members of CTPS during the years, and almost all of them are very active within the society as well as being very successful at the monthly competitions and national salons.

The eight members that make up Full Spectrum are Lesley Parolis, Kim Stevens, Anna Engelhardt, Pat Scott, Jean Bradshaw, Joan Ward, Kathy Priday and Sue Docherty. They could not be any more different in background, temperament and personality and yet there prevails a sense of unity that is driven by a collective passion for photography.

When analysing the reason for their success of keeping such a diverse interest group going for nearly a decade, they all agreed

that it is the open interaction between them, the constant inspiration gained from each other, but most of all, the free sharing of acquired knowledge - together with a generally uncommon honesty and openness when assessing each other's work that is presented at their monthly meetings.

They also acknowledge and very much appreciate the very important influence their various mentors have had on their photographic development during the many courses they have attended with Martin Osner, Uschi Stuart, Nicole Palmer, Vanessa Cowling, Paul Bruins and Peter Haarhoff – to name but a few. Today, and as a result of all the learning from the Masters, creating art photography is one of their major objectives - with emphasis on 'stepping outside the box'.

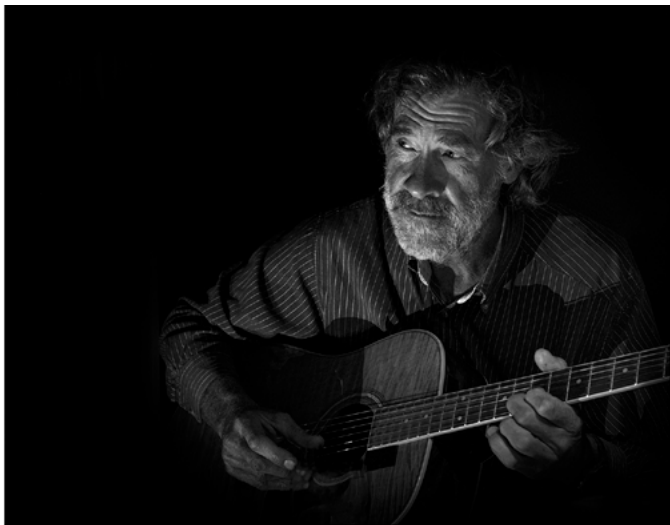
In addition to their monthly meetings, the group goes on regular shoots to interesting places in and around Cape Town; and



Joan Ward



Kim Stevens

*Lesley Parolis**Sue Docherty**Anna Engelhardt**Jean Bradshaw*

once or twice a year these outings include some extended trips over several days to such photogenic places as Papkuilsfontein, Biedow Valley and Gannabos - during the flower season; the Overberg area - during harvest time; the De Hoop Nature Reserve and the villages on the West Coast - on a frequent basis.

The diversity of the individual members is particularly noticeable in their creative work. For instance, when **Pat Scott** retired after 41 years of academic teaching and research, she finally had the time to follow her dream and combine her two passions of visiting game parks and being close to wild life, with photography. She also enjoys doing environmental portraits and occasionally tries her hand at some abstract work. Pat's enthusiasm about photography and life in general, is infectious and her boundless energy serves as an inspiration for the rest of the group.

The professional background of **Anna Engelhardt** as a journalist and editor (during a time when black and white darkroom work was the norm), continues to influence her approach to photography, although now in digital form. She is particularly passionate about producing black and white images - whether in street photography, portraiture or even land- and seascapes. The rest of the group has become quite used to her frequent query of whether a certain image could not be improved if converted into black and white. However, this does not stop her from using colour in her landscape, macro and still life images, or experimenting successfully with image composites.

For **Lesley Parolis**, photography is a way of sharing her vision of the world and communicating some of the beauty with others. Her academic background motivates her to constantly update her photographic knowledge and increase her visual literacy. As a result, she is recognised and much appreciated as the techno-wiz in the group and there is hardly a problem that cannot be solved by Lesley, whether it concerns filter choices, aperture or shutter queries or even camera and equipment problems. In addition, her serene composure and organisational skills form the backbone of the group.

When it comes to patience, there is hardly anybody who can compete with **Jean Bradshaw**. She can stand quietly and patiently for hours waiting for the right moment - even when she, her camera and her tripod are being threatened by the incoming tide - to achieve that special image for which she has become famous. She has also led the way in experimental photography to achieve painting-like images of the impressionistic genre - using double exposure and/or panning techniques. Her striking images have inspired the rest of the group to explore this artistic field as well.

Photography is both a passion and an addiction for **Kim Stevens** and it sometimes appears as if she is involved in it 24/7. She loves to travel and partakes in numerous workshops, cours-

*Kathy Friday*



Pat Scott



Anna Engelhardt



Pat Scott

es and photo tours throughout the world - all with the aim to explore new horizons and in search for light and compositions to tell a story. She enjoys and excels in all genres of photography such as landscape, wildlife and street photography, but has a special affinity for dance and stage photography - being the official photographer for one of Cape Town's premier arts companies. Kim is also the main provider of the latest news and development information from the photographic world.

It is not surprising that action photography is the favourite genre of **Joan Ward**, as she is well-known for her superb bird photography. It takes a special person and much dedication to sit for hours and days in bird hides at Intaka Island and other favourite birding spots, to finally achieve that very special shot. Lately, she has also included dance photography, particularly of ballet performances; and also shifted her interest more to still photography, which makes her see the world through different eyes and opens her mind to brand-new challenges.

Whereas most of the other members of Full Spectrum are absorbed in the bigger picture, it is **Sue Docherty** who so often surprises the group with the fascinating details she finds in places that other people would walk right past it without a second glance. She has an amazing eye for minutiae that come to life in her images. Although she enjoys all genres of photography, her passion lies in abstract photography.

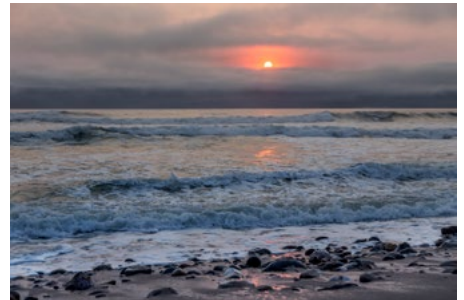
Kathy Priday is for the group like a breath of fresh air, particularly when she returns from one of her frequent mountaineering exploits or her visits to one of her favourite places overseas. She generally walks and works on her own; and loves being at the sea with crashing waves and glistening rocks, the sun just rising or setting with the sky ablaze with colour, her camera on a tripod and filters at hand. She sees the world in pictures and shoots for pure self-indulgence.



Jean Bradshaw



Sue Docherty



Kathy Priday



Joan Ward



Kim Stevens



Lesley Parolis

A member's Travelogue*Salmon catch wrangle*

Magnificent Alaska – a journey of a lifetime

by Cathy Bruce

For me, photographic concepts and travel plans are changeable and are very much influenced by the state of my mind at a particular time. However, my main ambition is to always bring back images of people, places and experiences that were new and exciting - and above all memorable and wonderful. As a result, I spend a lot more time dreaming about where to go, saving up and planning, than the trip takes in reality. For example, my life-long dream of visiting Alaska only became a two-week reality not so long ago.

Originally, I had planned to do this trip all on my own, but soon realised the many pitfalls of not knowing what this entailed, and decided to contact Viking Travel, a company for the Alaska Marine Highway. Their standard tour seemed exactly what I wanted, with a few adjustments. It was not a cruise as I wanted to explore on land and on water. It turned out to be more than I ever dreamed off and more than I could ever ask for.

I chose to go to Southeastern Alaska – which is actually on the

West Coast of North America around Juneau, Sitka, Petersburg, Wrangell and Ketchikan; and flew with Alaska Airlines from Seattle to Ketchikan. Seattle was familiar territory as I had lived there for a year or so. It had not changed much, the Woodstock era rock vibe was still evident and so were the flower gardens in the city, the Waterfront and Pike Street Market, the 70's sculptures, the Eagles Stadium, and the Space Needle – although now surrounded by the Microsoft Science Centre.

Seattle and Ketchikan were established as springboards to Alaska during the Alaskan Klondike Gold Rush, which began in the late 1800s. Although Ketchikan is an integral part of Alaskan history and culture I wanted to avoid it because of its reputation of being congested with tourists. But it caught me anyway, when the ferry I planned to take from Bellingham to Wrangell broke down and I had to take a flight to Ketchikan.

It rained from the time I left Seattle, when I landed and all but one or two days during my entire two-week trip, and I bought

*Sea Otter at Frederick Sound Sitka**Herbert Glacier at Glacier Bay*

a rain jacket in Ketchikan, wore waterproof boots and carried on regardless. I walked to the old part of town and Creek Street, admiring the old wooden houses, bars, shops and boardwalks that hug the mountainside. The creek/river running through the



Brown Bear at Anan Bear Sanctuary

old town was alive with spawning salmon. It was not surprising therefore that the whole town was all about salmon (Red, White, Sockeye, King), fishing charters, fishing tackle rentals and services for smoking, packaging and mailing.

I caught the State ferry to the next stop on the tour, Wrangell, where we docked at midnight. It was dark and beyond wet and cold while walking two blocks to my lodge, where the front door was not locked and had a note on it to welcome me in.

Wrangell is on Union Island, at the mouth of the Stikoe River. It has many influences of the Tlingit native way of life, museums and totems, community halls and harbours. However, I was there for the bears.

I had booked on a tour to the Anan Bear and Wildlife Observatory leaving early next morning, imagining it to be a type of zoo or small park with a game drive in a vehicle. It turned out that Anan is a vast wilderness area, on the mainland in the Tongass Rain Forest National Park, a good hour's water taxi ride away, and the hide is another half hour's hike inland through the forest. This ancient forest is padded with moss, hugged by giant conifers, pitted with lakes and raging rivers and inhabited freely by Brown and Black Bears.

We were warned not to carry any food whatsoever, not to talk, take photographs, stray from the path, lag behind, stare at the bears or run during the hike, which was magic. I spent quite some time in the photography hide that was level with the river. It was an incredible experience watching bears and eagles fishing patiently in the torrent, finding the right place and waiting for the right moment to catch a salmon - not every grab was successful.



Bald Eagle at Anan Bear Sanctuary

Climbing out of the hide, I came literally face to face with a black bear I had been watching before. Poor soul, she had been frightened off the river by other bears and came to the outlook deck for protection, struggling with her two cubs in tow.



Tongass State Park Gustavas

That evening I caught a river taxi from Wrangell to Banana Point, and a land taxi to Petersburg. The next day it rained so hard that no boats were going out, so I went into the forested mountains with the lodge owner to a Garnett mine to look for semi-precious stones. I could easily have stayed in front of the fire in the comfortable lodge but I did not want to waste a second of a new experience; and I really did not think it could rain any harder or get any colder - but it did. So here I was, beating the daylight out of a rock with my geologist's hammer, and actually found a few jewels. That afternoon I made up for all the soaking by eating an entire fresh Alaskan Dungeness Crab with butter sauce.

From Petersburg to Gustavas, the gateway to Glacier Bay National Park, was a pretty hazardous flight in rain, wind and fog on a small Alaskan seaplane, which is the essential mode of travel as there are no roads from town to town in most places. I was very thankful to arrive in one piece at the tiny airport, and took a bus from the airfield to the huge wooden lodge in Glacier Bay National Park. In front of a crackling log fire, a young man was holding a fireside chat with guests, talking about the history of the bay and the tribes that once populated it. He played music on old instruments and introduced his audience to a Tlingit tribal elder, a tiny woman in western clothes.

Another early morning start and I boarded the Parks boat for a tour into the bay. Our guide, a very patient park ranger, kept us informed for the hours while we passed islands of seals, puffins, humpback whales, bald eagles, mountain goats, wolves and their cubs, seagulls. Although it was extremely cold outside the cabin, I decided to brave it and watch the strange world unfold in front of me.



Dog Sled Team on John Hopkins Glacier

Having left in the rain, the sun gradually appeared and by the time we reached the Glaciers we were in full sunlight. However, photography was very difficult with frozen hands, the motion of the boat and trying to anticipate a good vantage point. The metal rail of the boat stuck to my hands and I lost feeling in my ears, lips and legs. But it was all worth it to experience the most spectacular sight of the breathtakingly beautiful Herbert Glacier. A little later and as some more icy katabatic winds screamed down the glacier over the cliff of ice in front of us, an almighty crack ripped through the air and a huge chunk of ice calved into the sea. What an experience! Higher up we saw glaciers in the process of melting, exposing granite valleys and waterfalls. Shortly afterwards, clouds covered the sky and stormy weather threatened again.

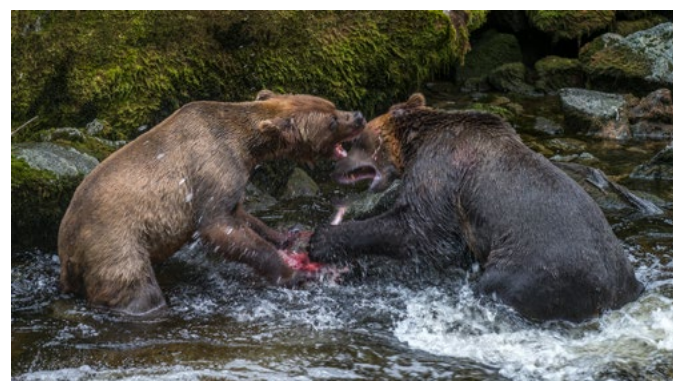
The next day, I was able to fit in a walk through the Tongass forest, past a picturesque pond, to see some of the micro life in this primeval landscape; but in doing so, I nearly missed the flight back to Petersburg and on to Juneau, where I had a date on top



Microlife Tongass Rain Forest



Ice Fields at Glacier Bay



Bear fight

of John Hopkins Glacier in the Juneau Ice Fields with a dogsled team that was training during summer for the 1,000 mile Iditarod Annual Dogsled Race next winter.

I appeared at the airfield in Juneau for the helicopter journey of a lifetime with views over the magnificent fjords, forests, islands and mountains - never mind the destined glacial show. When we landed on top of the glacier, the ice had a covering crust of snow and we were warned that it was treacherous to walk freely on it as it was easy to break through to the slippery ice striations beneath, which I found out the hard way later on.

We were introduced to a team of wonderful sled dogs (which were ultra-friendly and very energetic) and taken around the

training circuit in sleds, through white on white to the muffled whine of the skis and wind. What a wonderfully calm and peaceful way to travel, gliding smoothly across the snow!

There was no time to be sorry to leave, because another surprise was waiting for us as the helicopter pilot had arranged to stop on top of another glacier. We swooped around the mountains and up the ice fields in the yellow bird, experiencing incredible scenery that made it seemed like a dream.

On landing and climbing out of the helicopter I found that the surface was pure ice, not a bit of snow or packed pathway in sight. I stood petrified - a small dot on a vast river of ice between granite mountains. Because I was not used to walking on ice, I felt that if I took a step, my feet would slide from under me and I would continue uncontrollably into

the depths of the luminous blue crevasse in front of me, and never get out again.

I mentally and physically froze and just stayed on the spot - the helicopter and I. How could I explain my terror to the three other passengers who casually walked away? The pilot finally noticed my distress and came back to fetch me, gripping my arm and saying: "I won't let you fall". I hung onto him and walked like a child taking its first steps, on studded overshoes, across ice in many shades of turquoise, blue and white. I eventually relaxed sufficiently to allow my senses to be overwhelmed by the spectacular beauty and the sheer vastness of the scene. I also managed to take some photographs although it was a ma-



Sounding Humpback Whale at Frederick Sound Sitka

major challenge in those cold and difficult conditions were things were happening quickly, mobility and dexterity were limited and lighting was poor - to say the least. Just trying to press the shutter with frozen hands sticking to the metal was a mission. In addition, the cold also seemed to freeze my brain and slow down my reactions, never mind the constant fear of falling.

My next trip from Juneau was back down to earth or rather water - as it turned out, going kayaking on Prince Frederick Sound, accompanied by humpback whale song and the spectacularly picturesque backdrop of the Mendenhall Glacier. We paddled for a couple of hours to Eagle Point, where we met the water taxi to return us to Juneau. From the water taxi we saw the most exciting sight of about fifteen humpback whales bubble feeding. They surfaced in a flurry of water with their giant mouths gaping and water streaming from them. Herrings jumped in all directions and seagulls screamed as they dived into the mayhem. It became suddenly quiet as the whales sounded, to surface dramatically a few minutes later in another location. I watched the pod diving around and under another boat as it

rocked alarmingly. I felt sorry for the people on board when suddenly the whales were alongside us (so close that I could touch them), then dived under the boat and it was our turn to be rocked, surrounded by grey walls of whales.

When we arrived back at the harbor, there was an opportunity to hike up the Mendenhall Glacier, but I had had my share of close contact with glaciers and instead walked to the stream flowing into the glacial lake at Mendenhall's foot and watched the spawning Salmon desperately swimming upstream. I wished I'd bought an underwater camera and got permission to photograph them in the stream.

From Juneau I went to Sitka, and loved its mixed influences - Russian style buildings and churches, from when the state belonged to Russia, next to totems and museum pieces from the Tlingit culture as well as a special blend of contemporary culture. My last night in Alaska was spent eating fresh grilled Salmon and French fries, drinking Alaskan beer while overlooking the American Brotherhood Harbour, and watching the only sunset of my entire trip!

My camera gear consisted of my Nikon D610 with two lenses, and my iPhone, which I used extensively because it is convenient, quick, unobtrusive and could be tucked away in a pocket and easily protected from the rain. All my gear (together with a laptop and external hard drive) was packed into a bright yellow Pelican case, which is fully waterproof and buoyant. I had not taken a tripod along because it would have been too cumbersome and in many instances I would not have been allowed to take it along.



Sounding Humpback Whale at Frederick Sound Sitka



Trip to Anan Bear Sanctuary



Old Glacial Ice of Compacted Snow



Totem detail at Totem Park Wrangell

All images by Cathy Bruce

Winning images from September

Set subject: Curves of the human form

This was a challenging topic and not many images were entered in this category. The judges for the evening were Kim Stevens and Ken Woods who stepped in at the last minute as the regular judge for the evening was unable to make it due to a death in the family. This was the last competition for the 2017-2018 year. The next competition year begins in October and the new competition rules will come into effect. These change the criteria for promotion only - the details of which are to be found on the CTPS website, reports LESLEY PAROLIS.

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

Set Subject



Winner PDI Set - (Advanced) *The Tower* by Crighton Klassen (24). A very successful entry for the set subject. By concealing the face, the viewer becomes disengaged from the subject as a person and can concentrate on the form. The triangular pose of the limbs is very pleasing evoking a sense of strength and stability. The lighting from either side serves to accentuate the curves and form of the subject.



Winner PDI Set - (Advanced) *Maternity* by Mireille Landman (24). The soft and sensuous curves draped in semi-transparent fabric makes an intimate portrait of this expectant woman, highlighting the beauty of this state. Sensitive portrayed and perfect for the set subject.



Winner PDI Set – (Master) *Double Trouble* by Anna Engelhardt (25). A sexy storytelling image together with a suggestive title that allows open interpretation by the viewer. Black and white processing is very successful here, and the lighting is very effective at exposing those beautiful legs clad in fishnet stockings and high heels.

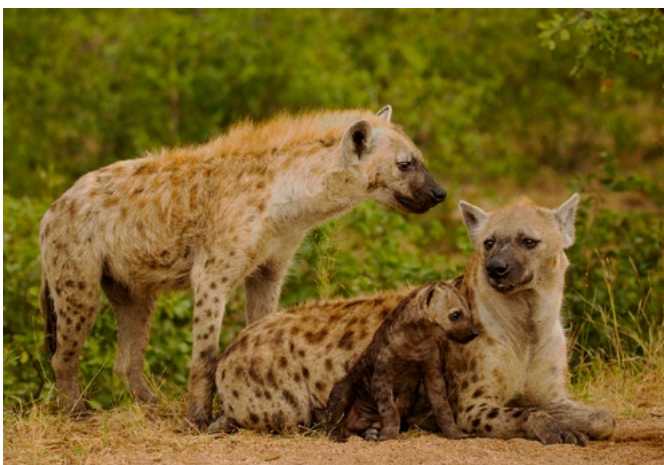
Winner PDI Set – (Intermediate) *Nymph Greek Mythology* by Antonio Chavry (21). By framing this statue against the sky at an unusual angle, the sensuous curve and form of the statue have been accentuated. However, it still remains a photograph of a third party's art and many debates abound on that subject! The DOF seems a little shallow and that has caused the left hand of the sculpture to be out-of-focus and distracting as it emerges from behind the head of the woman. There is also a bit of sloppy PS work in the top right-hand corner that needs attention.



Winner PDI Set – (Master) *Swans* by Kim Stevens (25). An enigmatic stage image. The eye travels along the curves of the supine dancers, through the mist to the other bodies and culminates in the four 'swans' reaching to the heavens above - a celebration of the human curves.



Open Subject



Winner Print Open - (Advanced) *Safe* by Jonathan Mark Burchell (24). A technically well-executed wildlife image of an often maligned species. Beautifully sharp with detail in the features and fur and pleasing background bokeh. It appeals as we can all identify with a family unit and the cute factor of the young cub!



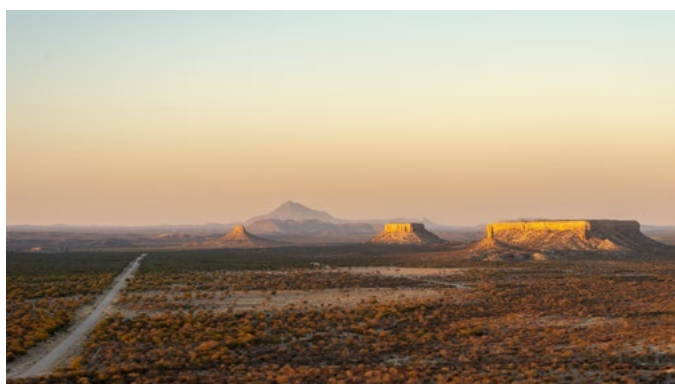
Winner PDI Open – (Salon) *Construction* by Danie Coetzee (26). A signature image of the author who is instantly recognised by his style! The construction area is well suited to multiple exposures and the geometric forms of the building and windows are enhanced by this treatment. The figure, clad in yellow and orange instantly holds attention and the whole image tends to pivot around him evoking an uneasy sense of balance. Personally I wished the figure was more definite so that my eye did not fight to resolve him, nevertheless a very effective image that will stay with one.



Winner PDI Open - (Salon) *Vulture Disagreement* by Dave Gordon (26). The ground-level perspective here is unusual and very effective. The DOF chosen allows all the detail in the birds to be seen while maintaining a beautiful background bokeh. The dynamic stance of the vultures, each with one foot off the ground while interacting with each other, takes this wildlife image to the next level.



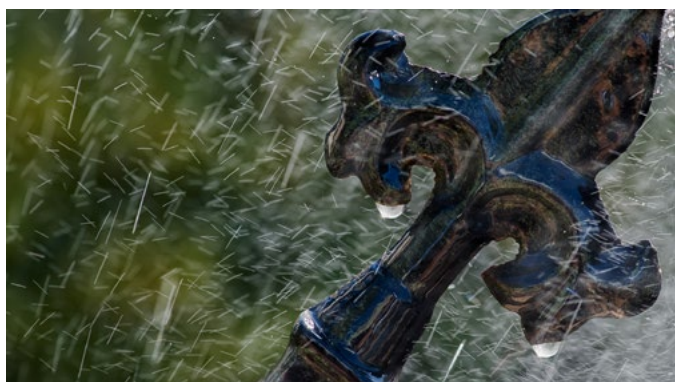
Winner PDI Open - (Advanced) *Dawn Surprise* by Peter Turnbull (26). Wonderful early morning light falling on the head of this elusive creature highlights its beautiful amber eyes. The inclusion of the tail tip in the shadow area holds this image together. Technical excellence makes this an outstanding leopard portrait.



Winner PDI Open - (Intermediate) *Ugab Terrace* by Paramasivam Saravanakumar (23). Great use of leading lines to draw the viewer into the image to explore the interesting mountain ranges. Lovely soft light highlights the textures in the veld and the mountains. The horizon is rather centrally placed and unfortunately the sky, although beautifully pastel-coloured, is essentially empty. Perhaps a third crop off the top would aid the composition.



Winner Print Open - (Salon) *Beach plover pose* by Rob Tarr (25). An out-of-the-box image was chosen as the winner in this category because of the unusual post-processing and composition. The high-key treatment is most effective at paring the image down to its elegant simplicity.



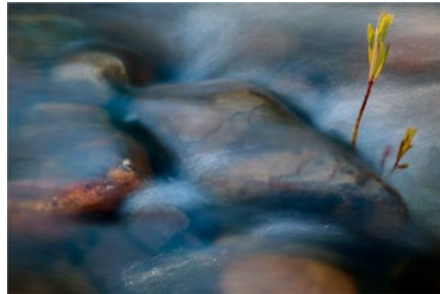
Winner PDI Open - (Salon) *Rain drops* by Ken Woods (26). A creative out-of-the-box Eddie Soloway-esque image. A composition that breaks the rules but is so effective. This crop enhances the mood and supports the juxtaposition between that which is permanent and the transient. I love the subtle tone gradation from greens to blue to rust colours - all enhanced and distorted by the water. The two water-drops with sunbursts are the cherries on the top!

Other high-scoring images from our **September competition**

(24 & above)



The muse by Crighton Klassen (24)



River Abstract by Catherine Bruce Wright (24)



Evening at De Hoop by Anna Engelhardt (24)



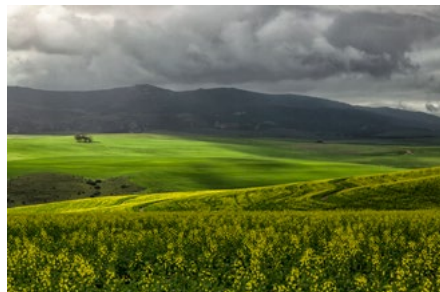
Tulips by Marion Jackson (24)



Early Morning Look Out by Jeanette du Toit (24)



Beauty in motion by Danie Coetzee (24)



Winter skies spring flowers by Pat Scott (24)



Tackle by Andrew Denny (24)



Pelargonium Buds by Jeanette du Toit (24)



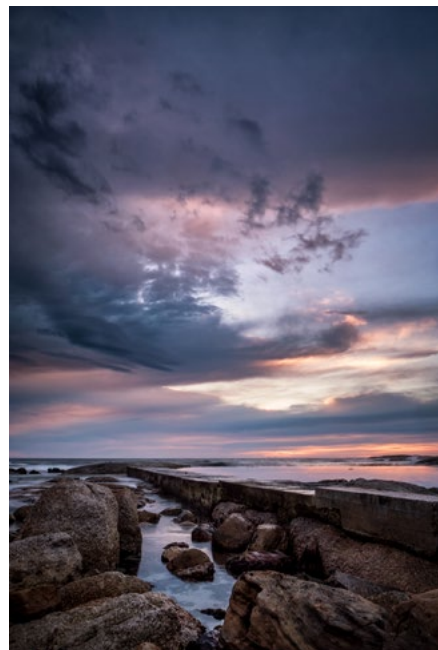
Lincolns Inn arch by Nicol du Toit (24)



After the fire by Arthur Fitt (24)



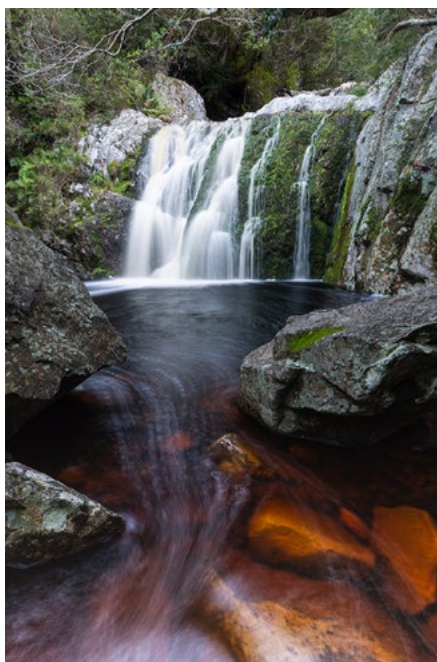
On the prowl by Arthur Fitt (24)



Tidal pool sunset by Steff Hughes (24)



Surf Rider by Dave Gordon (24)



Changing face of water by Pat Scott (24)



Supple strength by Joan Ward (24)



Agricultural abstract by Steff Hughes (24)



Oudekraal Scene by Haralambos Parolis (24)



Stripes and Shadows by Kim Stevens (24)



Daisy Backlit by Jeanette du Toit (24)



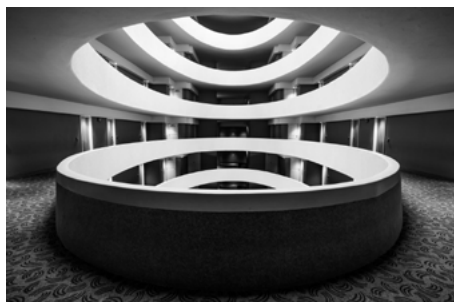
Lion in the early morning light by Louise Tarr (24)



*27 July 2018 Blood Moon
by Peter Turnbull (25)*



Bath time in Toy land by Pat Scott (24)



Curves by Jacoba van Zyl (25)



First light by Jacoba van Zyl (24)



Face to face by Joan Ward (24)



Springtime by Arthur Fitt (24)

◀ *De Hoop Vlei Scape
by Lesley Parolis (24)*