

CAPE CAMERA

March/April 2019



Official Newsletter

CAPE TOWN PHOTOGRAPHIC SOCIETY

CAPE CAMERA

WHAT'S INSIDE

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On the cover

Our front cover image *Busy Bee* by Catherine Bruce Wright was the winner in the Set subject category. It was taken near de Kelders at Gansbaai in the Western Cape. "I had stopped to photograph a breathtaking display of candelabra flowers on the side of the road when I became fascinated by the bees foraging for pollen amongst the full blooms. I chose the flower for its luminescent colour, great structure and pubescent readiness - and the bees loved it too. I set the camera on ISO 400 so as to minimise noise, and the aperture on the widest, f2.8 to blur the background. On aperture priority, the exposure ended up at 1/400 sec, which was acceptable for me to hand hold the camera. At the time I prioritized clarity and did not worry about composition after the initial set up.

"When this particular bee arrived on the flower, I took a few images as it moved around, conscious of the very small range of focus, using auto focus as well as moving the camera nearer and further in on manual focus. I also bracketed the exposure because by then the sun was bright, causing burnt out areas in its reflection and dark contrasting shadows. Afterwards, on checking the images on my computer screen, I found that this one had the plane of focus with the most important aspects - the eye of the bee, the stamens and anthers of the flower, and it showed the lovely curves of the petals and the ball of pollen on the bee's leg.

"As a conservationist, my aim was to show the beautiful, detailed and spiritual aspects of our natural environment and to try and plant a positive picture in peoples' minds. I also wanted to highlight topical subjects in this current era of huge destruction of our natural environment - when bees and fynbos are threatened by urban development, over burning and insecticides. Candelabra flowers are among the geophytes (plants with underground bulbs) of fynbos. This one is a *Brunsvigia Orientalis*. Its population is stable and it is prolific in the Western Cape, flowering mainly during March and April," explains Cathy.



Themes for 2019

Month	Set Subject	Competition Date	Entry date
June	Motion Create an image that depicts motion, fast or slow. Leave the viewer in no doubt that your subject is moving.	5 June	29 May
July	Autumn Create an image which depicts autumn in all its radiant colours, or one which tells the story of the end of summer and the approaching winter.	3 July	26 June
August	Creative composites Create an image which is composed of several different elements from other images that you have captured. The composite image should convey a new story to the viewer and invite them to explore your vision.	7 August	31 July
September	Long exposures Create an image where the shutter speed is 15 seconds or longer. The use of a tripod will be essential in most cases although an image that is created handheld could be interesting	4 September	28 August
October	Abandoned places Shoot an image which tells the story of a place abandoned by humans or animals..	2 October	30 October
November	Repetition Find repetition in Nature or in the urban environment and produce an image which has a motif that repeats itself. It can be a pattern or a single element that repeats itself in one or more forms.	6 November	30 October
December	The colour Red Red should be the dominant colour in your image.	5 December	28 November

PSSA Salon Calendar 2019

25 May 2019 6th Tygerberg PDI Salon ([View brochure](#))
 31 May 2019 CTPS National AV Salon ([View brochure](#))
 01 June 2019 Camera Club of Johannesburg PDI Salon (*Brochure not available yet*)
 08 June 2019 Sandton PDI Salon ([View brochure](#))

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

Refer to PSSA website for list of [International Salons](#).

News from the Council

I am pleased to report that Ken Woods has been co-opted onto Council to cover matters related to the AV section, as well as for his general all-round help and advice. We have held two Council meetings since I last wrote and quite a lot of water has flowed under the bridge since then. This reminds me of our next planned outing to Newlands Forest in the morning of Saturday 25th May, where there is a very photogenic river flowing under a bridge and down a deep gorge as well as some wonderful forest autumn scenes to inspire. It would be great if more than just the few regular members could attend this second outing of the year.

Our beautiful and brand-new CTPS badges (with our new logo) are now available for sale from Mike de Villiers at a price of R30 each. The idea is that they can be sewn onto jackets and especially over the old logo that was embroidered onto the jackets which some of us had purchased a few years back. Mike will have them available for sale at our monthly meetings. Talking of our meetings, the Council has decided to always try and notify all members of who our next judge will be, by means of the usual reminder Snapshot - which goes out about two weeks before each competition evening.

Our International Salon has come and gone and our heartfelt thanks must go to Nicol du Toit and Lesley Parolis for all the hard work that went into it. They inform me they had over 4 000 images entered, of which 800 came from overseas. A total of 290 photographers participated, with the net result that we probably can show a profit of approximately R20 000, which will help us with the running cost of our Society. A number of our fellow local photographic clubs assisted us with the judging of the individual sections, and thereby also benefited by means of receiving a judging fee. Our E&D evening on the 19th June will be given over to showing all those images that gained an acceptance and higher from the Salon. This exercise should be

extremely interesting and educational to those of us who are still hesitant to enter salons or battling to achieve sufficient acceptances in them. The evening will be combined with a cocktail party and time to socialize with each other. More details later.

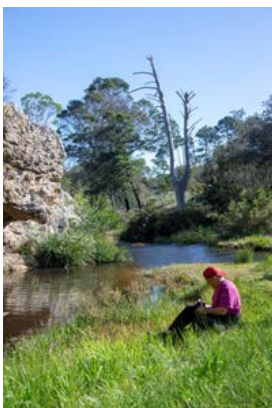
There are twenty of our members heading for the Cape Photogra-

phers Montagu Congress on the 28th April and I am pleased to report that six of them are Council members. Others are unlucky and still have to earn a living! Apparently there are about 100 people due to attend this congress. I am looking forward to my four days there. To give our members a taste of a mini-congress later this year, we have booked the Volmoed Retreat & Conference Centre in the Hemel-en Aarde Valley behind Hermanus from Friday 18th to Sunday 20th October. The retreat is set in its own little valley of 130 hectares of fynbos, interspersed by large meadows, beautiful trees, a river and wetlands with bridges and even a beautiful waterfall within easy walking distance. To whet your appetite and give you some idea of how beautiful and photogenic it all is, look at the attached images which were taken during one of Full Spectrum's outings to this special place.

The facilities are very generous, offering several individual houses that have three or four bedrooms, lounges and terraces each, plus a hall for presentations. Any overflow of participants can be housed in nearby Bed and Breakfasts in Onrus and Hermanus. The idea is to have a number of lectures/presentations (like we had at our highly successful mini-congress at the De Hoop Nature Reserve a few years back), but leaving time for shoots up the picturesque valley or go to Hermanus and surrounds, and also leaving enough time for socializing over meals.

Another idea we are mulling over is to hold our Annual Awards Evening Dinner there on the Saturday night. You will be asked for an indication as to whether you will be supporting this outing/mini-congress soon, as we have to pay a deposit in a few weeks' time. We are also wanting our members to complete a survey on their opinions/wishes /ideas on how we are running CTPS, our meetings, our outings, etc- should we be doing anything differently? Please give us your ideas when the survey reaches you via an email in the future. In July we are considering having a different judging method, using some of our in-house judges, for our competition evening. They will have pre-judged our images along the lines that the Fish Hoek club does it, which will allow more time for discussion around some of the images. And so we move forward! Happy shooting!

Richard Goldschmidt
President



Photogenic places in and around Volmoed Retreat - the place of our mini-congress in October.

NEWS ITEMS

Latest National Salon Results

Congratulations to all our deserving winners!

At the **Ermelo PDI Salon** Jeanette du Toit achieved 3 Acceptances and a Certificate of Merit for her image *The Hunt Father and Daughter* (see below); Chris Coetzee 3 Acceptance; and Marleen la Grange and Peter Turnbull one Acceptance each.



At the **Alberton PDI Salon**, Chris Coetzee received 3 Acceptances; Lambe Parolis and Peter Turnbull 2 Acceptances each; and Lesley Parolis one Acceptance.

At the **Port Elizabeth PDI Salon**, Kim Stevens was awarded a PSSA Silver (Best Image) for her *Not Heineken* and a Certificate of Merit for her *Dance Moves*, as well as an additional 9 Acceptances. Peter Turnbull received 3 Acceptances; Klassen Crighton got 2 Acceptances and Chris Coetzee one Acceptance.



Not Heineken by Kim Stevens



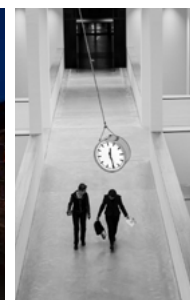
Dance Moves by Kim Stevens

International Salon Results

Both Marleen la Grange and Kim Stevens again were highly successful in International Salons: Marleen received 50 Acceptances and four Certificates of Merit, which included 8 Acceptances in the **Circuit Portrait Salon**; 6 Acceptances in the **DPW Circuit Salon**; 6 Acceptances in the **BOKA Bay Salon**; 8 Acceptances and a Certificate of Merit in the **Finland 7th Obsession of Light Salon**; and 22 Acceptances and 3 Certificates of Merit at the **German International Photoclub Salon**; as well as 2 Acceptances in the **96th Scottish Salon**.



Kim Stevens had entered the **German Salon 4 Circuit** and achieved 22 Acceptances, 2 Honourable Mention and a GIP Medal.



Jenny Powis' Solo Exhibition



Jenny is one of our 'oldest' members (as well as an Honourary Life Member) - having joined the society in 1989 and serving in various positions on council over the years. She has had several exhibitions in the past but this is her first solo in quite a while. She has spent the last years preparing for this moment by attending creative workshops, exploring the world of editing and further developing her passion of art photography. The exhibition opening night was on Thursday 7th March 2019 at the Crust Cafe at 243 Bree Street, Cape Town and will run until the end of April. There will be a lucky draw to win one of her prints as a way of saying thank you for attending and supporting her in her venture.

Slight changes to CTPS competition rules

Steff Hughes' concern about possible copyright infringements when using members' images in club publications and exhibitions was put forward to Council who agreed that the changes below should be added to our Competition rules. Obviously Intellectual property rights are maintained by the photographer but it gives CTPS permission to use the images as stated.

CTPS website and newsletter

Once submitted via Photovault, the CTPS member accepts that his/her image(s) may be published on the CTPS website and in the Cape Camera newsletter. This usage does not infringe on a member's copyright or ownership of an image. The author retains full copyright of the image.

Interclub and similar competitions:

CTPS also reserves the right to enter a member's image(s) into any PSSA, Western Cape Photographic Forum or Interclub Competition. CTPS will first seek permission from the author before submitting the image(s) into the above-mentioned competitions. Please note that these bodies may in turn then display these images on their platforms, according to their competition rules.

CTPS exhibitions:

CTPS also reserves the right to hold an exhibition of members' images. Again, permission from the author will be sought before the image is exhibited.

Not an easy start to the new year for the AV Group

Next meeting on 12th June 2019

ROBERT MAGINLEY reports that 2019 got off to a difficult start. "Our February meeting had to be cancelled due to power outages by Eskom; and our next meeting, which was held on 10th April, attracted another kind of gremlin when our computer was playing up and prevented us from showing the majority of AVs planned for that evening. Thanks to both Steff Hughes and Roger Trydal who helped us to keep the evening going somehow, albeit rather short. Our next meeting is planned for 12th June at St Stephens and hopefully by then everything will be back to normal.

"Entries for our National Salon closes on the 31st May. Full details can be found both on the CTPS web site and the PSSA web site. All members are urged to enter.

"With the Cape Photographers Congress in Montagu coming up shortly, we are sure that there will be some interesting feedback, considering that such well-known AV makers as Adri van Oudheusen, Luana Laubscher and Jeff Morris will speak and present their work.

"Members are reminded that the AV Committee of Joy, Arthur and Robert are there to help and assist in the making of AV's. Don't hesitate to make use of their extensive knowledge. It is hoped that in the not to distant future a workshop for anyone interested in starting AVs will be held - as they say - Watch this space!"

Invitation to a Macro SIG meeting

26th May at 14h00

"When after a period of no activity, an email arrived from the editor, asking me for an update on our Macro group's activities, this prompted me into action (although somehow I had hoped that the Macro members would be a bit more pro-active and set up functions on their own initiative - but no luck so far)," writes JOY WELLBELOVED. It would suit me to have the group's members, and anyone else who is interested to join our next get-together on Sunday 26th May at 14.00 - at my flat at 6 Coral Reef, 7 Coral Road, Bloubaerg. Because space is limited, please let me know if you would like to attend and send an e-mail to joywellb@gmail.com. Please bring along your cameras, tripods, macro rails, and so on for a focus stacking workshop.

"Most of us know that the smaller the aperture you use, the more depth of field you get. But by using an aperture smaller than f8 or f11 you introduce diffraction distortion which even the best lenses cannot avoid. I will attempt to share with you some of the secrets around Focus Stacking - the only known way to a deep depth of field and the sharpest images possible at the same time."

Highly successful 2019 Cape Town International PDI Salon

CTPS recently hosted the 2019 Cape Town International PDI Salon under the auspices of the PSSA and FIAP (the International Federation of Photographic Art). We attracted 220 entrants from South Africa and 69 entrants from 20 other countries. A total of 3976 images were entered into the six categories that comprised Open Colour, Open Monochrome, Nature Colour, Photo-journalism Colour, Scapes Colour and Visual Art Colour, reports LESLEY PAROLIS, who acted as the Salon Administrator.

The judging was carried out in several live judging sessions and we are grateful to the judges and co-ordinators who gave up their Saturdays and Sundays to get the images judged in time. Running a Salon takes a big effort to organize and most of the work actually takes place after the judging process. A huge task is that of verifying all the payments and our treasurer and Director of the Salon, Nicol du Toit, spent many hours making sure that the monies were all accounted for. All the results have now been published on the PSSA website and the CTPS website and the medal winning images can be seen below and in the Galleries of our CTPS website.

Nicol and I are currently in the process of constructing the awards presentation slideshow for the Salon exhibition which

will take place on the 19th June at St Stephen's Church Hall. We are also preparing the Salon catalogue of all awards and acceptances which will soon be mailed to all entrants.

I am happy to report that 18 of our own CTPS members entered the Salon and achieved some excellent results including nine medals and one FIAP Ribbon, and 40 Acceptances. Congratulations to all who participated.

The medals that are awarded for each category are as follows:

- FIAP Gold Medal - Best Image
- PSSA Gold Medal - Best Panel of Four Accepted Images
- CTPS Gold Medal - Best South African entry
- CTPS Silver Medal - South African Runner-up
- CTPS Bronze Medal - Best CTPS entry
- FIAP Ribbon – Two FIAP ribbons are given to two best images receiving a certificate of merit.
- FIAP Pin – Awarded to the photographer with the highest number of awards in the entire Salon

The CTPS medal winners

Name	Title	Competition Date
Chris Coetzee	Under the Baobab	FIAP Gold Medal
Chris Coetzee	Farewell	CTPS Bronze Medal
Dave Gordon	The Red Lantern	CTPS Bronze Medal
Dave Gordon	Trolley Runner	CTPS Bronze Medal
Dave Gordon	Where have you been	CTPS Bronze Medal
Dave Gordon	Water Splash	CTPS Bronze Medal
Kim Stevens	Pellestrina fishing hut	CTPS Bronze Medal
Kim Stevens	Accademia Bridge nightscape	FIAP Ribbon
Kim Stevens	Viaggio lungo il Grand Canale	CTPS Gold Medal
Ken Woods	Desert trees	CTPS Gold Medal

Congratulations to all our deserving winners! Thank you everyone for your support and participation!



Under the Baobab by Chris Coetzee



The Red Lantern by Dave Gordon



Trolley Runner by Dave Gordon



Pellesarina fishing hut by Kim Stevens



Desert trees by Ken Woods



Where have you been by Dave Gordon



Farewell by Chris Coetzee

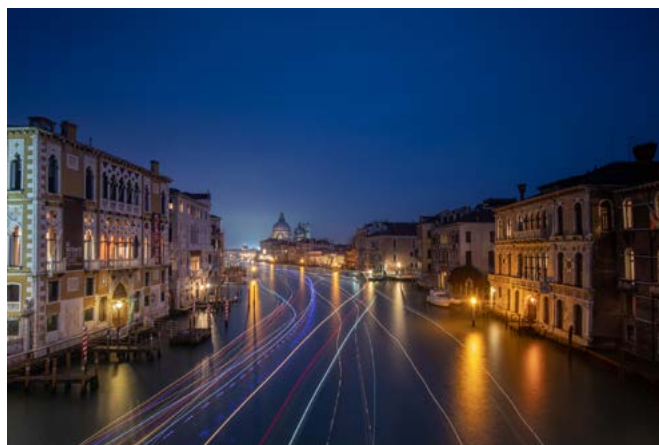


Viaggio lungo il Grand Canale by Kim Stevens



Water Splash by Dave Gordon

Accademia Bridge nightscape by Kim Stevens



CTPS Members' great achievement at the 2019 Cape Town International PDI Salon

Photojournalism colour	Acceptance	<i>Shock horror</i>	Keith Bull
Visual art colour	Acceptance	<i>The Simple Pleasures Of Life</i>	Chris Coetzee
Visual art colour	FIAP Gold medal	<i>Under the Baobab</i>	Chris Coetzee
Visual art colour	CTPS Bronze medal	<i>Farewell</i>	Chris Coetzee
Nature colour	Acceptance	<i>Seriously Hard Working</i>	Jeanette du Toit
Open mono	Acceptance	<i>Spectral Highlights in Harmony</i>	Jeanette du Toit
Visual art colour	Acceptance	<i>Movement</i>	Jeanette du Toit
Open colour	Acceptance	<i>Misty morning at Bokoms</i>	Anna Engelhardt
Open colour	Acceptance	<i>Rooibank sunset</i>	Anna Engelhardt
Open mono	Acceptance	<i>Forest walk</i>	Anna Engelhardt
Open mono	Acceptance	<i>For the love of music</i>	Anna Engelhardt
Open mono	Acceptance	<i>Power of the wind</i>	Anna Engelhardt
Visual art colour	Acceptance	<i>Pushing the boundaries</i>	Anna Engelhardt
Visual art colour	Acceptance	<i>Still Life</i>	Anna Engelhardt
Open mono	Acceptance	<i>Looking at you</i>	Richard Goldschmidt
Scapes colour	Acceptance	<i>Kromrivier Cederberg</i>	Richard Goldschmidt
Nature colour	Acceptance	<i>Backlit Baboon</i>	Dave Gordon
Nature colour	Acceptance	<i>Three Buffalo</i>	Dave Gordon
Nature colour	CTPS Bronze medal	<i>Where have you been</i>	Dave Gordon
Open colour	Acceptance	<i>Soul Music</i>	Dave Gordon
Open colour	CTPS Bronze medal	<i>The Red Lantern</i>	Dave Gordon
Open mono	Acceptance	<i>Kolmanskop Hospital</i>	Dave Gordon
Open mono	Acceptance	<i>Jozi Man</i>	Dave Gordon
Open mono	Acceptance	<i>Dawn at the Dam</i>	Dave Gordon
Open mono	CTPS Bronze medal	<i>Trolley Runner</i>	Dave Gordon
Photojournalism colour	CTPS Bronze medal	<i>Water Splash</i>	Dave Gordon
Scapes colour	Acceptance	<i>After the Rains</i>	Dave Gordon
Scapes colour	Acceptance	<i>Wind over the Dunes</i>	Dave Gordon
Scapes colour	Acceptance	<i>Magical morning</i>	Sonja Grunbauer
Scapes colour	Acceptance	<i>Conquest of paradise</i>	Sonja Grunbauer
Visual art colour	Acceptance	<i>Repairs on our space shuttle</i>	Sonja Grunbauer
Visual art colour	Acceptance	<i>Senses of reality</i>	Sonja Grunbauer
Open mono	Acceptance	<i>Taking flight</i>	Mireille Landman
Visual art colour	Acceptance	<i>A Rose Essay</i>	Marianna Meyer
Visual art colour	Acceptance	<i>Tides Of Life</i>	Marianna Meyer
Visual art colour	Acceptance	<i>An Experience of Passion</i>	Anna Morris
Open colour	Acceptance	<i>Raising Milkyway</i>	Paramasivam Saravanakumar
Nature colour	Acceptance	<i>Move your butt</i>	Kim Stevens
Open colour	Acceptance	<i>Citizen M eye</i>	Kim Stevens
Open mono	Acceptance	<i>The Wave</i>	Kim Stevens
Open mono	Acceptance	<i>Under the Boardwalk</i>	Kim Stevens
Open mono	Acceptance	<i>Up so floating</i>	Kim Stevens
Scapes colour	CTPS Bronze medal	<i>Pellestrina fishing hut</i>	Kim Stevens
Scapes colour	FIAP Ribbon	<i>Accademia Bridge nightscape</i>	Kim Stevens
Visual art colour	CTPS Gold medal	<i>Viaggio lungo il Grand Canale</i>	Kim Stevens
Nature colour	Acceptance	<i>Into the Light</i>	Peter Turnbull
Nature colour	Acceptance	<i>Dance of cranes</i>	Ken Woods
Open colour	Acceptance	<i>Approaching storm</i>	Ken Woods
Open mono	Acceptance	<i>Showdown</i>	Ken Woods
Scapes colour	CTPS Silver medal	<i>Desert trees</i>	Ken Woods

Another inspirational E & D evening

Using Photoshop to make a composite image



The meeting on Wednesday 24th April, which was very well attended by about 50 members, Steff Hughes demonstrated her extensive knowledge about the workings of Adobe Photoshop. She walked us through her creative processes, explaining how she was able to transform her concepts with the use of multiple images into entirely new works of photographic art. With the help of a projector connected to her laptop, she demonstrated the various

Photoshop tools that she uses to create her artistic composites.

She stressed that one of the most important starting points is to have a creative vision long before sitting down at the computer. Defining the concept/idea and refining the story you want your audience to experience is of utmost importance. It helps to visualise the final image by roughly sketching it out on paper.

If your own Photoshop knowledge isn't quite up to scratch and you'd like a brush up, Steff is not only a most talented photographer who has exhibited nationally and internationally, but also an intuitive teacher who offers photography courses; one-on-one mentoring for photographers wanting to improve their skills; and Photoshop & Lightroom courses.

Contact her on seh2110@gmail.com; or follow her on Instagram: www.instagram.com/steffne_hughes or on Facebook: www.facebook.com/SteffHughesPhotos/.

Selection and preparation of images

Once you have a compelling story to tell, select the images that will make up the composite. You may have the necessary images in your library or you may have to go and shoot a particular theme. However, the most important considerations in this selection process of the images is:

- Same light – direction and quality
- Same shadow – direction and quality
- Scale of objects relative to each other and the background
- Perspective
- Laws of physics
- Blur and noise
- Colour matching/grading

Making a simple composite

Create a new canvas to work on and open each of the elements you are going to use in individual layers (remember to name each of them for ease of reference); mask out the elements, re-size elements to fit, i.e. characters and objects; and use blend modes to unify the elements and the background; refine the image by adding colour grading, shadows, etc.

Please note that when in normal blend mode it will cover all other layers below. To get different effects, experiment with the available blend modes, which are grouped into sections that for instance allow darker or lighter tones to show through, screen blending, use of overlays, exclusions, adding hue, saturation, colour, luminosity – to name but a few. All blend modes can be reduced in opacity to assist your creative vision.

Save the final composite/work as a PSD file (it will be a huge file but will allow you to go back over it again and make changes to individual layers, masks, smart objects etc. LEAVE it for a few days, then come back to it and look at it with new eyes; and refine it further.



Examples of two the composites explained in the presentation

Forthcoming E&D events



Wednesday 22 May

Leon Oosthuizen, well-known local photographer, will present on the principles of off-camera flash and studio lighting to create expressive portraits.

Wednesday 19 June

This evening will be a Cheese & Wine Social Evening to celebrate and showcase the acceptances and winners in the recently held CTPS international Salon.

A new member

Mark Olivier



A warm welcome to our first new members of 2019, who informs us that he has been interested in photography off and on ever since his childhood when he was allowed to pick up and play around with his father's SLR camera. It took, however, the purchase of his first DSLR and a trip to the Kgalagadi with friends in 2011 which he thoroughly en-

joyed, to spark that initial interest again. However, he says that he has only become a serious hobby photographer in the last five years; and today owns a Canon 7D mk II with several Canon lenses, including a 60 mm Macro lens.

His passion is wildlife photography but he also enjoys macro, landscape, nature photography and now seascape - ever since he moved to Cape Town. By joining CTPS, he hopes to learn new techniques, get to know the special photographic spots around the Cape, and meet (and be inspired by) fellow photographers.



*All
photographs
by Mark Olivier*



A member's Profile

Detlef Basel

APSSA; Hon PSSA

A life dedicated to photography



I was born on 23 May 1935 in a small village called Kastellaun in the Rhineland of Germany. By August of that year my parents saw the political clouds gathering over Germany and left for South Africa with their three young boys. It was quite an ordeal for the family to uproot itself from everything they had known and cherished and spend four long weeks on board ship with a four-month old baby.

We settled on a farm in southern Natal where I went to primary school and then on to the Natal midlands for high school. It was at this stage that I was given a box Brownie camera which took a 620-film giving 10 exposures per film. I still have these early pictures of the family which now consisted of another three brothers. We had a very active life and there were always lots of occasions to photograph.

It was at high school that I learnt to develop my own films and make contact prints of the images that I had taken. It was also at this stage that I became fascinated with the chemistry of the whole process involved, and may be this is the reason why I studied chemistry as a major for my degree.

Having been bitten by the photographic bug, the rest of my life would be under its control. At university we had a darkroom at our disposal, and I made full use of it. Not only my own films were processed but I had a little business on the side where I developed and printed pictures for fellow students - at a fee of course.

Once I had finished my studies with a BSC and UED, I took up a teaching post in Durban at the New Forest High, where I did not waste any time before establishing a photography club for the school and later a darkroom, after I had been able to interest enough learners in photography. This meant that when the darkroom was not in use, I had the place to myself to process my own work. I am proud to say that quite a few of these pupils who had joined the club at this school decided later on to made photography their career and became professional photographers.

After three years at New Forest High, I moved to Ndola in what was then Northern Rhodesia, now Zambia. You may have guessed it: my first move was to establish a photographic club and soon I had a keen following for photography there as well, which allowed me to keep my hobby alive.

After a further three years, the Federation of Rhodesia and Nyasaland broke up and we all had to leave. I attained a teaching post at St Alban's College in Pretoria, where I taught for 34 years. On arrival at the school, I was pleased to see that there was already a photographic club in existence with a few members, and soon I was asked to be in charge of running the club.

Because it was a new school and the pupil numbers increased so much that I had to divide the darkroom into four working areas to accommodate everyone wanting to use it.

To improve my own photography, I decided in 1968 to join the Pretoria Photographic Society. Only two months later, when the club held its AGM, I was asked to stand as Beginners Representative - I agreed reluctantly. I was not able to attend the AGM, but on my return from holiday I found myself being the President of PPS. I was voted onto the committee in 1968 and remained part of it until I left Pretoria in 2005; this included three sessions of two years each as President.

During my time in Pretoria I became involved with many other photographic activities. These included the introduction/start of a National Schools Salon (together with Pam Smith), which was sponsored by Fuji. The salon was very popular and many pupils got involved in this project, including the later well-known photographer, Dale Yudelma.

When the biannual Pretoria Exhibition of Photography (PIEP) was started in 1980, I became secretary and Salon Director for the following six salons. These salons were very popular with more than 3000 slide and 1500 print entries, all having to be returned to their owners after the salon. This was no easy task as the Post Office often lost mail items.

During that time I also joined the Photographic Society of South Africa (PSSA) and found myself on the council for 25 years, during which I was salon coordinator as well as Vice President for one term. Thinking back of the many congresses I attended, it was at the congress in Welkom where I received my APSSA.

It might appear from the above as if my photographic life was only concerned with my commitments to club photography, however I had quite a few interests outside this sphere. In my spare time and during weekends, I acted as a wedding photographer and must have done close to 200 weddings. Perhaps one day I should write a book on this subject.

*Table mountain*

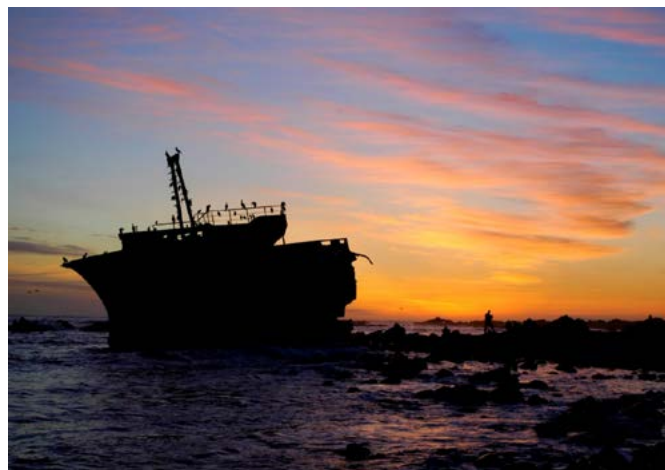
On one occasion I had to take pictures in Brakpan but on getting there - after a 60 km drive, I discovered that I had left my camera at home! On another occasion I had to photograph a wedding in Carletonville and although it was a clear day, there were a few clouds of a pending highveld storm around. I took all the pre-bridal pictures at her home and then went ahead to

the church to cover the arrival. As luck would have it, just as the bridal car arrived the heaven's opened. However, the bride had no intention of keeping the groom waiting at the altar for the storm to subside, and without hesitation she leaped out of the car, pulled her wedding dress waist high and ran into church. I wasted no time and shot off several frames of the bride sprinting into church - showing off her beautiful panties. These images she claimed were the best ones of the day.

I also did some restaurant photography on certain evenings which often turned into an interesting occasion as one never knew who one would meet at a table - without their spouse. One evening, I found a table with six men and a lady. They did not want to have their photograph taken but nevertheless asked the price of a picture. When I told them that it was R10.00 plus tax, they told me that they did not pay tax. This was just after Barend du Plessis's house had burnt down, so I assured them that the money was needed to rebuild the house. Little did I know that I was talking to Barend, the then Minister of Finance. Despite my commercial ventures, my personal love for photography was never neglected. I entered salons and ended up as a 4-diamond worker in both prints and slides.

On retiring from St Alban's College, I came to Cape Town, joined CTPS in 2006 and found myself President for the following eight years. I am still a member of CTPS Council.

Having been involved all my life in making images, I have had many different cameras from my original Box Brownie, Rollei-cord, Pentax Spotmatic, Mamiya Super23, Mamiya RB67 and now a Nikon. All these cameras have been used to support my other love - namely that of the theatre - a passion shared with my wife, Barbara - whose numerous productions over the years I have photographed - along with those of other dramatic societies both in Pretoria and Cape Town.



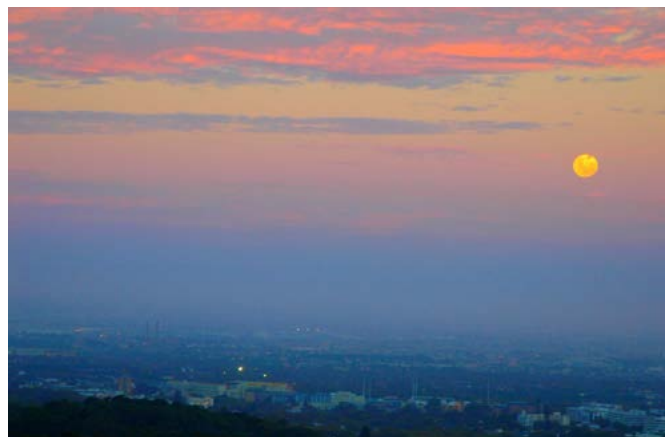
The Wreck



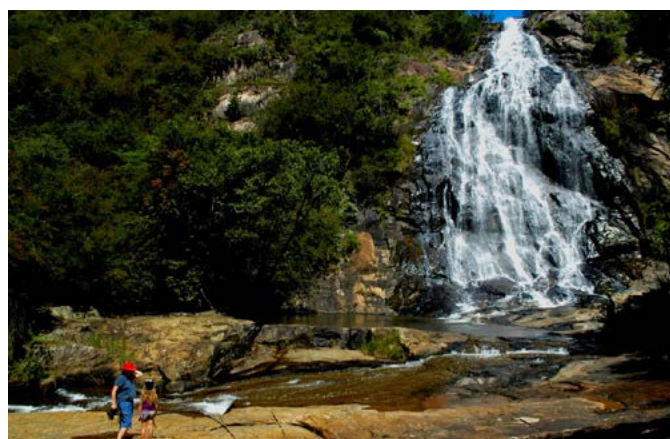
Foam patterns



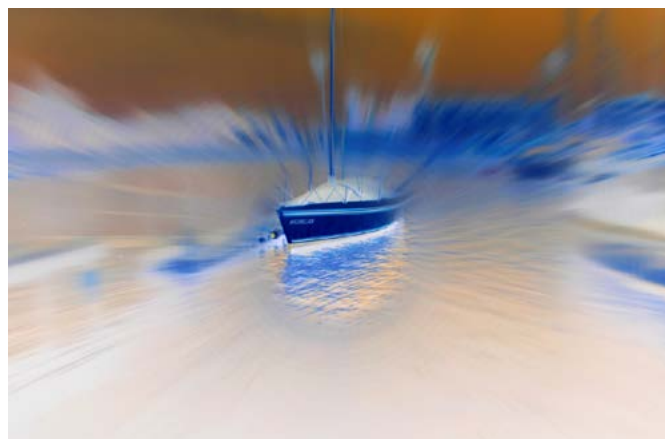
Hex Valley



Full Moon



From the Top, Sabie waterfall



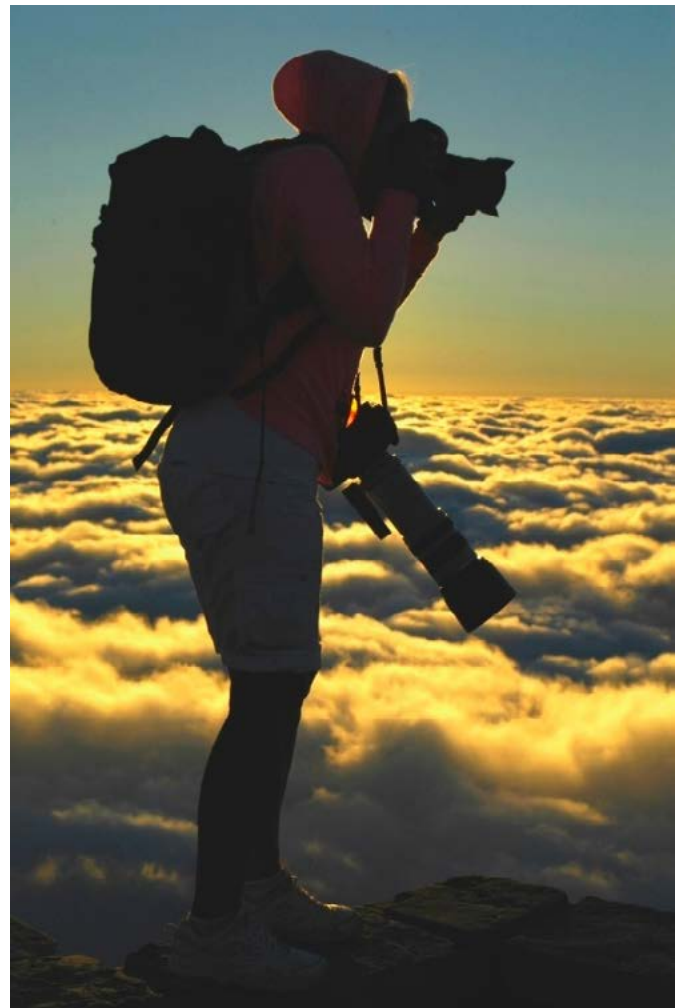
The Blue Boat



Sunset



The Monster, rock formation in the Cedarberg



Dusk (Jeanette Du Toit above the clouds)



*Wind
sculpture*

All photographs by Detlef Basel

A member's Travelogue



Mashatu - Land of the giants

by Dave & Barbara Gordon

Mashatu, a 72 000 acre Private Game Reserve is amongst the largest in Africa, is situated in the Botswana's eastern extremity at the confluence of the Limpopo and Shashe Rivers.

After a comfortable six-hour drive from Johannesburg, our first encounter with the area was to cross the Limpopo at Pont Drift. No bridge here, and when the river is low enough, one is driven through it in a 4 x 4 vehicle, or, as we were, hoisted across just above the water in a cage dangling from a wire hawser pulled by a huffing and puffing donkey engine. It was actually great fun - if you like that sort of thing.

Through a friendly border control, we were met by the team from C4 Safaris headed by wildlife photographer Shem Compton who escorted us to the Mashatu Tented Camp. Suffice to say this camp has nothing in common with camping of my boy scouting days! The benefits of going with an outfit such as C4 include three or four photographers to a vehicle, drivers that understand the needs of photographers, light from the correct direction, requests for getting closer, going forward just a bit or back just an inch etc. - all together with sound advice and local knowledge from pro photographers.

A day at camp starts off just before sun-up and a simple fruit, coffee and rusks breakfast, and on to our allotted vehicle for the morning game drive/photo shoot. When the light is past its best, we all head back to camp for a sumptuous breakfast. Time was then our own to download images, discuss my shortcomings with the pro, sleep etc. After eating ourselves silly we're back on the truck for the evening shoot followed by more food from the braai at the boma.

One of Mashatu's celebrated 'go there for' attributes is the underground hide that places the photographer at eye level with the water. It is a nature photographer's dream to observe and photograph at leisure the regular visitors which include elephants, warthogs, giraffes, big and small buck, birds and even tortoises.

One morning Barbara chose to go on a drive with only the driver and the tracker for company rather than coming to the underground hide. This was really a treat seeing other vehicles (from main camp) crammed with noisy foreign visitors! On route they stopped to inspect what was possibly a very large termite mound (?) as big as a small house. They heard scuffling from inside the mound and were surprised when a porcupine mother and baby emerged. But peace was short lived as two leopard cubs arrived on the scene. The two porcupines retreated very smartly back into the mound while the two cubs continuously circled the mound trying to dig their way in.



They gave up after 30 minutes or so and flopped down in the shade of a nearby tree. The porcupines emerged not having seen the young leopards but the cubs had seen them. All hell then broke loose as the mother tried to protect her baby. Sadly the cubs managed to catch the baby that was duly killed and partially eaten.

During the mad encounter the driver radioed for us to come, which we managed to do but arrived only after the baby was dead. A very unusual sighting, albeit a sad one. Great photography - poor porcupine!

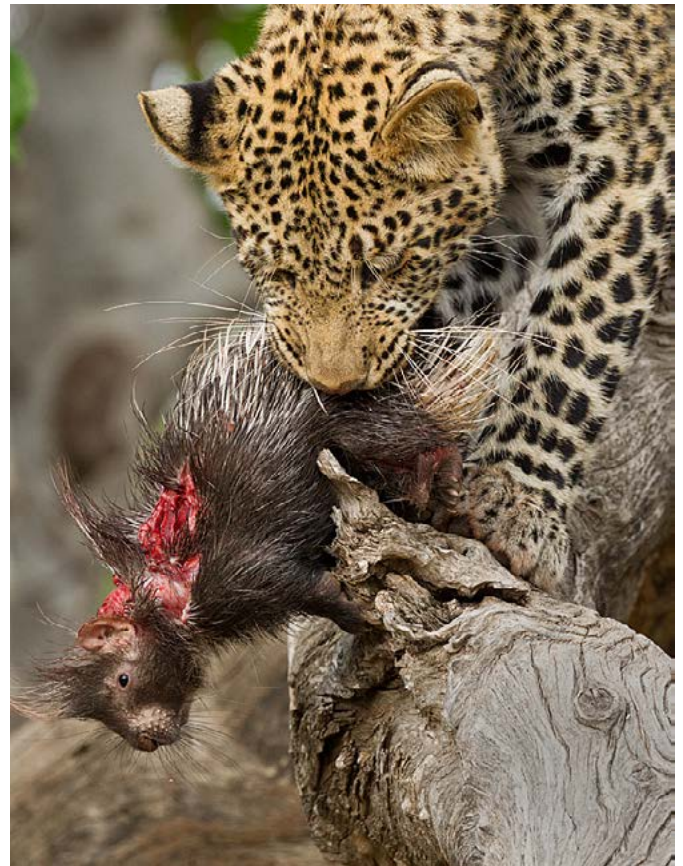


Barbara and I love visiting our national parks and enjoy self-drive safaris and, like many of us, get goose bumps as peace descends upon us as we drive through a KNP gate. Having lived part-time in Nelspruit we visited KNP regularly where we achieved some of best wildlife images. However, organised photo safaris have, in our view, one major advantage and that's driving off-road (or more correctly being driven in a vehicle that isn't yours). We have had some very special experiences while doing so.

On one occasion, we and two other photographers were watching a small somnolent lion pride hoping for something to happen when Barbara, sitting high up on the back seats of the Landcruiser noticed a pack of wild dogs behind us. On seeing the lions, the dogs made off at high speed into the surrounding bush. Undeterred, our driver and pro photographer asked if we in for a hairy chase. And off we went. We were instructed to not only keep our heads below the roll bar but to crouch below the back of the seats in front of us. No fair ground could compete with the thrill of this race with the dogs.

One must admire the skill of the driver as we drove straight over small trees and bush, leapt over dongas and slithered down river banks. We soon lost sight of the dogs and to our dismay headed off in a different direction to the dogs - but the tracker was wiser than we. After climbing up a small hill we caught up with the dogs as they crossed our path. I don't know who was the most breathless, the dogs or the photographers but what a wonderful experience. Unfortunately, no photographs to prove it as both hands had been kept busy keeping us on board the truck!

Off road excursions allowed us many unforgettable experiences. While in a dry river bed we watched as a baby elephant slid out of control down the steep embankment. In the wide expanse of another river bed we watched, as instructed, in total silence and immobility, a herd of ellies pass on each side of our vehicle, so close that we could without exaggeration have touched them from where we sat. Again, photography was out of the question. We also experienced a night sky shoot from the



top of a koppie which is not possible without a specialised vehicle in a private reserve.

All too soon this wonderful bush excursion was over. Filled with great photographic and heartfelt memories of happenings, animals and people we crossed the Great Greasy Limpopo again to reclaim our vehicles and head for home, much richer and wiser for the experience.



Winning images from March

Set subject: Storytelling

The numbers of entries for our competition evening, held on the 13th March, were again over 100, with a very good response to our set subject. The judge for the evening was Juan Venter who is Chairman of the Tafelberg Photography Club. His comments were short and to the point, which allowed us to conclude the evening in good time, reports LESLEY PAROLIS.

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

Set Subject



Winner PDI Set - (Salon) *One day I will be a pilot* by David Barnes (27). This photo deserves the high points as it is well thought out and executed. The placing works well in the centre of the picture. It's sharp and the colours work well done. It definitely tells a story.



Winner PDI Set - *Advanced) Death will give Life 2* by Peter Turnbull (25). In this photo the story telling and the uniqueness counts more than the picture quality. The Lioness is sharp - it is just a pity that the Wildebeest is in the shade and a bit too close to the bottom of the frame.



Winner Print Set - (Salon) *Anybody Home 2* by Christo la Grange (25). A very moody story telling picture and a great conversion to black & white. I do like the composition and the way the image is cropped



Winner Print Set - (Salon) *What's Cooking* by Jean Bradshaw (25). What caught my eye were the simplicity and the unusual subject matter, something one doesn't see every day. The only critic is that one table leg is too close to the edge of the frame.



Winner Print Set - (Advanced) *But I put it here yesterday* by Jenny Cole-Rous (22). The story telling works well in this photo. Unfortunately, the image is a little bit on the bright side, taken with some harsh light.



Winner Print Set - (Salon) *My house it was* by Sonja Grunbauer (25). The multiple frames that were used are great and help with the story telling. The front wall lacks contrast and interest, and also looks a little flat.



Winner PDI Set - (Intermediate) *Better together symphony* by Alicia Greyling (23). Well use of the diagonal lines to create multiple triangles. It has got simplicity that works.

Open Subject



Winner Print Open - (Salon) *The hunt is on* by Pat Scott (26). A lot of action in this photo of two young Cheetahs chasing a new-born buck. The Cheetahs are nice and sharp but the tail of the one Cheetah is very close to the edge of the frame



Winner PDI Open - (Master) *High fashion* by Arthur Fitt (25). Nice and bright colours with a lot of movement; the pink and purple colours complement each other well. I would have cropped off the bottom steel object.



Winner PDI Open - (Salon) *Guitar Man* by Dave Gordon (25). Excellent use of natural light with a fast enough shutter speed to freeze the action. The colours complement each other very well.



Winner PDI Open - (Advanced) *The point being* by Crighton Klassen (24). Well use of a rim light effect by flashing from both sides of the female body. It produced a nice and soft feminine look.



Winner PDI Open - (Salon) *Shattered* by David Barnes (25). A lot of work and thought has gone into this image to produce the shattered effect. There is a nice payoff between the use of colour and black & white.



Winner PDI Open - (Master) *Drosera Capensis* by Jeanette du Toit (25). A beautiful sharp close up of this flower with a low-key back ground.



Winner PDI Open - (Advanced) *Seed head* by Jennifer Morkel (24). A nice sharp close up of this flower with interesting patterns in the soft back ground.



Winner PDI Open - (Intermediate) *Heaven and Earth* by Paramasivam Saravanakumar (24). I like the use of the stark steel structure in this composition to give a 3D affect. I just would have liked the stars to be a little bit sharper.



Winner PDI Open - (Advanced) *Moon Eclipse January 2019* by Roger Trythall (24). A good composite of all the faces of a Moon eclipse. It stands out above the average picture where one sees only a single moon.



Winner Print Open - (Advanced) *Lady of the Suri Tribe Ethiopia* by Roger Trythall (26). A very nice portrait of this young African girl. I just would have preferred if the flash would have been softer.

There were no promotions during march although a few of our members have enough points for ranking promotion but lack the necessary salon acceptances. Those and all other members are encouraged to enter the national salons which can be found on Photovault and also on the PSSA web page

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

(24 & above)



Pedestrian Walkway Dubai
by Lambe Parolis (24)



Envy by Keith Bull (24)



Flowers and Perfume by Kim Stevens (24)



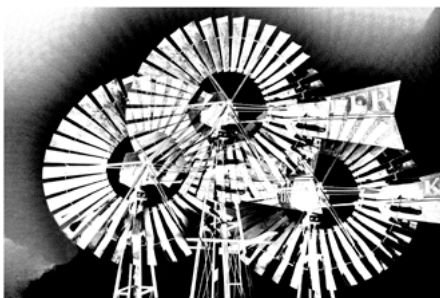
Desolation by Anna Engelhardt (24)



Up so floating by Kim Stevens (24)



Counting the Days by Christo la Grange (24)



The windmills of the mind
by Anna Engelhardt (25)



Enlightenment by Danie Coetzee (24)



Safe haven by Danie Coetzee (24)



End of the month blues by David Barnes (24)



Black Church at Budir SW Iceland
by Lambe Parolis (24)



Where have you been by Dave Gordon (24)



De Hoop Patterns by Jeanette du Toit (24)



Scissoring Gannets at Lamberts Bay
by Jeanette du Toit (24)



Boat Reflected by Johan Greeff (24)



Moody skies at Kalk Bay
by Lesley Parolis (24)



Future Fishermen
by Richard Goldschmidt (24)



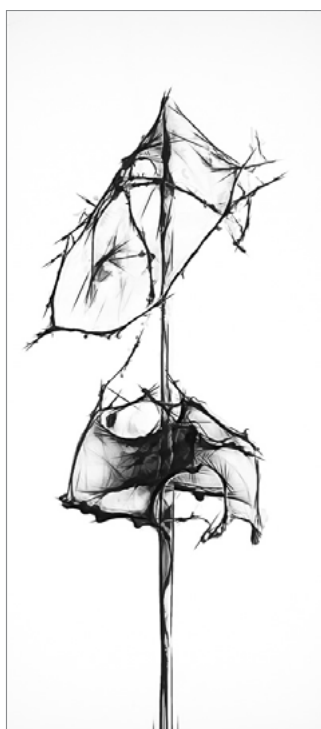
Trapped by Marleen La Grange (24)



City living by Sonja Grunbauer (24)



Nightmare by Sonja Grunbauer (24)



Double trouble
by Arthur Fitt (24)

Strength and Fear
by Jean Bradshaw (26)



Zombies lives here
by Marleen
la Grange (24)



Free Lunch
by Catherine
Bruce Wright (24)



Tree and Hill by Catherine Bruce Wright (24)



Wine cellar by Marleen la Grange (24)

Winning images from April

Set subject: Nature up close

Many thanks to Christo la Grange and Ken Woods for ably running the April competition while Lesley Parolis was away. The competition evening had attracted 94 entries with 48 in the set subject. The judge for April was Dr A Waldemar Bussiahn, Head of Programme and Senior Lecturer: Photography at the Cape Peninsula University of Technology. He was very complimentary about the images he had been asked to judge: "Coming from an academic environment, teaching commercial photography, I have always been pleasantly surprised by the quality of the work coming from the camera clubs in South Africa and internationally. I am always amazed by the passion, commitment and enthusiasm of these very serious hobbyists. Congratulations to the April winners – some really beautiful, powerful and poignant visuals."

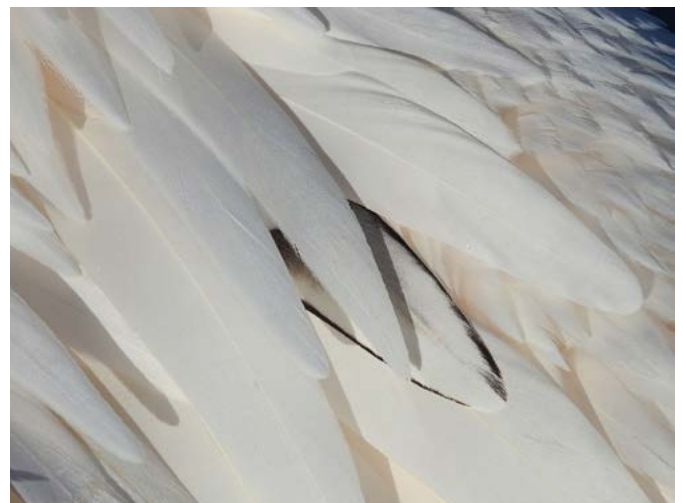
Promotion: Marleen la Grange has now been awarded Master status.

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

Set Subject



Winner PDI Set – (Advanced) *Erica* by Jenny Morkel (25). The use of two primary colours, the red and green, make for a very striking visual. The macro approach provides exquisite detail of this flower, with clever use of shallow depth of field to foreground what is pertinent.



Winner Print Set – (Advanced) *Pelican feathers* by Jenny Cole-Rous (23). These feathers make a graphic statement, with the repetition of the shapes, its soft textures and a little bit of light and dark, amidst the various feathers. The dark outlined feather in the foreground grabs the attention, making for an interesting focus point.

"It's about reacting to what you see, hopefully without preconception. You can find pictures anywhere. It's simply a matter of noticing things and organising them. You just have to care about what's around you and have a concern with humanity and the human comedy." - Ernst Haas



Winner Print Set – (Salon) *Twig* by Jean Bradshaw (24). A beautiful minimalist composition with very appropriate placement of the contents in the frame. The spider web is occupying a small proportion of image space, but enough to create an awareness of its existence. The shallow depth-of-field is visually very effective, with the out-of-focus highlights that draw the attention to the twig, and then beyond



Winner Print Set – (Salon) *All in yellow* by Marleen la Grange (24). These four yellow *Nymphaea* flowers create a strong visual in terms of its triangular composition. The technical aspect, sharpness, is very well maintained throughout. There is beautiful visibility/light on the flowers, enabling the viewer to really study the contents. The small flower on the far left adds to the metaphor of them growing to become bigger and more beautiful.



Winner Print Set – (Salon) *Helichrysum* by Steff Hughes (24). These beautiful flowers create a blanket of sensory enjoyment. The visual consists of an in-focus foreground, a softer middle-ground, with still a recognisable mountain in the far back; technically and visually very well handled. The sharpness in the immediate foreground, successfully leads the viewer into the frame.

Winner Print Set – (Salon) *Mud bath in Addo* by Pat Scott (24). The almost-square crop very effectively captures a segment of a much larger visual, directing the viewer's attention to a strikingly portrayal of the enjoyment of having a mud bath.

Open Subject



Winner PDI Set – (Salon) *Busy Bee* by Catherine Bruce Wright (26). This is a very well captured, macro image of a bee at work. The composition speaks of a visual acuity as well as a sensitivity, which is adding to a powerful image. The positioning of the flower, coming from the bottom left, adds to the impact of the image.



Winner PDI Set – (Intermediate) *Spider Blues* by Antonio Chavry (23). Despite the fact that the subject matter, the spider, is in the middle of the frame, the very small bits of prey, captured in the web, balance the composition. From a technical perspective, the spider is very well in focus, with segments of the web, hovering between in-and out-of-focus.



Winner PDI Open – (Salon) *Wow look what I did* by Rob Tarr (26). This is a very successfully captured occasion, with the lion cub looking back over its shoulder to inspect what exactly is happening. The tight composition ensures that the viewer stays with the content, enabling a proper interaction with the subject.



Winner PDI Open – (Salon) *Brighton Pier* by Catherine Bruce Wright (26). This composition provides a circular view on a rectangular structure. The coldness of the green moss, leads onto the yellow in the background, providing an opposing, warm experience. One is greeted with surrounding darkness, and then progresses through to the light. A very successful image.

Winner Print Open - (Master) *Namibian landscape* by Jacoba van Zyl (24). Namibia is a land of wide, open space – as captured by this effective black-and-white image. The range of tonal values speaks of the harshness, as well as the softness encountered in this magnificently beautiful country.





Winner PDI Open – (Intermediate) *Gentle Morning* by Carmen Anderson (24). The fine-looking, warm sunset colours provide a very pleasant sea scape. The rocks form a curve from left to right, balanced with the breaking waves on the left hand side. The photographer managed to capture the setting sun light on the top areas of the wet rocks, creating form and shape. The sun itself is well exposed, with little or no over exposure.



Winner PDI Open – (Advanced) *Playful* by Peter Turnbull (24). This is a playful portrait, tongue sticking out, being silly and cute at the same time. The photographer, focussing with the shallow depth of field, managed to capture this moment very appropriately.



Winner Print Open – (Master) *Arborescence* by Kim Stevens (24). This is a powerful portrayal of an older tree that has been around for a while. The broken branches on the right, contrast with the implied life/movement (introduced by the photographer) of the rest of the tree. The presence of light in the background adds to the metaphor of life, suggesting that this old tree is not done yet.



Winner PDI Open – (Intermediate) *Startrails* by Paramasivam Saravanakumar (24). This is a very powerful star trail image, with its array of almost rainbow-like colours. The static foreground anchors the visual, with the moving stars as an effective background.



Winner Print Open – (Salon) *Ibis carries nesting material* by Neels Beyers (24). This Ibis is captured at a very appropriate moment. The fact that the photographer managed to show the bird's head, not covered by its wing, is testimony to the 'correct moment.' The variety of feather colours are quite interesting, with the oddly, protruding tail feathers.



Winner PDI Open – (Advanced) *Ethiopia Boy Cattle Herder* by Roger Trythall (24). This is a poignant moment, beautifully captured. The warmth of the fire-light creates additional light on the kid's skin, as well as on the sides of the cattle's bodies. This image tells a story of peaceful rural living.



Winner PDI Open – (Beginner) *Watchful* by Ashley Smith (23). This young leopard is framed/protected by the huge segment of the tree. The coarse texture of the bark of the tree, is effectively contrasted with the patterned smoothness of the leopard's fur.



Winner Print Open - (Advanced) *The Hudson in mid-winter* by Mireille Landman (25). This 'scape makes for interesting reading. There are a number of leading lines, s-curves, diagonals, repetition and many more compositional aspects incorporated in this picturesque looking landscape. The overall softness of the hues, almost romanticises this very harsh season.



Winner Print Open - (Master) *The Hunt Father and Daughter* by Jeanette du Toit (24). The black-and-white rendition of the two horse-riders, makes for a powerful action visual. The full tonal foreground content is very successfully contrasted with the more subdued and softer background. The 'hoof-in-the-air' is well captured to show the movement of the horses.

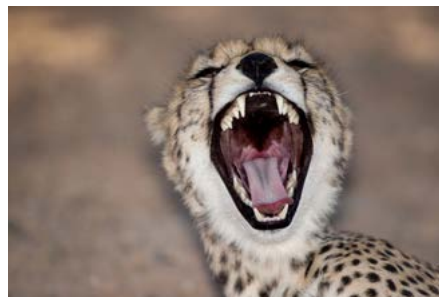
"To me, photography is an art of observation. It's about finding something interesting in an ordinary place... I've found it has little to do with the things you see and everything to do with the way you see them."

— Elliott Erwitt

Other high-scoring images from our **April competition** (24 & above)



African Forest by Jean Bradshaw (24)



Yawn by Kim Stevens (24)



Feeding Time by Jean Bradshaw (24)



I see you by Rob Tarr (24)



Bauhinia beauty by Alison Bull (24)



Dragon eye by Mireille Landman (24)



Marching On by Jeanette du Toit (24)



Spiked by Kim Stevens (24)



Prickly bite by Pat Scott (25)



Twin Mushrooms by Christo la Grange (25)

Snippets

Exhibition - 'On the mines' by David Goldblatt at Norval

'On the Mines' is the last exhibition that David Goldblatt personally helped conceptualise before his death in 2018.

Venue: Norval Foundation Art Gallery, 4 Steenberg Rd, Steenberg Estate, Cape Town
Time: Mon, Thurs, Fri, Sun: 10am to 6pm | Tues: Closed
 Wed: 8am to 6pm | Sat: 10am to 8pm
Cost: General Admission R160 | Mon Free | U18s Free
Duration: 13 February 2019 to 11 August 2019

Exhibition - Walking together - 25 years into the new South Africa

Cameraland hosts an exhibition themed [Walking together – 25 years into the new South Africa](#), a street photography essay by Cape Town-based journalist Jacques Claassen.

Duration: 25 April 2019 to 1 June 2019
Venue: 68 Long Street, Cape Town
Cost: Free
Time: Thurs Opening Night @ 6pm to 9pm | Monday to Friday 8am to 5.30pm

Reminder of 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



New Logo Badges

Badges with our new logo that can be sewn onto garments, will now be available at our monthly meetings. Find Mike de Villiers at our events and get yours for only R30.

Learning from Master Photographers



Photographs by the author

Eight Tips for better Seascape Photography

by Francesco Gola *

At sunset, in a storm, in autumn or in the morning stillness, the sea is a fascinating photographic subject that can give us countless satisfaction – but also unending challenges. During the many years spent together I have learned that even if every photographic trip always feels like the first time, there are some tricks that can make our life easier when we are in the field.

Prepare with Digital Scouting

Thanks to the available technologies we are able to explore many places while staying comfortably seated on our chair.

One particularly good idea is to use Google Earth to explore the coasts of which we want to take photos. Thus, using satellite imagery, we will be easily able to inspect coves and rocks of particular interest, as well as beaches that would lend themselves to accommodating our wide-angle lenses.

Take also the advantage of 3D visualization: in this way, you will be able to realize the actual orography of the landscape and make use of it in your composition afterward.

Check the Weather Forecast

In seascape photography, knowing weather conditions is really important. In fact, not only should we know if we'll have clear skies or pelting rains ahead of us but it's even more important that we know the conditions of the sea. This will allow us to make better choices regarding both the equipment that we should take with us and the shooting location; for example, with a stormy sea a telephoto lens might be preferred so we'll be able to take shots of the waves breaking on a distant lighthouse or on the rocks, and we'll avoid using wide-angle lenses in locations such as beaches.

Make use of the apps that are available for your smartphone and favour those that allow you to view satellite imagery: knowing exactly what we have above our head could be decisive in choosing the most suitable shooting location!

Know the Tides

One of the most underestimated aspects of seascape photography is represented by tides.

If you, too, are accustomed to taking photos in the Mediterranean sea, you will be surprised to know that in other places the sea level can vary with up to 7 or 8 meters. As you may easily imagine, this leads to a number of consequences.

First of all, it is important to know tides for safety reasons: if you walk down a beach or you reach a small peninsula without knowing that at that moment the tide is already low and it will soon be high, you might soon find yourself seabound there with no way back.

And besides, photographically speaking, tides can completely change the scenery in front of you, since a wide bay which you wanted to capture may turn into a stretch of dry rocks.

While it's possible, through various services, to know in advance what tide we will find, it is difficult to decide what is the best tide for us.

According to my personal experience, I can tell you that if you take shots from a raised position a high tide may be optimal. If you take shots from a beach, you will probably want to have a low tide, or anyway a falling tide, for safety reasons and also so as to reveal interesting rocks or leave puddles of which you can take advantage in your composition.

Aperture & ISO for Seascape Photography

Taking a good seascape shot does not require specific settings on your camera. The only recommendations, apart from shooting RAW obviously, concern ISO and aperture.

With regard to ISO, always start by using the native ISO of your camera. On my D850 it is ISO64, on many others it's ISO100... Actually, it doesn't matter what number it is, it matters that you use the native one, at least at the beginning. This guarantees the sensor an optimal signal to noise ratio since in this way the information of light that reaches the sensor is not subjected to any attenuation or amplification.

As regards aperture, try to stay around f/11 to maximize the depth of field while avoiding getting affected by the phenomenon of diffraction. If your foreground isn't too close, you can even get to f/8, which the sharpness will benefit from.

Shutter Speeds for Seascape Photography

Choosing the correct shutter speed is absolutely crucial to obtaining a good shot. Depending on the effect you want to obtain and on weather conditions, different shutter speeds will enable us to obtain different effects.

If we are on a cliff and we want to render the sea particularly silky, we should take shots with shutter speeds that are at least equal to 2 minutes. However, shutter speeds should also take into account the speed of the clouds, because if they're moving too fast, with a two-minute exposure we risk making the sky too flat and losing definition in the clouds.

In such cases, it may be more appropriate to reduce the shutter speed to one minute. In case we are at a beach and we want to catch the movement of the waves and obtain the streaks of the waves on the beach, we should then take shots with shutter speeds around half a second. Notice: in order to maximize the streak effect, start shooting when the wave begins to draw back, not when it's drawing in!

In case of a heavy sea with waves breaking on the rocks, if we want to freeze the wave we will have to use particularly high shutter speeds.

In order to go beyond the limits of our camera and select the shutter speed that we really want, the use of filters (ND Filters in particular) becomes essential.

Use Filters to Enhance Your Images

The use of photographic filters can certainly help you to both create your shots and enhance their value in a natural way, without having to resort to a complex post-production afterward.

Among all the filters available on the market, those which I recommend that you use are surely three:

The first are GND filters, or Graduated Neutral Density filters, and they will allow you to compensate for the limited dynamic range of the sensor of your camera thus enabling you to capture images even when light conditions are difficult, like for example at sunset with frontal light.

The second family is that of ND (Neutral Density) filters, with which you will be able to manage shutter speeds in the best possible way.

Lastly, a filter that should always be in your backpack is a Polarizer, thanks to which you will be able to literally control the reflections on the surface of the sea.

Composition is Key

As happens in any genre of photography, also in seascape photography a good composition is really important to obtain an impressive image.

Try to always get in the field a bit earlier than the time planned for the shots as you will need some time to study the composition. After choosing the proportion between sky and sea in your image, try to finalize the composition by taking advantage of the natural elements that surround you.

Make use of the guidelines given by the landscape, such as the lines of the coast or of the beach and do not underestimate the foreground especially if you are using a wide-angle lens: what is close to you, in the image that you will take will seem even closer!

Don't Forget to Experiment

One of the most beautiful aspects related to landscape photography (and of the seascape kind in particular) is that you will never find two situations that are exactly like each other, even if we visit the same location dozens and dozens of times.

Tides, wave motion, light and weather shall dance before our eyes in a different way every time. This is why the only actual rule is that there are no rules! Just try something new every time, trying to obtain different results from every photographic trip.

*) [Francesco Gola](http://www.francescogola.net/) is a well-known Italian photographer who has a passion for the sea and for travels that has led him to visit some of the most iconic locations on this planet. See his [work on 500px](http://www.francescogola.net/) or his website <http://www.francescogola.net/> or join one of his workshops around the world!

