

CAPE CAMERA

April 2018



Official Newsletter

CAPE TOWN PHOTOGRAPHIC SOCIETY

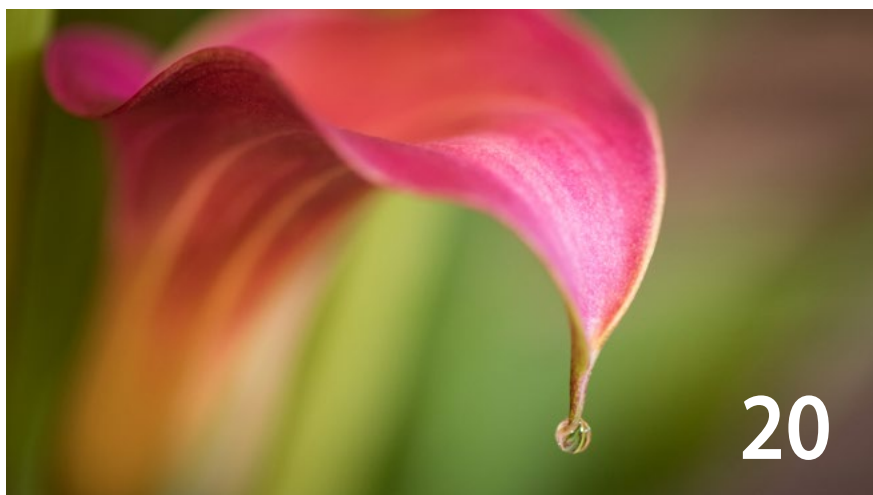
CAPE CAMERA

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On the cover

Our front cover image this month, titled *Illumination 4*, was one of the winning images at our April competition evening and was taken by Danie Coetzee who has captivated us with his spectacular dance photography over the years. "Taking photos of dancers on stage during rehearsals (sometimes live shows) is always a challenge due to the low light conditions, mixture of light sources, colour filters, fog machines, fast movements, mixed skin tones - to mention just a few. In addition, flash lighting is never allowed during stage performances," explains Danie.

"Most of the times I shoot at 1/250th shutter speed with f2.8 aperture and 3200 ISO (if the light gets better I will lower the ISO and up the shutter speed). This setting allows me to focus on the dancers and not on my camera settings. I also shoot according to one or more upfront ideas I have such as blurring movements, photo composites, audio visual, etc.

"Every shot I take is a single shot that is hand-selected, which sometimes means that I can occasionally miss one which could have been the ultimate shot I am looking for, but this approach is my personal preference and it works for me. For a 90 - 120 minutes show I will end up with about 300 - 450 'usable' images. I find classical ballet to be more difficult to shoot because of the defined moments of a movement that will make it an acceptable image (anticipation and timing is crucial). The modern and contemporary dances are more 'relaxed' but introduce elements of surprise and speed which however create opportunities for more artful types of images.

"This particular image was taken at Artscape during the South African International Ballet Competition. The special effect was created in Photoshop together with a spectral generating software," concludes Danie.

Themes for 2018

Month	Set Subject	Competition Date	Entry date
May	Low key photography	2 May	25 April
June	Panoramas	6 June	30 May
July	Dramatic skies	4 July	27 June
August	Sports photography	1 August	25 July
September	Curves of the human form	5 September	29 August
October	Graphic design	3 October	26 September
November	Monochrome	7 November	31 October
December	Altered reality	5 December	28 November

Outing schedule for 2018

Sat 19th May	Late afternoon on Llandudno beach
Sun 17th June	Groot Constantia vineyards and a cellar tour
Sun 22nd July	Milnerton beach/lagoon/lighthouse/bridge – early morning or late afternoon?
Sun 2nd Sept	Philadelphia and surrounding canola fields
Sun 7th Oct	Green Point Park, the Stadium area
Sun 4th Nov	The Cathedral/ The Gardens/ Centre of the Book/ Art gallery and museum
December	TBC

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News from the council

April has been a fairly quiet month with little to report on or to require action, with the result that Council has decided to spend its next meeting holding a 'dry-run' on how best to select our images for entry into the Interclub competition due on 26th October. I believe that no SIGs meetings have taken place during April, which is a pity, but might all be due to being a month filled with all sorts of public holidays. I am happy to report that Mike de Villiers has been coopted onto Council to fill the vacant position of Public Relations Officer after John Spence resigned from Council. Welcome Mike!

I have just returned from our weekend outing to Hermanus, which I see as not only providing photographic and social opportunities for our members, but as a learning experience for myself, especially when seeing all the mistakes I made after I have downloaded my images from the camera.

Why did I change my settings from RAW to JPG whilst taking low key-photos at night, and then forget to change it back to RAW for sunrise the next morning - and for the rest of the weekend? Why did I not check the cleanliness of my lens, and now I have a dust spot to fix on all my photos? Why did my graduated filter not give me a good result when I tried a long exposure on the bright beach? Why could I not get a perfect focus and lighting when we all tried low-key shooting - others did? Why did I not change my ISO from 100 when trying

to shoot night portraits? Making these mistakes is the value of going on these outings. You are unlikely to make them again! A great learning experience packed into one single weekend!

I first met Margaret Collins, in an architect's office when we were both designing the Green Point Soccer Stadium. Margaret was designing all the precast concrete that make up the seating, ramps and floors, massive chunks of concrete, all of a different shape, having to fit precisely next to the adjacent piece. We are lucky to have the precision and efficiency of Margaret as our Society's secretary. You would not think that she was new to the job by the thoroughness of the minutes and by the speed she gets them out, and how she herds us Council members to the next meeting. We often get correspondence from afar, which she capably handles, the most recent being a request from the BBC to source some very old photos of old Cape Town. Do members know that years ago CTPS gave a lot of our old images to UCT to archive on our behalf, and if they are used by others, such as this BBC request, we have to give permission? Thanks Margaret for all you do for CTPS.



Richard Goldschmidt
President

What's on in May

InterseXion - South African National Gallery

InterseXion is a body of photographic images, voice and video installations pertaining to sex workers in South Africa by photographer Robert Hamblin. It runs until July 15, 2018.

Tafelberg Photography Club Exhibition

The 11th Annual photographic exhibition of the Tafelberg photographic club is hosted by the Sanlam Art Gallery and is running until the 15th of May. It can be viewed on weekdays between 09:00 and 16:30

CTPS Facebook page

Visit/join our [Facebook](#) page for information on events and interesting and inspirational articles.

Keep an eye on upcoming [exhibitions](#) and [short courses](#) at the Cape Town School of Photography. Also visit their [blog](#) for interesting content and [inspiration](#).

"Still Figuring Out What it means To Be A Man" Exhibition

"Still Figuring Out What It Means To Be A Man" is on display until September 15, 2018 at the Iziko Slave Lodge.

The exhibition is part of a collaboration with 1000 Women's Trust and SWEAT (Sex Workers Education & Advocacy Taskforce), and aims to create awareness on gender and sexual violence issues, challenge stigmas associated with sex work as well as to confront the hegemonic ideals of masculinity.

Chavonnes battery Museum, Clock Tower, V&A

Chavonnes Battery Museum presents "Twenty Seven Years of Photojournalism", an exhibition by Nic Bothma. The format is a solo photo exhibition including Award winning images and unpublished photos of Nelson Mandela and provides a glimpse of the life of a wire photographer.

Time: Monday: 9:00 am to 7:00 pm and
Tuesday – Thursday: 9:00 am to 4:00 pm

Ticket Cost/Fee: R100 Adults; R 70 Wildcard and Red Bus
R50 Senior & Student (SA)

In the NEWS

CTPS members achieve remarkable success in International and National Salons

We are sure that all members/readers will join us in congratulating our deserving winners!

Kim Stevens' photographic talent shone again at several international salons. Her image *Karoo Thunderstorm* achieved Acceptance at the **Huangbai Mountain International Photography Exhibition**; this was followed by four acceptances at the **Vastvision International Photography Exhibition in Guangzhou China** for her *Stairs Spirals and Stripes* and *Marrakesch Market* (pictured here), as well as for *Fairy circle* and *Karoo Thunderstorm*.



Stairs Spirals and Stripes



Marrakesch Market

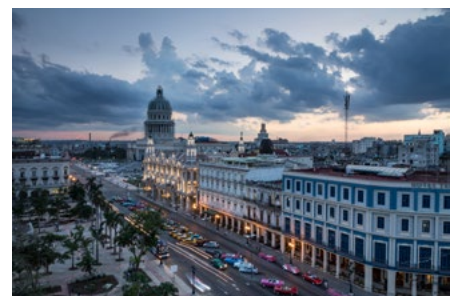
It was, however, at the **German International DVF Photocup 2018** where she surpassed the above results by walking away with altogether nine acceptances, in a competition that had photographers participating from 54 countries!



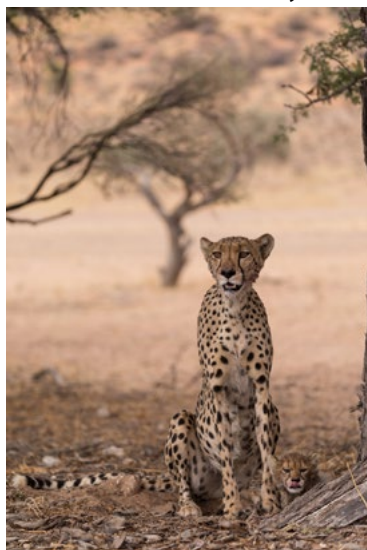
Cuban Chevy



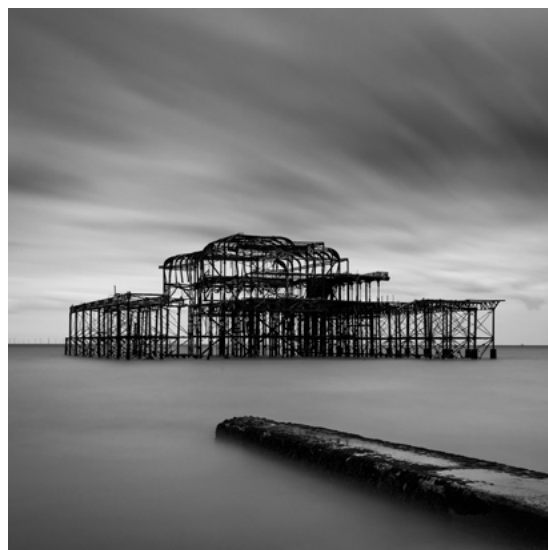
Old man and cockerels



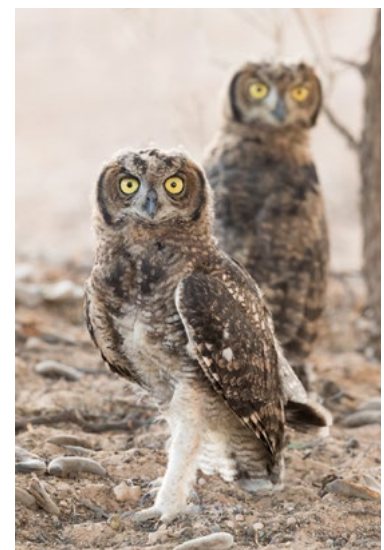
Havana nights



Cheetah and cub



Old Pier



Hoo-hoo 2 acc

Krugersdorp Camera Club 12th National Digital Salon

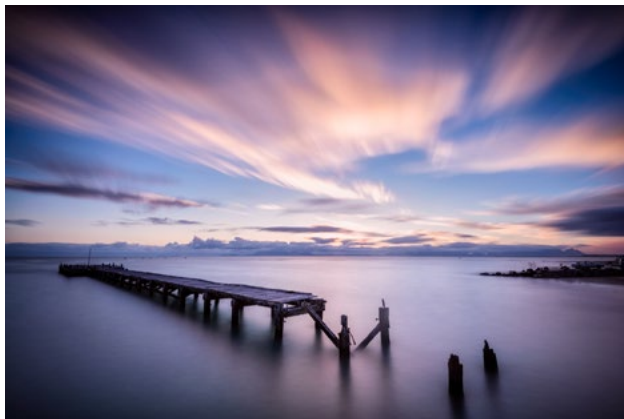


Eight CTPS members received altogether 26 acceptances (Chris Coetzee 7; Nicol du Toit 5; Jeanette du Toit & Karyn Parisis 4 each; and Lambe Parolis 2). Jacoba van Zyl could claim two Certificates of Merit for her *Shoreline* and *Abandoned* plus one acceptance; and Anna Engelhardt won a PSSA Silver Medal for her *Waiting for action* and an additional two acceptances.

Waiting for action by Anna Engelhardt



Shoreline by Jacoba van Zyl



Abandoned by Jacoba van Zyl

Club Exhibitions

Tafelberg Photography Club – 24th April to 15th May: Sanlam Art Gallery, Sanlam Head Office, 2 Strand Street, Bellville. This 11th annual club exhibition can be viewed weekdays between 9:00 to 16:30.

Kathu PDI Salon

Four CTPS member received 12 acceptances - with Karyn Parisi receiving a Certificate of Merit for her 'Polar Bear Trio' and two further acceptances; Nicol du Toit and Chris Coetzee got three acceptances each; and Jacoba van Zyl and Jeanette du Toit two acceptances each.

CTPS member goes all the way (nearly)



Photo by Pat Scott, taken on the banks of the Chobe River, Botswana

When we heard via the grape vine that Pat Scott had entered one of the most prestigious international annual wildlife competitions and is in the final round, we asked her how it all happened and which image was selected, she explained: "One of my favourite photographic exhibitions is the Natural History Museum's Annual Wildlife Photographs of the year. I generally visit the exhibition about three times when it is on display in Cape Town and try to absorb the amazing images capturing our natural world. I have even dreamt of one day submitting an entry, but have never been confident enough to actually do it!

"Well at the end of last year, a friend whom I highly respect for his knowledge of photography saw one of my prints and encouraged me to submit an image - and I did! Entries had to be in by the 14th December for the first round of judging. I actually sent in seven entries which were soon acknowledged - informing me that all images accepted for the second round of judging would be sent an email requesting a high-resolution image for the second round of judging. I was very impressed with the prompt and efficient handling of so many entries from around the globe.

"In February, I was thrilled to receive that 'request for original and high-resolution file' for one of my images titled: Framed by a maternal group, a neonatal elephant enjoys a protected splash in a northern Botswana pool. I could hardly believe that out of over 45 000 entries one of mine had been selected for the final round of judging. Apparently they only select the top 10%. Sadly, this was the end of my exciting journey, but I am very pleased to have had one image put forward to the final round; and I hope you enjoy my image above"

All Western Cape photographic clubs under one umbrella

The Western Cape Photographic Forum (WCPF) is now officially established after the constitution was adopted by the representatives from member clubs present at the meeting on 21 April. All clubs in the Western Cape are members of the forum – whether they are affiliated to the PSSA or not but, as it happens, all thirteen clubs in the region are now members of the PSSA after Worcester Fotografiekklub joined, reports chairman NICOL DU TOIT.

The aim of the WCPF is to provide a forum for all clubs in the Western Cape to share ideas and problems and to initiate activities that will enhance members' enjoyment of photography ... as a bonus, we get to know and socialise with all the innovative photographic club members working in the region.

All clubs are invited to send two delegates to forum meetings held every quarter in the SASNEV building in Pinelands – the next meeting will be on 21 July.

At the April meeting the following people were elected as members of the executive committee, who'll be responsible for organising meetings and other forum activities: I reluctantly accepted the position of chairperson, emphasising that the forum is a club, not PSSA, initiative; the secretary will be Trudi du Toit, treasurer Frans du Bois, and Johan (JP) Bester and Phillip de Lange were elected as additional members.

Members who perform designated tasks on behalf of the forum will be ex-officio members, for example, Celia Fouche for JAP and website; Alicia Greyling for Interclub liaison; Christo and Marleen la Grange for Facebook, Claude Felbert organising a fundraising event, etc.

Several interesting forum activities are being planned:

- The two-year JAP (Judging Accreditation Programme) course is the flagship project of the Western Cape forum and a comprehensive programme for 2018/19 has been planned by the organisers – Antenie Carstens, Celia Fouche and Alicia Greyling. The evaluation of every aspect of photography will be covered during the two-year course with sessions held on the first Saturday of every month.

- A WCPF Facebook group has been established in is already actively used by forum members. "This is a closed Facebook page for WCPF members and all members of photographic clubs in the Western Cape," say the administrators, Marleen and Christo la Grange.

- Rules have been drawn up to standardise the criteria for judging and image entries for Interclub, although the hosting club will still make decisions about the awards evening. This year this will be on 26th October and clubs will eventually receive more information about ticket sales and entry procedures.

- The WCPF will be hosting a salon in September, with Francois du Bois of Tygerberg Photographic Society as director. So far, the following clubs have volunteered to be responsible for judging categories: Tygerberg (2 categories), CTPS (1), Tafelberg (1), Swartland (1) and one more club is still needed to volunteer for a category. Judges from various clubs in the region will be invited to be part of the panels to ensure widespread participation.

- Claude Felbert of Creative Camera Club is busy planning a unique fundraising event for the forum. This 'Night of a 1000 Images' is based on a similar successful Johannesburg event. The idea is that photographic clubs encourage members to donate prints, which guests can buy by applying a sticker that costs R100 each. Funds will be shared between the forum and a designated charity. He requests clubs to ask their members if they would be willing to donate prints for the event, or maybe donate their Interclub print entries. More information will be supplied in due course.

The forum is run as a non-profit organisation, with all services by members rendered on a voluntary basis. Currently, the only funds consist of a R4 000 donation by CTPS, which is the bulk of the fees the society earned from judging in the Tafelberg international salon, as well as some funds collected from JAP participants. CTPS also generously paid for all the meetings for the Forum and JAP for the year.

Inspiring Prince Albert Congress 2018 shines again



On Swartberg Pass (Kim Stevens)



The Prince Albert valley (Steff Hughes)

We are privileged that STEFF HUGHES again took her note pad along to report about the popular Cape Photographers 20th Regional Congress which took place from Sunday 18 to Thursday 22 March. It was once again held at 'The Showroom', a plush, retro venue in the charming hamlet of Prince Albert. The Congress is a 3 in 1 event, comprising the Cape Photographers Congress, the PSSA Audio Visual Convention and the PECC Internationals Audio Visual Festival.

"As in previous years, in addition to nationally recognised experts in their respective fields, the Congress incorporated local photog-

raphers and artists. This year the local component included a visit to Die Letterhuis studio of artist and calligrapher, Heleen de Haas. Heleen's calligraphic work has been exhibited nationally and in Europe. She also teaches, presenting workshops from her Karoo studio just outside of Prince Albert. Congress participants were invited to view the calligraphic art on display and take a walk through her inspiring curated land art displays.

"Nationally recognised travel photographer and Prince Albert resident, Gita Claasen, presented a talk and hosted popular afternoon workshops in the river and surrounding areas of the northern en-

trance to the Swartberg Pass.

"The Congress had a strong creative flavour this year. Martin Barber showed us some of his composite creations and spoke about how to make them 'live' in a real world. The inimitable Willem Oets delighted us with his journey of discovery as he explores where his art leads him. He is also experimenting with an enthusiastic troupe of artists who meet up in the dorpie of Klaarstroom to push the boundaries of film making, while having what looks like the best party to gate crash! Chris Daly discussed his progress from darkroom to drone and showed us how he compiles his exciting time lapses.

"A more sombre note was introduced by environmental ambassador, Willen Dafue, an adventurer, conservationist and photographer. His talk, "The end of Africa's game", shook many of us to our core by showing us how fast our wild life is disappearing and how natural habitats are being destroyed. His second talk, "Last chance to see", while still showing the devastating effect mankind is having on the earth, was less depressing and offered a list of places where photographers can still see tribes living in their natural habitat, largely undisturbed by the vices and destruction of modern life. You were left with the feeling that you needed to quit your day job, take out all your life savings and travel to these far-flung places before they disappeared. His sense of urgency and despair was balanced by his authenticity, concern and humanity.

"Not being an AV maker myself, I didn't attend many of the AV discussions, taking the time instead to explore the Prince Albert area. However, the AV programme was packed with speakers offering advice on software to use, how to incorporate animation, tips about what the judges are looking for and viewings of the award-winning AVs from the PECC International AV Festival, the 4th PSSA International Salon and the 3rd PECC International AV Salon.

"If you love being surrounded by passionate photographers, listening to inspiring talks, picking up tips and tricks to add to your photographic toolbox, and meeting up to photograph beautiful landscapes; then book for the PSSA Congress in Port Elizabeth from 30 Sept - 5 October this year" encourages Steff.



Along the road to Swartberg Pass (Steff Hughes)



(from left to right) Neels Beyers; Hannelore Seifart, Nellian Bekker & Len van Wyk; Steff Hughes, Nicol du Toit & Kim Stevens

Latest AV NEWS

In case you missed the latest Snapshot and/or our announcement in the March issue of Cape Camera, all future AV meetings will only take place every second month. As a result, there was no meeting in April and the next one will take place on Wednesday 9th May 2018 at 7 p.m.

JOY WELLBELOVED points out that this extra time will give every AV member greater opportunity to get organised and to make an Audio Visual to be shown on these evenings. She repeats the previous commitment of the AV Committee to help, teach and educate both the existing members and any club member interested in joining the AV Group, which includes both how to make AVs and how to enter both local and international competitions and salons.

For any assistance please feel free to contact any of the people listed below:

- Joy Wellbeloved for Wings at joywellb@gmail.com

- Robert Maginley for Proshow at rmaginley@worldonline.co.za; and
- Arthur Fitt for PTE at fitt.ah@telkomsa.net

Important Notice: If you are submitting an AV for screening at the next meeting, please let Robert Maginley know in advance; and bring it to the meeting on either a memory stick or CD by 6.30 pm so it can be loaded onto the computer for screening. All submissions need to bear the author's name and AV title, as well as the information whether comments; comments & score; or no comments are requested.

Latest E&D NEWS

Third evening of the year - an educational double bill



Wednesday, 18th April - While the second editing lesson (using again Photoshop) was given to a dozen or so members by Basil Parker in the smaller room of the Church hall, EUGENE VAN DER MERWE presented a talk to 17 members in the main hall about how to store/file, select & process images. He concluded his talk with an assessment of several images submitted by members, giving valuable suggestions of how to improve

them in post-processing, using Lightroom or Photoshop.

Many of Eugene's suggestions were based on his personal experience over the years and included several revelations that many photographers have pondered about. For instance, he

asked the audience how many of those present have come back from a shoot, downloaded their images and were disappointed? Almost everybody raised their hands - which in itself is a surprise because hardly anybody likes to yield to a feeling of defeat after an event. Eugene explained that this is completely normal for the simple reason that when we record an image all our senses are involved and fully aware of the smells, the sounds, the taste and the feel of a place.

Only when sufficient time is allowed to pass and the sensory memory has faded can we be objective and unemotional enough to look at images and decide which ones are worth selecting or editing. Eugene never deletes on Camera and hardly ever afterwards - until at least a month has passed. Even then he will first batch-edit everything before making a decision on what image is worthy of selection, what rating to give and where to file.

To further assist with the evaluation process, Eugene suggests to print selected images (only Jumbo size), and to ask a trusted third person for their input.

Forthcoming E & D event, Wednesday 16th May

Unfortunately, there had to be a change to our previously advertised event on this date, as Kirsten Frost of Oryx Worldwide Photographic Expeditions was not able to be our guest speaker.

However, we are delighted to introduce our replacement, Penny Robartes, who was a semi-finalist in the BBC Wildlife Photographer of the Year 2017 event. She is a professional fine art wildlife photographer whose images are easily recognised by her iconoclastic work that is recalibrating the way the world sees wildlife. Heralding from Cape Town, she has emerged as one of Africa's great nature photographers.

One of her critics had this to say: "Her stunning creations breathe life into natural encounters with the deftness of an artist's brushstrokes and the enthralling narrative of the best storytellers. Her portraits of elusive and endangered wildlife becomes all the more poignant through the artistic interpre-

tation she brings to every one of her works, with seemingly abstract compositions transforming graphically into poignant statements."

Penny has photographed and led multiple photo tours throughout Africa, predominantly to South and East Africa. She is also a photo guide for Oryx Expeditions. Supplementary to this, she has spent some 50 days as Photographer in Residence at Alex Walker's Serian Camps in both Tanzania and Kenya.

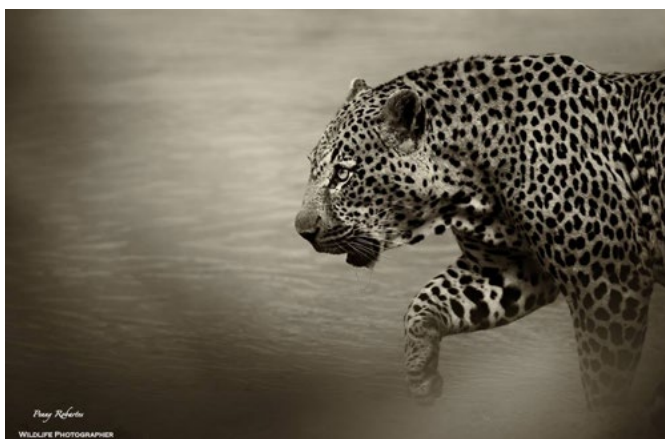




Photo by Joyce Goldschmidt

April Outing to Hermanus

A perfect place for sea- & landscape photography

I was both pleased and disappointed that only sixteen members headed out to Hermanus for our first weekend outing for 2018 on Friday 20th April. Pleased because it simplified our accommodation and made it easier to manage wondering photographers, but disappointed because we are accustomed to having 30 or so people on these outings. Some of our regulars had events that clashed and maybe our marketing was not good enough. The upshot, however, was that we had a fabulous time and achieved a lot of good photographs and got to know each other much better, reports RICHARD GOLDSCHMIDT.

We hired two houses at the Lagoon Edge Estate which is on the beautiful Lagoon next to the Yacht club on the road to Stanford. Brian Hallock opened his house there to our members as well. So we were all together which made for easy organizing and enabled us to have two braaivleis meals in the evenings which will be memorable for the food and comradeship. I certainly learnt things about my fellow members that I had not known before! We started our photography with a bang – within half an hour of arriving we were at the adjoining yacht club taking a magnificent sunset which was inspiring and did us proud.

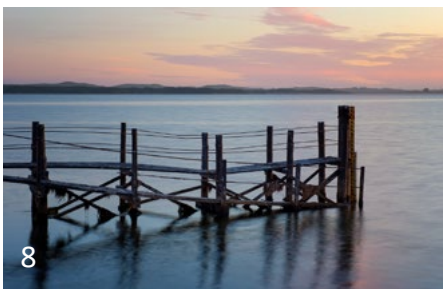


Despite a rather late night, we were up before dawn on Saturday morning to head off to the Prawn Flats on the Lagoon to take sunrise over the water before heading off to the Old Harbour to take photos there in the 'Golden hour'. Then off to climb up Hoyes Koppie for a hilltop view of Hermanus. After a communal

breakfast at Burgundy restaurant back at the harbour, we tackled the challenge of photographing the very popular Saturday market. A snooze back at our cottages in the early afternoon was followed by a walk along the cliff path from Mossel River to Voelklip and back, as the sun was setting. Unfortunately, Saturday was lacking in clouds so photography could have been better.

That Saturday evening, after a sumptuous braai, we set up a studio light in the darkness of the back stoep of the cottage and tried to take low-key photos of one another, in the hopes of getting a suitable entry for next month's competition. Reasonable success was achieved! The next morning four dedicated photographers once more set their alarms for 5h45 and headed off to the Old Harbour in the darkness for the sun to rise behind the distant mountains over Walker Bay. Once it appeared, our job was done and we decided to do a quick walk up to the Dams in the mountain above Voelklip, only to be disappointed that the expected reflections off the early morning water was not to be, the water level was too low. Maybe that was just as well, as we had little time, because we were expected back at Lizette's restaurant to meet those who had slept in for a buffet breakfast. As breakfast lasted until 11am, some of us went to take pictures in Fernkloof Nature Reserve, whilst others headed slowly for home, some stopping at Onrus beach for refreshments and possible photos.

Those attending were Cathy Bruce, Robert Maginley, Judith Dodds, Anna Engelhardt, Kerry Gow, Mike and Colleen de Villiers, Brian and Barbara Hallock, Johan Greef, Jeanette du Toit, Andrew and Gina Denny and Richard and Joyce Goldschmidt. A big thank you to Barbara Hallock for organizing all the catering!!





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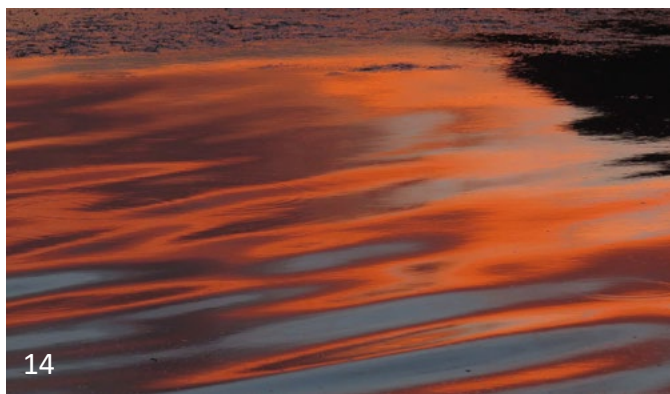
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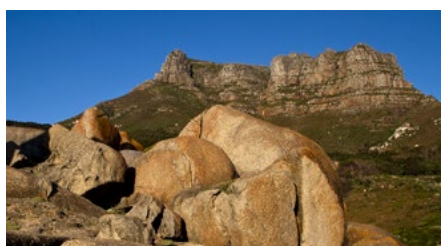
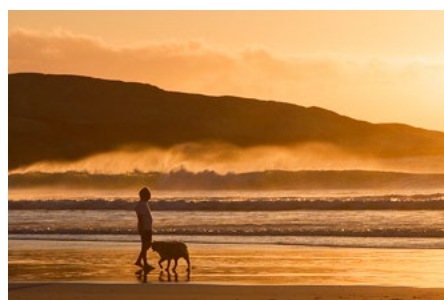
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|------------------------|-------------------------|
| 1. Anna Engelhardt | 8. Anna Engelhardt |
| 2. Richard Goldschmidt | 9. Johan Greef |
| 3. Jeanette du Toit | 10. Mike de Villiers |
| 4. Brian Hallock | 11. Brian Hallock |
| 5. Johan Greeff | 12. Richard Goldschmidt |
| 6. Brian Hallock | 13. Joyce Goldschmidt |
| 7. Joyce Goldschmidt | 14. Barbara Hallock |

Forthcoming outing in May

Join us for sunset at Llandudno beach

Our next outing is to Llandudno Beach on Saturday late afternoon 19th May. The intention is to take dramatic skies (the set subject in July) if the photographic gods bless us with some beautiful and cloudy weather. The opportunity is also there for wonderful seascapes and slow shutter images. Remember: Going on a club outing provides the safety needed at dusk on a lonely beach. Those who wish to join us in a supper in Hout Bay afterwards would be most welcome.

Let's meet at the beach car park at 5.30pm, warmly dressed and armed with a tripod. Please email Richard@goldschmidt.co.za if you intend to come along.



Photos by Pat Scott



A member's Travelogue



Awed by giants



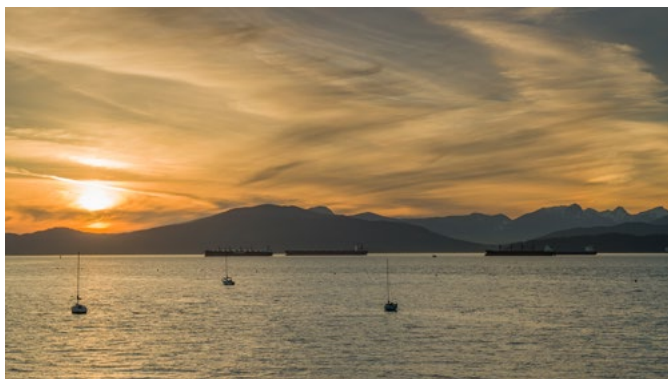
Pyramid Lake after sunset

Canada - a landscape photographer's paradise

by Lesley Parolis

Canada has long been a favourite destination of ours. Together we have spent two years living in Vancouver whilst on sabbatical leave from Rhodes University where Lambe was Professor of Pharmaceutical Chemistry and I was employed as a research fellow. Lambe also spent a year in Kingston, Ontario, early on in his academic career. We have seen a fair amount of British Columbia and have also travelled in Ontario and Alberta. In May 2017 we made the long trip over to Vancouver to visit dear friends living there and in Victoria, on Vancouver Island. We spent a month there in total and travelled about 2 500 km.

Vancouver is the most populous city in the province of British Columbia. The 2016 census recorded 631,486 people in the city and the Greater Vancouver area had a population of 2,463,431 making it the third-largest metropolitan area in Canada. It is a beautifully located city with hundreds of kilometers of shoreline, natural inlets and harbours. The mountains are close by and forests are everywhere. One can snow ski in the morning and play tennis in the sunshine in the afternoon. We stayed with ex South African friends in New Westminster (Greater Vancouver) at the start of our trip and then moved to the home of one of our dear friends, an independent 93 year old lady who we have known since 1982, the year we were married and did our first sabbatical year together. She lives close to the University of British Columbia (UBC) and within walking distance of the beach at Spanish Banks. From here one can see all the shipping entering English Bay as well as having a good view of the downtown city skyline. Looking south one gets a glimpse of the islands in Howe Sound and the call to board a vessel of some kind and explore the waterways is very strong.



Towards Howe Sound and the gulf islands

We wanted to explore Vancouver Island again as we hadn't been there for many years. We drove our hired car to the ferry

terminal at Tsawwassen to make the one hour and thirty five minutes crossing to Schwartz Bay. The massive ferries are very comfortable and one can relax, eat, and walk around looking at the passing islands. After disembarking there is a 23 km drive to Victoria but an absolute must is to take in the beautiful Butchart Gardens which are on the way. In springtime these gardens are a photographer's paradise with thousands of tulips, azaleas and rhododendrons in bloom. It is quite breathtaking. It is built on the site of an old quarry and has a wonderful variety of bedding plants, shrubs, trees, mazes and fountains. One could spend days there but we only had about three hours and spent the time happily taking close ups, macro shots and landscape shots to our hearts content.



Magnificent Butchart Gardens

Victoria is a small city although it is the provincial capital. It is easy to get around and is very welcoming and picturesque. There is plenty of colonial architecture to photograph and fortunately has no high rise buildings to block one's views. After a few days there we decided to drive further up north to visit the coastal town of Tofino and on the way take in the amazing Cathedral Grove located in MacMillan Provincial Park. Tofino is located on the Western side of the Island, about 400 km from Victoria, and looks out over the Pacific Ocean. It is a picturesque area with beautiful, wild beaches which take the full force of the Pacific storms. There is always driftwood lying about and often whole tree logs are washed up.

Cathedral grove has one of the most accessible stands of giant Douglas fir trees on Vancouver Island. Here visitors can stroll through a network of trails under the shadow of towering ancient Douglas fir trees, majestic pillars untouched by the



Chesterman Beach, Tofino

modern world – some more than 800 years old. Many species of wildlife use the old-growth forest as their home including several types of woodpeckers, owls, insects, reptiles, amphibians, deer, elk, black bear and cougar. The Cameron River, which flows through the park, contains rainbow, brown and cutthroat trout. Walking in the forest one gets a feeling that time has stood still and one could spend hours soaking up the tranquil atmosphere. Touching one of these ancient giants is quite reverential and one feels the spirit of this amazing forest as one sits in stillness looking up the broad trunks to the canopy far above. We spent a happy few hours walking, photographing and just being. When we returned to the car we saw a message from home to say that Lambe's dear brother-in-law had passed away in Cape Town. It seemed a fitting place to say our farewells to him and we sat in that beautiful place and thought about him.



Giant Douglas fir trees reach for the sky

We returned to Vancouver by ferry a few days later and, after a further five days in Vancouver, we made the journey by car across BC towards the Rocky Mountains, a journey of about

1000 km. We stopped en-route in Kamloops at a wonderful B&B on the North Thompson River. Again the cameras were out and we watched the sun set over the river. It was tranquil and lovely. Our hosts at Riverside B&B were avid travellers and during the Canadian winter when business was quiet they made trips all around the world and have even been to Cape Town.

From Kamloops we journeyed north east, stopping at Mount Robson National Park for a coffee break and to photograph Mount Robson. At 3 954m it is the highest point in the Canadian Rockies and the most prominent mountain in North America's Rocky Mountain range.



Mount Robson, BC

We began our Rockies stay in Jasper National Park which is located in the province of Alberta. Five national parks are located within the Canadian Rockies, four of which are adjacent and make up the Canadian Rocky Mountain Parks. These four parks are Banff, Jasper, Kootenay and Yoho. The fifth national park, Waterton is not adjacent to the others. Jasper National Park comprises a vast wilderness area of Alberta province defined by glaciers, lakes and peaks like 3 363m-high Mt. Edith Cavell. We travelled down Highway 93, known as the Icefields Parkway, a road from the town of Jasper that passes subalpine forest and the immense Columbia Icefield to end in Lake Louise in the south. Our trip was designed around photography and so we sought out the lakes, forests, glaciers, waterfalls and mountains which were most photogenic. We stayed in the town of Jasper for two days photographing in the area and then meandered southwards to Sunwapta Falls for two days and finally ending up in Lake Louise in Banff National Park where we spent four days.



Jasper town from Whistler's Mountain (reached via the Jasper Sky Tram)

We spent many hours happily photographing the incredibly beautiful landscape. We drove slowly, stopping often to photograph anything scenic and we were really lucky with the weather and the light. Some overcast and cloudy skies made for more dramatic shots than if it had been sunny. We would shoot early morning in the more popular areas such as Lake Louise itself, and then leave when the bus loads of tourists arrived and

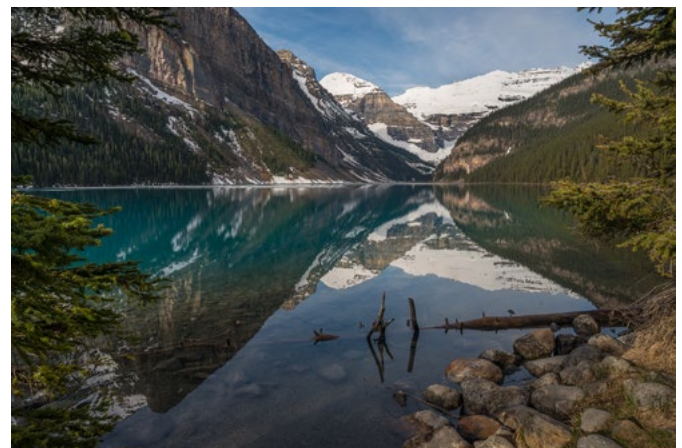
then we'd find ourselves a quiet lake to walk around and sit and have a picnic. We found the best photographs happened from 6 pm to 10 pm as it stayed light for so long and the tourists had all disappeared. To sit on the edge of a lake surrounded by snow-capped peaks with the sun reflecting off them making amazing reflections into the perfectly still water was just magical. I wanted to pinch myself that this was in fact real. This was a late spring and there was still a lot of ice on the lakes which made the reflections change as one waited. The only sound one would hear was bird song and the crunch of ice as it moved around. We would wander around to find the best composition, set up the tripod and just wait for the light. Shot after shot. Just magic! Of course one eye was always looking around for bears! Just in case.

On our way home from supper one evening at a lodge in the forest we came across a young Grizzly bear. This caused great excitement and we drove further down the road, stopped the car to retrieve the camera from the boot, and drove back up again to photograph it. It was just calmly walking down the road, oblivious to the onlookers in their vehicles. We saw a mother bear and two cubs the next day, feeding unperturbed next to the main road, but were prevented from stopping by the park warden parked nearby.

Our last two days in Canada were spent in the town of Banff which, although a bit touristy, is very pretty. Here we did some final souvenir shopping and relaxed before our return journey to Cape Town, via Amsterdam where we spent two days. We were lucky enough to see the impressive Van Gogh exhibition of his life and work at the eponymous museum in downtown Amsterdam. At the end of a month away we were happy to get home and begin the task of processing all those photographs. I think there are still some waiting to be retrieved almost a year later.



Peyto Lake



Lake Louise



Tangle Falls



Sunwapta Falls



Hector lake

Winning images from April

Set subject: Macro

The judge for the evening was Derick Nel who travelled all the way from Yzerfontein, for which we are very grateful. There are several ranking promotions this month. We congratulate Paramasivam Saravanakumar who gains promotion to Intermediate, Stephen Gibson and Roger Trythall who are promoted to Advanced, and Danie Coetzee who is now Salon. Congratulations must also go to Kim Stevens, Anna Engelhardt, Nicol du Toit and Jeanette du Toit who have again fulfilled the requirements for their Master ranking for 2018 of at least 10 CTPS gold awards and 10 Salon acceptances. This particular ranking was introduced last year to serve as an additional challenge to our members with Salon status, but it is always valid only for one year, reports LESLEY PAROLIS.

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

Set Subject



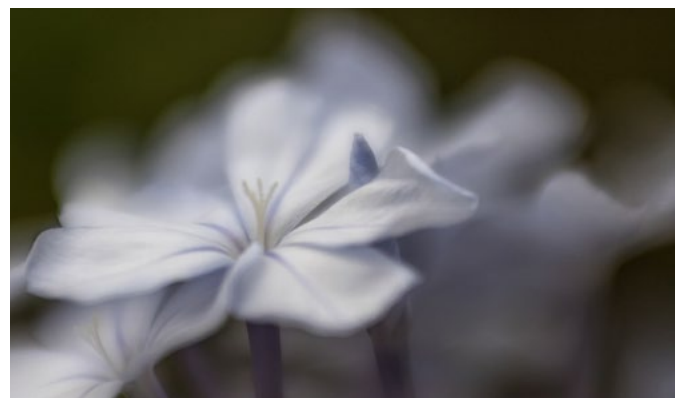
Winner PDI Set (Beginner) *Shining Light* by Paramasivam Saravanakumar (26). Great story telling in this well-presented image. Very good detail, colour and lighting. Perhaps a little cropping of the right hand side of this image would enhance it even more. Well done.



Winner PDI Set (Advanced) *The Bug* by Robert Maginley (24). The square format works well for this composition. Good colour. Slight adjustment needed in levels to give the photograph a bit more "punch" and show up more detail (especially on the little bug in the centre). Try to eliminate glass reflections in the background



Winner Print Set (Advanced) *Everlasting* by Mireille Landman (23). The square crop works well for this flower, with lots of good detail and light. The brightest area draws the viewers' vision to the centre and holds it there.



Winner PDI Set (Advanced) *White plumbago* by Jennifer Morkel (24). A very good composition with well applied soft focus.



Winner Print Set (Advanced) *In-flight meal* by Jonathan Mark Burchell (23). This is a lovely sharp macro image that captures an insect in flight. Lots of good detail and colour. The movement of the wings has made this shot special.



Winner PDI Set (Advanced) *Grenadilla* by Robert Maginley (24). Very good composition of this awesome macro shot. Very good use of colour. I particularly like the lead-in lines throughout the image. Slight adjustment in levels and exposure will enhance this image and make it even more spectacular.



Winner PDI Set (Intermediate) *Spider Rodrigues Island* by Antonio Chavry (26). A very sharp image of this Rodrigues spider in its habitat. Very good detail and colour. I did not know it when I viewed the image the first time but the minute male following the female gives this composition good impact.



Winner Print Set (Salon) *Pink Rhododendron Macro Study* by Haralambos Parolis (26). Great colour and vibrancy in this image and the square crop works very well here. A little more space on the right-hand side of this image would enhance the balance of this composition.



Winner PDI Set (Salon) *Stick Insect* by Marion Jackson (28). One of my favourites. An excellent image of this insect in its habitat. The crop, colour and lighting all work very well to make this image special.

Open Subject



Winner Print Open (Advanced) *Praying for water* by Jonathan Mark Burchell (23). A very sharp image with lots of detail. Very good lighting and colour. Be careful to not crop too tightly with wildlife images. A bit more of the subject's surroundings would give the image more impact.



Winner Print Open (Advanced) *Cape Epic Prologue* by Andrew Denny (23). A very good action image of these cyclists. Good detail and lighting. The shadows of the bicycles and the dust on the track make this image even better.



Winner PDI Open (Intermediate) *Drought at Theewaterskloofdam* by Alicia Greyling (23). Good use of infrared in this artistic image, with interesting colours.



Winner PDI Open (Beginner) *Southern Hemisphere Star Trails* by Paramasivam Saravanakumar (25). A well-executed star trail image with good detail in the star trail and the foreground. Adjusting the exposure down on the rock (front, centre) will balance the light a bit more and shift the focus more toward the star trail.



Winner Print Open (Intermediate) *Walrus haulout* by Louise Tarr (26). A wonderful image of these walrus lazing on the ice. Very good composition and great detail and lighting throughout.



Winner Print Open (Master) *The dance of the beauty* by Nicol du Toit (27). A great image of this dancer. The balance of light and colour in this image is really very good. The dancers in the background make this composition even more special. Nice one Nicol!



Winner PDI Open (Advanced) *Illumination 4* by Danie Coetzee (30). Needless to say, I was super impressed with this image. Absolutely great use of colour and composition. The image is vibrant, and the author has made excellent use of negative space. The filter used has been around for a very long time, but I have never seen it used selectively, as in this image. Very well done!



Winner PDI Open (Salon) *Great Pyramids of Giza* by Prem Moodley (27). *I really enjoyed the vastness of this landscape image. The Pyramids in the background give this image a lot of depth and the repetition of shapes enhances its overall impression. Excellent detail, colour and lighting throughout.*

Other high-scoring images from our **April Competition**

(24 & above)



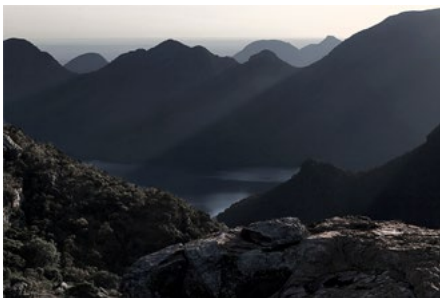
False Bay by Stephen Gibson (25)



Poetic waves of sand
by Anna Engelhardt (26)



Dusk Over Walker Bay
by Catherine Bruce Wright (24)



Blyde River Awakening
by Jeanette du Toit (25)



Beach Walk by Richard Goldschmidt (25)



Arabian desert scape by Lesley Parolis (24)



Laser Attack by Margaret Collins (26)



Delicate purple passion by Pat Scott (24)



Fire in the Eyes by Peter Turnbull (24)



Digging for Treasure by Keith Bull (25)



Sheikh Zayed Grand Mosque Abu Dhabi
by Lesley Parolis (26)



An elegant woman
by Anna Engelhardt (26)



Do not come any closer
by Jeanette du Toit (25)



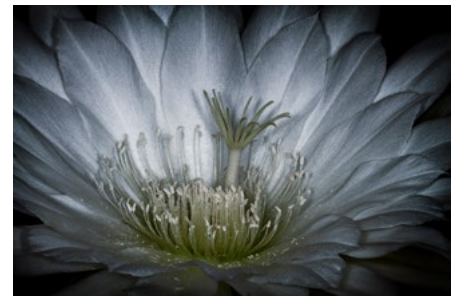
Walkway over Dubai Canal
by Haralambos Parolis (25)



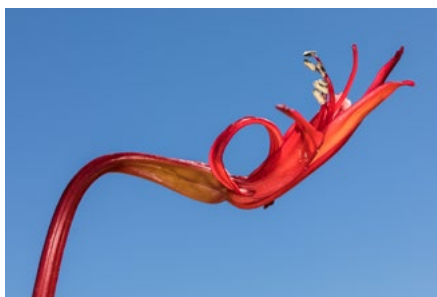
The sharp end by Nicol du Toit (24)



Ant on a Pincushion by Louise Tarr (24)



Cactus flower by Rob Tarr (25)



Kersbosblom by Kim Stevens (26)



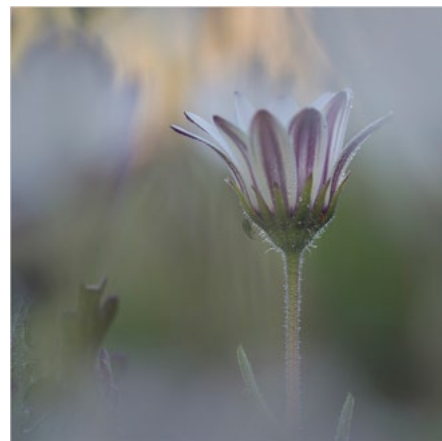
Don't mess with me by Rob Tarr (26)



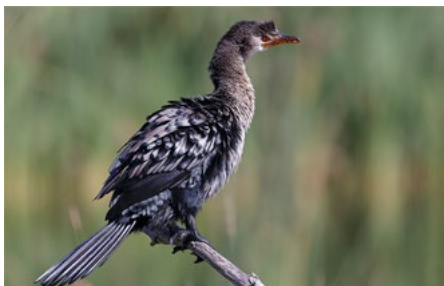
Sweetest Taboo by Crighton Klassen (25)



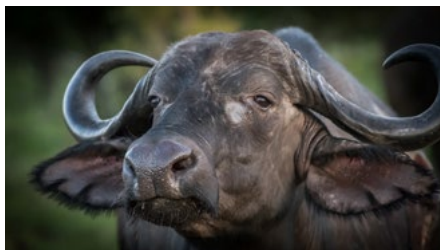
Fragile by Steff Hughes (25)



Opening by Catherine Bruce Wright (25)



Reed Cormorant by Jeanette du Toit (26)



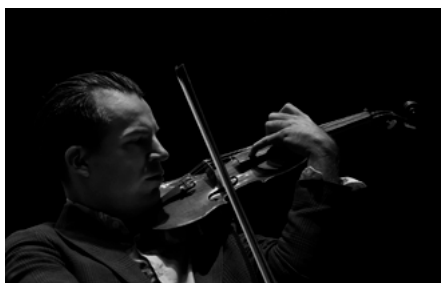
Danger by Ken Woods (26)



Dubai skyline with the Tolerance bridge by Lesley Parolis (26)



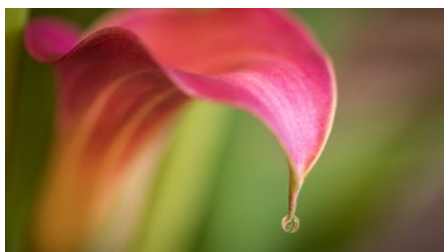
Fish fingers by Joan Ward (26)



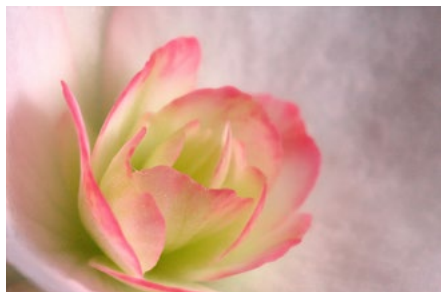
Music man by Joan Ward (25)



Take a bow by Kim Stevens (25)



Droplet by Ken Woods (27)



Pink Beauty by Joy Wellbeloved (27)



Prize Cockerel by Kim Stevens (26)



Anticipation by Danie Coetzee (27)



Khan river valley by Neels Beyers (24)

Shooting at 1/15

Freedom of expression, freedom to be creative and freedom to make mistakes

An interview with Leon Oosthuizen



We asked Leon what inspired him to focus on such an unusual shutter speed of 1/15, which is rather awkward as it is neither fast nor slow. He explained that as a youngster and when he experimented with his father's Minolta SRT Super (a fully manual camera with no automation), he became fascinated with the mechanical sound of the shutter. While waiting for the films being developed, which was not that frequent because of the cost involved, he used to play around with the camera and listened to the sound the shutter made at different speeds. A 1/30 sounded too fast and a 1/8 too slow, but 1/15th seemed just right to him.

"Later on when I was much older, I learned about exposure control and understood that this is actually a speed to avoid. I also realised that sharp images can only be achieved with a much faster shutter speed and/or a higher ISO (often with the addition of a tripod), unless one wanted to shoot waterfalls, clouds or seascape where one needed a slower shutter speed to get that dream-like landscape image; or using a 30 second exposure or even hours - as in the case of shooting star trails.

"Why then would I want to shoot at such a strange and awkward speed of 1/15, you may ask? It is because of its creative opportunities it offers a photographer, especially when hand-held. I became fascinated with the possibilities of portraying movement in an image, because it makes it come 'alive'. There are always a variety of ways to re-interpret a subject, particularly of places where you have been before and you want to try out a different approach; shooting at 1/15 seemed a perfect opportunity.

"We often acquire new camera gear because we feel that it would lift our photography to the next level and therefore we make our buying decisions based on bigger sensor size, higher ISO and faster prime lenses, but hardly ever think of utilising our existing equipment or experimenting, like in this example, with slowing down the shutter speed.

Whereas higher shutter speed results in a perfectly sharp shot with that 'critical focus' factor, however, I rather like to promote a 'relative focus', because I believe that as long as the eye has something to go to, you have a focal point and you can build your story inside that frame.

"If you are using a tripod and shooting at available light some table top object, then 1/15 is within your demand for sharpness, but it doesn't feel like you are being challenged all that much. However, when you take the camera off the tripod and decide to

For more than a year, Leon has invited photographers to join him on a free photographic walk on every 15th of the month (weather permitting), concentrating mainly on street photography and using only a shutter speed of 1/15. These walks take place at interesting areas in and around Cape Town, and generally start at 15h00 from a pre-arranged meeting place.

use a 1/15 to do street photography, sport activities, birds or wild life, it becomes much more interesting and creative, particularly when you aim to show movement in the image that tells a story about the event. "Now there are good movements and bad movements, i.e. camera shake. The former add to the narrative of an image and its creative aspects, the latter is undesirable and should be avoided. Because 1/15 is not that slow that you get extreme movement, additional techniques are required to enhance the creative process such as track-panning or zooming.

"The additional bonus in this process is that you are getting to know your camera and lenses in a different way, i.e. give answers to which lenses are better with what type of movement and at what zoom or focal length; the same applies to panning when taking shots of cyclists, runners, motorcars or birds in flight. You will find that to get the right amount of motion blur, you will have to move the camera faster or find a faster subject.

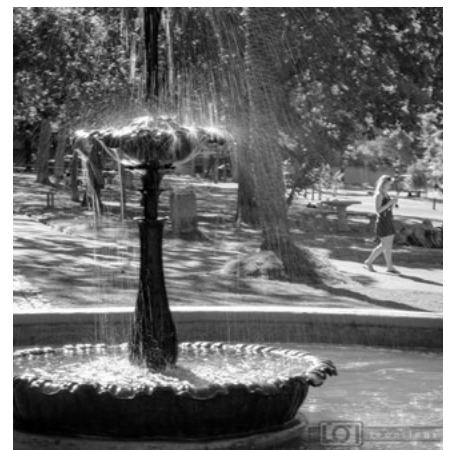
"An interesting element about slow shutter photography is that by reducing the speed we can actually portray speed





in the image. All this experimenting will push you to understand what each different setting allows you to do. It will also teach you about composition and how to isolate your point of focus by blurring the fore- or background of your frame. "All this is an exercise in trial and error that forces you to get out of your comfort zone. Expect to make many mistakes but you will learn from them, and at the same time have lots of fun and many fascinating and unexpected end results. There is always a bit of magic and mystery in playing around with movement and motion during that split second of pressing the trigger because of the many things that can happen that are not within your control. There will be many images that need to be deleted while you are experimenting, but from those moments come the most natural, most energized and most honest images. Obviously, motion adds life and tension to still images, like in an image of a figure skater, or somebody playing rugby – they are not just ornaments or something frozen in time "My monthly photo walks are an opportunity for photogra-

phers to get together on a level playing field where everybody is equal and free to experiment, can ask questions and learn from each other, as well as share their failures and successes. "Afterwards, we generally share a drink or a meal somewhere and talk 'shop'. Because the photo walks are social and uncompetitive, it allows people to get over their anxieties of having to perform a particular way to get kudos from their photographic peers or friends. "It makes it all worthwhile when I see people's faces light up when they experience the freedom to experiment and know that they will not be judged and are just out to enjoy themselves. It is a perfect way to get back to the roots of our photography and remind us how we first picked up our camera and started experimenting without knowing much about technology. We are all so easily getting caught up in being serious and technically correct, but we have somehow lost that magic and that love of what made us engage with the medium of photography in the first place," concludes Leon.



All images by Leon Oosthuizen

To get more details about his monthly walk, follow him on his [Facebook group](#) or visit his [Instagram site](#).

Master Class

Let lens logic decide your choice

With more lenses to choose from today than ever before, knowing what to invest your money in without making expensive mistakes is tricky. LEE FROST identifies the best optical options for different subjects.



After more than 20 years as a professional photographer, I'm not ashamed to admit that I've been round the block a bit. There are few image formats that I haven't tried at some stage, and until a few years ago I had more cameras and lenses than your average camera shop. All that changed when I switched to digital capture back in 2008. Since then I've been doing pretty much everything with a single Canon system and possess fewer lenses than ever before. Far from being limited by this shrunken system, however, my photography is more varied and more creative than ever. Having led more workshops and tours, than I can remember, I'm aware that many photographers have yet to rationalise their lens system in the way I have, and continue to trudge around, laden down by far more equipment than they could ever need on the off chance that it might suddenly be needed to take a once in a lifetime shot. Take it from one who knows – it rarely is.

Prime versus zoom

The old argument about prime lenses being superior to zooms is getting very boring now, so let's deal with it then get on with our lives. Yes, prime lenses are superior to zooms in many cases, but photography's about producing works of art, so it really doesn't matter if yours is a bit sharper than mine because you shot with a prime lens and I used a zoom. I do own and use a couple of prime lenses, one of which was chosen for its awesome image quality. But zooms are far more versatile, so when I know I'll be shooting a range of subjects in different conditions, they're favoured every time over prime lenses. Also, the difference in quality between prime and zoom lenses is so small in the majority of cases that you'll only see it on huge prints. When did you last make a print bigger than 16x12in? Exactly.

So which lenses do you really need to cover your back and stop it from aching at the same time? The main factor determining lens choice is subject. If you're a nature fan, your optical needs will differ to a landscape specialist, and if you have a penchant for portraits, your requirements will bear little resemblance to those of a sports photographer. Saying that, there's a relatively big crossover between most subjects, so if you fancy yourself as an all-rounder, as I do, you can get by without spending a fortune or doing yourself an injustice. I shoot landscapes, architecture, portraits, still-life, details, abstracts, candid and reportage, yet 90% of my images are taken with just three zooms (17-40mm, 24-70mm and 70-200mm on a full-frame digital SLR) and the other 10% with a pair of primes (Zeiss 21mm and Canon 50mm f/1.8). Lenses can be divided into two camps really – wide-angle and telephoto – and the easiest way to establish which one is more suited to you is by looking at the way these lens types differ.

Wideangle lenses

Peering through your camera's viewfinder for the first time with a wideangle lens fitted is like looking out on another world. For a start you can see more than is possible with the naked eye, so the effect is immediately engaging and exciting. The wider the lens, the more pronounced this is. But wideangle lenses do much more than that. They also seem to stretch perspective, so nearby features loom large in the foreground, while everything else rushes away into the distance. This is why landscape, architectural, garden and travel photographers favour wideangle lenses – because as well as being able to capture a large area in a single shot, you can emphasise foreground interest to add a strong sense of depth and scale, or exaggerate the lines in a scene to lead the viewer's eye through the picture. The end result is a dramatic, dynamic composition that gives a real sense

looks much smaller and further away than it does to the naked eye, so you can easily end up with lots of wasted space in your photographs. To avoid this, get into the habit of moving in close to important elements in the scene. With landscapes, for example, make the most of foreground interest such as rocks, walls, rivers, paths and so on. If you're shooting a street scene, fill the foreground with a car, or a person.

The distortion you get with wideangle lenses, especially at the frame edges, must also be considered and can be either a blessing or a curse, depending on the subject and your treatment of it. Moderate wides such as a 24mm or 28mm don't suffer from distortion too much, but ultra-wides such as a 20mm or 17mm do – straight lines close to the edges of the picture will lean dramatically if you tilt the camera slightly up or down, and with some cheaper zoom, straight lines bend like bananas – an effect known as barrel distortion. Ultrawides also stretch perspective more, so things close to the camera appear badly distorted. This can work fine when shooting urban landscapes or architecture, but portraits shot from close range with wide lenses are highly unflattering.

50mm standard lens

Until around 20 years ago, whenever you bought a 35mm SLR it almost always came complete with a 50mm standard lens. These days, zooms have taken over and the common practice now is to buy an SLR body with a standard zoom such as an 18-55mm or 24-105mm. In one respect this is a good idea because a zoom gives you far more creative scope than a prime lens. The downside is that the normal angle of view the standard focal length gives – similar to the naked eye – is considered boring compared to wideangle and telephoto lenses so it tends to be ignored. However, its natural perspective makes it ideal for a wide range of subjects – I use a 50mm standard lens for landscapes, architecture, portraits, candid, action, details, abstracts, stilllife. In fact, providing you can get relatively close, there isn't a subject that doesn't suit this much-maligned focal length, and if you buy a 50mm prime lens you also get the benefit of a super fast maximum aperture in a lightweight, inexpensive body, that's perfect for handheld photography in low light.

Quality counts

Whether you invest in prime lenses or zooms, an important fact to be aware of is that the high resolution sensors in the latest generation of digital SLRs are so good that they can easily out resolve the lenses you fit to them, so any flaws in optical design will be highlighted. These problems are at their worst in ultra wideangle zooms or cheap kit zooms, where chromatic aberration, diffraction, vignetting, barrel distortion and loss of sharpness at the image corners are all common problems. The only way to minimise optical issues is by buying the best lenses you can afford. So, don't blow most of your budget on a camera then stick a cheap zoom on it, or buy two or three budget zooms in one go. Instead, buy one top of the range lens from the camera maker's own range, then buy a second one when you can afford it. Oh, and if you want to get the best optical performance out of any lens, a mid range aperture of f/8 or f/11 is your best bet. Image quality is at its lowest at the widest and smallest apertures, especially with wideangle zooms

Telephoto lenses

The obvious advantage of telephoto lenses (any lens with an effective focal length greater than 50mm is considered a telephoto) is that they magnify everything, which means you can fill the frame with subjects that are far away – like wildlife – or isolate your subject from its surroundings, such as a person standing in a crowd. Just as wideangle lenses exaggerate perspective,

telephotos flatten it. If you photograph a line of people facing the camera with a 300mm or 400mm lens they'll appear to be almost touching each other, despite the fact that there's a reasonable distance between them. The longer the focal length, the greater this foreshortening effect is, though even with a moderate telephoto such as 135mm or 200mm it's very obvious, and can produce really dramatic results.

Telephotos also reduce depth of field considerably, particularly at wide apertures such as f/4 or f/2.8. This is a great benefit when you want to make your main subject stand out, because by focusing carefully on it the background and foreground will be reduced to an indistinguishable blur. The effect, known as fall off, becomes more pronounced as focal length increases and is ideal for subjects such as portraits, candid and wildlife, where you want to throw distracting backgrounds out of focus so all attention is directed towards your subject. The most popular telephoto lenses have a focal length between 80-200mm. The bottom end of this range, up to 135mm, is ideal for portraiture because the slight foreshortening of perspective flatters the human face – most portrait photographers favour focal lengths of 85mm or 105mm.

Telephotos from 135-200mm are handy for all manner of subjects, from candid and landscapes to architecture and abstracts. If you're interested in sport or nature photography then you'll need something longer. A 300mm is a nice focal length to work with, but really you need to be looking at a 400-600mm if you want to fill the frame with distant subjects. The physical size and weight of telephoto lenses makes camera shake a real danger if you're handholding – lenses with focal lengths of 300mm or more tend to be quite big and heavy, especially if they're fast lenses such as a 300mm f/2.8. To prevent this, make sure you use a shutter speed that at least matches the focal length of the lens, and ideally mount the camera or lens on a tripod or monopod, or find some kind of natural support such as a wall or fence. Lastly, because depth of field is shallow when using telephoto lenses at wide apertures, accurate focusing is vital. If you rush it, nine times out of 10 your main subject will come out unsharp, so take your time, take care and problems will be avoided.

Specialist optics

If you're a keen nature photographer then you'll almost certainly be considering adding a macro lens to your kit – if you haven't done so already. Many zooms have a close focus capability, but for proper close ups nothing beats a pukka macro lens – ideally with a focal length around 100mm (it varies from manufacturer between 90-105mm usually). These optics give you life size reproduction on a full frame camera so for DSLRs with a DX-sized sensor you get great magnification for truly amazing macro images. They also double as great portrait lenses.

For architecture and landscape the new generation of tilt/shift lenses are worth considering, though they come with very hefty price tags, so beware! The shift facility allows you to correct converging verticals when shooting buildings by raising the front section of the lens. The tilt option lets you achieve extensive depth of field at moderate apertures (for optimum image quality) by adjusting the lens' plane of focus – in the same way that large format cameras do. You can also minimise depth of field to create interesting miniature effects by tilting the opposite way. So there you have it – lenses for all subjects. Before you start re-mortgaging the house and heading off on a shopping spree, however, remember that whatever you buy you have to carry – or leave behind to gather dust. It's tempting to think that adding this lens or that lens will make you a better photographer, but more often than not it won't. I manage perfectly well with three zooms most of the time and hardly ever wish I had something longer or wider. In fact, getting rid of lenses has made me a better photographer, not buying more. So save your money

and use it to fund exciting trips where you can make the most of the lenses you do have. After all, photography's about taking photographs, not collecting equipment.

Find the right lens for your subject

Here's a quick summary of the focal lengths recommended for popular subjects:

- Landscapes - 16/17-300mm
- Portraits - 24/28-200mm
- Architecture - 16/17-200mm + tilt/shift lenses
- Sport - 24/28-600mm
- Nature - 24/28-600mm + macro
- Candid - 24/28-400mm
- Reportage - 20-200mm
- Travel - 16/17-300mm
- Still-life - 24/28-135mm + macro

As you can see from this list, most subjects share the same focal length requirements and it's only when you get into specialist subjects – primarily sport and nature – that the lens needs to become more extreme. So, if you equip yourself with effective focal lengths from 16/17-300mm, you'll be ready to tackle any general subject

Magnification factors

I've referred to focal length throughout this feature in terms of full-frame digital SLRs (or 35mm film SLRs). However, remember that if your digital SLR uses a DX-sized sensor, as the vast majority do, you need to apply a magnification factor of 1.5x or 1.6x (for Canon) to lens focal length to calculate the effective focal length.

Full frame	1.5x	1.6x
17mm	26mm	27mm
20mm	30mm	32mm
24mm	36mm	38mm
28mm	42mm	45mm
35mm	52mm	56mm
50mm	75mm	80mm
70mm	105mm	112mm
100mm	150mm	160mm
135mm	200mm	216mm
200mm	300mm	320mm
300mm	450mm	480mm
400mm	600mm	640mm
500mm	750mm	800mm

One-day creative workshop in Central London

World-renowned photographer LEE FROST, who has been providing Cape Camera with regular 'Master Class' articles for almost two years, will be running two of his popular one-day London creative technique workshops in September this year.



The dates are Friday 14th and Saturday 15th September 2018 and the cost for each day is £150 per person. If you happen to be in London at that particular time (and have booked for the course) all you have to do is turn up with your camera gear and be prepared to be inspired!

Each day will begin at 8am, meeting at the Millennium Bridge and end around 8pm after a sunset/twilight shoot at Docklands or near St Katherine's Dock. The time in between times will be used to capture architecture, abstracts, interiors, long exposures and anything else that is photographically interesting.

The itinerary for each day will be kept flexible so it can be adapted to suit the weather, but no matter what, each day will be full of photo action as London is home to an endless variety of subjects.

Lee Frost has organised the workshops on two consecutive days so that you can book on both if you like and extend your time in London. If enough people book both days, he will look at following a different itinerary on the second day to avoid repetition.

If you would like to reserve a place, please send me an email (annengel@iafrica.com) and I will provide you with more information and a booking form.