

CAPE CAMERA

May / June 2020



Official Newsletter

CAPE TOWN PHOTOGRAPHIC SOCIETY

CAPE CAMERA

WHAT'S INSIDE

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On the cover

The front cover image *Moraea* was one of the winning images in our June Competition and taken by Jenny Morkel. "Our mountains have a wealth of fynbos unmatched anywhere in the world, and during my hikes I so enjoy the challenge of capturing the beauty of these tiny flowers in all conditions, varying from South Easter to bright sun or rain - using a macro lens with its narrow depth of field.

"We always hike in a group for security reasons, which means that I have only little time for a quick shot and then having to hurry to keep up with them. I also have to hand-hold my camera as I cannot take a tripod along on those excursions. To complicate this they seem to grow lower down each time.

This image was taken with my Canon 760D, using a Canon EF-S60mm macro lens, at F2.8, 1/500 sec and ISO 200," explains Jenny.

News from the Council

I hope you have all managed to keep away from the Covid-19 virus these past two months and are well and healthy. I have not heard of any of our members coming down with this frightening disease. For sure most of us are suffering the lockdown, away from friends and family and work. Not being able to do what we normally do has not been that easy, and that has probably put photography on the back-burner for all.

Thank goodness for Zoom! Your Council has met twice now using the Zoom software and held full council meetings. They have not been much different from us sitting together in one room, except for not being able to enjoy the refreshments and saving on travel. Our Society has now purchased a full year subscription to Zoom. I foresee that it will continue to be well used. Eugene van der Merwe's E&D evening, teaching Lightroom processing, was much better on Zoom than on the big screen at St Stephens, as one could follow him better. Where we also gained, was being able to get Martin Barber from Gauteng to do his E&D talk on black and white photography in May on Zoom, followed by Laetitia Kenny in June on creative portraiture. What absolute wins due to the lockdown! And I know there is more to come in the next few months from up-country speakers.

I think you will all agree that our May and June competitions went exceedingly well using Zoom. The fact that all our meetings were recorded and put onto YouTube meant they could be viewed whenever you wished and at the speed that suited. At last we could share our events in real time with our many distant members, some of whom we have never met – all of those from Mauritius and people like the Rathband's from the UK, and even the Reuvers's from Somerset West! For the first time our Mauritius members could hear the judges' comments on their images. We all owe a great debt of gratitude to Lesley Parolis and Kim Stevens for all their efforts in keeping our Society running smoothly using the technology we have available. They went further, and together with Ken Woods and Steff Hughes, managed to judge over one thousand images of 'scapes' for the Paarl club's recent salon, once again doing the final adjudication using Zoom. Well done to those of you who have submitted images to our Face Book pages on the weekly challenge competition

being run by Kim. This is hopefully keeping some of you still active behind your camera.

Council is carefully monitoring when we will be able, and under what precautions, we will again be able to meet at St Stephens hall. Certainly it seems to be quite some months off, given the increase in Covid cases. We may very well be holding our Annual General meeting in September using Zoom - which brings me around to membership. Our numbers are down a bit, which raised a discussion at the last Council meeting as to why. We are unlikely to have new members joining us during the pandemic and whilst we are holding virtual activities ... unless all of you do some arm-twisting of your friends and acquaintances, and talk them into joining CTPS. Could I ask you to give it a try?

Hopefully it will soon be 'legal' to hold outings again in the outdoors with masks. I was contacted by the Cederberg farm where we intended holding our scheduled 17/19 July weekend away, telling me they were open for business. As I thought we would still be in the thick of the virus, no one would be particularly interested in going, and so I told them we would make an alternate date a few months on, when things started to calm down a bit.

A special thanks to our editor, Anna Engelhardt, for producing another Cape Camera whilst being locked down alone at home with Nino her dachshund. The magazine provides a vital communication means for all our members and to show that the Cape Town Photographic Society is alive, active and well in these tough times. Please keep to all the Covid safety precautions and stay safe and well. (But there is no reason not to slip out on occasion to take pictures of bridges and bad weather for our next competitions.)

Richard Goldschmidt
President



Memories of happier times - Volmoed Congress in October 2019



News Items

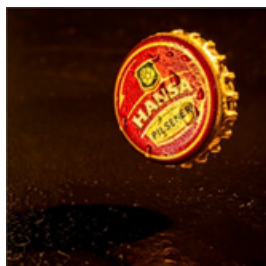
Latest results from Salons

National Salons

Kriel PDI Salon

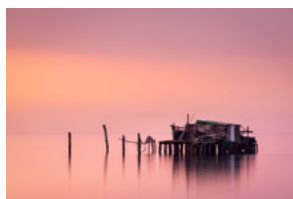
Dieter Bütow - 4 Acceptances; Theo Potgieter - 3 Acceptances; Peter Turnbull - 2 Acceptances; Lesley Parolis & Richard Goldschmidt - 1 Acceptance each.

Edenvale PDI Salon



Theo Potgieter - Certificate of Merit for his *Hansa* & 1 Acceptance; Nicholas Moschides & Dieter Butow - 4 Acceptances each; Chris Coetzee - 3 Acceptances; Catherine Bruce Wright, Lesley Parolis, Nicol du Toit & Peter Turnbull - 1 Acceptance each.

Boksburg PDI Salon



Kim Stevens - Certificate of Merit for her *Pellestrina fishing hut* & 6 Acceptances; Nicol du Toit - Certificate of Merit for his *Board sailing action* & 2 Acceptances; Sonja Grünbauer & Dieter Bütow - 3 Acceptances each; Theo Potgieter - 2 Acceptances.

Paarl PDI Salon

Sonja Grünbauer - 5 Acceptances; Nicol du Toit & Dieter Bütow - 3 Acceptances each; Theo Potgieter - 2 Acceptances.

Heigel PDI Salon

Anna Engelhardt received a Certificate of Merit for her image *River Delta* & 3 Acceptances; Jeanette du Toit also received a Certificate of Merit for her image *Playful Baby Elephants* & 3 Acceptances; Dieter Bütow - 3 Acceptances and Peter Turnbull - 2 Acceptances.



Magalies Foto Fun Club PDI Salon

Chris Coetzee - Certificate of Merit for his *Coral Island* & 2 Acceptances; Dieter Bütow - 9 Acceptances; Sonja Grünbauer - 8 Acceptances; Jacoba van Zyl - 4 Acceptances; Nicol du Toit & Richard Goldschmidt - 1 Acceptance each.



International Salons



Kim Stevens achieved a Certificate of Merit for her *Transport Hub* & 5 Acceptances in the Agrupacio Fotografica Sant Just (Spain); and a Gold Medal for her *Shanghai Bund* & 2 Acceptances in the Tanzania Photo Awards Club; as well as 1 Acceptance in the Apricot Photo Salon (Armenia).

Congratulation to all the deserving winners – you make us proud!

Themes for 2020

Please refer to our [website](#) for details for a comprehensive list for the year. Please note that these dates are subject to change.

Month	Set Subject	Competition Date	Entry date
August	Bad weather	5 August 2020	29 July 2020
September	Low key photography, monochrome only	2 September 2020	26 August 2020
October	Environmental portraits	7 October 2020	30 September 2020
November	Square format	4 November 2020	28 October 2020
December	Story telling triptych	2 December 2020	25 November 2020

News from PSSA and the Western Cape Photographic Forum

by PSSA director & WCPF chairman Nicol du Toit

We are only in the middle of one of the most extraordinarily disruptive years – yet in many respects the photographic year is ending at the end of this month. For example, the Impala log salon year, the PSSA monthly competitions and closer to home, the first term of the Western Cape Photographic Forum (WCPF) Exco comes to an end in June.

Western Cape clubs will be able to look back with satisfaction on the year with individual members and clubs performing exceptionally well in salons and competitions.

At the WCPF AGM on 27 June – held via Zoom – a new Exco will be elected. I will be stepping down as chairman because I said from the beginning that the WCPF should be led by club representatives, not PSSA directors, who attend meetings as ex-officio members. The idea behind the founding of the forum at the end of 2017 was to create a platform for clubs to meet and discuss issues of mutual concern and benefit.

I reluctantly agreed to serve as chairman for the initial two-year term to help create a foundation, but it is now time for a club representative to take the lead. Trudi du Toit, who agreed to serve as the first secretary, is also making room for a club representative, but Francois du Bois is available for re-election as treasurer for a second term.

Kim Stevens tops PSSA Impala prints log

It is already clear that Kim Stevens will be the winner of the Impala Print Trophy for the year 2019/20, despite the results of the Paarl salon and Heigel salon still outstanding because none of them had print categories included. Therefore, Kim will remain in the top position, five points ahead of the runner-up, Charlaine Gerber from Photo Challenge.

It is also clear that the Western Cape's salon strength lies in prints, and that the effort CTPS has invested in promoting prints

has paid dividends. Five of the six top print entrants are from the Western Cape, with Anna Engelhardt in third and myself in fourth position. Marleen la Grange and her late husband Christo, both members of CTPS & Tygerberg Photographic Society, achieved fifth and sixth position respectively.

Of the Top 15 print rankings on the Impala log, 17 are held by Western Cape photographers (several in joint positions). An impressive nine of them are from CTPS.

More Western Cape Honours achievers

More Western Cape photographers have been rewarded for their achievements in salons after the PSSA Honours list was published in March. Since then, Neels Beyers was awarded EPS-SA (Mille) and Louise de Lange and Dave Gordon were awarded DPSSA, which meant that they had achieved 125 salon acceptances (with a minimum of 42 images) in any one of the categories Open, Nature or Monochrome. This was previously known as a 4 Diamond Rating.

Western Cape leads in PSSA monthly competition

During the past year Western Cape clubs have made their mark in the monthly PSSA competitions for the best senior and junior images. It is interesting to note that the number of WC clubs participating in this competition has doubled from five a year ago to ten.

The more than 100 clubs across the country are invited to submit their monthly winning senior and junior entries and images from our region are regularly among the top scorers.

With one month to go before the end of the competition year, we'll have three clubs in the Top 10 of the PSSA log in the junior (CTPS, Creative and Worcester) as well as senior competitions (CTPS, Hermanus and Creative).

A new member

Walter Berndorfler

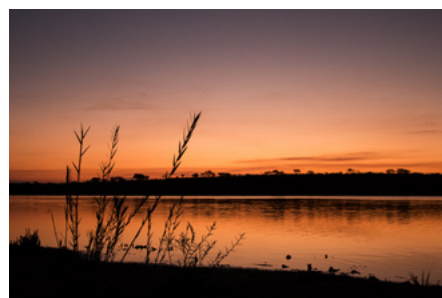
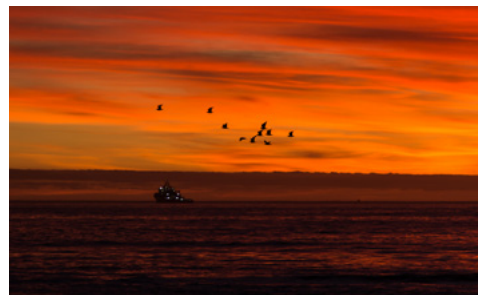


A good friend of mine and member of CTPS, Dieter Bütow, finally succeeded to persuade me to join this club. I grew up in Austria and got interested in photography while being inspired by my father to take it up when I was about 18 years old.

Because I am an outdoor person I am particularly interested in landscape and wild life. Over the many years I have been involved in photography, I have acquired numerous cameras and now use a Canon Eos 70D and M5, with various lenses.

I hope that by joining CTPS I will be able to improve my photograph through learning better techniques, getting to know other top photographers and their work, and learning from expert assessments.

All images by
Walter
Berndorfler



E&D sessions go virtual

How our photographic lives have changed with Covid-19 and the lock-down! For many of us being restricted to stay at home, our photography came to a complete standstill and creativity took a backseat. That is when our resourceful E & D convener, KIM STEVENS, showed her real forte in attracting highly knowledgeable and inspiring lecturers from around the country and persuaded them to do their presentation via Zoom. If the success of the first three sessions is any indication of what is to come, then it is doubtful whether we will ever go back to 'the way we were'!

Black & White Photography with Martin Barber (20th May 2020)



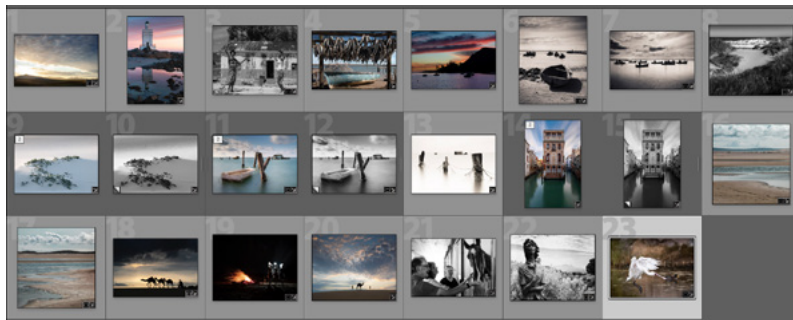
Our first ever E & D Zoom session was most successful with some 30 odd members tuning in to watch Martin's most instructive lecture about black & white photography. He stressed from the beginning that it is his personal favourite photographic genre because "... it creates a special mood and a sense of drama that conveys feelings and emotions. It also strips the photograph down to the 'essential truth' of the subject and concentrates on what really matters and what is important."

He explained that what makes black & white photography so challenging is that a normal (colour) image contains shape, line, texture and colour and by taking away the 4th element, it relies entirely on the overall controlling factor - light. He demonstrated why a simple desaturation of an image does not achieve any satisfactory results as neither saturation nor hue have any influence on the tone scale of a black &

white image. It is only the variations and adjustments of luminance that can get the desired effect.

He also stressed that one of the most important requirements for monochrome photography is to train the eye to see in tones and shapes and to think already in black & white before taking an image. Click & view again [here](#).

Lightroom Editing with Eugene van der Merwe (27th May 2020)



Members had supplied a selection of 23 images which Eugene used to demonstrate how to edit them in Lightroom. It was a fascinating and intense 2h15min session which gave all 30 odd viewers a lot to absorb and possibly come back to re-watch the video on the CTPS [YouTube channel](#)

Creative Portraiture with Laetitia Kenny (17th June 2020)



Before showing off her beautiful work and explaining how she achieved the very creative effects, she explained the advantages of studio lighting, such as being independent of weather, able to shoot any time of the day or night, having 24 hours of 'Golden hour' light available, no safety issues and being totally in control.

She explained the main studio light directions and their uses, i.e. Paramount (straight on) Commercial (45 degrees), Rembrandt (around 50 degree), Split (60 degrees) & Back lighting. As light modifiers, she uses soft boxes and umbrellas. The former because the light is more directional and creates a soft and diffused light – although they are not very portable; the latter because they can provide harsher light and are more portable.

Throughout her lecture she emphasized the importance of creating a bond between the model and the photographer – resulting in a collaboration between two people.

Also very important are other essentials such as make-up, styling, eyes, hands, pose, smile, where to crop, before even getting into lighting and how to position the model. Click [here](#) to view again.

Look out for the next interesting and stimulating E & D sessions (via Zoom) that are planned for July & August 2020.
To be announced shortly via Snapshot!

A member's profile



Lesley Parolis

I have always had some form of camera in my life. As a child I loved to take photographs on our family holidays and at social events, recording special moments. Growing up in Pretoria meant that we were lucky enough to be taken to the Kruger Park (the "Game Reserve") once a year and here was a great opportunity to record what I saw. I always enjoyed the bush experience and would happily snap away at animals and other things that interested me. It was only a small instamatic camera but those photographs were printed and lovingly put into albums. Once I was older my father would let me borrow his Minolta SLR and I found that I really loved the extra control I had over the final picture as well as the feel of a real camera in my hand.

I left Pretoria in 1977 to start my degree in Pharmacy at Rhodes University in Grahamstown. Two years later I met my husband to be, Lambe Parolis, and was thrilled to be able to share in his passion for photography. He knew all about cameras and lenses and I learnt a great deal from him. After I had completed my degree and we were married Lambe bought me my first SLR camera, a Nikon FE film camera. He had a Nikon F3 and a good selection of lenses that I was able to share and get to know. I really enjoyed that little FE; it took great pictures.

After completing my Pharmacy degree, and then my traineeship in Pharmacy at Settler's Hospital in Grahamstown, I decided that I would like to study for a higher degree. I had really enjoyed being in the science laboratory during my 4th year project and felt that a research career would suit me well. Once I had my PhD under my belt and was employed as a research associate, I was able to join Lambe on annual trips to overseas conferences to present papers on our work. This was my first experience of international travel and I was so excited to visit new countries. Of course, our cameras were always with us and we took every opportunity to record the new places we saw. Being a successful academic meant that every five years Lambe was able to spend a year overseas at a university or research Institute as a visiting professor. This meant that we could really get to know new cities and countries in depth and could travel widely in those parts of the globe. Our first sabbatical year was spent in the chemistry department at UBC in Vancouver, Canada. Canada gave us amazing photographic opportunities. We visited so many incredibly photogenic places during our time there but our absolute favourite was, and still is, the Rocky Mountains with its lakes, forests, waterfalls, snow-capped mountains, and amazing wild-

life. We loved Canada and Vancouver so much that when, five years later, we were invited back for another year, we jumped at the opportunity and made the most of our time there. Every weekend we were off somewhere, cameras and tripods packed.

In 1994 we were invited to spend a sabbatical year at the Carlsberg Research Laboratory in Copenhagen, Denmark. We loved the different Scandinavian scenery and the interesting Danish cities, towns and villages. It was a very happy year and we took many photographs on weekends when we could get away from the lab and take the train or bus into the countryside. We went across to Malmö in Sweden and also made a ferry trip across the North Sea to Oslo in Norway whence we travelled by train up to Trondheim for a symposium.

We moved to Cape Town in 1999 as Lambe had decided to take early retirement from Rhodes and in 2000 I took up a position of Scientific Officer in the Department of Chemical Engineering at UCT. I worked in the Minerals Processing Research Unit (now Centre) for 9 years and sadly photography took a bit of a back seat with most photography only happening on trips, holidays and family occasions. I retired from UCT at the end of 2008 (after turning 50) as Lambe was then 70 years old and we wanted to spend time together and do some more travelling.



Our travels have taken us to many beautiful places where we have indulged our love of landscape photography. Our trip to Iceland in 2018 was a special highlight and somewhere we would love to return to. Several trips to Canada, both East and West Coast, yielded many wonderful images too. We love

mountain scenery and over the years have enjoyed Switzerland in the summer and the winter. It is always photogenic. We have also travelled in our own country and love nothing more than taking a road trip in our beautiful land stopping to take photos along the way.



I now had the time to really get deeper into my photography and in 2009 I did my first digital photography course, DSLR1, at the Cape Town School of Photography. I thoroughly enjoyed it and it stimulated me to do the next phase, DSLR2. The people I met at the School and the exposure I had to new ways of “seeing” the everyday world around me was tremendous. It was there that I met Anna Engelhardt and Kathy Priday. After some discussion the three of us and five other students decided that we needed to continue our learning and sharing of photographic skills and ideas and we formed the Full Spectrum Photographic Club. The composition of our group changed a bit over the first 3 years but has been steady for the past eight years and all of us are CTPS members. Full Spectrum is Anna Engelhardt, Kim Stevens, Pat Scott, Kathy Priday, Sue Docherty, Joan Ward, Jean Bradshaw and me. This group of ladies has been an absolute joy to be a part of. We stimulate each other with new ideas and new visions; we share skills and help each other to be better photographers and processors of our images; we go on outings and trips away; we have experts come to talk to us and we do courses together. In short, we all grow as photographers because of Full Spectrum, and more than that we are good friends and have great fun together.

We had moved from film to digital cameras in 2007 when we sold the Nikon F4 and bought a D200 and shortly afterwards added a D300. We had first dabbled with digital by buying a small Cannon digital compact camera with a 2-megapixel sensor and then when Nikon moved to digital, we left the film world behind completely. The Nikon FE is still in my cupboard though and I do shoot a roll of film every now and again for fun. In 2015 we upgraded our DSLRs to the new 36-megapixel D800 and noticed a huge improvement in the quality of the raw files. It really was a huge step forward and the extended dynamic range of this camera made shooting in high contrast situations so much easier. It really is a perfect camera for the landscape photography that we both love. A D500 crop sensor camera and some good telephoto lenses were a necessary addition to the kit for our much-loved trips to the Kgalagadi.

When mirrorless cameras came on to the market I fell in love with these light, compact little cameras with their amazing abilities. I bought a Fujifilm XT10 and an 18 to 55 mm lens and thought that I would just use it for street photography but the quality of the images was so good that I found I was using it more and more. I then decided to upgrade to the XT3 and bought a range

of lenses from the wide 10-24 mm to the useful telephoto 55-200 mm. I then added the 50 to 140 mm F2.8 lens which is superb. I was hooked on mirrorless! The low weight of the whole kit and the quality make it superb for travel and on my recent trip to Venice that was all I took and I am very happy with the images it produced.

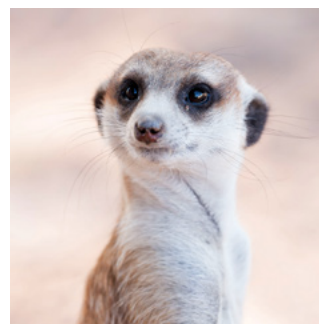
I joined CTPS in 2011 and, after being a member for only a year, was cajoled by a very persuasive Nellian Bekker into taking on the role as competitions convener as Sakkie Smit was no longer available. The rest, as they say, is history because after nearly nine years on Council I still have the same role! The way we run the competition has of course changed from my early days on Council and introducing Photovault was a big step forward that made life a lot simpler for the convener and for the members. Now with the Covid-19 pandemic we have changed again and are using video conferencing software and conducting virtual meetings quite successfully.



Being a member of CTPS has allowed me to develop new skills and ideas in photography by offering me exposure of my photos to judges' critiques and to fellow photographer's comments on my work. This constant feedback is so important for growth as a photographer and it has allowed me to move from a Beginner through to Salon and now Master where I am constantly challenged. Being on Council has also allowed me to develop other technical skills in computers, software, setting up projectors and sound systems, running salons and other competitions such as Interclub, etc. It has also brought me into contact with many wonderful people and I have grown so much by being a part of this special Society. It is the oldest photographic society in the country and it will endure because of the hard work and dedication of the people who belong to it and of those who give of their time to keep it running smoothly as one of the best Societies in the country.

Photography is a way of sharing one's vision of the world and I like to think that I can share some of the beauty I see around me with others.

All images by Lesley Parolis





A member's travelogue



Hogsback in autumn splendour

by Sean and Melanie Neethling



Hogsback - a place that conjures up images taken from Tolkien's stories of lush green forests, elves and fairies, gushing waterfalls, toadstools and an abundance of animal and plant life - has been on our bucket list to visit and photograph for quite a while.

Hogsback is situated in the Amathola Mountains in the Eastern Cape, approximately 1 000 kilometers from Cape Town and about 1 300 meters above sea level. My husband and I planned to do a drive up there in our trusty intrepid 4x4. We decided to split the long journey over two days, stopping overnight in Graaff-Reinet.

We wanted to go around autumn and after some research found out that the best time was mid-April to end of May. This was quite a big window and it was difficult to know whether the timing would be right to catch the autumn colours at their best. Once the leaves have turned their autumn shade, they can stay on the tree for only a few days. We decided to go in the middle of that period and so planned for the end of April 2019.

There is a lot of information about Hogsback on the internet. Hogsback has its own website www.hogsback.co.za which has really useful information about the town, places to visit, to stay, where to eat and what to do. On research of the place Sean and I decided to stay at The Edge Mountain Retreat, in one of their chalets perched on the edge of the mountain with wonderful views. The manager at the retreat advised us that it is best not to use GPS to find Hogsback. Apparently the roads from Seymour are impassable and the road from Cathcart has inferior gravel. The best road is from the south through Alice which is tarred all the way (an easy trip to navigate from Graaff-Reinet.)

Whenever I plan a photo trip and especially if I am visiting the place for the first time I feel excited but also anxious in case I miss out on the photo opportunity. Light and atmosphere in the landscape is transient. I have learnt after a decade or so of shooting landscapes to try and relax but that does not always work out, especially in places I am visiting for the first time. I only had a window of three days to shoot the autumn colours and on

the third day after our arrival the autumn leaves were already turning. Luckily I got a few shots in of the autumn leaves at their best!

As we entered the town, we had to drive slowly as the road was littered with potholes and animals such as goats, cows and stray dogs. Along the way we saw a petrol station and a small grocery shop. As our chalet was self-catering we shopped beforehand in Cape Town and had a week's supply of food. However, we did want to experience the cuisine that Hogsback had to offer and ate out a few times. We enjoyed a pizza for lunch and had breakfast on our last morning at the quaint Butterfly's Bistro. You can see the three ridges of the Amathole mountains which appear to resemble three hogs. These can also be seen from the Eco-Shrine, an ecological art creation, as well as from Away with the Faeries backpackers lodge.



Our chalet was on the edge of the mountain facing north-west, with a separate outside bath and shower right on the edge of the mountain. In the mornings, I would get up just before the sun rose, and explore and shoot the surroundings near our chalet. One particular morning I came across another early riser, a cow enjoying the first rays of light. In the evenings, when the wind was not gusting at full throttle, we would have a lazy braai, chatting about that day's adventures, while sipping red wine as the sun set over the mountain.

The weather was not particularly on our side; we experienced all sorts of weather, from mist, to rain, skies filled with puffy

clouds and some warm days. By afternoon the wind would pick up and on two of the evenings it was gusting at full gale strength. One of the chalet's white metal garden chairs went flying over the balustrades and sadly broke its leg! One morning we woke up to a view of mist which had engulfed the mountains and our chalet. As the fog thinned that morning we could see the misty tendrils slinking in and around the trees on the mountain across the valley. My camera was firing away guzzling up the views of that morning.

There are a few hiking trails along some magnificent routes with wonderful views, ranging from 15 minutes to a few days, depending on your level of fitness and sense of adventure.

An easy hike we did was at the Arboretum, about 15 or so minutes, which had meandering paths with cute names. At the start one is introduced to Japanese maples, showcasing their rich red and golden autumn leaves, with graceful cows lingering on the paths. One path led us to some very old and very large Californian redwoods. It really is hard to imagine the scale of these trees until you stand at the foot of one and gaze up at one of these majestic towering giants. At the far end of the Arboretum we came upon a waterfall, one of many in Hogsback, called the 39 Steps Falls. At this time Hogsback, like much of the country, was still experiencing the impact of the drought so most of the waterfalls were not at their best for photography.

Another trail we explored was the Big Tree trail which leads you to one of the oldest Yellowwood trees, about 800 years old, called the Cape Monarch. The tree in its entirety was basted with dappled light and difficult to shoot. There was also a fence around the base of the tree to protect it. From the Big Tree you can venture down on a steep hike to the Madonna Falls, but we chose the Swallow Tail Falls. The path there eventually became too treacherous as the ground was muddy and slippery and we also had to climb over boulders. Defeated, we turned around.

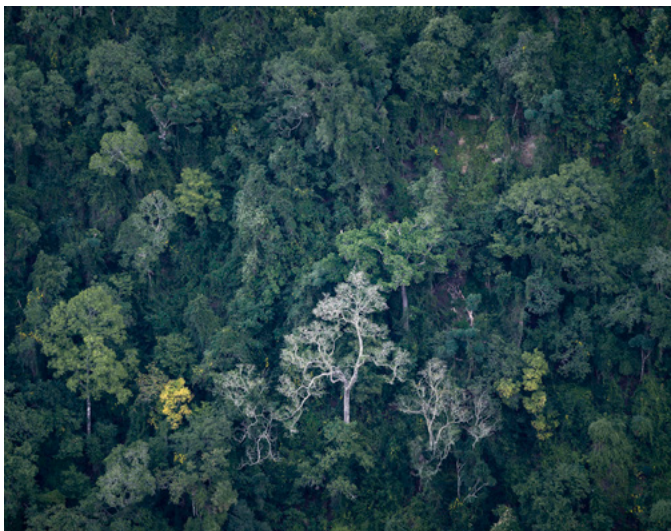
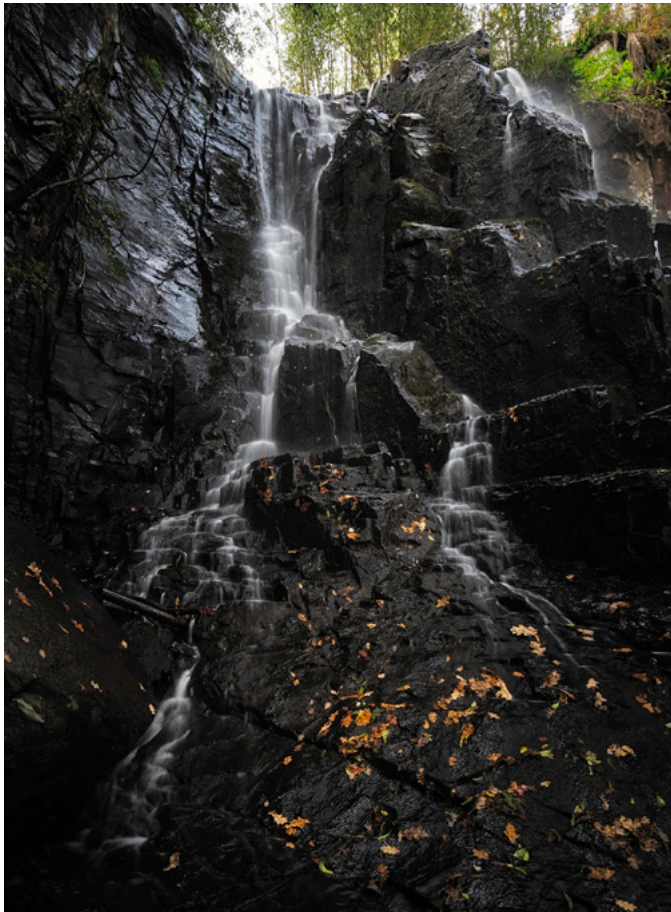
Looking back at our trip of just over a year ago and while writing this article in lockdown, my thoughts turn nostalgically to travelling with its intoxicating sense of adventure to wherever and whenever we wanted - a freedom we had until just a short while ago. Is travelling in the future going to be very different while we acquaint ourselves with this new normal? Only time will tell. A gift that photography has given us, is that while memories



fade in our minds, the photographs offer us a gift of memories captured in time and allows us to re-discover the places we have visited all over again. Going through these photographs of Hogsback and remembering the adventure we went on overwhelmed me with a yearning to travel again. And so my fellow photography friends we shall all meet one day in the future, and hopefully, again with the same freedom to explore and photograph this beautiful world we live in.

All photographs by Melanie Neethling.





Winning images from May

Set subject: Wildlife interactions

Due to the strict Covid-19 lock-down regulations, which prevented our monthly meetings, our May competition was judged remotely by Antenie Carstens. He very kindly compiled an audio-visual presentation containing the images, the scores and his comments on each of the entries. This entailed a lot of his time and we are very grateful for his efforts. These AVs were then made available to our members for downloading, reports LESLEY PAROLIS.

The CTPS entries into the **PSSA monthly** competition for May were *A kiss for mommy* by Jeanette du Toit (Senior Entry) and *Farewell fair-weather friend* by Vivien Harpur (Junior Entry) .

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

Set Subject



Winners PDI – Set (Intermediate) *Coming in for the group hug* by Vivien Harpur (23). It was nicely seen, perhaps a little too tightly cropped and also a bit on the dark side. Otherwise a good image and good texture on the skin.



Winners PDI – Set (Advanced) *You are looking great today* by Roger Trythall (26). In this case the title is not important because the story telling of the image is good. It is well-converted and processed into black & white. It is sharp and well exposed to show the texture of the skin of the animals. Although the background is very much part of the image, it is not distracting here but rather adds to the story. Well done.



Joint Winners PDI – Set (Master) *A kiss for mommy* by Jeanette du Toit (27). This image is very well handled. The photographer was in a very good position to get this shot. The framing is good - showing enough body of the mother and the little one included in full. The depth of field is very nicely handled, providing excellent isolation. Well done.



Joint Winners PDI – Set (Master) *Gemsbok Duel* by Jeanette du Toit (27). Well handled in terms of the post-processing of the image. It is a rather monochromatic slightly desaturated image, which is fine. It is extremely well-taken, very good timing. The background is well handled and isolated from the animal, which makes it a very clean image. The bit of dust on the heel of the left animal adds to the feeling of action. Well done.

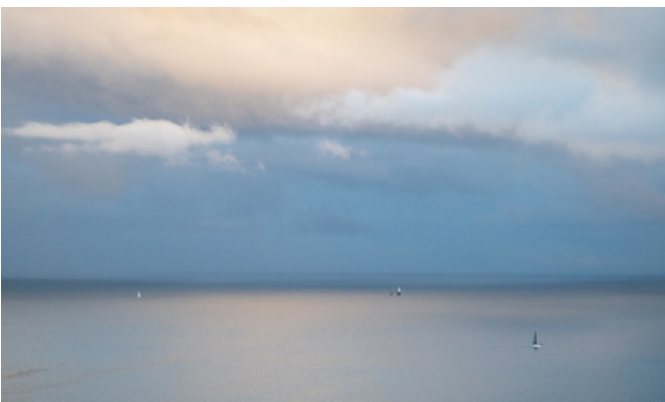
Open Subject



Winnner PDI – Open (Master) *Sossus dune compilation* by Jeanette du Toit (26). It is not often that a successful landscape image can be created with an abstract approach. This is a remarkable image in terms of detail and different shades of colour; but it is not only the colour but also the shapes of triangles, semi-curves and straight lines that are all carefully composed to produce an outstanding image.



Winnner PDI - Open (Intermediate) *Farewell fair-weather friend* by Vivien Harpur (24). Very well seen. The image is well exposed and well composed. I like this sort of fragmented approach where one can see only part of the main subject. It could be improved dramatically by getting rid of the semi-circle on the left top corner.



Winnner PDI – Open (Advanced) *Sunset sail* by Jenny Morkel (26). A minimalist image that was well planned where the three objects are placed in the picture space. The lines of the horizon and the clouds are very well done and so are the colours. To add to the image, I suggest to slightly darken the right top corner so it is not too different from the left side. A beautiful atmospheric shot.

Other high-scoring images from our May competition

(24 & above)

Set Subject



Standing room only by Kim Stevens (26). A very apt title. A well exposed and well-handled image, good exposure and processing - perhaps lacking in a bit more detail in the whites of the wings of the main bird. A good image with excellent depth of field. The interaction and the composition are excellent.



Savage Love by Peter Turnbull (25). Good interaction between the animals. As to the technical qualities, the light is fairly flat which affects the details of the skins. Also a closer crop to get rid of the tree in the background would help improve the image and increase the focus on the animals.



Springbokspan by Trudi du Toit (25). This image really looks like a sporting team, with the action on the left being mirrored on the right. The light is fairly flat with not much separation which is one of its drawbacks, but otherwise a nice image.



Flamingoes in conflict by Neels Beyers (24). The birds are very well isolated from the background. The cropping is fine. It is a pleasing image except for the colour which is too yellow, particularly in the generally white feathers of flamingos.



Incoming by Joan Ward (24). This is well seen, well timed and the interaction is good. The background is well handled. However, I wonder if there is something wrong with the screen calibration because the image appears over-bright. The sharpness seems to be right although there is softness in the bird on the left. I like the curve of the grass on which the bird sits on.



Leave my chicks alone by Dieter Bütow (24). Very good interaction and well handled in terms of exposure, focus control, sharpness and timing which could not have been better. There is enough detail in the feathers of the bird in front. It is just a pity about the bright streak in front of the beak which could have been turned down to blend in. Good crop to allow the birds to move into the spaces.



Conflict by Ken Woods (24). There is a lot of action going on in this image with quite a few spectators looking on. The focus is well controlled and good enough and the cropping is fine. I would have liked the exposure to be 1/3 less, just to make sure that the detail in the fur is increased. A good interactive image.



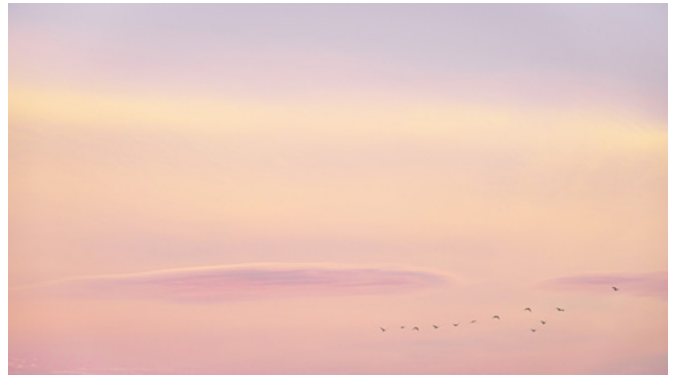
The Undertaker by Peter Turnbull (24). The interaction is good and the background is well controlled. There is just enough movement to give the impression that the animal is on the move. The composition is good with enough space on the left for the animal to move into.

“I don’t think there’s any such thing as teaching people photography, other than influencing them a little. People have to be their own learners. They have to have a certain talent.”

— Imogen Cunningham



Competition for a fermenting fig by Lesley Parolis (24). Nice image of different insects and the interaction between them. Technically, the image is handled very well in terms of sharpness and light, although it could be a little darker. It is unfortunate though that the leaf on the left hand side is so prominent due to its size and darkish colour, which is distracting.



Borrowed freedom by Marianna Meyer (24). A typical minimalist image that is very successful and well handled. The placement of the birds is absolutely correct and the few clouds and the beautiful colour of the rest of the sky make this an attractive image that illustrates its title very well.



Red Hands by David Barnes (24). The title can be interpreted in many ways. The texture and the black and red colours are well handled and also the hands' placement within the frame. Although positioned in the centre, the upside down triangle shadow at the bottom adds to the balance of the image. Well done.

Open Subject



Warming up by Ken Woods (24). Technically handled very well, including the cropping, positioning of the bird and the background. There is a bit of detail lost in the area of the neck, but otherwise well done.

Dusty Karoo roads by Sonja Grünbauer (24). This is not really a landscape image and it is difficult to say why it is special, possibly because of the dust trail of the car, the interesting sky and the different layers that make it stand out. However, a lightening of the foreground to increase the details and a slight crop is recommended. darkish colour, which is distracting.





Turkana three wise men by Roger Trythall (24). Well handled. The fact that it is presented in black & white works very well, also the placement of the people towards the right with space on the left. The angle from which the image was taken, together with the details on the bodies and the light makes it an interesting image.



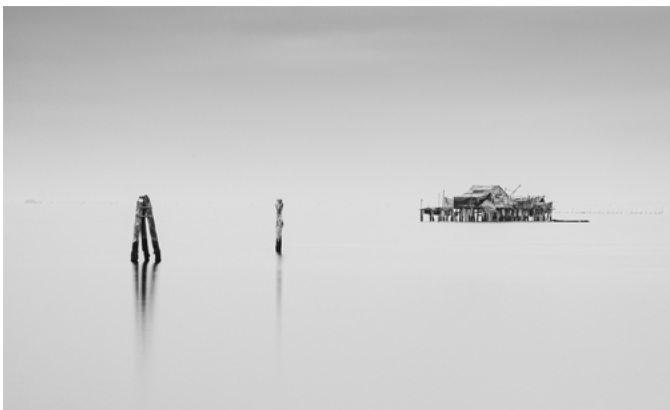
Refugee memories by Trudi Du Toit (24). Well handled, well done, although there is a bit of problem with the textures in the foreground. Also one needs to be careful not to include too many elements in a montage. otherwise it becomes a very complicated image to understand the message in the image.



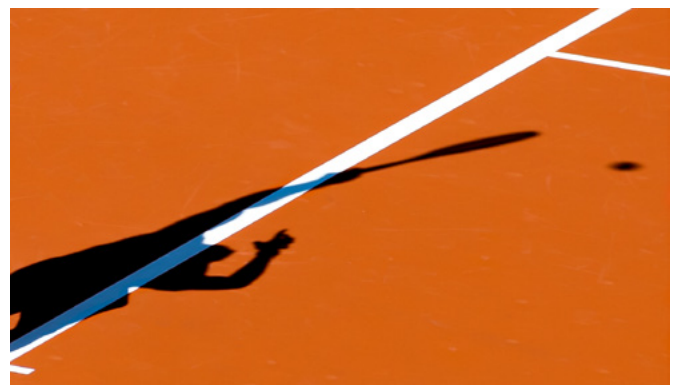
Way Out by Kim Stevens (24). Well seen. The photographer makes the best use of all the lines - strong dark and black lines in the hand rails leading the eye down the stairs to a central point, and the lines and texture in the ceiling converging to a point just above it. The exposure in the whites could be just a touch darker.



Watch it by Sonja Grünbauer (24). From a design point of view, it is an extremely well done, well exposed and composed image. It was fortunate that the photographer could get some details in the windows to the sky and made good use of the lines and shadows, as well as the textures the sun created on the walls.



Fishing hut remnants off Pellestrina island by Lesley Parolis (24). A minimalist image which is very nice and a type of which we should see more of in club competitions. Although everything is practically floating in space, we know that it is water. It is not really a high key image, but very close to it. Well seen.



Shadow of Nadal by Nicol du Toit (25). This is a very nice graphic way of a portrait representation because it says something about a person. Very well seen and well handled. I would suggest taking out the small white line in the bottom left corner. The placement of the shadow and the ball is well done.



Footsteps to follow by Keith Bull (24). An excellent picture in terms of texture and exposure with a good leading line of the footsteps up to the grass at the top. The good side lighting emphasises the texture of the sand. The only negative in this image is the dark areas in the top right hand side, which could be lightened or cropped out.



Budapest Bridges by Theo Potgieter (25). It is not very often that one gets a successful night shot - technically as well as compositionally. In this case it succeeded in both these aspects. It is well exposed with just enough of the city and the sky line to be seen. The colour is good and so is the depth of field.

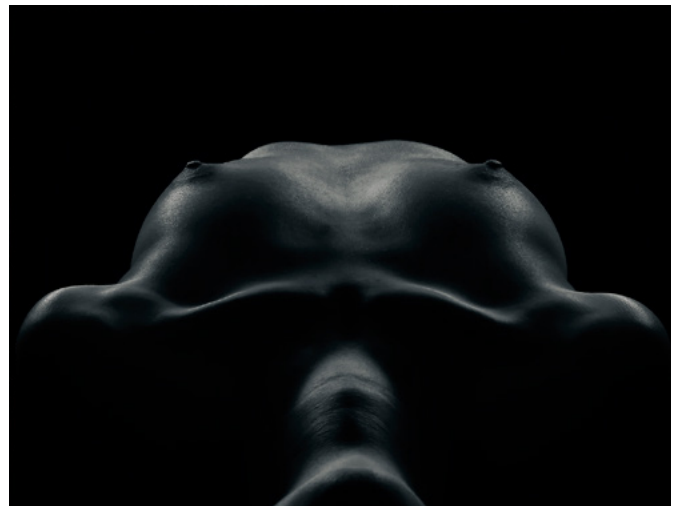


Florel softness by Jean Bradshaw (25). A minimalist image that is delicate, very well seen and well-handled. The technique is very good – with just enough detail to see the flower and an idea of a shadow together with a very slight reflection at the bottom. Well done.

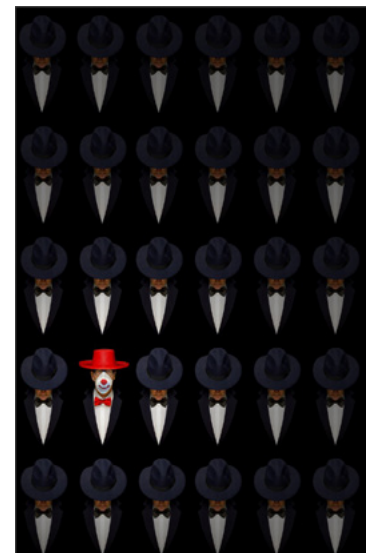
Dare to be different by David Barnes (25). Well sought out, well executed. Many repetitions with the one exception of the clown in the red hat and tie. There is a slight lack in density between the top and the bottom row compared to the middle row where the main focus is. But well done.



He is taking our picture by Nicol du Toit (25). Very well done. A type of image that appeals greatly. The spontaneous reaction of the girls, the facial expressions and the timing are perfect. It is a very informal image but everything that is included works well. A slight criticism is that there could be more details in the white of the dresses.



Symmetry by Crighton Klassen (25). Very well done. The lighting of the model is extremely well handled which brings out both the texture and the depth. It is very well exposed and the inclusion of some part of the chin and the neck is just right.



Winning images from June

Set subject: Circles and Curves

Our June competition represented a mile stone in the history of CTPS as we ran it for the first time using Zoom video conferencing software, which has become so popular during the Covid-19 lock-down period. The judge for the evening was Lynne Kruger-Haye, president of Tygerberg Photographic Society. She was happy to try out this new format and managed admirably, although mentioning that it was a little strange speaking into the void instead of to a live audience. We are grateful to her for her time and effort in being our first 'Zoom Judge'. The judging of all images was recorded and made into an AV that is now available to all members for download for those who were not (virtually) present at the competition evening on 1st June (a Snap Shot Announcement to attend was sent out to all members), reports LESLEY PAROLIS.

The CTPS entries into the **PSSA monthly** competition for June were *Cute squirrel* by Pat Scott (Senior Entry) and *Dandelion delight* by Barbara Hallock (Junior Entry).

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

Set Subject



Winners PDI – Set (Advanced) *Turkana beads* by Roger Trythall (27). The photographer took his time to consider the many circles and curves. The necklace worn by the model enhances the theme over and over again – the layers of them, the shape of the shoulder and the neck, even the Scarification on the arm with its circles and round shapes. A wonderful image and beautifully captured. The lighting is exceptionally well handled, showing off every detail of the skin. A perfect image that meets all the requirements of the set subject.



Joint Winner PDI – Set (Salon) *Ikonic Circles* by Dave Gordon (25). Iconic in the true sense of the word. A beautiful composition and great conversion into black & white which brings out all the details. Excellent depth of field with in your face big bold circles, all nice and sharp – perfect for the set subject.



Joint Winner PDI – Set (Master) *The Sea The Sky and Me* by David Barnes (25). A very creative image enhanced by the beautiful colours. The reflection of the bicycle in the tidal pool, together with the golden colour of the sky and in the pool makes this a special image. Excellent composition, despite the edge of the pool dividing the image into two halves – as the reflection of the bicycle's wheel in the pool places emphasis on the left third. A really well-handled image.



Winners PDI – Set (Intermediate) *Dandelion Delight* by Barbara Hallock (25). A beautifully captured image that shows off nature's circles and curves. Light is very well handled and the square crop enhances the shapes even more, with the black background accentuating the subject. Well-handled and perfectly executed with excellent depth of field.



Overall Winners PDI – Set (Salon) *Penguin Ball* by Pat Scott (25). Very well seen and well executed. The conversion into monochrome works well and so does the decision to place the image into a square crop, as that enhances the circular shape of the Penguin. The background is not distracting because the depth of field adds the necessary blur. Lighting is spot on – great image.



Joint Winner PDI – Set (Master) *Teatro La Fenice* looking up by Lesley Parolis (25). If it is a mirror image, it turned out beautifully and has been very cleverly done. The many circles, curves and the repetition of them are most attractive. Beautifully done and well seen with good colour handling – it only needs to have the bright lights toned down in intensity.

Joint Winner PDI – Set (Master) *Eye of Bexhill Pavilion* by Kim Stevens (25). Lovely conversion to black & white with perhaps a touch of sepia. Without the distraction of colour it allows the eye concentrate on the shapes. The composition and its wonderful curves make this an excellent submission for the set subject, though the centre is a little bit too bright and could be toned down.



Joint Winner PDI – Set (Master) *Harvest time* by Anna Engelhardt (25). A very beautiful ethereal image that is very moody due to the misty background of the field. Well seen with the three tightly packed rolls of hay prominently in the foreground. The colour variations in the hay accentuate and add additional curves to the image. The lighting is beautifully handled, with excellent sharpness throughout. Composition is great – a very good image all round.

Open Subject



Winner PDI – Open (Advanced) *Moraea* by Jenny Morkel (25). Lovely and unusual image. Excellent composition and positioning of the three petals. By not cropping into the image and leaving quite a bit of space at the bottom adds to it. Colour and depth of field are superb, where everything except the main subject falls away into a soft blur. The lighting is also well-handled. A great image.



Joint Winner PDI – Open (Intermediate) *Stairs* by Alicia Greyling (24). Great architectural image. Good choice to convert to black & white because of the interesting textures, different shades of grey and beautiful lines. A strong composition with the opening framing everything that is behind it. Consider where you have cropped out the bottom left of the staircase, as this blocks the flow of your lines. Perhaps the reason being to place the tulip-type shape in the center of the image. I suggest toning down the very bright spot on the staircase on the right and slightly lightening the left hand side of the image. Otherwise beautifully handled, nice and sharp.



Winner PDI – Open (Salon) *Cute Squirrel* by Pat Scott (28). An exquisite shot. The depth of field is so narrow and yet the squirrel is pin sharp including every single whisker and every nail on the little hands. The little bits and pieces of grass or stone that are visibly sharp add to the feel of the image. It is also commendable that it wasn't cropped in too tight which allows the squirrel to pop out of the blur. Colour is superb and the handling of the light is excellent.



Joint Winner PDI – Open (Intermediate) *Creases and cracks* on the jetty by Vivien Harpur (24). This image has a lot of appeal because it was created by thinking out of the box and giving us a view we would not normally pay any attention to. The details of the texture in the cement work of the jetty and the creases in the denim trousers create juxtaposition. The sharpness of it, the contrast and the conversion to black & white are all excellent, although it could do with a slight lightening up in the mid-tones which would bring out the creases more. It is a very strong image that is thought-provoking.



Winner PDI – Open (Beginner) *Malachite Kingfisher perching* by Walter Berndorfer (24). A very pleasant image with the raised feathers at the top of the bird's head giving it an almost cheeky touch. A technically well handled portrait with the correct depth of field producing a very clean background. Excellent composition, absolutely stunning.

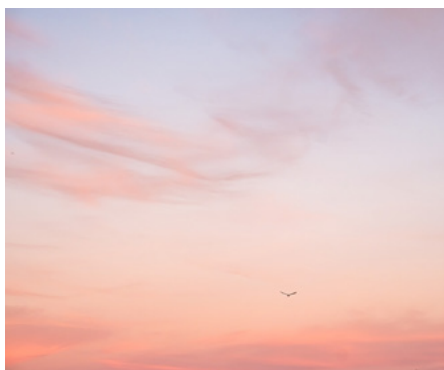
Promotions

We congratulate Sonja Grünbauer on achieving her first Master ranking; and Marleen la Grange, Lambe Parolis, Anna Engelhardt, Nicol du Toit, Jeanette du Toit, Lesley Parolis, David Barnes, Neels Beyers, Kim Stevens, and Jacoba van Zyl - the current Master-ranked members - for achieving once again the required number of CTPS Gold awards and Salon acceptances to retain their Master status for another year. (The late Christo la Grange was so efficient that he managed to retain his Master status already in the first five months of the competition year before his tragic and untimely death early this year.)

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



Bird visitor in oil by Marleen la Grange (24)



Free by Marianna Meyer (24)



Curves and curves and curves
by Keith Bull (24)



Circles within Circles by Judelle Drake (24)



Keep your hat on by Crighton Klassen (24)



Floral Fantasy by Carmen Anderson (24)



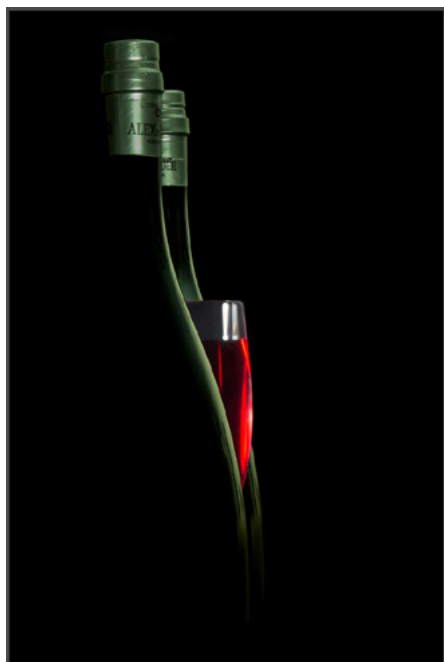
Sunbird by Catherine Bruce Wright (24)



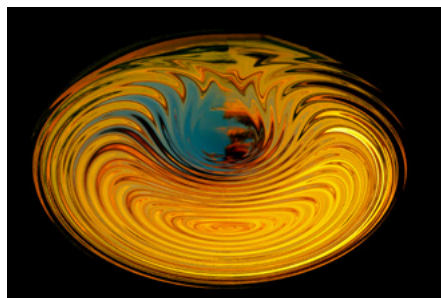
Curved Feather by Jean Bradshaw (24)



Palazzo Tetta Venice by Lesley Parolis (24)



The Art of Seduction by David Barnes (24)



Waves by Antonio Chavry (24)



Butterfly on Lavender
by Jeanette du Toit



Bo Kaap reflections by Jacoba van Zyl (24)



Ready and waiting
by Anna Engelhardt (24)



Wild horse near Garub
by Neels Beyers (25)



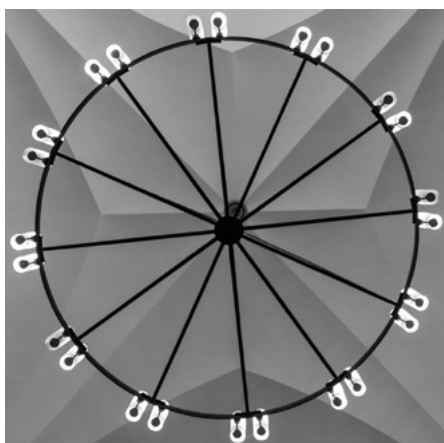
Giving New Life by Dave Gordon (24)



Prohibited Communication
by Antenie Carstens (24)



Streptocarpus by Jeanette du Toit (24)



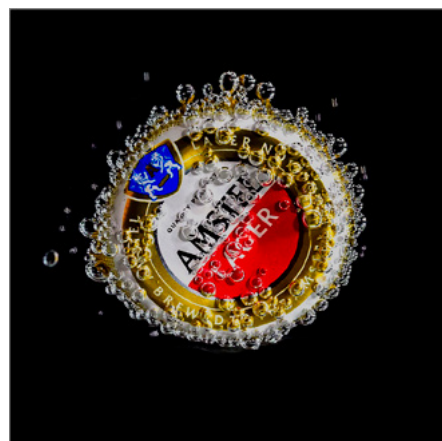
Christuskirche by Nicol du Toit (24)



Circles in space by Steff Hughes (24)



Roof Theater by Antonio Chavry (24)



Have an Amstel by Theo Potgieter (25)



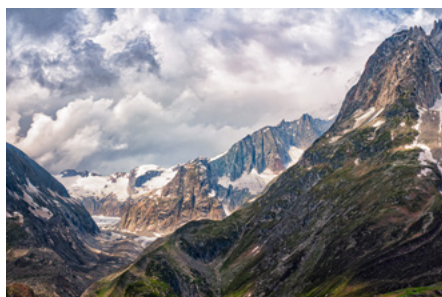
Up and around by Lesley Parolis (24)



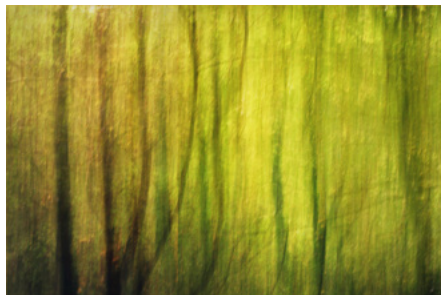
Long Beach Sunset by Theo Potgieter (24)



Fruits by Kim Stevens (24)



Bettmeralp mountain view
by Lambe Parolis (25)



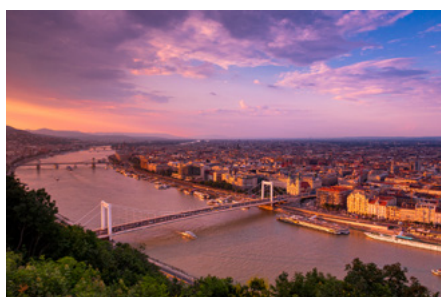
Can't see the wood for the trees
by Steff Hughes (24)



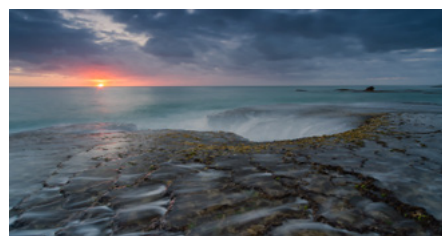
Lady in Red by Vivien Harpur (24)



The perception deception
by Sonja Grunbauer (25)



Bend in the Danube by Nicol du Toit (25)



The Blue Cauldron
by Crighton Klassen (24)



Blue Disa by Jenny Morkel (24)



Misty Morning by Jean Bradshaw (25)



Metro access by Kim Stevens (25)



Beauty by Steff Hughes (24)



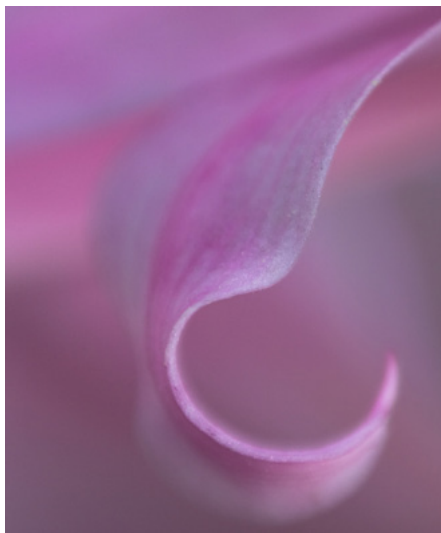
Shadow and light on the line
by Dieter Bütow (26)



Dangerous Waters by Peter Turnbull (25)



Wall of China by Johan Greeff (24)



Petal by Jenny Morkel (26)



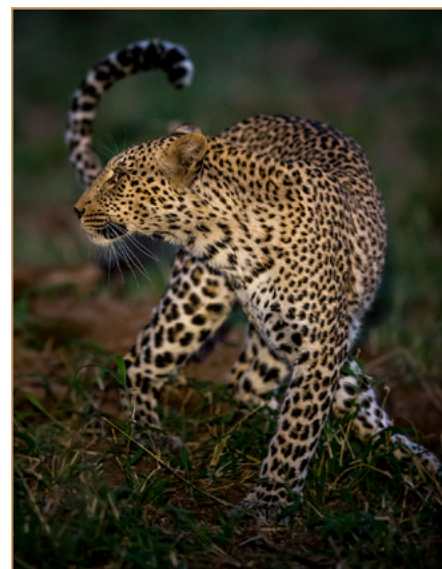
Water Droplets by Jean Bradshaw (26)



Lone photographer by Jacoba van Zyl (26)



Want Some by Peter Turnbull (26)



Quick Turnaround by Peter Turnbull (27)



Svalbard iceberg with a tail by Roger Trythall (24)

How to Use Lines in Compositions

by Ron Bigelow

A very powerful method of improving the composition of photos is the use of lines. Properly used, lines can significantly increase the impact of images. Lines serve to affect photographic composition in two ways. First, they serve to create a mood. Second, they lead the eye through the photograph. By affecting mood, lines add emotional content to images. By leading the viewer's eye, they keep the viewer's attention focused on the image.

When dealing with lines, the subject can be broken into the following types: Horizontal, Vertical, Diagonal, and Jagged and Irregular

Horizontal



Horizontal lines tend to indicate a sense of homeostasis (lack of change). This use in an image often projects a feeling that an image, or part of one, is somehow frozen at a point in time. Horizontal lines should be used when a photographer wants to impart a sentiment of timelessness or lack of change to an image. In addition, they can serve to provide a contrast with more dynamic parts of an image. Examples can be found in buildings, horizons, and fallen objects (e.g. trees).

Vertical



Vertical lines can project either a mood of stability or peace. When projecting a mood of stability, they often function similarly to horizontal lines. This can convey an implication of substance or permanence. Examples of vertical lines used to impart a mood of stability can be found in rock formations, power line poles, and vertical lines of buildings.

Proper use of vertical lines can also impart an impression of peace and tranquillity. Examples of this use are trees in a fog shrouded forest, old fence posts on an isolated prairie, and a figure on a secluded beach in the early morning.



Jagged and Irregular

Jagged and irregular lines take us one step further on the continuum of emotion and feeling. While diagonals move us into the area of the dynamic, jagged and irregular lines often impart a sense of unease, tension, or fear to the viewer of the image.



Heavy use of jagged and irregular lines can cause a negative feeling in the viewer (which may be exactly what the photographer intended). Therefore, they are the tools of choice for the photographer who wants to create a feeling of disquiet or agitation in the viewer. Examples can be found in roots, a crocodile's teeth, stark mountain peaks, and the twisted metal of an automobile wreck.

Diagonal



Diagonal lines can convey a sense of action or make an image more dynamic. For this reason, diagonals are a very powerful tool. Their power resides in their ability to grab the attention of the viewer. The viewer's eyes tend to travel back and forth along diagonals. Diagonal lines can be formed, not only of objects such as streets or sidewalks, but also of colour. For instance, a diagonal section of colour can add drama to a flower image. Examples of diagonals are plentiful: roads, streams, waves, and branches are but a few examples of objects.

Leading the Eye

As powerful as lines are in helping to create a mood in an image, they become even more powerful when they are also used to direct the viewer's attention. When using lines to direct the viewer's attention, two rules need to be followed. First, make sure that the lines always point toward the most important object in the image. This will direct the viewer's attention directly to that object. Second, make sure that the lines never point outside of the image. Lines that point outside the image will make the viewer's eye leave the image. This weakens the image and may result in the viewer losing interest in the image entirely.

For more information about the author go to www.ronbigelow.com

Photographs: (top left and right) by Anna Engelhardt, all others by Kim Stevens.

Principles for judging images at Club level

by Jan Marais, JAP Presentation June 2016

The process of judging an image is generally considered to be made up of four parts: An image is first described in terms of the composition, principles and elements of visual design, noting what has been presented. It is then analysed, indicating whether these elements work in coherence, and why or how this is achieved.

The next step is to interpret the image; whether the intention or message of the photographer is clear, whether there may be different interpretations, or whether it is simply a visually appealing picture. Finally, the image is evaluated, based on how well all the above work towards creating a successful image.

1. Technical Criteria

This is a basic requirement to consider in judging an image. One which is not well presented and fails in any of the aspects below cannot be considered successful. However, keep in mind that the author may have deliberately chosen to convey an idea, mood or message by not producing a "technically correct" image.

1.1 Exposure

- Decide whether or not the image is exposed correctly to communicate the intention of the photographer. It is inappropriate to simply assess whether an image was exposed correctly, as it may be intentionally darker or brighter, for example to saturate colours or portray a harsh environment.
- Consider high or low key possibilities. Be aware of burnt out and / or black areas and evaluate the impact on the image.

1.2 Focus

- Evaluate whether or not the image is focused correctly for the genre and to communicate the intention of the photographer. Selective focus may be applied in the case of a portrait or still life, or general focus may be required for subjects such as landscapes. Intentional blur may be applied to show movement or motion.
- If an image is not in focus, decide whether this is unintentional - due to camera shake (blurred), poor light (grainy) or an inferior lens (soft or woolly). A blurred image that indicates lack of technique or knowledge should be penalized.

While credit must be given to those who do present superior images using good equipment, in cases where an image may be soft as a result of the equipment used, this should not be severely penalized. Typically not more than 1 to 2 marks (out of 30) should be deducted for an image that lacks due to equipment inadequacies.

1.3 Presentation / Cleanliness

Evaluate whether or not the image was suitably cleaned up. For an image to score a high mark, it is important that there are no distractions. Were blemishes and points of distraction removed, and has the image been presented professionally.

2. Composition: The Principles of visual design

Over the years, successful images have been analysed and common elements noted. These include the eight below, though normally only a few principles would be applied in any particular image.

- Balance: Different elements can be arranged in an image to balance around an axis, which could be vertical, horizontal or diagonal. Living creatures have more visual weight that

inanimate objects, and lighter objects attract more attention than darker objects.

- Proportion: Different scales in an image portray the relative importance of different elements. For example a small person relative to vast ocean, while the angle of view may make a tree look taller.
- Rhythm: A sense of rhythm can be achieved by the repetition of similar shapes in a specific pattern.
- Harmony: Harmony can be achieved through the use of similar colours, elements, light or tonality.
- Contrast: Contrasting colours can be used to create a visual impact, while contrasting elements could portray the unexpected and create an element of surprise.
- Unity: Use associable elements to create a feeling of coherence.
- Variety: Use a variety of elements to create interest.
- Movement (or flow): Lines, shapes or patterns guide the viewer's eye through an image.

3. Composition (The elements of visual design)

The elements of visual design are the "building blocks" used to create a particular visual design. Different elements can be used coherently or a single element can be used in a strong simple expression. When judging a photograph we interpret how well a photographer succeeded in using the elements in an image to achieve a desired outcome.

- Line: Lines create movement, leading the eye through an image. Horizontal lines calm the image, while vertical lines emphasize or increase the drama
- Shape: Two dimensional shapes such as triangles, rectangles and circles (literal or virtual) can give strength to or organise a composition.
- Form: Form is three dimensional, and is usually seen through a variation in tonality, as a result of the way that light falls on an object.
- Pattern: The coherent use of similar objects or shapes repeated in the image creates pattern
- Texture: Can you feel it? Side lighting creates coarse textures. Do not ignore soft textures such as moving water taken using a slow shutter speed, or the deliberate soft focus.
- Light: Light (or the absence of light) is used to create the composition.
- Tonality: Harmony or Contrast and Gradients of light showing form
- Colour: Harmony or Contrast through the use of analogous or complimentary colours

- Space: Is the frame completely filled or do empty spaces have a function, such as creating proportion or perspective

4. Genres

While different genres have elements that improve their value, with specific genres often having particular traits or attributes, the principles and elements of visual design applies to all forms of visual art. Judges should know these to be able to apply them when judging images. Unless a genre has been prescribed, it is not necessary to place an image into a category or genre. It may however be helpful in the interpretation of an image to do so. Note that genres have soft borders and there is almost always overlap between genres.

Genres such photo journalism, sport, reportage, social documentary do not necessarily fall within the context of art. The currency, significance and message of the content recorded may take precedence over the art, but good photographs evolve where fact meet art.

5. General pointers when judging images

Only judge the image provided. Do not switch on exposure warnings or check meta-data, if you can't see it, it is not there. Evaluate both the technical quality of the image and the composition, mood and visual impact.

Evaluate each image on its own merits. No matter how many similar images you have seen in your life, treat each image as if it were the first you have seen. Exotic locations or the price tag of getting there should not be reflected in the score given to an image.

The degree of difficulty of producing an image is irrelevant, only the result is. For example, one bird photo is not better than the next just because one may have struggled to get a photo of that one. A specific technique in itself does not deserve a higher point, it is only the image produced using that technique which deserves the score.

It is more difficult to evaluate mid-range images (suggested as in the range 19 to 25) For such images, revert to considering the principles and elements or composition and visual design as discussed above.

Scoring Guidelines for Judging Photographs at Club Competitions

Below average: 0 – 15

- Out of focus (unless intentionally)
- Over- or under-exposed
- Not relevant to the theme (if entered in the "theme" category)
- Snapshot type of picture
- Little impact or imagination

Average: 16 - 20

- Technically correct (focus, exposure, etc.)
- Good color for the subject and background
- Little impact or imagination
- Relevant to the theme (if entered in the "theme" category)

Above average: 21 - 26

- Technically correct
- Good presentation
- Good composition
- Good pictorial treatment
- Tells a story or creates a mood
- High impact on the viewer
- Exemplifies the theme (if entered in the "theme" category)

Outstanding: 27 - 30

- "Knocks your socks off" quality of image
- Technically correct in all respects
- Outstanding composition
- Tells a complete story or creates a mood for the viewer
- High impact on the viewer on first sight
- Exemplifies the theme (if entered in the "theme" category)
- An image you would want to hang on the wall of your home or office

Upcoming Salons 2020

We want to encourage all our members to enter Salons, particularly those (and there are quite a few) which still need a few Salon acceptances to qualify them for the next higher grade in their photographic journey.

11 July 2020	4th Westville National Salon (View brochure)
18 July 2020	3rd Pietersburg FK Salon (View brochure)
01 August 2020	15th Krugersdorp National (90 year anniversary) (View brochure)
08 August 2020	PSSA national AV salon (Brochure not available yet)
15 August 2020	1st Bethal National (View brochure)
29 August 2020	6th Bosveld National (View brochure)
05 September 2020	5th Southern Suburbs National (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](#).