

CAPE CAMERA

November/December 2019

Official Newsletter

CAPE TOWN PHOTOGRAPHIC SOCIETY

CAPE CAMERA

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NEWS FROM THE COUNCIL.....	2
FAREWELL TO TWO MEMBERS.....	2
THEMES FOR 2020.....	3
NEWS ITEMS.....	4
CTPS CELEBRATES A YEAR OF GREAT ACHIEVEMENTS.....	6
REGIONAL NEWS FROM THE WESTERN CAPE.....	11
E & D 2020 PROGRAMME.....	13
NOVEMBER CLUB OUTING.....	14
A NEW MEMBER.....	15
A MEMBER'S PROFILE.....	16
A MEMBER'S TRAVELOGUE.....	18
NOVEMBER WINNING IMAGES.....	21
OTHER HIGH-SCORING IMAGES FROM NOVEMBER.....	25
DECEMBER WINNING IMAGES.....	28
OTHER HIGH-SCORING IMAGES FROM DECEMBER.....	32

On the cover

Our front cover image "Rock pool" by Jacoba van Zyl was one of the excellent images entered in our September 2019 competition. It was taken close to the site of the well-known 'Cauldron' in Arniston.

"I like to visit Arniston during winter and particularly in August because of the very good chances of getting dramatic, stormy skies and also some misty mornings or evenings, which provide so many exciting and moody photographic opportunities.

"I was there again this past August and was particularly challenged to find new compositions and different locations other than the famous cauldron, which I feel has become over-exposed as a photographic subject - not that I want to take anything away from its appealing beauty. It is also one of my favourite places and I have photographed it many times.

"However, this time I looked elsewhere and found these rocks nearby and liked the combination of a round rock pool and an attractive rocky background. After a few test shots I decided to use a 30 second exposure to smooth the water as much as possible as the textures on the rocks would have made the image seem quite busy," explains Jacoba.



News from the Council

So we come to the last Cape Camera for 2019 with all our photographic events of the past year behind us. I think we had a good year, with well supported meetings and activities. In addition, we can be proud that we won the Interclub competition. We have progressed with our salon entries, as well as our support for congresses and the PSSA monthly competitions. In other words we are competing and communicating much more with other photographers outside of our club, which is healthy.

The judging of our monthly competition engendered much debate at our last Council meeting. In the end we decided that we would keep to what we were doing but would disqualify a member's image from the annual competition, should that member raise an objection with the judge's marks or comments on the evening. Please do not put our judges in an awkward position by talking to them about your, or anybody else's image. Opinions will always vary between people. There is only a small pool from which we can get judges for our competitions. Whilst on competitions, we are now entering the monthly PSSA competition where each club is allowed to send in one senior member and one junior member image. I am proud to announce that Nicholas Moschides has won the best junior image in South Africa for November with his *Maasai Skies* – Congratulations!

As at the end of November I did an analysis of our various funds the Society is invested in on the Allan Gray platform, comparing our position over the past year, which has been a very bad year economically speaking. We achieved a return of 9.7% on our investments overall, with our two pure stock market funds doing the worst at 5.8%, our balanced funds averaging 8.7% and our overseas funds returning 16.3%. It is difficult to determine how much of each fund is invested overseas, but I estimate that at least 25% of our money is overseas. So we beat inflation of 4.5%, lived well off our profit, and grew our investment – a healthy situation. We will maintain our position, as who knows, 2020 may bring the best return from our equity funds? We are invested for the long term.

I announced the sad and sudden passing of Arthur Fitt at our last meeting, only to be informed a day or so later of the passing of John Cross. The editor has put tributes to these two members below.

On a happier note, elsewhere in Cape Camera is a report on our recent Awards Evening Cocktail party. I think we were pleasantly caught by surprise by the number of members who came along. We had wine over, but the food disappeared rather rapidly – it was not meant to be an evening meal, but obviously it was treated as such by many. The lesson learnt was that we need many more eats if we are ever to have another cocktail party!

And so on to 2020. The last edition of Cape Camera carried all the competition themes for each month for the next year. Outings are being arranged, and in addition, I would like to encourage members to once again support the Cape Photographers Congress from the 11th to the 14th of May at Cape St Francis. Let us try and arrange collective transportation and accommodation perhaps? A visit to Addo on the way? My personal goal is to hold an exhibition or two at a shopping centre of our prints. This will surely bring us new members. Likewise I would like to hire a studio and models for a day to let you all have turns in playing with lighting. Mike de Villiers also wants to kick off an instructional programme for beginners, and to this end you will receive a questionnaire shortly. The Cape Photographers Forum also wishes to do instructional events for all photographers and they will be sending out a separate survey to find out the support. Please support both projects where they are applicable to you.

Richard Goldschmidt
President



Farewell to two CTPS members

In November, we received the sad news that two of our members – Arthur Fitt and John Cross – had passed away on the 4th and 19th November respectively.

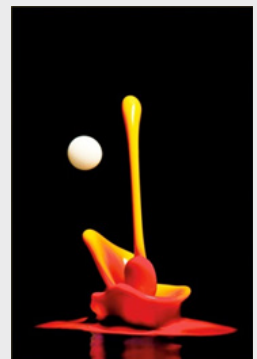
John had joined CTPS in June 2011 together with his daughter, Penny, who later emigrated in 2015 and resigned as a member. John stayed on but over the last few years his visits became irregular. He was particularly fond of AVs; and Joy Wellbeloved, who used to meet up with him often twice a month, remembers him winning a particular year-end competition, but only after she had coaxed him into taking part and finding the images to suit a Laurika Rauch – Bloouberg Strand song. We will always remember him as a very friendly and happy person who was a very soft spoken gentleman with a love for photography.



Arthur, who died after an operation on 4th November, will be especially remembered for his exceptional talent in water drop photography ever since he joined us in October 2016 – having been a long-standing member of the Knysna Photographic Club before. His interest in photography had started at a very early age and over the years progressed from taking the usual record shots to a fascination with the more challenging genres of photography.

There were no half measures for Arthur when he got interested in a particular field of photograph. For instance, having always had an interest in astronomy, he decided in 2002 to photograph the total eclipse of the sun which was visible in the north of Limpopo close to the Kruger Park. However, by the time he had arrived there it was clouding over with the result that he got only one shot of a partial eclipse. Instead of waiting for the next one visible in South Africa in 2030, he went to Turkey in 2006 where one took place and managed to finally fulfil one of his ambitions.

He started experimenting with water drops in 2009 and to achieve a higher success rate he taught himself about electronics to allow him a better control of timing. This led to experimenting with paint splashes and using sound through speakers to 'make them dance'. Another area of interest of his was photomicrography, which is magnification higher than 1:1 – but without a microscope. A comprehensive photographic workshop held in 2012 ignited his interest in Audio Visuals, which he actively pursued as a member of the AV group at CTPS. We will all miss him!



Our sincere condolences to both families.

Themes for 2020

Month	Set Subject	Competition Date	Entry date
January	Traditions, Festivals and Celebrations Depict the ways in which we humans celebrate in traditional ways	15 January 2020	8 January 2020
February	City scapes Often regarded as the urban equivalent of landscape photography, cityscapes reflect various aspects of cities, such as skylines, streets, buildings. Imagine light and shadow battling for supremacy in jungles of steel, concrete, glass, and brick.	5 February 2020	29 January 2020
March	Fire Fire can be exceptionally useful but also immensely destructive. After the fire comes rebirth and regrowth. Your image can deal with any aspect of fire large or small.	4 March 2020	26 February 2020
April	The blue hour The blue hour can be defined as the period of the day when the colour of the sky ranges from blue to dark blue, followed by black sky or vice versa depending upon the time of day it is being considered (i.e. for sunrise or sunset). In reality it lasts between 30 to 40 minutes approximately. Long exposures are generally needed to capture it.	1 April 2020	25 March 2020
May	Wildlife focusing on interactions between individuals Your images should show how wild animals, or birds, interact with each other, either within a species or across different species. You should not enter a simple portrait here	6 May 2020	29 April 2020
June	Circles and curves Curved lines are feminine in nature, they have no beginning and no end. In Nature you will find an abundance of circles and curved forms: our Earth, the Sun, seeds, water drops, and even our own irises, the circle or subtle versions of it are a dominant form. Create an image in which the circle, or part circle (a curve) is the dominant form. It can be natural or man-made.	3 June 2020	27 May 2020
July	Bridges These can be of all shapes and forms, traditional, modern and ancient. You may enter a total of 3 images.	1 July 2020	24 June 2020
August	Bad weather Your images can depict all forms of bad weather such as rain, hail, sleet and snow, high winds and heavy seas (tornadoes, hurricanes, bad storms). Emphasize the drama.	5 August 2020	29 July 2020
September	Low key photography, monochrome only A low-key image is one that contains predominantly dark tones. Like high key images, low key photography conveys atmosphere and mood. Where a high-key image feels airy and light, a low-key one is usually dramatic and full of mystery. Shoot this in monochrome only.	2 September 2020	26 August 2020
October	Environmental portraits An environmental portrait is a portrait executed in the subject's usual environment, such as in their home or workplace, and typically illuminates the subject's life and surroundings.	7 October 2020	30 September 2020
November	Square format Compose for the square format. It is not as simple as it sounds. There is no restriction on content but the image should be well balanced. It could be a Macro image	4 November 2020	28 October 2020

NEWS ITEMS

Junior CTPS member wins the November PSSA Club Competition

Not only was our youngest CTPS member, Nicholas Moschides, placed First Runner-up in the October 2019 PSSA Junior Competition with his image *The Cauldron*, but has now done even better by becoming the winner in the November 2019 competition with his image *Maasai Skies*. He is only 19 years old, matriculated last year and is currently on a gap year, where he is able to spend a lot more time on his photography. His grandparents (Lesley & Lambe Parolis) gave him his first DSLR when he was 10 years old. He loves wildlife photography but his passion is bird photography. The winning image was taken in Kenya where he spent a week during the Great Migration at the Maasai Mara.



The Cauldron by Nicholas Moschides



Maasai Skies by Nicholas Moschides

Kim Stevens a shortlisted finalist for the APA (Africa Photo Awards)

She received the following notice from the organizers: "We wanted to congratulate you on your entry being shortlisted as a finalist for the competition. Your work is part of the top 10 entries per category and will be printed and exhibited at the APA Exhibition on the Keys Art Mile in Rosebank Johannesburg. This is the most prestigious art address in Africa, and the exposure and recognition of your work will be considerable."

Six CTPS members graduate from the third JAP course held in Cape Town

During the recent graduation ceremony of the 20 people who successfully completed the third JAP course in the Western Cape, one of our six graduates, Chris Coetzee, paid tribute to the organisers on behalf of the attendees. He stressed the immense learning curve he experienced during his two-year course that broadened his vision and opened eyes to all facets of photography.



The CTPS graduates: (from left) Front row: Steff Hughes, Kay Laishley, Trudi du Toit. Back row: Chrighton Klaasen, Chris Coetzee and David Barnes.

Latest International & National Salon Results

Cross Continental Circuit 2019

At this prestigious international salon, Kim Stevens was awarded a PSSA Gold and a CCC Medal for her images *Keep on walking* and *Manhattan*, plus 20 Acceptances; Marleen la Grange got 13 Acceptances; and Nicol du Toit 4 Acceptances.



(from left) *Keep on Walking* and *Manhattan* (Kim Stevens)

In addition to the Cross Continental Circuit 2019, Marleen la Grange had also entered several other international events, including the 4th International Camera Obscura where she achieved 2 Certificates of Merit and 13 Acceptances; the Oman Print Salon where she won a FIAP medal and 3 Acceptances for her prints; the Circuit BABEL with 10 Acceptances; and the IV Intercontinental Circuit with 19 Acceptances and 1 Diploma.

SAVAS PDI Salon

This salon attracted several entries from our members which were very successful: Lesley Parolis received two Certificates of Merit for her *View from the top* and her *Meishu Maru taking a beating*; Chris Coetzee received one for his *Sunset Secrets* and a further 3 Acceptances; Dieter Bütow got one for his *First Nations Descendants* and 2 Acceptances. Richard Goldschmidt, Lambe Parolis and Peter Turnbull could claim 2 Acceptances each; and Nicol du Toit and Nicholas Moschides one Acceptance each.



Meisha Maru by Lesley Parolis



View from the top by Lesley Parolis



First Nations Descendants by Dieter Bütow



Sunset Secrets by Chris Coetzee

1st VanLichtenbijn PDI & Prints Salon

Dieter Bütow received a Certificate of Merit for his image *Rust in Peace* and an additional 6 Acceptances; Chris Coetzee got a Certificate of Merit for his *Fisherman* and 5 Acceptances; Marleen la Grange 5 Acceptances; Nicholas Moschides 3 Acceptances, Nicol du Toit 2 Acceptances and Peter Turnbull one Acceptance.



Fisherman by Chris Coetzee



Rust in Peace by Dieter Bütow

16th PSSA Up and Coming Competition

Our youngest member Nicholas Moschides did us all proud again by winning two Certificates of Merit for his images *The Cauldron* (which is the same image as the one which got him a 2nd place in the October PSSA Junior Competition - see previous page) and for *Cormorant Catch*; plus a further 3 Acceptances. This salon is specifically aimed to highlight young photographers.



Cormorant Catch by Nicholas Moschides

AFO PDI Salon

At this salon, Marleen la Grange received 6 Acceptances and one Certificate of Merit; Jeanette du Toit and Dieter Bütow 3 Acceptances each; Chris Coetzee and Lambe Parolis 2 Acceptances each and Sonja Grünbauer one Acceptance.

Congratulation to all our deserving winners



*Some of the winners of the Annual and Monthly Competitions in 2019:
(from left) Jean Bradshaw, Jeanette du Toit, Kim Stevens, Lesley Parolis, Jonathan Burchell and Catherine Bruce Wright.*

CTPS celebrates a year of great achievements

Close to 60 members responded to the invitation to get together on Wednesday, 20th November 2019 for our Annual Awards evening in the form of a Cocktail Party. Lesley Parolis who has been working tirelessly for so many years as our most competent Competition and Salon Convener was awarded the coveted President's Award. In addition, she could claim the position of Overall Winner of the 2019 Annual Competition, where she achieved a 1st prize in the sections Art Photography and Portraiture.

Kim Stevens was announced Overall Winner of the Monthly Competition (PDI & Print Points combined), with Jeanette du Toit winning the PDI section and Jonathan Burchell the Print section.

Our sincere appreciation must go to all the judges who provided us with their valuable comments on the winning images of our Annual Competition. Congratulations to all our deserving winners and everyone who played a part in the success of the evening, including all the members who came along to celebrate with us.



Some of our members enjoying the Annual Awards evening.



Members receive their Master Certificates

Nine CTPS members who already hold the highest club ranking (Salon) achieved their Master status for the year. The requirement for this award (which is only valid for a year) is having achieved 10 golds in the monthly club competitions and 10 salon acceptances during the year.



Photograph by Trudi du Toit

(From left) David Barnes, Jeanette du Toit, Kim Stevens, Jacoba van Zyl, Lesley Parolis; Anna Engelhardt & Neels Beyers. (Marleen and Christo la Grange were unable to be attend) President Richard Goldschmidt (far right) handing out the certificates.

.... and the Annual Awards winners in the individual categories are....

Scapes

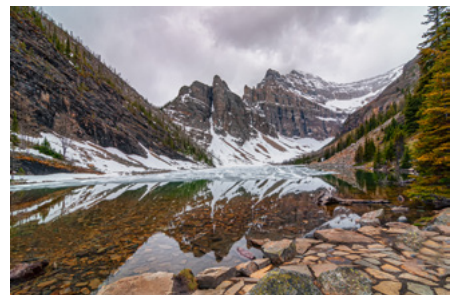
Judged by Paul Bruins, Knysna



1st Manhattan by Kim Stevens. A strong graphic image with a very interesting foreground that leads our eyes up to the main subject. The cool blueish tint helps to convey the mood of the cold concrete, steel and glass of the skyscrapers. The composition is rock-solid, the exposure is absolutely perfect, and the editing is clean and neat, with not a single blemish or visual distraction to be found. Very impressive, well done!



2nd Mistbow in the Canola fields by Lesley Parolis. Ephemeral light is a key feature in many of the best landscape photographs. The mist was thick enough to produce the bow, but thin enough to allow us to recognise some trees and a white house in the distance. The composition is absolutely brilliant! I love how the foreground is bright and interesting, but boring enough that it doesn't steal our attention away from the mistbow, trees and house. The editing of this photo is also first-class.



3rd Lake Agnes Alberta Canada by Lesley Parolis. The easiest way to take an amazing photograph is to point your camera at something amazing. The light here might not have been that great but the exposure is absolutely spot-on. Neither the clouds nor the snow are completely white, and all the details in the shadows look completely natural too. Very impressive.

Open colour

Judged by Johan Kloppers of Fishhoek Photographic Society

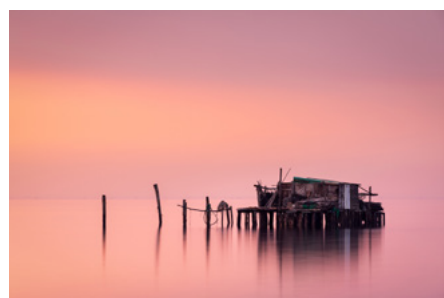


1st Brighton Pier by Cathy Bruce Wright.

This is well seen! What works particular well is the converging lines leading the eye through the opening to the focal point in the back ground. The placement and cropping of the main structure were very well done, nicely placed on the top third. Even repetition of lines in the foreground is well seen. from the detailed cityscape.



2nd Suspended by Neels Beyers. Shooting up from below with a wide-angle lens works very well. Clever choice. The suspension and support of the overhead structure and the leaning in of the buildings from the right-hand side all contribute to an outstanding composition.



3rd Pellestrina fishing huts by Kim Stevens. A very simple composition of a beautiful scene and reflections. The exposure and mood in this image are what makes it work. The position of the very faint horizon line creates a very good base for the image.

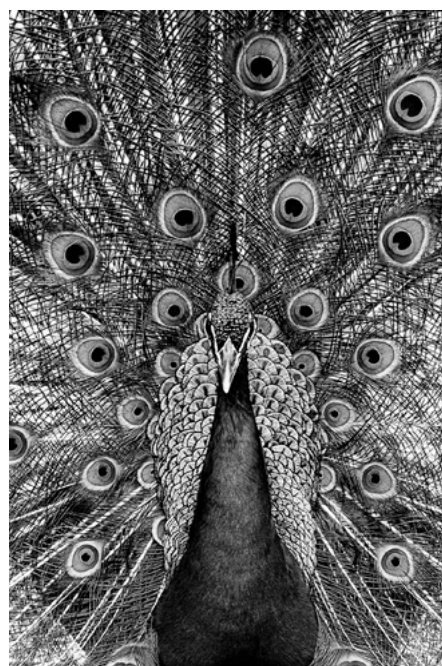
Open Monochrome

Judged by Peter Brandt of Fishhoek Photographic Society



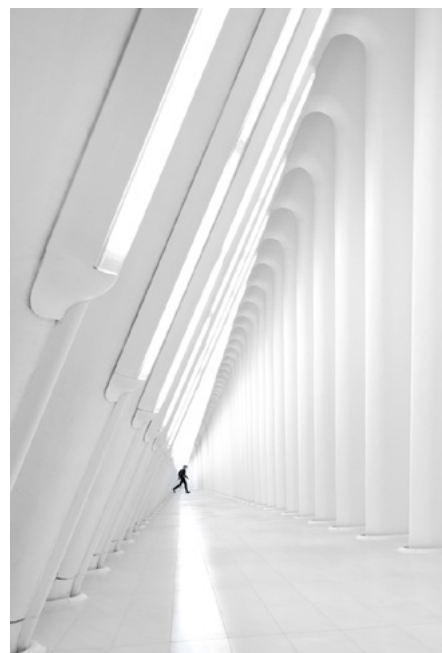
1st Go your own way by Marianna Meyer.

An already compelling photo has been elevated by its very specific processing to an unusual and extremely pleasing end. The resulting image has qualities of a pencil drawing on white paper, extended by gentle ink washes, giving us densely-packed lines and textures contrasting with soft gradations of watery tone and white negative space.



2nd A most regal bird by Anna Engelhardt.

A response to this image might be: why convert a bird that is known for its spectacular colour, to mono? While this image may raise the possibility of such a question, it also delivers the answer in spades: because, once you remove the colour it reveals a world of tone, texture and contrasting shapes. The uncompromising processing here was important - what might have been a fairly ordinary portrait of a peacock has been transformed into an explosion of activity, with the different elements carefully isolated and enhanced.



3rd Keep on walking by Kim Stevens. Unlike the first two images, the processing here takes a less prominent role, quietly supporting the action and doing exactly what it needs to, while not drawing attention to itself. While the impact of the image initially seems largely based on the good fortune of having access to this strangely pale and strikingly geometric setting, after a while it sinks in that what makes it work really well is the wonderful range of half-tones in the lighter registers - a master-class in processing high-key surroundings.

Macro

Judged by Johan Kloppers of Fishhoek Photographic Society



1st Busy Bee by Cathy Bruce Wright. The whole composition of this image was done correctly, with very nice flow from the lower left corner through the image up to the bee which is on the thirds. It is sharp and well exposed. What is important is the fact that it comes out not right in the corner but slightly above.



2nd Stapelia by Jeanette du Toit. Well exposed and sharp. The composition in this image is superb. The fact that the stapelia flower was placed in the centre is what makes this image work. The inclusion of the leaf is also very important as it gives balance and support to the main subject. The impression that one gets, is a lantern hanging from a ceiling lighting up a dark room.



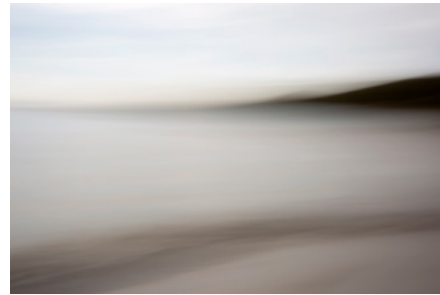
2nd Moonlight serenade by Kim Stevens. Perfectly titled, floaty and dreamy, this image has a strong sense of movement and the ethereal. Beautiful colour and strong composition makes this a worthy runner-up.



2nd Serengeti ballooning by Dieter Butow. A beautiful capture in the realm of travel photography. Gorgeous colour, great composition, and wonderfully lit, it certainly makes the viewer yearn to visit the destination. Uncluttered, the main subject of the balloon is perfectly balanced by the tree, giving us a true sense of the landscape and the freedom of travel.



3rd Horlosie by Neels Beyers. Well exposed and sharp. Very interesting composition but image could have been cropped a bit tighter thereby simplifying the image. As it stands, it is quite busy



3rd Pinhole photography by Jenny Powis. Whether actually captured with a pinhole camera, or created to look as if taken with one, this image is a wonderful study in tones and shapes. Beautiful to look at and well-balanced, this image deserves its place among the top three.



3rd Waving to the train by Jean Bradshaw. The moment captured in this scene speaks to the photographer's ability to see and seize the absolutely correct moment. This image was taken as it happened, but elements such as composition, mood and all the other technical requirements are present and contribute to its success. The connection between the waver on the train, and those waving back from the ground is what catapults this image to among the top three images.

Art Photography

Judged by Lynne Kruger-Haye of Tygerberg Photographic Society



1st Toward the light by Lesley Parolis. This image, through the well-conceived use of multiple exposure, conveyed a sense of mystery and intrigue, taking the viewer on a dream-like journey. The muted tones, focus on the central figure as the subject, and spiraling composition creates a strong image and is a compelling winner.

Photojournalism

Judged by Lynne Kruger-Haye of Tygerberg Photographic Society

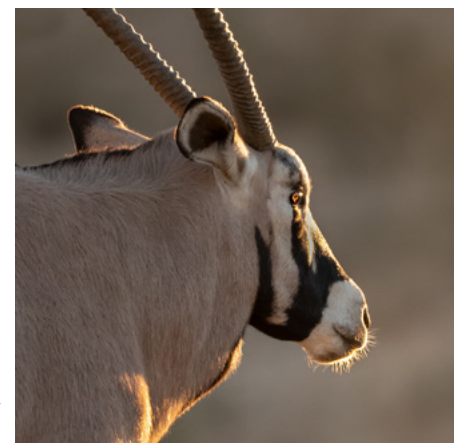


1st Strength and fear by Jean Bradshaw. Without a doubt one of the most powerful images captured that portrays human life today. The emotion, the action, the story-telling.... It is without measure, a very worthy winner of this category.

1st Late afternoon Gemsbok Portrait by Lesley Parolis. An outstanding wildlife portrait. The backlighting has been superbly managed without any visible blown out areas. The fine details like the hairs on the animal's chin as well as the tiny starburst in the eye make this photo very special. While some do not prefer a square format, it simply works so well in this case. The fact that the horns have not been fully included also does not detract from the photo; instead this has emphasized the incredible beauty of the gemsbok head and face. Well done.

Portraiture

Judged by Pauline van der Spuy of Pretoria Photographic Society





2nd Diva with the dream car by Nicol du Toit. What a refreshingly different approach for a portrait. Colour and light have been very well managed. The subject is clear and the depth of field in the rest of the photo is perfect and therefore the background is not distracting in any way but is rather complementary to the whole scene.

"...the limitations of photography are in yourself, for what we see is only what we are."

Ernst Haas



3rd Himba adolescent by Jean Bradshaw. A crisp, clear, charming portrait. The colours are rich and include lots of detail. The fact that the young woman is not looking directly into the camera makes the photo appear less posed. Her almost inquisitive look is appealing and has been well captured and presented.

Nature including wildlife

Judged by Pauline van der Spuy of Pretoria Photographic Society



1st Maybe next time by Jeanette du Toit. Incredible action superbly captured. Both the hunter and the prey are very sharp, and in focus as well as the water splash indicating the force and speed of the action. The fear in the eyes of the gemsbok tells a huge story. Well done. The dung on the left upper corner is slightly distracting due to its colour but it is fully acceptable given that nature photographs may not be manipulated.



2nd Flight fantasy by Jenny Powis. This is a wonderful example of creative wildlife without manipulation in the editing process. To achieve a full frame of flying birds with wing movement and still get the centre one focused is a commendable feat. Well done.



3rd Cattle egret chicks by Neels Beyers. What a wonderful story-telling nature photograph. The photo is sharp where necessary and especially the eyes of all three birds who are clearly all waiting in anticipation for either food, or for their parents. The fact that the 3 birds are looking into the middle of the picture almost like a sibling circle minimizes the fact that the larger bird is not looking towards the camera. It is understandable that the branch in the front right of the photo cannot be removed in a wildlife photo and is therefore fully acceptable.

Upcoming Salons 2020

- 09 January 2020 8th Miroc International Salon ([View brochure](#))
- 18 January 2020 Tafelberg National PDI Salon ([View brochure](#))
- 25 January 2020 Madiba Bay National (PECC & UCC) PDI & Prints Salon ([View brochure](#))
- 06 February 2020 4th PECC International Audio Visual Festival ([View brochure](#))
- 15 February 2020 5th PSSA International Salon ([View brochure](#))
- 15 February 2020 Alberton PDI Salon ([View brochure](#))
- 29 February 2020 Western Cape Photo Forum PDI Salon ([View brochure](#))

Refer to the [PSSA website](#) for full list of Salons for the year ending June 2020.

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

Congress 2020

The Cape Photographers Congress presented by the Port Elizabeth Camera Club takes place from the 11th to the 14th of May 2020 at Cape St Francis.

Visit the PSSA [website](#) for the preliminary line-up of speakers, photoshoots, more information and to register.

Newsletter from PSSA Western Cape Regional Director Nicol du Toit

CTPS is indeed a society of firsts

By winning the 2019 Western Cape Interclub, and coming first in the PDI section, Cape Town Photographic Society (CTPS) has added some more firsts to a very long list of firsts. To name a few:

- It was the first member-based photographic club to be formed in South Africa on 30 October 1890 – yes, the society is celebrating its 129th birthday this Wednesday;
- CTPS held the first international photographic exhibition (salon) in South Africa in 1906 – a truly prestige event that almost caused the society to be liquidated;
- It was the first South African club to start a library of cameras and photographic equipment, including valuable magic lanterns and dry plate cameras. It is currently on long-term exhibition in the Cape Town Science Centre;
- It was the first Western Cape photographic club to buy a building as club house with the proceeds of cake sales, raffles donations and years of fundraising. The renovations of the Jarvis Street building again almost bankrupted the club, but in later years the rental earnings and recent sale of the building provided the club with a solid bank balance;

- CTPS is also the first South African club to publish a book about its history, namely 100 Years. Cape Town Photographic Society by Eric Vertue, published in its centenary year. It was later updated by Trudi du Toit as Celebrating 125 years of the Cape Town Photographic Society, published as part of the club's 125 year celebrations in 2015;
- It is the first Western Cape Photographic club to be awarded a PSSA medal for Service to Photography for assisting clubs in the region, as well as a Certificate of Excellence for organising salons (in print, PDI and AV).
- It became the first South African club to host the president of the Royal Photographic Society when Walter Benzie flew to Cape Town to attend the CTPS 125 year celebrations.

But, CTPS certainly does not live in the past: it is very much a modern club that likes to push boundaries. For example, during October 2019, the club organised a very enjoyable and successful mini-congress at the Volmoed retreat in the Hemel-en-Aarde valley close to Hermanus, attended by about 50 members.



(from left) Club president Richard Goldschmidt preparing the fillet during the Volmoed weekend congress; Nicole Palmer and Pat Scott; Martin Osner challenging club members to think outside the box and create art.

The keynote speakers were ace Western Cape presenters Martin Osner and Nicole Palmer, who inspired the club members to try different viewpoints, experiment and turn around to see beyond the obvious in front of them ... it will be exciting to see how they inspired club members in future club competitions.

Apart from socialising and enjoying each other's company, several club members shared their expertise by conducting talks, or lead groups of photographers to the most scenic spots for early morning and late afternoon shoots.

On the Saturday evening, members from Hermanus Photographic Society joined in to share some of their AVs and to enjoy work showed by the hosts AV group.

CTPS also continues to provide a service to clubs in the region – quietly, without much fanfare. Without CTPS sponsoring the quarterly meeting venue hire, the Western Cape Photographic Forum would not have been able to meet in comfort as the forum had no funds when we started. The club also lends a projector so that images can be displayed properly during the monthly JAP meetings and this year CTPS sponsored the hiring of their regular meeting venue for the judging of the Interclub entries. Over the years the club has supported several clubs in the region with donations – the most recent a long-term loan of print display boards to the Creative Camera Club.

(from top) Socialising at Volmoed: Lydia Sancho, Robert Gossel, Lionel and Elmara Willis.

All photographs on this page are by Trudi du Toit



Regional news of the Western Cape - November 2019

by Nicol du Toit

The Western Cape Photographic Forum has been running a successful Honours course to assist the top photographers who wish to prepare an Honours panel, and just completed another two-year JAP course for accomplished photographers who qualified as judges. But, now we are contemplating offering something for the not-so-accomplished photographers in the form of workshops or courses on basic photographic techniques, Photoshop and Lightroom – which could also benefit more experienced photographers.

There have also been requests that the lectures by experts that made the JAP courses so popular be continued on, for example, a quarterly basis and that they should be open to all club members.

New graduates laud JAP course



Photograph by Trudi du Toit

The assessors: (from left) Jan Marais, Antenie Carstens, myself, Marleen la Grange, Celia Fouche and Christo la Grange.

During the recent graduation ceremony of the 20 people who successfully completed the third JAP course in the Western Cape, Chris Coetzee paid tribute to the organisers on behalf of the attendees: mentioning the immense learning curve he experienced during the two-year course that broadened all attendees' vision and opened their eyes to all facets of photography.

That is indeed the main reason why the course curriculum devised by Antenie Carstens & Celia Fouche is so exceptional – and popular, even amongst people who want to enhance their photography. During 17 four-hour lectures spread over a two-year period, course attendees received lectures from experts in the field of specific genre photography. Apart from explaining the history of the genre, showing examples of classical “great”

photographs of the genre (historical and modern), they also gave guidelines on what is important to look at when judging each genre.

We would really appreciate your assistance: could you please let us know if you believe there will be interest – or if you would be interested yourself – in attending such workshops or lectures by completing a short survey here.

In addition, there were expert talks on composition in a photograph, ‘reading’ a photograph (visual literacy), as well as guidelines on scoring for club, salon and Honours panel judging. There was also a general introduction to the do’s and don’ts of judging images.

All the presenters made their talks available to the course attendees, and in addition Celia gave them material from previous courses to study.

The prospective judges were also given written practical homework assignments to score and write positive comments as well as make suggestions for improvement on images. I compiled graphs to give them an indication if their scoring was far below or above the average. At the end of the first year, the attendees were assessed by their class mates as well as organisers (Antenie, Celia Fouche, Alicia Greyling and myself) and with valuable input from Honours panel judge Koot Marais, who was invited to attend the JAP morning and launch of the Western Cape Honours Group that afternoon.

The final assessments were done over two months with Celia, Alicia, Christo and Marleen la Grange and myself scoring and commenting on the comments and scores ten of the students gave five images each in September, followed by Antenie, Celia, Alicia, Jan Marais and myself adjudicating the final ten in October.

Clubs in the Western Cape can therefore now benefit from the knowledge and training received by the newly accredited judges – 18 of whom are PSSA members, who got PSSA accreditation.

An open letter about judging

by Trudi du Toit

When coach Rassie Erasmus told the Springboks during the World Cup that in South Africa stress meant being without a job or losing a relative to murder, not playing rugby, it was clear that he had never judged at a photographic club. Especially not where the members want to relive the old TV show “You be the judge”.

The passion and intensity with which some club members dissect each comment and point given/withheld by the judge, almost feels like a court of law where a judge makes life and

death decisions. Which makes one wonder about the often-held opinion that “only the top photographers should judge images” ... wouldn’t that imply that the “top criminals” should then sit in judgement of their peers in court?

The Cambridge dictionary defines judging as: “to form, give, or have as an opinion, or to decide about something or someone, especially after thinking carefully.”

Please note: no mention of “the best” – as in the prettiest girl judging the beauty pageant, the lead actress judging movies,

the prima ballerina writing the ballet crit, or the best photographer judging competitions.

But, according to this dictionary definition the judge is expected to have an opinion – which may, or may not differ from the author's – and should decide what to say and how to score an image after thinking carefully.

And this is where the value of the Western Cape JAP (Judging Accreditation Program) course comes in. Oh boy! Did this 2-year, 4-hour long, monthly course sessions make us think ... and absorb and argue and practice and work damn hard! It was like studying for a degree in judging.

We thought about how to judge fairly, we thought about scoring, composition, reading an image, how to comment, ethics in photography, even sexism – and that was just in the first few sessions. Then we thought about genres like wildlife, landscapes, portraiture, monochrome, social documentary, street photography, photojournalism/sport, macro, composites, abstracts, art and contemporary photography ... and several more.

We thought about historical masters, modern masters, what is good and bad in each genre and, most importantly, how to judge each genre. The thought-provokers were experts in their fields who intrigued and challenged us and made us think harder – and study the notes they shared with Celia Fouche and Antenie Carstens to add to our growing reference library of "judging" studies.

And did we practice what they preached! Some of us in small workshop groups, as homework assignments from Nicol du Toit, in a mid-term evaluation by our peers and then finally, after swotting all the material we received, in the final exam adjudicated by experienced judges.

Throughout, course goers were very much aware that passionate club photographers would not be impressed by all this thinking and knowledge and preparation if we awarded them anything less than gold ... and that there is no such thing as a contempt of court fine when the judge is maligned in the club system. But, to be fair, most clubs also don't have an appeals system where unhappy authors could have the judge's score overturned.

Which begs the question: why is anybody crazy enough to want to judge at clubs? The easy answer is that the JAP course is so enriching and you learn so much about photography, the different genres and especially, how to look at photographs, that you feel obliged to give back by judging at clubs. Thank you Antenie, Celia, Nicol and Alicia Greyling for offering us this wonderful opportunity.

We might not be the best photographers, but anyone who received Western Cape JAP accreditation sure knows what a good photograph should look like. Granted, as in the courts of law, or on arts pages, or any other profession, some of us will be better at commenting and scoring (judging) than others. It is the clubs' prerogative to invite the one's they judge to be best to return and shun the others.

And now I'm going to send a thank-you note to all the photographers whose images I didn't judge worthy for publication, or whose work I cropped and enhanced after acceptance, in my more than 40 years as a newspaper and magazine editor. None of them ever complained. Or could it just be that professionals are less strongly attached to their images than club photographers?

Exciting E&D Programme 2020

KIM STEVENS reports that she is busy organizing several interesting presenters for the year ahead.

The first session she has arranged is for the **19th February** with Russell Smith to give a presentation on food photography - not an easy subject to master and not one that has ever been covered before at CTPS.

In March and on the recommendation of Antenie Carstens, Santie Viljoen, a student from CPUT will present her final year portfolio of architectural photos, and discuss her approach to it. She is also in the process of arranging subsidised Lightroom and Photoshop training courses through CTSP; as well as setting aside certain months to repeat the highly successful evaluation evenings where members can present their images for comments and explanations.

She also asks members to come forwards with suggestions for topics or speakers to ensure that our E & D evenings continue to play an important part within our society and its needs.

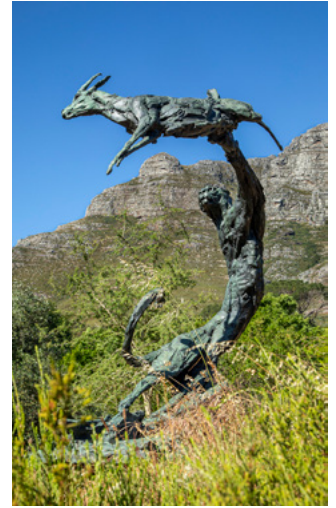
Biography of Russell Smith

He started his creative journey at the 'Red and Yellow School of Art Direction and Design' in the 1990s. He then worked as an art director in large advertising agencies like DDB, Ogilvy and Lowe Lintas. While working for three years in Paris for international brands he became inspired by a photographers' work rather than what he was doing in advertising. The art of using light and working with film intrigued him, so when he returned to South Africa he teamed up with some local photographers, who he admired. One taught him how to use natural light and the other flash and studio light. He noticed that while fashion and advertising photography was moving ahead in great strides, food photography seemed to be stuck in time and look staged and dated. He took a great interest in changing the situation while looking for ways to improve lighting and developing new and interesting techniques.

Check out his work at www.russellsmith.co.za; Facebook : @russellsmithphoto; Instagram : russellsmithphotography



November Outing



(from left) Photographs by Sonja Günbauer, Robert Maginley & Pat Scott

Visit to the spectacular sculpture garden of Dylan Lewis in Stellenbosch

On Saturday 16th November, the 10 CTPS members who had joined me on this outing were blown out of the windy city hoping that the weather would improve by the time they got to Stellenbosch ... and it did, reports PAT SCOTT.

*"To enter this artist's garden, is to enter another world;
it is a unique experience of art and nature."*

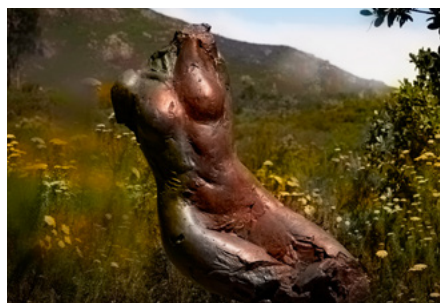
From the entire setting surrounded by the rugged mountains of Stellenbosch, to the sketches of Dylan's thoughts and emotions found in his studio, all contribute to a breath taking experience. Our visit was far too short to take in, and immerse oneself, in the natural and created beauty of the gardens and sculptures. The images here demonstrate how realistic the buffalo look in the green hills, or how the cheetah leaps as high as the mountain to catch her prey; and they are only two of the 60 plus sculptures to be found nestled so naturally in the gardens.

Dylan's fascination with the wilderness started at a very young age and he acknowledges that "it is a place that connects me to my authentic, untamed inner nature". It is interesting to observe the progression of his work from animals, predominately the big cats, to the human form (both illustrated by members' images included herein). The artist moves on to explore the Jungian notion of the "wilderness within" through his combination of animal and human forms (also evident in the images below).

A visit to the Dylan Lewis Sculpture Garden is a great deal more than a stroll through a pretty garden. It is truly an emotional experience as one wonders along the four kilometres of pathways round the lakes, through the trees and bushes, and over streams to "find" an array of stunning sculptures so appropriately positioned along the way. It is clearly worth more than one visit at various seasons of the year, and different times of the day.



Photograph by Mike de Villiers



Photographs by Pat Scott (left & right) and Sonja Günbauer (middle)

New member

Elizabeth von Hollstein



I started pursuing an interest in photography only about 12 years ago. I signed up for a ten week 'get to know your camera' course where I learnt the basics of photography. At the time I felt a deep-seated desire to find a creative outlet in my life and photography was for me a natural solution to fulfil that desire. After my ten-week course, I joined the Fish Hoek Photographic Society and enjoyed not only the creative and growth prospects, but also the competitions, socials, outings, inter-club and annual congress gatherings.

Since then, I have explored various fields, including macro, portraits, product and nature, but my first love is and always will be people. I am extremely passionate about Boudoir photography with the aim of empowering women to feel confident and beautiful and to embrace their bodies, irrespective. We are

far too critical of what we perceive to be our so-called imperfections versus society's concept of perfection.

I thoroughly enjoyed my journey from being a beginner to where I am today and that includes learning from those around me who have so many years of experience in photography. I remember submitting my first digital and print images for judging and although nail-biting, I found this to be an extremely fulfilling experience and a defining moment in my photographic journey. The places I have visited, the people I have met along the way, the learning curves and the priceless one-of-a-kind photographic moments will remain with me forever, archived safely in my folder of memorable moments.

I am a Canon fan and currently use an entry level Canon with 10-20mm, 24-105mm, 75-300mm, 50mm lenses - after my entire camera kit was stolen out of my car and I was not insured. On my wish list is the Canon 5D Mark IV.

By joining CTPS, I hope to continue learning and growing as I have in the past, and I know that this is far more readily achieved in a photographic club environment with like-minded people. I want to officially open my boudoir studio next year and I'm currently practising on friends and family. I also look forward to working on a few personal projects involving abused women and women in and out of addiction, because both causes are close to my heart.



All photographs by Elizabeth von Hollstein.

A member's profile



André Mouton

What do a SLR camera and a sound system have in common? They're all things I purchased while hammered on the same morning. After a rough night out to the notorious Pumphouse (a bar with live music and not the other type), I ended up in Long Street trying to find my way home. Somehow something in a display window caught my attention and the salesman in Cameraland did not need much convincing either. I left with a Minolta X-700 loaded with film ... my first SLR and no idea of how to use it. A few moments later, the carnage of my savings continued when I bought a Yamaha sound system from Mello-tronics in the Golden Acre. Mr Muhammed from Mellotronics offered to take me home and install the hi-fi which worked out perfectly for me ... my most expensive lift home.



Both items are still in use and have shaped my life positively. So my marriage to photography was rather random as with many things in my life. After seeing the disastrous results of my first film, Cameraland offered me a free six-week course with Don MacKenzie whose claim to fame was being the official photographer for Chris Barnard during the first heart transplant operation. Besides drilling the basics into us, we spent countless hours in the dark rooms developing and printing our own images from negatives, which was a magical experience. I now had a new hobby and it kept me out of the Pumphouse for a while.

And so the record shot era began - mostly family pictures as I now became the keeper of family history. Those were challenging times as most of the learning was trial-and-error and before the Internet and Google era, but I slowly started to throw fewer photos into the rubbish bin.

Through an unplanned series of events I end up in Australia on a six-month contract to assist the South Australian Police Force with stolen vehicles and suspect tracking. I am still not sure how I managed to have ticked all the boxes but it ended up as a

three-year journey with lots of local exploring and international travelling. I had bought an off-road motorcycle and my boss happened to have access to a six seater plane and a boat; and so the weekends were spent exploring the outback on my bike, some of the islands and deep-sea diving off the coast as well as diving trips to the Barrier Reef. I qualified as a rescue diver and all this helped shape a second phase of my photography. I kept on snapping away but every time I received my pictures back, I instinctively knew I had to understand more about photography.

While there, I was re-united with my favourite film, Kodachrome 64 colour reversal film, since Kodak had shut down all operations and film sales in South Africa because of apartheid. I joined an informal group of amateur photographers and together we travelled the outback in search of something visually inspiring. Every month we gathered around a slide projector having informal discussions and feedback on pictures taken. My other interests were underwater & music photography and portraits of indigenous people. I was studying the saxophone at the time and went around photographing music events where ever my mentor and teacher played. Through a colleague I had access to press photographer areas at the Formula One races which were amazing outings trying to capture the excitement and the thrilling moments of the race. All this was a bit of a challenge as I never owned a lens longer than 100mm or wider than 24mm and my panning skills were pushed to their limits.



I once went to a jazz club to see Scott Hamilton play and was hopeful to leave with a portrait of him and while at the bar, I met a guy and an interesting conversation pursued after which he excused himself to go play - it was THE Scott Hamilton. I left without my photo but life presents us with lots of these special moments even though you don't get the shot. By the way,

I did get his picture eventually when I bumped into him in New Orleans some months later.

During this time, I 'donated' several cameras to the ocean bed - the only one still left besides my very first camera, is my faithful Nikon FM2 which is still in use. Things got easier when I bought my first auto focus SLR, the Minolta Maxxum 7. This was also the start of venturing into wedding photography and taking on commercial work. It was around that time that I joined CTPS (way back in January 2002) which has been central to my development as a photographer.

I ventured into many areas of photography and was fortunate to be chosen and trusted by many as their wedding photographer. I also covered many big events for corporates like the SABC, Volkswagen VW etc.; did executive portraits, product photography, art replication for art brokers; and covered two Volvo Ocean races as a 'journalist'; as well as continued with taking family portraits and events. I took some amazing landscapes during my travels - even if I must say so myself! One of them landed me many moons ago the CTPS Renee Polchet Trophy for the pictorial landscape slide of the year. I spend a lot of time in nature because I like getting a regular nature fix and getting away from it all, and therefore appreciate a good landscape but always feel that I have never fully explored the genre with my camera.



Wedding photography remains the only constant and I am fortunate to even have a booking for 2021. All my brides are still married to the same husbands and my own marriage has also survived the countless hours spending editing wedding pictures and designing books etc. I am still figuring out the attraction as the anxiety is not always easy to handle and you never just the photographer ... you're the therapist, driver, fixer and referee. Weddings taught me to remain cool under fire, even if things don't go my way and I most often had to step in when things do not go according to plan. Weddings and events test everything you know about your camera, lighting, and people's behaviour and will always throw something unexpected into the mix.

However, at the back of my mind, something was still unsettling because I was clicking away at what I was seeing yet always felt that it needed something more than just the visual. A pivotal moment for me was participating in a local four-week photojournalism workshop with Croatian photojournalist, lecturer and Associated-Press-photographer Sasa Kralj. It was arranged by Jenny Altschuler as part of a series of local photography workshops. This was the start of many personal projects and stories and a complete re-think about photography.

It changed the way I approached weddings and street, documentary photography and storytelling became the most satisfying areas for me. I moved away from mainstream wedding photography to storytelling. It is not always easy to get every single image to tell a story and have good composition and



light but when you do get it right, the reward is the emotional responses when you deliver the images.

During the course and afterwards we spent time on many projects. The first being 'A day in Woodstock' project, using a series of pictures to show the rich history, character and people of the neighbourhood which is sadly changing due to the invasion of narrow-minded hipsters. It is on my list to back to some of the streets to show the debilitating effects of gentrification in Woodstock.

For another project I spend a few afternoons with homeless people that lived in shacks in Gympie Street, Woodstock. I listened to their stories, dreams and everyday struggles over a beer or two. Life is hard on the street and on a follow-up visit to show them the photos I had taken, I learned of the sad passing of two family members as a result of being exposed to the harsh elements of winter.



Another very interesting project was re-connecting with some of my wedding couples to see and listen to how their lives have changed since their wedding day - with a family portrait or two thrown in at the end. The unintended side effect was that I got many referrals through those visits.

I was lucky to experience the preparation of the Young Guiding Stars Sacred String Band which is one of the oldest Christmas Carol Bands in the Western Cape. It is not everybody's cup of tea but it is that which keeps me going and helps me preserve beautiful moments of life. It's less about photographic skill and more about how one sees the world and experiences it.

My inspiration comes from the streets and people in Cape Town, people in my community, good books but I also get inspired by many photographers and follow many modern documentary and street photographers that enliven my Instagram feeds. Photography has taught me to view life differently, engage with people in my own way and I will continue to do so because it makes me happy.

A member's travelogue



A country of contrast (from left) Herding camels in Dhofar, Royal Opera House, Nizwa Friday goat market

The Sultanate of Oman Revisit

by Keith Bull



finally the Dhofar region in the south of the country bordering Yemen and Saudi Arabia.

I arrived in this little-known place called the Sultanate of Oman in 1979, 'green as grass', having spent 18 years in Local Government in the UK. Appointed as Construction and Maintenance Director for the Sultanate's Ministry of Defence I found myself 'commanding' – yes it was ultra-military! – 3,600 people. The role was to provide all the infrastructure support to the Sultan's Army, Navy and Airforce! To this end, we, the Engineering Division of the Ministry of Defence (MODED), produced the water and treated it, disposed of sewage, generated electricity, built the barracks, airfields, naval bases, roads in fact everything! We painted things, maintained the air conditioning, drilled bore-holes, dug drainage ditches name it and we did it! I stayed for eight years, enjoying the warmth and friendship of the genuine Omani Bedouin people untouched by the oil wealth that had already spoiled the rest of the Gulf countries.

Before I give a flavour of our trip, I feel it is important to understand the background to the country and people. Ruled by a tyrant Sultan up to 1971, but with the help of the British military, Sandhurst trained Sultan Qaboos, took power in a bloodless coup. The country the size of the UK then had a population of about one million people. It had 10 miles of black-top roads from the airport to the palace, a school for boys and one for girls, sunglasses were banned as being decadent, radios were banned to ensure the populous had no knowledge of the outside world, and to get in or out of the country one needed the Sultan's express personal permission!

There is so much I could say about this remarkable country that

the whole purpose of writing this Travelogue would be missed so here we go!

We arrived in the capital Muscat, now housing almost half the country's 4.5 million population. Muscat is now an ultra-modern city with urban motorways. However, unlike other Gulf cities it retains many of its historical buildings and few buildings exceed 4 or 5 stories in height.

His Majesty the Sultan, now aged 79 with no known heirs, has decreed that the culture of the country should be retained in every respect and the arts should be available across the population. To this end, the recently completed Opera House is not only a marvel of architecture and technology but also a tribute to his words. Prices are controlled in such a fashion that everyone can afford access. Indeed, religious tolerance in this Muslim country was always at the fore, with His Majesty allocating land in the early 70's for a Christian church. Old Muscat stands in a natural harbour protected by iconic twin forts built by the Portuguese in the 16th Century to protect the town from the



The Sultan Qaboos grand mosque

ravages of the Ottoman Empire. Al Alam Royal Palace is only used these days for state functions and is surrounded by government buildings and museums.

The new Sultan Qaboos Grand mosque, of classic Muslim architecture, is spectacular, inaugurated in 2001 to celebrate the 30th anniversary of the accession of the Sultan. It can hold 6,500 men in the main prayer room, with 750 in the women's prayer room together with a further 8,000 outside under covered enclosures. The carpet and chandelier in the main room claim to be the largest in the world. Along the coast from the old town of Muscat a splendid cornice wends its way past many of the



Crystal clear waters of the Daymaniyat Islands

old traditional houses. Tucked away behind these houses is the souk (market) where almost anything can be bought and where the traditional Omani gold and silversmiths abound.

In contrast, we spent a wonderful day taking a high speed boat to the Daymaniyat Islands – a nature reserve with access prohibited – 17kms off-shore, with superb snorkelling in crystal clear



Terraced gardens Jebel Akhdar

waters and an abundance of marine wildlife including turtles. Twitterers need to take their binoculars for viewing the bird sanctuary on the island.

After four days in the capital, we drove into the interior of the country to the Al Hajar mountains, including Jebel Akhdar (Green Mountain) and Jebel Shams (Sun Mountain). It was here during the late 70's and early 80's that I had responsibility for building the military mountain roads. The highest point is Jebel Shams where the road was constructed to provide a military tel-



Majestic Jebel Akhdar

communications installation at 3,000 metres. Both roads are now predominantly blacktopped albeit restricted access is by 4x4 vehicles only. At this height the temperature drop from the dry heat of the plains enabled a great variety of fruit and vegetables to be grown on the terraced gardens tumbling hundreds of metres below the escarpment. The gardens are still fed by the infamous falaj system that taps water from aquifers hundreds of miles away - a system developed by the Persians some 2,000 years ago. Sadly, the terraces of peaches, pomegranates, walnuts and many more no longer prevail but roses survive for the lucrative rosewater industry.

The interior has an abundance of ancient forts, some dating back to the third millennium, and reflecting the importance of the country at the crossroads of the trade routes between Asia and Africa. Most of the forts, often built of mud and stone, have been refurbished but usually in a tasteful fashion.

A highlight of this trip was a four-hour tour on foot of the mountain village of Misfah perched on the side of Jebel Akhdar. The Omani guide, who had lived in the village all his life, gave an insight to life before Qaboos when his father escaped to Saudi Arabia to be educated, how the village depended on the falaj system to irrigate the date palms, and the huge variety of dates and their significance. The whole experience reminiscent of Bible stories of walking in the date palms in the cool of the even-



Dhofar after the Khareef

ing ... except we did it at high-noon! We learned so much from this one-to-one experience.

It was also near to the hottest part of the day when we ventured to see the Al Ayn Bronze Age tombs, now a UNESCO World Heritage site. Dating back to the third millennium BC, these are recorded as some of the most spectacular Necropolis remains globally.

Having spent a glorious week in the interior of the country, including the ancient capital of Nizwa, (where I lived for three years as the only European family), and sampled the traditional and authentic Friday goat market, we travelled back to the capital for our flight to the north to Khasab, the principal town at the tip of the Mussandam Peninsula. The strategic importance of Oman is clear from the map which shows this separate area of Oman ... wholly mountainous commanding access to the Straits of Hormuz.

I was tasked with building a road through the mountains for some 200 kms to enable vehicular access via the UAE to Khasab in the north. The road, built in the early 80's is still a military road and remains a 'dirt' road as originally built, giving access to a military installation at the summit. However, even today there is a need for repairs of this precipitous road as we found out on rounding a steep bend only to find the road blocked with a construction plant clearing rock falls. A fifteen-minute wait enabled us to enjoy the magnificent terrain before continuing on our way in low four-wheel drive!

Our final leg of the trip took us to Salalah in the Dhofar region in the south of the country. Dhofar is affected by the Khareef (monsoon) from June to September. We arrived just as the Khareef was ending to discover, in the middle of the barren desert a landscape similar to the Lake District but with grazing camels and even baobab trees with weaver birds nesting!



Abandoned mud built villages

Salalah was the base for the former Sultan - he was Dhofari - so has some interesting history. On the trading route historically and the first land connection after Zanzibar, formerly owned by Oman, the Dhofari people are somewhat different from the northern Bedouin Arabs in their features and culture.

Not surprisingly, Salalah has grown into a large city of about 150,000 people - the second largest in Oman. The population of Salalah doubles during the Khareef as Gulf residents visit it to enjoy the cool misty weather. It has a large deep-water port (Raysut) handling huge volumes of container traffic as well as a cruise terminal. The Dhofar region is reputed to contain the site of the Queen of Sheba's palace. Of biblical significance, Job's tomb is set in the mountains behind Salalah, but is something of a disappointment! The region is also known for producing frankincense, which has been traded for over 6,000 years from the trees growing on the plains above Salalah and exported across the globe. The trees themselves are nowhere near as exotic as the resin that is tapped from them and crystallizes into frankincense.

Our three glorious weeks in Oman came to an end with our flight back to Muscat and onward direct to Heathrow, courtesy of Oman Air. Despite the immense progress the country has made in terms of the economy and infrastructure, it retains much of the history and culture. The cooler tourist season runs from October to March - so September was really too hot (44 degrees one day!) but it meant that we saw few other tourists!

We had a remarkable holiday, enjoying the spectacular scenery, the historical sights, beautiful coastline and welcoming people. We stayed in an amazing array of accommodation from restored cottages, to one of the most luxurious hotels in the world. The country is safe, with virtually no crime.

Sultan Qaboos, still in power 48 years after acceding to the role of leader, has continued to grow his country with structured overview to ensure the characteristics and culture are retained in a modern thriving economy. Long live Sultan Qaboos!



Misfah falaj and date palms



Mountain village accommodation



Many Omani forts



Al Ain Bronze Age tombs

All photographs by Keith Bull



Oasis in Jebel Akhdar

Winning images from November

Set subject: Repetition

For the competition evening on the 6th November, members had to find repetition in nature or in the urban environment and produce an image which had a motif that repeated itself. The judges for the evening were CTPS members Trudi du Toit, Steff Hughes and Chris Coetzee who had just finished the JAP judging accreditation programme and were given a chance to hone their new judging skills.

The judging of the images had been done on the Monday preceding the competition evening under the supervision of Nicol du Toit and Lesley Parolis, using the 2nd screen and calibrated projector. On the Wednesday evening the judges had a preview of all the print images and could adjust their marks if necessary, based on the quality of the prints. Council felt that this mode of judging session worked well and will probably be applied twice a year to give new judges the necessary exposure.

However, the feedback from the judges was different. They found it quite challenging to judge their fellow club members' images and were also rather taken aback by some of the negative comments that some CTPS members made to them afterwards.

It cannot be stressed strongly enough that confronting a judge about the marks and comments given is strictly forbidden. As a result, Council has decided that if a member transgresses this rule again then that member's entries in that competition will be disqualified. Please refrain from this sort of behaviour as it gives our Society a bad name and makes judges reticent about coming to judge for us, stated LESLEY PAROLIS.

Please read 'An open letter about judging' by Trudi du Toit, on page 12 to understand how it feels sitting on the other side of the judging table - the Editor.

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

Set Subject



Winner PDI – Set (Beginner) *Red Flower* by Gaetan Manuel (21). The flower fits the repetition requirement of the set subject in the pattern of the spikes leading out from the centre. The strong complementary green and red colours make a bold statement and the exposure is good, while the blending of the colours in the background ties all together. The sharpest area of the photograph is, however, the green leaves towards the right of the flower, while it should ideally have been the flower. (Trudi du Toit)



Winner PDI – Set (Salon) *Looking up* by Pat Scott (26). What lovely lines and patterns – horizontal, vertical, ovoid, rectangles in the ovoid, straight lines in the blocks, half moons formed by the railing below the ovoid ... there is so much to look at in this image. Everything is so well balanced and the brown and bronze shades create harmony and bring all the shapes together. (Trudi du Toit).



Joint Winner Print – Set (Master) *Renewal* by Kim Stevens (25). The three distinct layers of foreground, tree line and sun setting are all clearly identified, which together with the beautiful colours of the image make this an evocative experience. A different perspective and well presented. (Chris Coetzee).



Joint Winner Print – Set (Master) *Concourse* by Kim Stevens (25). This exceptional image reminds me of the famous Wall Street image by Paul Strand where the overwhelming lines of the building towers above the human figures that almost appear ant-like. It gives you a feeling of immense space in this huge building with the beautiful lines leading towards the people at the bottom. And then the verticals lead the eye straight down the middle to the focal point with the carousel area at the end, which invites you to just look and look. (Trudi du Toit).



Joint Winner PDI – Set (Intermediate) *Patterns on the Salar* by Dieter Bütow (23). A photographer's paradise! The lovely foreground is complimented by a beautiful cloud-streaked sky which connects well with the colour and textures of the pan. Great balance, good control of light and technical execution. The vehicle is an interesting addition and quite subjective. (Chris Coetzee).



Winner Print – Set (Advanced) *Contrasting pelican feathers* by Jenny Cole-Rous (22). There are lovely repetitions in the beautiful lines flowing down into the darker vertical line. The feathers are very sharp at the top – they lose sharpness towards the bottom, but that does not detract from the impact as the focus area is at the top. Because of the very interesting colour variations at the top, one would have liked to see more of the top feathers and less at the bottom – perhaps by slightly tilting the camera upwards. (Trudi du Toit).



Winner PDI – Set (Advanced) *Abstract in Green* by Robert Maginley (23). This multiple exposure works because it emphasises the spikiness of the plant while at the same time creating an abstract image. The yellow and green of the sunlit leaves is very striking, but the pinkish background doesn't fit with the palette. A slight crop at the top would help to move the eye down to the centre of the image and to the beauty of the intersecting leaves. Overall, a successful image. (Steff Hughes).

"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



Winner PDI – Set (Intermediate) *Repetition of Stars* by Paramasivam Saravanakumar (23). The vortex formed by the star trails draws you into the image. The line of light to the right balances the brightly lit formation on the left. There are, unfortunately, dots in the star trail where frames had been taken out or been interrupted, which could have been filled when the star stacking was done. This is a very high standard for a junior image. (Trudi du Toit).



Joint Winner PDI – Set (Intermediate) *Sossus Waves* by Dieter Bütow (23). The image is solidly grounded on a diverse foreground, presenting a strong contrast to the imposing background which points to a simple relationship between what is living and what is 'supposedly' not. The patterns in the dunes allow the eye an easy exit. Great harmony and unity of elements. There may have been an opportunity to increase the dynamic range in the dune area just a little as there is good dimensional light from the left.

Open Subject



Joint Winner Print – Open (Master) *Meishu Maru taking a beating* by Lesley Parolis (25). The strength of this image rests in its simplicity, composition and balance. No one element overpowers the other and equal visual weight is accorded to each of the key elements resulting in a calm and pleasing presentation of a frequently photographed scene. The integration of the rocks, sea, shipwreck and sky through the use of colour tones, and soft light converging lines makes this a superb contribution. (Chris Coetzee).



Joint Winner Print – Open (Master) *Maligne Lake Jasper Alberta* by Lambe Parolis (25). This image just works. The lighter line separating the mirror image is placed just right in the centre, dividing the two perfect mirror images created by the reflection. The foreground of textures under the water adds additional information. The graphic construction of the image has been very successful, with the leading lines of the trees showing your eye the way to the back where the peaks lead up to the clouds, repeated in the water. (Trudi du Toit)



Joint Winner Print – Open (Master) *Sunrise at the cauldron Arniston* by Lesley Parolis (25). The photographer managed to get to this spot when the conditions were just right – a sunrise with perfect clouds – and then selected a solid composition to showcase it. The shutter speed is well chosen as it shows enough movement while still maintaining detail in the trails of the receding waves. The image is sharp throughout from the crinkly mossy rocks in the front to the clouds on the horizon. (Steff Hughes).



Winner Print – Open (Intermediate) *Maasai Skies* by Nicholas Moschides (25). The image typifies a true African landscape and the photographer has done well in conveying this impression. The wildebeest are evenly distributed forming a group and the solitary tree linking the sky to the scene below makes this a superb composition throughout. Exposure and dynamic range very well controlled. (Chris Coetzee).



Winner Print – Open (Advanced) *The Bay* by Marianna Meyer (25). The beautiful serenity of the cool blue colours are emphasised by the horizontal bands of colour in the water and the sky that slows everything down and makes you want to turn to contemplation – and then the surprise of the white sail in the bottom right corner. Reminiscent of a Whistler painting, this image will work well as a huge canvas. (Trudi du Toit)



Winner PDI – Open (Advanced) *Svalbard Palanderbukta Glacier* by Roger Trythall (26). A reminder of the serious threat melting ice poses to life on earth. The inclusion of the vessel in the foreground creates an interesting starting point leading to the glacier in the background and to the pink tinges in the sky on the right. A pleasant and easy balance flowing from left to right and with the scattered ice sheets offering continuity between the key elements. Good control of light, colour and exposure. (Chris Coetzee)



Winner Print – Open (Master) *My dressing table* by David Barnes (25). This image tells a story – you're just not sure which intriguing story it could be! Possible interpretations keep the viewer guessing. The title is a little out of sync with the image and might need to be rethought. The technical details are all well-handled and support the unusual storytelling. (Steff Hughes).



Winner PDI – Open (Beginner) *Cherub* by Joyce Goldschmidt (21). A most pleasing serene image, with the boy being the central focal point. He could have popped a little bit more with slightly more exposure on his face, especially his eye. Shifting the sharpness of focus away from the white clothing from the person behind him to the candles in front of him, which are currently out of focus, would make this a winner. (Trudi du Toit)



Winner PDI – Open (Master) *Kolmanskop* by Jacoba van Zyl (25). A good balance of all visual elements has been achieved thus unifying the image and establishing a mood reflecting abandonment and nature's process of reclamation. Excellent use of dimensional light, shadows and textures. A technically sound and clean image. (Chris Coetzee)



Winner PDI – Open (Intermediate) *Trees* by Paramasivam Saravanakumar (21). Well composed and balanced image. The vintage feel creates interest and impact. The vignette bleeds into the image taking away some of the structure of the branches and foreground. Less would mean more in this case. (Chris Coetzee).

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

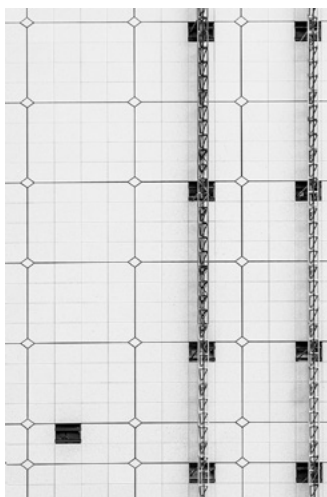
(24 & above)



Down in the valley by Marianna Meyer (24)



Sua Pan Kubu Island by Peter Turnbull (25)



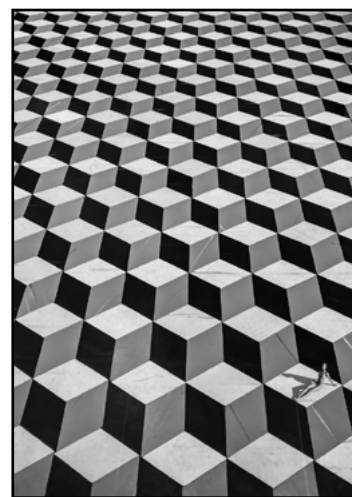
Rectangles
by Jean Bradshaw (25)



Wine Glasses
by Christo la Grange (24)



Blue Lobelia
by Jenny Morkel (24)



Floored
by David Barnes (25)



Arabian Nights by David Barnes (24)



Himba Adolescent by Jean Bradshaw (24)



Not a soul in sight by Keith Bull (24)



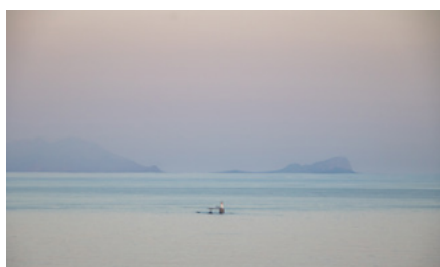
Sand Sculpture by Anna Engelhardt (24)



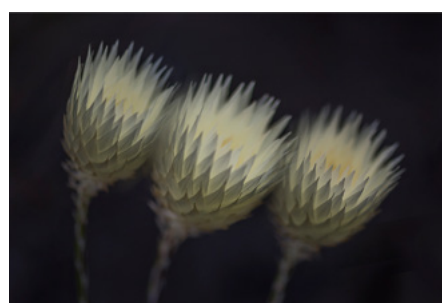
Volmoed Infrared by Stephen Gibson (24)



Hudson Rolling Stock by Kim Stevens (24)



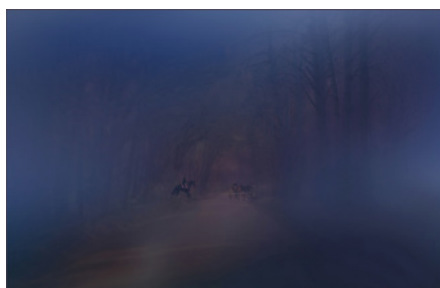
Across the Bay by Jenny Morkel (24)



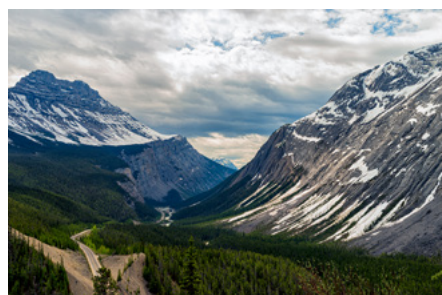
Everlasting Repeat
by Catherine Bruce Wright (24)



Evening Stretch by Nicholas Moschides (24)



Mysterious by Sonja Grünbauer (24)



View from Icefields Parkway near Big Bend
by Lambe Parolis (24)



Tail end by Ken Woods (24)

◀ *Ice Breaking up on Lake Louise Alberta*
by Lambe Parolis (24)



Fatal Attraction by Peter Turnbull (24)



Giants playground by Jacoba van Zyl (24)



Big and small by Ken Woods (24)



Elements by Kim Stevens (24)



The red stairway by Pat Scott (24)



All about the bass by Crighton Klassen (25)



Dancing shadows by Joan Ward (24)

Winning images from December

Set subject: Colour Red

For our last competition of the year, members were required to produce images in which the dominant colour was red. Many beautiful images of red flowers were submitted as well as images of a wide variety of other subjects. The judge for the evening was Phillip de Lange who travelled all the way from Wolseley to be with us. The images were of a particularly high standard this month and almost half of them scored 24 and above.

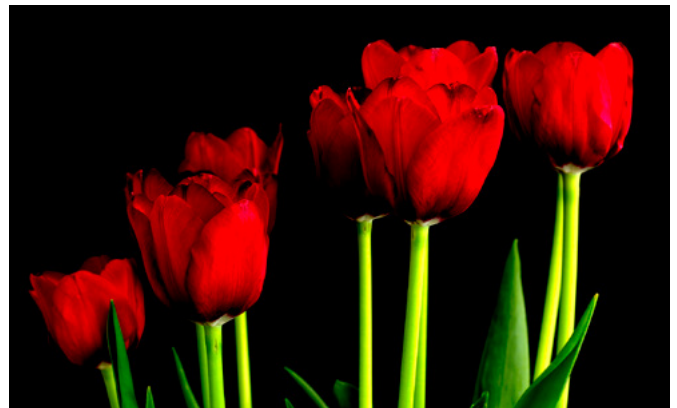
There were no promotions this month but several members have enough CTPS golds and points but are lacking Salon acceptances to advance to the next level. Members are encouraged to submit images in the many PSSA national salons to gain the required five Acceptances for Intermediate to Advanced, and 15 Acceptances for Advanced to Salon, reports LESLEY PAROLIS.

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

Set Subject



Winner PDI – Set (Master) *Red umbrella* by Marleen la Grange (26). Beautiful detail in the model and the umbrella. Emotion of the model is visible and pleasing to the viewer. There is good composition, focussing and use of lighting on the model's face. My suggestion is to cover the model's right upper arm to keep the focus on the model's face.



Winner Print – Set (Advanced) *Lighting up the darkness* by Jonathan Burchell (24). Good use of colours against a dark background. The image colours are vibrant and by setting it up with a diagonal line from left to right, it improves the composition. My suggestion is to use a reflector at the bottom of the tulips to give a little more detail and light in that area.



Joint Winner Print – Set (Master) *Suffer the children* by Kim Stevens (25). An image with two stories. The subtle colours on the wall (Graffiti) cause the person to stand out from the background. The eyes on the wall appear to be looking at the photographer and the person passing by as if he is looking out for the model, implying a question of "where to next" The combination of both is successful - a pleasing image with a story that everyone can relate to.



Joint Winner Print – Set (Master) *Tudor Rose* by David Barnes (25). Stunning black & white image. Good use of the tonal spectrum. The red flower and butterfly are nice and sharp and give a special feeling to the image. Beautiful detail and focus visible throughout the image.



Winner PDI - Set (Advanced) *Burma* by Roger Trythall (23). Good travel image of the boy standing in an opening. The photographer succeeded by using the wood on the right as part of the frame. Good detail on the boy and the cloth. The author did well by not cropping off the hands in the image.



Joint Winner Print – Set (Master) *Pontiac* by Kim Stevens (25). The image of the Pontiac is framed by buildings. The left side suggests old buildings, dirty and full in use with the right side cleaner and more new. The open door on the left versus the one closed one on the right adds to it - old and new. The detail in the car is very well handled with no burnout on the reflections and the chrome. Lovely colour and detail, good composition and use of lighting. Well seen and executed.



Joint Winner PDI – Set (Beginner) *Fly on the Rose* by Gaetan Manuel (22). Beautiful close-up of a rose. The fly is in focus but a little bit small. Good detail on the rose petals. It looks as if the saturation was pushed a little too high to create the rich green and pinkish red in the centre of the rose. The square crop works with this image.



Winner PDI - Set (Intermediate) *Trespasser* by Dieter Büttow (24). The focus is on the insect and the barbed wire. The background is out of focus but still shows detail. Well seen and good use of composition and selective focussing. A portrait crop of the wire and insect only would also work well.



Joint Winner PDI - Set (Beginner) *Port Mathurin bus terminal* by Gaetan Manuel (22). Well seen and captured. The repetition of the bus terminals have been handled well, the view from left to right is made stronger with the road and the trees in the background joining in. A focal point of a person standing on the right-hand side of the image would have helped. The two persons who are just visible on the left add to the scale of the image.



Winner Print - Set (Intermediate) *Tail Lights* by Barend Stander (23). The tail lights were captured well and the lighting is correct to prevent any burn out of detail on the chrome and on the vehicle. To improve this image a better crop is suggested to take out the top and left third of the image. It would have eliminated the distracting yellow coloured items.

Open Subject



Winner PDI - Open (Intermediate) *Red sky* by Antonio Chavry (24). The type of image that people either hate or love. By making the background red, the tree and branches stand out stark against it; and leaving some detail in the foreground adds to the image as it prevents the base from becoming a heavy black non-existing mass.



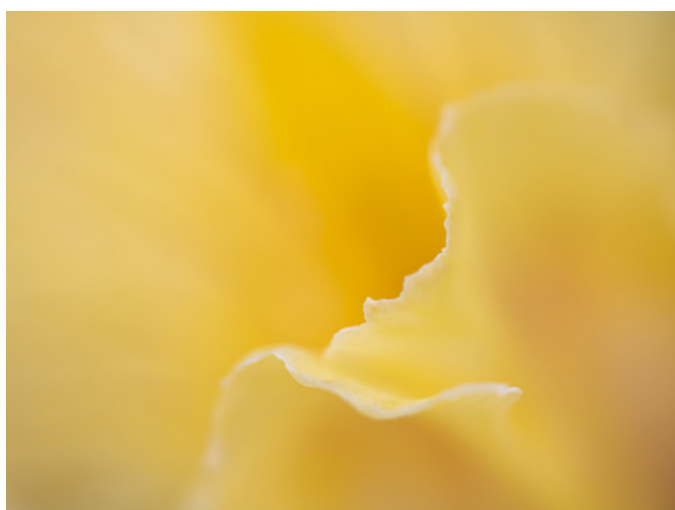
Winner Print - Open (Advanced) *Agapanthus* by Robert Maginley (24). A difficult object to photograph due to its size. By waiting to capture the flower just when it starts opening, the photographer had more control over it and could get as much as possible in focus. There is detail on all the petals although the one in the centre bottom is a bit soft. Suggest a little more light at the stem of flower to make it stand out more from the background.

"A velvet hand, a hawk's eye - these we should all have."

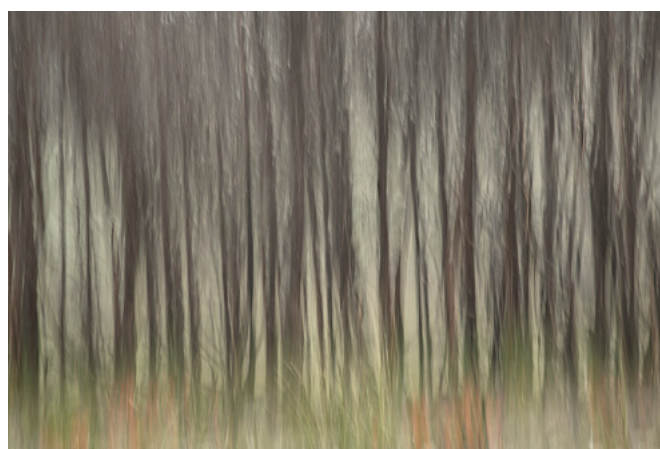
Henry Cartier-Bresson



Winner Print – Open (Advanced) *Svalbard perpetual twilight* by Roger Trythall (24). A beautiful panorama on the icefields. There is detail throughout and nice subtle lighting in the clouds reveals just enough to enhance the image. This is an image that will reveal something different every time one looks at it. The reflections are showing superb detail. However, it would have impressed more if presented in a larger print format.



Winner PDI – Open (Advanced) *Petals* by Jenny Morkel (26). Subtle colours throughout. The pastel yellow is soft and pleasing and the only focussing point on the rim of the petals creates a stunning image. Beauty in creation.



Winner PDI – Open (Salon) *Hint of green after the fire* by Pat Scott (27). An image with a message. The stark blackish background of the burnt trees together with the green and spots of orange in the foreground as base is filled with the promise of new life. The use of movement creates a stunning image. It would look great as a large painting on a wall.



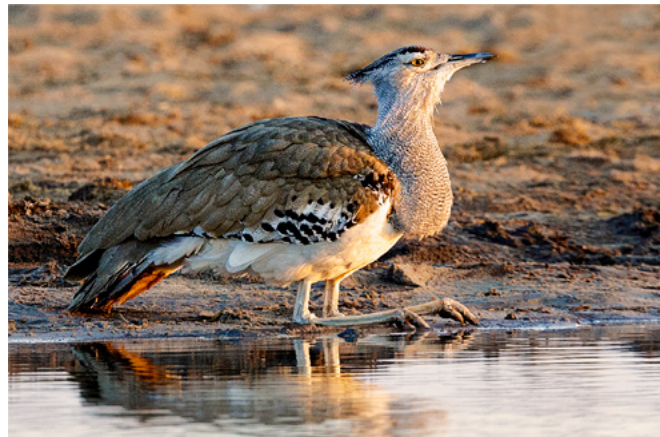
Joint Winner Print – Open (Salon) *Tracks into the dunes* by Jean Bradshaw (27). An almost monochromatic image of nature as rarely seen. The use of separation creates an unending depth of field. Beautiful details in the foreground and the single bush on the left hand side form a small but subtle focussing point without taking the attention away from the whole of the image. A truly great landscape image.



Joint Winner Print – Open (Master) *Balanchine moves* by Kim Stevens (27). Painting with light and movement. The dancers have been portrayed beautifully displaying movement and detail in all of them. The photographer made full use of the equipment and knowledge about lighting. A superb print.



Winner Print – Open (Intermediate) *Reclaiming* by Barend Stand-
er (22). An image that will work best in monochrome. Good de-
tail from the fore- to the background. Suggest to crop off much
of the sky above the light in the centre and slightly increase the
contrast to bring out more details.



Enjoying the Morning Sun by Jeanette du Toit (25)



Light at the end of the tunnel by Anna Engelhardt (25)

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



Red Splash by Christo la Grange (25)



Succumb to Harsh Conditions by Jeanette du Toit (25)



Walvisbay Estuary by Anna Engelhardt (25)



Just resting by Jean Bradshaw (24)



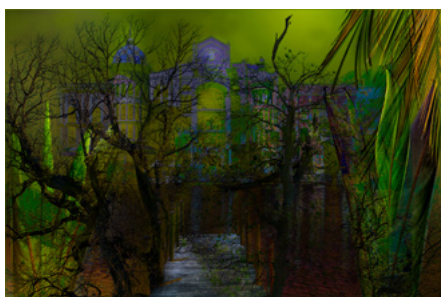
Noisy Neighbours
by Catherine Bruce Wright (24)



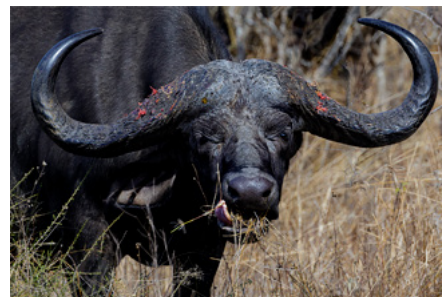
Boats and Oars by Keith Bull (24)



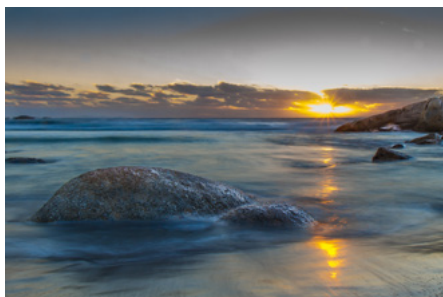
Sacred Water by Chris Coetzee (24)



Lost and forgotten by Sonja Grünbauer (24)



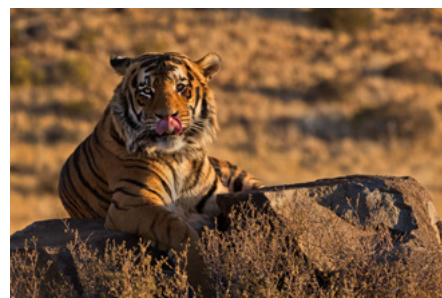
Buffalo Bull Enjoying Lunch
by Jeanette du Toit (24)



Llandudno sunset by Nicol du Toit (24)



The Red Brigade by Anna Engelhardt (24)



Tigers Eye by Dave Gordon (24)



Ocean View Towers by Sonja Grünbauer (24)



Hockey action by Nicol du Toit (24)



Keeping the storm at bay by
Steff Hughes (24)



Iconic Blouberg by Steff Hughes (24)



Red and blue by Sonja Grünbauer (24)



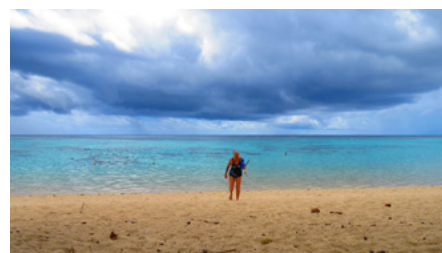
In the mountain by Marianna Meyer (24)



Waterlily by Lesley Parolis (24)



Back Off by Peter Turnbull (24)



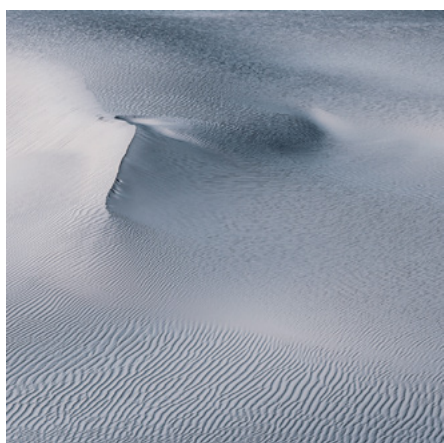
Tahiti beach by Lionel Willis (25)



Wave cut platforms and waterfalls
by Lesley Parolis (25)



Siblings Share by Peter Turnbull (24)



Mini Dune by Jean Bradshaw (26)



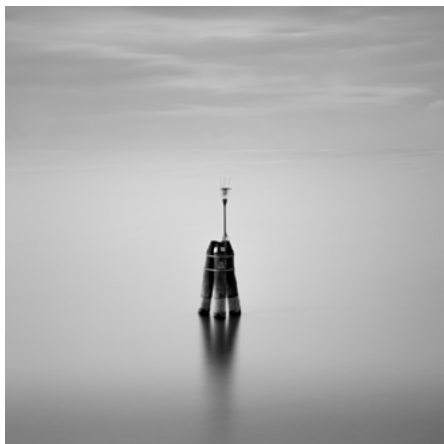
The Price of War by David Barnes (24)



Dad's clothes by David Barnes (26)

Fishing net supports
by Jacob van Zyl (24)





Marker by Jacoba Van Zyl (26)



Tree against a dune at Sossus by Neels Beyers (25)



Pirate of the Seven Seas
by Christo la Grange (25)



Male Finch by Johan Greeff (24)



View of Grand Aletsch Glacier
by Lambe Parolis (24)



Autumn Girl by Christo la Grange (24)



Woman at mosque door by Trudi du Toit (24)



View from Arniston Cliffs
by Lambe Parolis (26)

Stepping outside the box in landscape photography

by Christopher Mowers*

Occasionally breaking away from the standard techniques and visual rules that govern photography is often all that is needed to rekindle that original all-embracing joy and excitement we felt when we started out on our photographic journey.

Of all the photographic genres, it is landscape photography that is generally approached in the most traditional and conventional way, such as evaluating fore- and back ground, looking for leading lines and textures, setting up tripod, attaching wide angle lenses, filters, selecting aperture, exposure time etc.

How many times have we gotten up hours before sunrise or stumbled back in pitch darkness, sat in all kinds of weather while waiting for that special light, only to get back home with not much to show for our effort? It is, however, these few occasions when 'everything comes together' and the images are so beautiful that it confirms one of our mentor's famous saying that 'one brilliant sunset or sunrise experience is worth a visit to a psychiatrist'. But these moments are not that frequent and many a times, the locations have been 'worked' to their limit, leaving the question 'what could I possibly do that has not been done before'.

This is the time to step out of our comfort zone and think out of the box, which includes taking some time to focus less on the traditional landscape techniques and more on alternatives that embrace an artistic approach by using abstract colours, shapes and balances.

Multiple exposures



Photograph by Anna Engelhardt

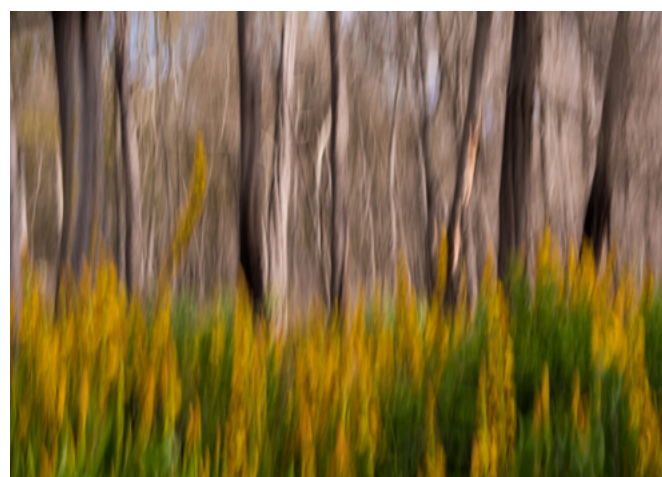
Multiple exposures is not a new technique, it goes back to a classic photography technique of the days of film. Though not very common in the digital era, multiple exposure is the art of double exposing film in order to create interesting and unique results. With the latest DSLRs, this tool is found tucked away in our camera settings, offering between three to 10 exposures on top of each other.

Artistically, one of the most exciting uses is to shoot a prominent subject all around, keeping it roughly the same size in the middle of the frame, or moving the camera minimally closer (or away) from the subject with every shot. The aim is to produce a piece of work with a clearly identifiable object, yet still creating an image that has an otherworldly impressionistic quality.

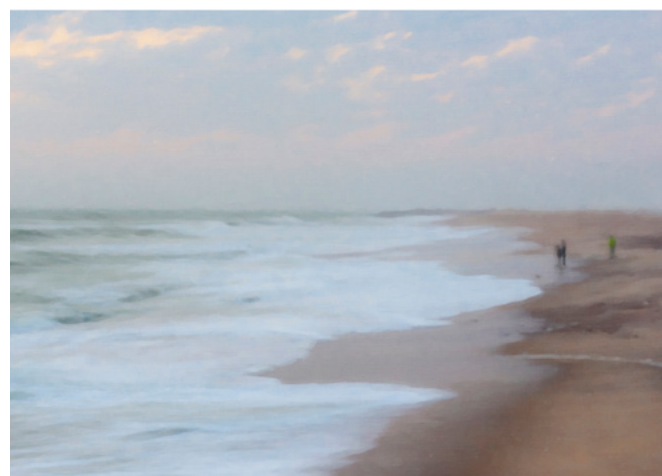
Multiple exposure can also be used to extend the shutter speed (without causing over-exposure) to enhance the movement of the subject in situations where the light is too bright for a single long exposure. Good subjects for this technique include slow-moving water (cascades rather than large waterfalls), ripples on

a lake, which can be smoothed out, and clouds moving across a sky. It can also be used to combine a range of very high shutter speed shots, giving an effect of a very sharp image with a sense of movement, such as a waterfall on a sunny day. The combined high shutter speed retains the feeling of sunlit sparkle, but the multiple exposures preserve a feeling of movement, rather than simply 'freezing' the waterfall. Sunlit trees blowing in the wind make another really good subject for this technique.

Deliberate camera/lens movement & panning



Photograph by Joan Ward



Photograph by Anna Engelhardt

Moving the camera while taking a particular shot can produce dreamy streaks of light that feel surreal. The difficult part is to select the right shutter speed and moving your camera in the right way.

Start experimenting with 1/5 sec, it is enough to show motion, but not so much that it all blurs out into nothing. Choosing the motion of the camera is the more difficult part. Photographing anything that is already moving, let the camera follow it - much like panning.

The same goes for anything with obvious lines such as tall grasses and trees that are begging for you to move your camera vertically along their lines to the sky. It is helpful to begin the motion before the shutter is open and to wait to stop until after the shutter is closed.

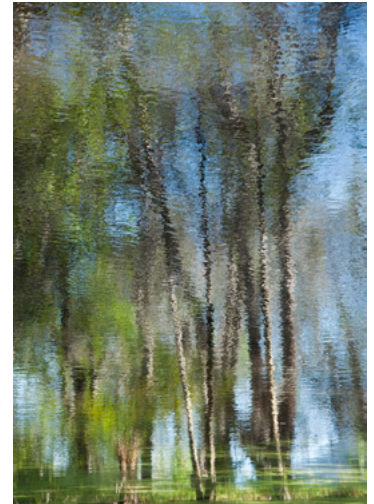
Playing with reflections



Photograph by Kim Stevens

For most photographers any type of water has an unending fascination not least of all because of its often captivating reflections. Concentrating purely on the reflection allows for the making an otherwise predictable image into an abstract art shot, particularly when it lends itself to be flipped by 180°.

It is however, important that there is nothing of significance on the surface of the water that can interfere with the illusion. It also allows for more heavy-handed editing when it comes to saturation and other Photoshop manipulations as it will only enhance the impressionistic feeling of the image.



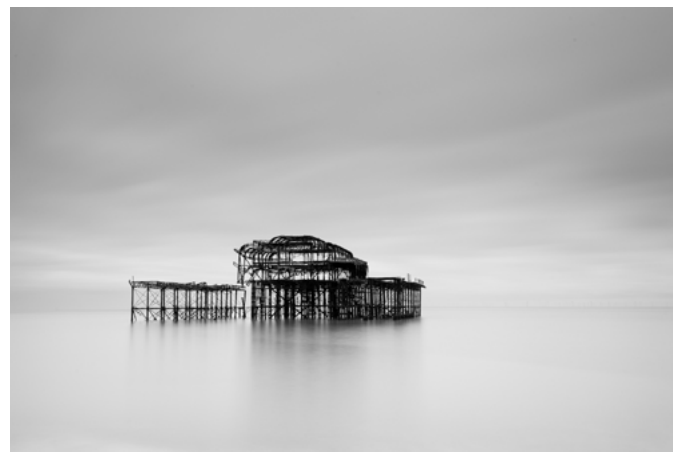
Photograph by Sue Docherty

High key/low key images

High key landscapes are often dramatic and emotive images. They typically work best in black and white but can sometimes work well in colour - using desaturated colours. However, a high key landscape is always going to work best if it has been shot with that effect in mind, although with a suitable image, it is possible to get a high key effect using Lightroom or Photoshop.

The aim of a high key image is to have the majority of the tones towards the highlight end of the histogram. High key is not about over exposing an image, it is more about carefully exposing the shot to keep the shadows lighter but preventing the highlight areas from clipping. Any mid tones should be exposed so that they are much lighter than normal. The overall effect is a light, ethereal looking image that retains some definition in the details.

Capturing scenes in low light is one of the most challenging aspects of photography, yet the results when executed well can be truly captivating. Whether it is an energetic cityscape or ethereal seascape, the possibilities are endless. The best time to shoot a low light scene starts just half an hour before the sunsets until an half an hour or so after wards as this will produce beautiful colouration in the sky; resonating in a display of pinks, purples, reds, oranges eventually fading into an enigmatic blue. The key to flawless low light shots is long exposure which means slow shutter speeds, so a sturdy tripod is the most vital accessory.



Photograph by Kim Stevens

Long exposure

Whereas there is no fixed definition of what constitutes 'long', the intent is to create a photograph that somehow shows the effect of passing time, be it smoother waters or light trails. Images with exposure times of several minutes also tend to make moving people or dark objects disappear, often adding a serene and otherworldly appearance to long exposure photos.

Long exposures are easiest to accomplish in low-light conditions, but can be done in brighter light using neutral density

filters. However, there are several important aspects to take into account: Ensure that the vibration reduction system is set to OFF if you are using a tripod; don't forget to use Mirror Lock-up; always attach quality GND filters; set the aperture to f/22 to increase the exposure time; adjust the ISO to between 50 and 200; cover the view finder to prevent light from entering the sensor; and never underestimate the effect of the weather such as wind and wave actions.



**) Christopher Mowers is a hobbyist photographer in Howell, MI, USA. He, along with his wife Ashleigh, run Guided Photography Tours, providing free and paid photography tours and classes. You can find more about Guided Photography Tours at guidedphoto.com. Follow Christopher on Instagram at [@goseedophoto_chris](https://www.instagram.com/goseedophoto_chris).*



Both photographs above by Joan Ward

MASTER PHOTO GRAPHERS



“
For me the true business of photography is to capture a bit of reality (whatever that is) on film...if, later, the reality means something to someone else, so much the better.
”

The work of Garry Winogrand

January 14, 1928 - March 19, 1984

Garry Winogrand was born in New York City and became interested in photography while serving in the military as a weather forecaster. He studied painting at City College (1947-48) and at Columbia University (1948-51), where he learned how to develop and print. In 1951 he studied photography with Alexey Brodovitch at the New School for Social Research. Afterward he worked commercially for photography agencies, freelanced for magazines, and also did personal work. Winogrand's photographs were exhibited widely during his lifetime, in Edward Steichen's *The Family of Man* at the Museum of Modern Art, *Towards a Social Landscape* at the George Eastman House, and *New Documents* at the Museum of Modern Art. He was often grouped with photographers such as Danny Lyon or Lee Friedlander as a documentarian of the "social landscape." Winogrand received three Guggenheim Fellowships, to produce "photographic studies of American life," to study "the effect of the media on events," and to photograph California. He taught photography at the School of Visual Arts and Cooper Union in New York, and the Art Institute of Chicago, among other institutions; and published seven books of photographs, including *The Animals* (1969), *Women Are Beautiful* (1975), and *Public Relations* (1977).



Garry Winogrand's photographs are sophisticated, chance observations of daily life that demonstrate his mastery of the 35-millimeter camera. He was fond of visual puns and tilted exposures; he photographed, he said, "to see what the world looks like in photographs." Although his approach was lighthearted, his formal acuity and absurdist appreciation for the visual world were serious innovations that reverberate in the work of many contemporary photographers.

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