

# CAPE CAMERA

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September 2017



Official Newsletter

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**CAPE TOWN PHOTOGRAPHIC SOCIETY**

## CAPE CAMERA

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## On the cover

Our front cover image, titled *In the style of the Masters* by Steff Hughes, was one of the award-winning images in the Set Subject category of this month. We asked her how she arrived at the idea of approaching the design from a traditional side.

"When planning for the September competition, I wanted to do both a traditional still life and a more modern one. However a sudden illness and an extended stay in hospital curtailed that idea. Fortunately, I had already completed the traditional still life that you see on the cover," she explained.

"Traditional still lifes follow certain guidelines and often contain fruit, flowers, jars, bottles and insects. I had the fruit, some flowers, a lovely brass jug and - weirdly enough - an inherited brass fly whose former life was as an ashtray! There was beautiful afternoon light coming into the room and, with a little polishing and arranging, I had the beginnings of a still life. Traditional still life composition relies on a balance between the height of each object one to another and also by how much they overlap. A rough guideline

to work by is that the tallest object should be at the back with the next tallest object placed in front and slightly to the side. Each object should be about a third shorter than its predecessor and should overlap, but not obscure, the object that it stands in front of. The objects are often placed on an artfully draped cloth, with another cloth in the background.

"The 'artful draping' of those scarves turned out to be the most difficult part of setting up the composition; too many folds and I ended up with deep shadows and dark lines running across the image, too few and it just looked like a plain background. After a few attempts I managed to get the cloths to look as if they'd just naturally fallen into place. I slightly underexposed when shooting to make the most of the shadows and the rich golden light on the fruit and brass. I edited the shot in Lightroom, Photoshop and used some of the Nik filters to enhance the golden light."

# News from the council



The 2017 Annual General Meeting of 20th September 2017 is now history and brought with it the inevitable changes in members stepping down or being voted onto the Council. I have switched places with Nicol du Toit as the new President, with Nicol reverting to the vice-President position for the next two year term of office. Our society owes a great debt to Nicol in all that he has done during his term of office in regulating our affairs - whether corporate, financial

or photographic. This was evident in his detailed treasurer's report and in the motions of minor changes to the Constitution which he presented and had passed at the AGM. We are fortunate that Nicol will remain as Treasurer in addition to acting as Vice-President.

Sadly, Trudi du Toit stepped down at the AGM as our public relations officer. She had done an incredible amount of work for the Society - from her editorship of Cape Camera a few years back, to producing a superb book about the history of our Society to celebrate our 125 years of existence. More recently, the way she organized the new logo design for the Society was exemplary. The new logo was unanimously accepted at the AGM. It became so much more personal when the winner of the competition, Karl Moss - who created it, explained how and why he had designed it.

We welcomed John Spence back to Council once more, this time to be our new PRO in Trudi's place. Robert Maginley relinquished the secretary position, and Margaret Collins accepted the replacement position. We would like to thank Robert for all his work in the past as secretary. All the other Council members were either re-elected or remain in their original positions, having only served half of their term. Full details of the new Council appear elsewhere in this issue of Cape Camera.

One of the motions passed at the AGM will be the increase in annual subscriptions to R250 per year, but only effective from when subs are due in 2018. Given what our active members receive back from the Society in the form of education lectures, subsidized outings and an annual dinner contribution of R200, it is a bargain at the price. The other motions passed attempt to give Council more flexibility in matching people to the various jobs that need to be done for the society, whilst ensuring that Council can appoint between 6 and 10 members - as and when the need arises. Related to that, we will be requesting from next year onwards that a nomination form must be completed prior to the AGM for those members wishing to serve on Council.

Finally, I am honoured to lead the Society into 2018 and hope that we will continue being a vibrant and happy group of friends that have fun furthering our photographic abilities and talents.



Happy shooting!  
**Richard Goldschmidt**  
 President

## 2017 Schedule

Please take note of the following dates and subjects.

### Monthly Set Subjects & Submission Dates for 2017

Competition Dates	Submission Dates	Theme
4 October	27 September	Birds
1 November	25 October	Silhouettes
6 December	29 November	Water

Click on the Theme for a website link for inspiration and to assist with the understanding of a particular theme.

### AV Themes & Training for 2017

Please note: These monthly themes below are just guidelines and members are welcome to enter any other AV as well.

<b>October</b>	Opposites – be creative – anything goes Training: Will be advised
<b>November</b>	Feet &/or Hands Training: Will be advised
<b>December</b>	Long long ago Training: How to take photos for the AV challenges of 2018

### Outings Diary for 2017

DATE	VENUE
06 October	Signal Hill
24 November	West Coast Weekend

### E & D Diary for 2017

DATE	SPEAKER	THEME
18 October	Johan Kloppers	Namibia
15 November	Roger Trythall	Science behind the northern lights

# IN THE NEWS

## *New CTPS logo unveiled at the AGM*



*Logo on colour background*



*Logo on white background*

After many months of planning and discussions – driven by the determination not to repeat the mistakes of the past, it was decided to have a wide range of ideas to choose from, get CTPS members involved in the selection process, and have an heraldic authority and an expert graphic designer to assist us with the final decision.

The invitation for ideas for a new CTPS logo resulted in a massive 123 entries from graphic designers, ad agencies, design students, CTPS members and ordinary creative people from across the Western Cape, even from as far as the UK.

After an initial rough selection, members were asked to vote for their preferred logo - five emerged as their favourites. After consultation with Maré Mouton of Icon Communications, an experienced graphic design expert who was one of the final judges in the competition, the winner was chosen. He commented: "A logo should be instantly recognisable as a symbol of the company or product it depicts, and this particular design fulfils the mandate because of its strong visual references to both Cape Town and photography."

The final winner was Karl Moss, a 25-year old art director from Cape Town (*pictured on the right*) who has a degree in visual communication from the AAA School of Advertising and has worked as art director on several very well-known brand campaigns at two advertising agencies.

"Graphic design was always part of my life, having a father who is also in the creative trade. Leonardo da Vinci's famous quote 'Simplicity is the ultimate sophistication' strongly reso-

nates with me, and is something I believe echoes throughout my design work. I discovered your advert for the logo competition in

an issue of The False Bay Echo, and thought it would be a great exposure for me as a creative and logo designer, with the prize obviously being a deal-sweetener.

"The circular holding device is a simplified and stylised version of a typical camera shutter, and being half-open creates a perfect shape of Table Mountain within the negative space, alluding perfectly to the location of this fine photographic society," he explained to members at the AGM.

For a detailed report about the historic background and the lengthy process of finding a suitable new logo, written by Trudi du Toit, please visit the [CTPS website \(http://www.ctps.co.za/the-story-of-the-new-ctps-logo/\)](http://www.ctps.co.za/the-story-of-the-new-ctps-logo/)



## *Make-up of the new Council*

Congratulations to our newly elected president, Richard Goldschmidt, and new CTPS council members John Spence (member and public relations) and Margaret Collins (secretary). Also congratulations to the long-serving (suffering?) council members who agreed to be re-elected for another two-year term: Nicol Du Toit (treasurer and vice-president), Lesley Parolis (competitions and web postings) Kim Stevens (E&D) and Detlef Basel (venue). Anna Engelhardt (publications) and Andre Mouton (webmaster) will serve the remaining year of their two-year terms. See page 8.

## Urgent reminder to enter the CTPS Annual Competition 2017

Closing date: 22 October 2017

All CTPS members are invited to enter this important competition with images that were taken during the year October 2016 to September 2017, and are eligible even if they were not entered in a monthly competition. Colour or monochrome is allowed in any genre except in the open monochrome category.

You may enter a total of 7 digital (PDI) images, but only one per category. All must be in HD Image Format with a maximum of 1920 pixels wide by 1080 pixels high. One side must be equal to the maximum. File size is max 2 Mbyte. Enter through Photovault.

The competition will cover the following genres and only PDIs will be allowed:

Open monochrome	Nature including wildlife	Photojournalism	Portraiture	Art photography	Scapes	Macro	AV
		Street photography		Abstract			
		Sports photography		Altered reality			
		Sports action photography		Creative or visual art			
		Photo travel					

### Again great results at National Salons



*Pillars of Tranquility by Hannelore Seifart*

#### PSSA AV September 2017 Salon

Six out of a total of only 12 Acceptances were entries from CTPS. Congratulation AV group!

Name	Surname	AV Title	Award
Hannelore	Seifart	Pillars of Tranquility	PSSA Silver Medal
Nellian	Bekker	Dunes of the Skeleton Coast	Acceptance
Margaret	Collins	Impressions of Summer	Acceptance
Jeanette	du Toit	Hogsback Autumn Splendour 2	Acceptance
Hannelore & Heiner	Seifart	As Time goes by	Acceptance
Len	van Wyk	The Last Drop	Acceptance

#### 2017 Brandpunt PDI Salon

Jeanette du Toit received three Acceptances, Chris Coetzee two and Nicol du Toit one.

#### 2017 Tafelberg International PDI Salon

Kim Stevens received four Acceptances and was given a Certificate of Merit Award for her image Namib Rand (on the right); Jeanette du Toit achieved five Acceptances, Chris Coetzee two; and Nicol du Toit, Johan Greef and Anna Engelhardt one each.

#### 2017 Vereeniging PDI Salon

Chris Coetzee received six acceptances, Jeanette du Toit four and Nicol du Toit one.

Note from the Editor: If you enter a Salon, please make sure, you enter under the banner of 'Cape Town Photographic Society', otherwise I will be unable to pick up your results.



## 2018 Cape Photographers & PSSA National AV Congress

Where: *The Showroom, Prince Albert*

When: *Sunday 18th March to Thursday 22nd March 2018*

The congress is again a 3-in-1 event consisting of the:

**20th annual Cape Photographers congress**, together with the **11th biennial PSSA Audio Visual Convention** and the **3rd Biennial PECC International Audio Visual Festival**.

Some of the speakers will include: Martin Barber, Salvelio Meyer, Willem Dafue, Willem Oets and more.

**Bookings** are now open; total capacity of the venue is 120. Check the PSSA website for further updates.

### **Congress enquiries/suggestions:**

Paul Rixom at [prixom@webmail.co.za](mailto:prixom@webmail.co.za) or Roel at [capephoto2@gmail.com](mailto:capephoto2@gmail.com)

### **Accommodation:**

Contact Prince Albert Tourism at [tourism@princealbert.org.za](mailto:tourism@princealbert.org.za)



## Geof Kirby

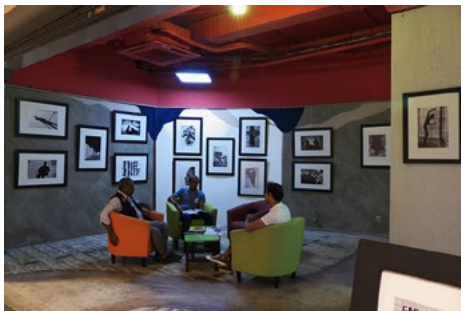
*- A relentless campaigner & champion of professional photographers*

*20 June 1948 - 31 August 2017*

Well-known international photographer, Geof Kirby, and founding member of the Southern Africa Freelancers' Association (SA-FREA) has passed away in Cape Town last month.

A few weeks before his death, Geof was giving a remarkable representation to the Parliamentary Portfolio Committee on Trade and Industry on the Draft Amendment Bill to the Copyright Act of 1978, and in particular on the rights of freelancers and other photographers. "His passing is a blow to the entire community of freelancers in South Africa, but in particular to the photographic world where he unselfishly championed their rights for several years," said colleague and fellow SAFREA member, Gareth Griffiths.

## News from our Mauritian CTPS member



Antonio Chavry, one of our new members, who joined CTPS, although he lives in Mauritius, has sent us the following news about what is happening photographically on this beautiful island in the Indian Ocean:

"I belong to the *Cercle des Artistes Photographes* (CAP) of Mauritius, which was founded on 1st April 1979 (not an April's fool day joke!). The association is registered as an NGO and we are affiliated to the *Fédération Internationale de l'Art Photographique* (FIAP). Each year our association organizes three special events:

- in April, on our anniversary date, we hold a photographic exhibition (see photographs left & centre);
- In August, our *Annual Salon d'Août* takes place - this year the theme was *Jeux d'ombres* (the interplay of light and shadows), and for the past five years, we also

received entries from *CAP Réunion*, a photo club from Ile de La Réunion.

- In November, our association invites photographers who do not belong to our association to exhibit along side us on a specific theme.

"All exhibitions take place at Dias Pier, Le Caudan Waterfront, Port Louis. This year our association launched a commemorative envelope to mark the 178th anniversary of photography (see photograph above on the right). The envelope is post-marked 19 August 2017 (World Photography Day) and we will send one of the envelopes to CTPS as a token of our friendship," concludes Antonio.

Note from the Editor: Should we perhaps ask to get an invitation to participate in their Annual Salon?

# The President's report

**2016/17 was another highly successful year for CTPS, expertly guided by our outgoing President Nicol du Toit and his team. For those members who were unable to be present at the AGM on the 20th September 2017, here is what he had to say:**

We can look back on a very fruitful year since the Annual General Meeting in September last year. I am indebted to my fellow councillors who unselfishly put in many hours to make CTPS the wonderful society it is.

Richard Goldschmidt served as vice-president and looked after the outings portfolio. He treated us to a wide variety of outings and set a very high standard which will be very difficult to match in future. In addition, he remained responsible for the store room in Ottery.

Lesley Parolis served as competitions convenor, which includes our monthly and annual competitions and Interclub. This is a very large portfolio which she ran extremely efficiently without complaint. Despite handling this portfolio, she never shies away from volunteering for other duties, such as updating our website regularly, helping with salon judging, etc. We managed to train a few members to be able to stand in for her on competition evenings, should the need arise, and must thank Carin Hardisty and Kim Stevens for volunteering to help out.

Jacoba van Zyl served as secretary until January this year, when her retirement offered too many opportunities for traveling. She managed the portfolio as well as the organisation of last year's annual dinner very well.

Robert Maginley volunteered, was co-opted as secretary and handled the position expertly.

Detlef Basel, who served for so many years as president, volunteered to stay on council and kept the responsibility for setting up and dismantling all our meetings. This requires starting about an hour before our meetings and often finishing long after ten on meeting evenings. This makes life very easy for members and I would like to encourage more members to volunteer to assist.

Trudi du Toit served as public relations officer and also did a great job in making new members and visitors feel welcome at our meeting. She also produced flyers with information about CTPS and handled the logo competition, which took a lot of her time.

Melanie Neethling continued as treasurer until her demanding full-time job did not allow her any time. I handled the treasury responsibilities from January this year.

Kim Stevens served as E&D convenor and treated us to stimulating E&D speakers throughout the year.

One of my personal highlights of the year was the introduction of our special interest groups. We managed to get quite a few going and need to thank the co-ordinators for their efforts: Joy Wellbeloved for the Macro group, Lambe Parolis for the Portrait group, Trudi du Toit for Learning from the Masters, Kim Stevens for Monochrome and Andrew Denny for Sport. Nellian Bekker was our AV convenor and managed to keep the AV section together by planning an appealing

program. We are very fortunate to be one of the few clubs with a viable AV section.

Anna Engelhardt kept up the ambitious standards for Cape Camera month in and month out, with the layout done by Andre Mouton, in addition to his website responsibilities. This is a massive task which they performed admirably and they and their team of helpers also deserve our congratulations and gratitude. Anna has also undertaken to organise the annual dinner for us at the end of this year.

We owe all councillors a big thank you for the work they did during the year.

But it was not only council members who unselfishly sacrificed their personal time. Steffne Hughes kept our Facebook group going and the contributors really make it a very vibrant group. If you want to know what is happening in CTPS, or in Cape Town as far as photography is concerned, or for that matter, in the world, just read the CTPS Facebook page! As contributor, Kim Stevens needs to be singled out, because she posts an incredible amount of information for the benefit of her fellow members.

Pat Scott organised our exhibition, and as always, worked very hard to make a success of it. It was held during July at the Amplify Studio in Loop Street, Cape Town. She decided to call it Classical Vintage to Creative Modern and some 37 prints of current members were on display, together with a small vintage section where a few of the society's old prints, glass slides, old cameras and other memorabilia was displayed in recognition of our 127 years of existence.

John Spence was an immense help at our meeting evenings by looking after the visitors and explaining how our society works. This convinced many of our visitors to join CTPS.

CTPS won the 2016 Western Cape Interclub competition for the third time during the last five years. Although we came 4th in the PDI section, competition was so stiff that we were only 4 points behind the winners, Tygerberg. Our print entry, however, was so strong that we won it with 16 points more than the second placed club, resulting in us being declared the overall winners. Pat Scott's print took first place and Joan Ward took third place. Lesley Parolis deserves a special thank you for doing all the demanding work for the selection of the images behind the scenes.

About 50 members attended our annual awards function and dinner at the Cape Town Hotel School restaurant in Granger bay. Jacoba van Zyl organised the event and also won the best print and best PDI awards. Jeanette du Toit got the award for the most consistent AV maker; Len van Wyk for the most valuable AV member and Ken Woods for the most promising AV maker. Kim Stevens won the award for the most points scored throughout the year in the monthly competitions. Trudi won the President's special award for producing our publication Celebrating 125 years of the

Cape Town Photographic Society. Lesley Parolis, once again deserves, our appreciation for organising the annual and monthly competitions.

One of our members, Ian Levy, celebrated his 50th year as member of CTPS. This is an exceptional achievement in any organisation and Council decided to honour him by arranging a special function for him at his house, for which Trudi du Toit did all the arrangements.

Six CTPS members were awarded JAP certification by the PSSA after successfully completing a two-year judging course organised by, among others, CTPS members Antenie Carstens and Alicia Greyling. Julie Dyer, Margaret Collins, Ja-

son Purcell, Shaun Laishley, Kim Stevens and myself qualified as judges.

Congratulations to the many CTPS members whose salon acceptances gained them valuable points in the 2016/17 PSSA Impala Trophy competitions. The best performing members in the different categories were Kim Stevens, who came 4th in the Print category, Nellian Bekker was the runner-up in the AV trophy section; and Jeanette du Toit did us proud by earning 70 points in the PDI section, which placed her in the top 5% of the nearly 1 300 PSSA members who got acceptances and awards in the 22 PDI salons.

## CTPS Annual Awards Dinner

### *Reminder to book soon*

Don't miss out on this very special annual occasion to have a superb dinner served in a beautiful manor house, while honouring photography and being part of the awards celebrations. There are only 60 places available and to date we have already 46 bookings.



**Date:** Friday, 17 th November 2017

**Venue:** Welgemeend, 2 Welgemeend St, Gardens, Cape Town

**Subsidised cost per member:** R200 - **Non-members:** R400

**Booking essential!** Reply to [lesleyparolis@gmail.com](mailto:lesleyparolis@gmail.com) or [annengel@iafrica.com](mailto:annengel@iafrica.com)

### ▼ *What's on in Cape Town* >

#### **Worldwide Photo Walk**

**When:** 12 October

**Where:** Check the [Photowalk website](#)

The annual Kelby Worldwide Photowalk is almost upon us again, and it's the 10th anniversary year. The date of the event is 7 October 2017 and there is one local walk scheduled so far for Stellenbosch. Go and [join this walk](#) or keep an eye on [the site](#) for other walks that might be planned for the Cape Town area. Or if you have an organisational bent, why not [offer to lead a walk yourself](#).

#### **Sanlam Portrait Award 100 Gallery**



**When:** 29 September - 12 October

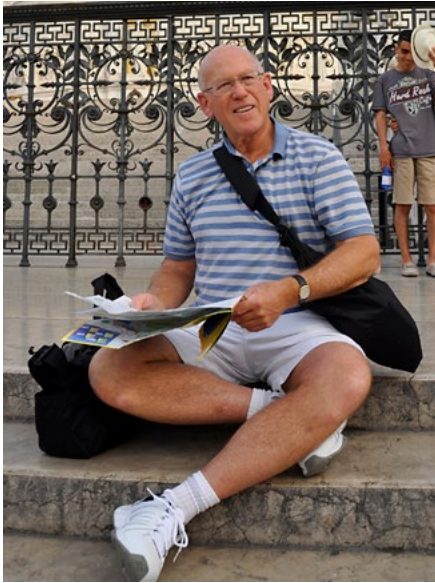
**Where:** The Rust-en-Vrede Gallery, 10 Wellington Road, Durvanbanville

**Times for viewing:** 18h00 - 21h00

The full 100 selected artworks for the 2017 Sanlam Portrait Award will now be exhibited at Rust-en-Vrede until 12 October. The Gallery will be open on Friday 29 September from 18h00 until 21h00 for your viewing pleasure.



# The new CTPS Council for 2017/2018



Our President Richard Goldschmidt joined CTPS in 2010. He was elected onto Council in 2011 as the Property Manager. He served in this capacity until 2015, when he took on the Outings portfolio and the Vice President position.



Nicol du Toit, who has been President for the past two years, has accepted the position of Vice President and will continue to serve as Treasurer. He joined the association in 2011.



Margaret Collins joined the association in 2014. She is the newly appointed Secretary of CTPS.



Lesley Parolis has been a member of CTPS for the past six years, and has served on the Council for five as competitions convener.



Detlef Basel joined CTPS in 2007, and was President for eight years before Nicol du Toit took over the reins in 2016. He continues to hold the property portfolio.



Kim Stevens has been a member of CTPS since 2010 and has served on the council as E & D convener for the past two years.



Anna Engelhardt joined the society in 2011 and became a member of the Council in 2016, when she took on the publishing portfolio as well as the editorship of Cape Camera.



John Spence has been elected Public Relations Officer. He has been a member for more than 10 years, and previously filled various positions on the Council as Vice President, Secretary and past Editor of Cape Camera.



André Mouton is one of our oldest CTPS members having joined in 2002. He holds the portfolio of Webmaster and is also heavily involved in the lay-out and design of Cape Camera.

# Latest News from the Special Interest Groups (SIGs)

## AV group

The AV group met on Monday 11 September 2017 for a special presentation by Australian AV maker Charles Hulse at which a record turnout of about 30 members and friends were present, reports Len van Wyk. "Charles showed a selection of his AV's covering different types of AV's and various topics. "Snowfall" was a photographic portrayal of beautiful mountain and snow scenes, set to lovely classical music; "Find Yourself in the Out-back" and "On the Ring of Fire" were geographical commentaries; "Writ in Water" a historic documentary; "Modern Life" a reflection on society through graffiti and murder; "For Freedom" a historical documentary; "Secret life of Flowers" and "Giverny" were all about flowers and art; and "Hillborough" a haunting and disturbing documentary, exploring the aftermath of a soccer tragedy, highlighting the cover up and deception of a first world country police force."

Charles has used his own photos as well as Creative Commons images for historic events. He has also used Creative Commons music very effectively in his AV's. For narratives, he has used both his own voice as well as professional voice artists. Charles believes that taking the photos is only a small part of an AV. Much effort is going into the text, the story and especially the sound.

"One very noteworthy aspect of Charles' AVs is their simplicity.

Very few fancy transitions, mainly gentle fades, allowing the images to speak for themselves. Considering how successful he has been, aspiring AV makers should take note of this," commented Joy Wellbeloved at the end of an inspiring evening.

*Please help keeping the AV group alive & attend the 'bosberaad' in October.*

Joy Wellbeloved's appeal: "As you are probably aware, the AV Section is currently looking for a new leader. At the time of writing, Nellian is trying to twist the arm of someone who wishes to remain anonymous until he/she has decided one way or another.

"If Nellian is not successful, the next AV meeting which you are urged to attend will be in the form of a bosberaad on how to keep the AV section going. As the latest PSSA AV Salon results showed, CTPS AV Section has a strong select body of AV makers. A solution MUST be found to keep the AV section alive and flourishing. Traditionally, AV sections in Camera clubs consist of a small dedicated band - judge by results, not numbers!

"Finally, a big thank you must go to Nellian who has led the show for the last two years. Nellian will still be running the AV Interclub. Please send your entries to her by Sunday 8th October, using 'WeTransfer' (nellianb@gmail.com). One entry per member, and not longer than three minutes."



*Charles Hulse and Joy Wellbeloved*



*Arthur Fitt with Roger Trythall and Mariana Meyer*



*Nellian Bekker with Nettie Warncke*

*All photographs above by Len van Wyk*

## Sports group

Andrew Denny's report back on the groups activity during September: "It's spring time and the fields are full of flowers and runners! There have been some good opportunities for sports photography this month, including the Cape Town Marathon and the Audi Five-a-Side hockey tournament at Rustenburg GHS. However, the grand Sports SIG event in September was the final meet of The Cape Hunt at Hunters Valley Farm near Philadelphia on Heritage Day, which Pat Scott could arrange for us to act as photographic observers due to her previous contacts with the club. Eight of us attended and we unanimously agreed after the event that it was a superb outing.

*Photo on the right by Gina Denny*



"It was the end of season hunt and very well attended - about 30 horses, 20 hounds and 20 spectator vehicles.

"Before the hunt we photographed the grooming of the horses, (and the riders). Gina Denny was amused by little girls playing with "My Little Pony" while the adults brushed tails and braided manes of their real big ponies. And Jeanette du Toit had an impromptu photo shoot with a glamorous rider and her horse. The prep phase ended with the sounding of the bugle by the red-coated Master of the Hunt and the downing of the stirrup cup by all the riders, after which the spectators drove off to wait at the first fence.

"At each set of fences the scent was dragged through and then the hounds released with the riders in hot pursuit. Please note that no foxes were harmed during this CTPS outing, but at least one jackal generously contributed a urine sample for the hounds to chase.

"Some of the fences were very sandy and the dust kicked up by the horses made for a theatrical effect. The amount and variety of activity was bewildering. We rushed from point to point desperately changing lenses and batteries and trying to find a good spot to take the shot and still be close enough to the car to beat the other spectators to the next fence. I think even the seasoned campaigners have many blank or blurred images! The half-time champagne stop was a welcome opportunity to catch our breath.

"Sports SIG photographers have different battle tactics – there are snipers and there are machine gunners! I think we'll have to meet for a glass of perspective, view the Hunt images and debate the merits of each strategy," suggests Andrew.



Photo by Andrew Denny



Photo by Andrew Denny



Photo by Pat Scott



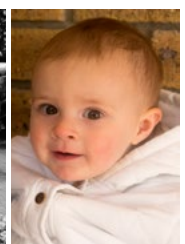
Photo by Gina Denny

## Portrait group

At the last meeting of the Portrait SIG Lesley Parolis presented a brief biography of modern French travel and portrait photographer Eric Lafforgue. She showed the group a selection of his images some of which elicited lively discussion.

This was followed by the presentation and discussion of members' portrait and street images taken at various outings. To

end the evening Malcolm Jones showed some of his beautiful portrait prints taken over the years and discussed how he had created them. For the next meeting Lambie, Nicol and Malcolm are planning a studio shoot at a commercial studio and perhaps to engage the use of a model.



Photograph by Andre Mouton (first, second), third by Marianna Meyer and far right by Julie Dyer

## Monofantatics group

The group met at the Waterfront on Monday 25th September for a photowalk with Leon Oosthuizen that concentrated exclusively on black & white photography.

Kim Stevens reports: "We headed off to the Silo district and photographed around the newly opened Zeitz MOCCA art museum. As it was the opening weekend, there was no lack

of subjects around waiting to be photographed! We enjoyed incorporating the graphic urban surroundings with light and shadow and the human form in our B&W shots.

"Leon was a great inspiration urging us to push ourselves to do different types of shots!"



All photographs by Pat Scott

## Macro group

Joy tried to interest members in joining her in an outing to Darling, and another one to the West Coast National Park. The few members who joined her had a good time in spite of the weather forecast for Darling, which turned out lovely, but flowers were past their prime - mainly yellow when they were found.

*Bean-bag rest stack of six images taken at 2x life size with a Canon MPE-65 lens – by Joy Wellbeloved* >



## Learning from the Masters group

During the September meeting of Learning from the Masters a Special Assignment documentary about the Bang, Bang Club was shown, and the ethics and other issues pertaining to photojournalism were discussed. Thirteen members attended.

Next meeting: on October 10th the focus will be on Obie Oberholzer and portraiture. As an appetizer to the presentation by Obie at CPUT on November 5th (book with Nicol du Toit on nicol@sportstrader.co.za, discount for CTPS members) we'll watch a few short videos to give more insight to the man, his work, and specifically portraits. We'll also look at the Top 40 portraits in the Sanlam Portrait Competition, and a discussion by two of the judges. Time and venue: 6:30 for 7pm at 22 Rocklands Avenue (close to town).

More information: contact Trudi du Toit on trudi@sportstrader.co.za or 082572 6127. Also see <http://www.ctps.co.za/learning-from-masters/>



Reminder: The Obie Oberholzer lecture and discussion about photography.

**When:** Sunday 5 November 2017 at 11am

**Where:** ABSA Auditorium on the Cape Town campus of the Cape Peninsula University of Technology

**Cost:** R 75 (Members of CTPS) and R 125 (Non-members)

**RSVP:** Nicol du Toit – nicol@sportstrader.co.za or 082 377 8285

**Note:** This lecture is filling up fast - don't delay to book a.s.a.p!

**Petrus Cornelius Jacobus** - commonly known as "**Obie**" **Oberholzer** worked as professor of photography in the fine arts department of Rhodes University and published numerous books on his travels through South Africa and beyond its borders. He held 34 solo exhibitions in South Africa and 10 International one-man exhibitions in Europe, and his work has been printed in a variety of local and international publications. His unconventional and humoristic style makes him a sought-after speaker on

# Latest E & D NEWS

## Forthcoming events

### Talk by Johan Kloppers

**Date:** *Wednesday, 18th October 2017*



The Cape Town Photographic Society will be hosting well known photographer, Johan Kloppers, for a presentation on his travels through the Namibian Skeleton Coast and Kaokoland. Johan has won numerous photographic awards and is known as an outstanding wildlife photographer. He

has done many trips through the northern parts of Namibia and can be regarded as an expert of that area. He has served as a director of the Photographic Society of South Africa for many years.

We are releasing this information early, because we will open it to other clubs in the Western Cape. You are advised to take your seat early.

### Talk by Roger Trythall

**Date:** *Wednesday, 15th November 2017*



Roger Trythall, an intrepid traveller and one of our own and relatively new members, will give a presentation about Iceland, including the science behind the northern lights – a lecture he had recently given to the U3A group in Cape Town, which was extremely well received.

Two of his passions are sailing, which he has done all over the world, and hiking that has taken him to some of the highest peaks in Europa, Africa (including Kilimanjaro and Mt Kenya), Patagonia, Iran, Asia and Nepal (including the Annapurna and Everest Regions). He has also travelled to the Antarctic, Central America, India, Pakistan, Namibia and many other sub-Saharan countries, as well as the Middle East, Burma and recently Cuba and Iceland.

### PSSA salons dates for the rest of 2017

09 October	2nd International Circuit Camera Obscura
16 October	PE Camera Club PDI & Prints Salon
21 October	Swartland PDI & Prints Salon
04 November	Pietersburg PDI Salon
11 November	Boksburg PDI Salon
18 November	Centurion PDI Salon

### The CTPS Council contact details

Council position	Name	Email address	Contact number
<b>President:</b>	Richardt Goldschmidt	president@ctps.co.za	Tel: 082 377 8285
<b>Vice-president:</b>	Nicol du Toit	treasurer@ctps.co.za	Tel: 082 558 3037
<b>Treasurer:</b>	Nicol du Toit	treasurer@ctps.co.za	Tel: 082 558 3037
<b>Secretary::</b>	Margaret Collins	info@ctps.co.za	
<b>Competitions:</b>	Lesley Parolis	competitions@ctps.co.za	Tel: 082 780 6925
<b>E &amp; D:</b>	Kim Stevens	zoomin50@icloud.comt	Tel: 083 258 3099
<b>Outings:</b>	Richard Goldschmidt	outings@ctps.co.za	Tel: 082 558 3037
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<b>Public relations:</b>	John Spence	publicrelations@ctps.co.za	



Photographs (from left) by Nicol du Toit, Joyce Goldschmidt and Richard Goldschmidt

## September Outing

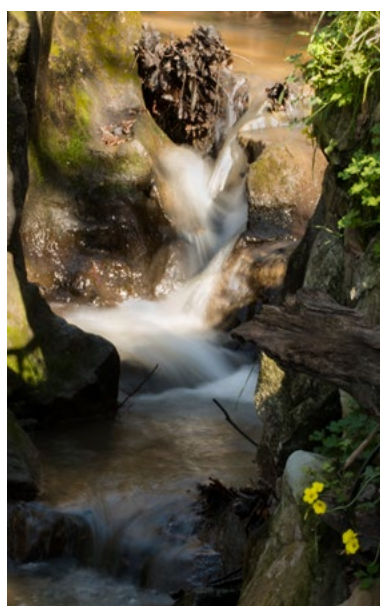
### *Spring gardens at Babylonstoren*

**Global warming is surely affecting us in many ways, not least the clivias which were not in full bloom along the river at Babylonstoren Gardens, where we met full of expectation for the outing on Sunday morning, 20th September 2017. In previous years, this used to be a perfect date to see a mass of orange clivia flowers, not so this time - reports RICHARD GOLDSCHMIDT.**

Our regular outing followers met in the car park at 10h30 and proceeded directly past the rooster, donkeys and shops, into the gardens. As I said above, they were not in their prime, which they are now a month later, so those who never made it, go along in the next few weeks and you will catch the orchards in blossom as well. We split up and wandered individually through the gardens taking whatever photos appealed to us. As the garden was filling up with visitors, the challenge was to capture a person enjoying the scenery without them being aware of being photographed.

I was last at Babylonstoren about four years back and found that quite a lot of improvements and additions had been made to both the gardens and the farm – and we used the one addition when we all met at the Green House restaurant to enjoy something light to eat and drink. On the way back to the car park there was also quite a lot of photography happening, including still lifes inside the gift shop and of course the donkeys and rooster.

Almost all of us made it to Vrede and Lust's restaurant down the road in time for the table booking at 1pm, where we enjoyed lunch and a few bottles of the pink stuff, departing for home just after 3pm. A good time out with a strong socializing component was enjoyed by Nicol and Trudi du Toit, Mike and Colleen de Villiers, Jonathan and Wendy Burchell, Joyce and Richard Goldschmidt, Jacoba van Zyl and Stokkies.



Photographs above (from left) by Richard Goldschmidt, Jonathan Burchell and Richard Goldschmidt

*A member's Travelogue*

# An American Adventure

*by John Spence*



*Great River Zion National Park (left) and Yellow Stone Park (right)*

**"Ones destination is never a place but a new way of seeing things" Henry Miller**

Life changed dramatically for me in 2017, America beckoned and soon I saw the sun and the moon on the other side of the world. I felt my mind and energy expand with the onrush of the American way of life. I was struck by the magnitude, the scenery, the passion, allegiance, the technology, the music, honesty, safety, the sport, as well as the people, and the realisation that most of them become aware of the feeling that the whole Country is their oyster, their playground and land of vast opportunity and power.

The modern traveller on a flight across America may well be astonished to look down for hours on extraordinary landscapes, as seemingly hostile as the barren craters of the moon or as lush as the vineyards of the Napa valley. But practically all of it may be driven across comfortably on cement highways or six lane freeways.

The music of the 1960's drew the SoCal lifestyle in Southern California as laid back and driven by the irresistible need to get to the beach and catch a wave. In modern times a latte at Starbucks encourages one to acknowledge that, but now WiFi, cell phones, laptops and tablets explain Silicon Valley, Facebook, Amazon, Bitcoin, Block Chain, sandals, shorts, tee shirts, and fashionable beards. And Tesla electric cars, designed and built by South African Elon Musk who, in respected local publications and on TV is called "The Man who will save the World"!

I was based in Encinitas some 20 miles from San Diego, which is not too far from the Mexican Border. It is also some 100 miles from Los Angeles which becomes a 2 hour drive on extremely congested six-lane highways. The climate is dry and warm with regular mist. The beach is nearby and surfers in slops are everywhere as are artists and crafters. Classic car exhibitions take place every month on the 101 main road as do art exhibitions. Most people I encountered in SoCal were warm, respectful, friendly, helpful, positive and honest. Even the elderly are technologically savvy and comfortably navigate on iPhones, Tablets and Laptops. Several children I saw in prams were playing games on their tablets.

Then, gathering my Canon G15 and a Canon 7D, plus 15-85mm and 18-135mm lenses, I took my first photographic outing to the "Old Town" San Diego, there to "observe" the historical clash

between the immigrant settlers and the Kumeyaay Native Indians who had lived there for thousands of years. The Mexican influence is also significant both visually and in catering. All of which was photographically stimulating. With cameras drawn I rode into town at high noon and was confronted by cowboys and Indians, horses, saddles, pistols, holsters, wagons, gun battles. I dashed into a Saloon and excitedly took the first shots of a whiskered geysers selling cigars. He did not return fire and calmly smiled. He was real, all else were props (see picture below).



Having been inspired over the years by iconic images taken by Ansell Adams in National Parks I was keen to see rushing rivers, waterfalls, geysers, bison, bears, foxes and elk on my travels. So our family adventure across seven States on the way to Yellowstone, Zion, Grand Teton and Lake Tahoe was designed accordingly.

Our journey through seven States, California, Nevada, Arizona, Utah, Idaho, Wyoming and Montana, each with distinct landscapes and features and character in every respect, took two weeks. Distinctions were particularly noticeable in visible aspects like landscapes, architecture, dress, preferred vehicles and even driving style and they also seem to have different taxes and laws, even religions and politics. All of which makes this Country so totally fascinating and stimulating and generally misunderstood.

We first travelled to Las Vegas in Nevada and as always Vegas is an amazing theatre of lights, hotels, theme vicinities, high-fashion shops, trinket shops, gambling and entertainment of every sort. Night time photography was particularly challenging not only because of the constantly changing lights but the thronging crowds, all with cameras and cell phones ready to take your favourite shot before you could, then they rush on! Actually it was fun and enjoyable. With my G15 at ready I got some great shots of the Statue of Liberty through an Uber car window with no-one else in the shot! Pretty sure she winked at me or maybe it was a passing drone or helicopter!

In Nevada the temperature reached 115° Fahrenheit (46° C). Even by African standards that was a little warm. We camped on the river at Lava Hot Springs which was where the Bannock and Shoshone Native Indians bathed, rested and worshipped the Great Spirit. Not far away we toured a famous town called Jackson Hole where the recent meeting of the IMF took place and does so annually. There all the memories of the American West were to be seen amongst stunning galleries of art and sculpture depicting the animals, native people and early settlers of the area. Definitely one of my favourites sure to be visited again on the way to Yellowstone on my return visit.

Then, as we proceeded further it was thrilling to see snow-capped mountains. With a 70-200mm, and with a 1.4 extender, I scouted the fields, streams and rushing rivers for any sign of bison, elk, foxes and bears. Sure enough they were there roaming wild but too far away for anything other than record shots. Eventually we arrived at our destination, a magnificent Park called Zion National Park. We set up the Recreational Vehicle on the banks of the Virgin River.

Below towering cliffs of red and orange we all dived into the fast flowing river and floated down on specially designed inflatable tubes. After hours of swimming, building dams and much fun we hauled out the biltong and started the fire. Our next door site neighbours couldn't resist investigating the Potjie, wine and beers and stories were shared like old friends. Then the warning came – "Please pack up all loose items and stand by for evacuation at short notice because there is a storm upriver and a flash-flood may come through "The Narrows" during the night. Ap-

parently this is a regular occurrence. Everyone remained relaxed and sure enough during the night the river rose and broke up our carefully constructed dams in front of our site. There was no warning or need to evacuate during the night.

The following day we started exploring the Park. Beautifully laid out trails throughout the Park followed the rushing river and it sure was great exercise climbing to many waterfalls. The endless and magnificent towering cliffs, beautifully worn down some 2000 feet over thousands of years, were those I had seen on the Internet and in all the material I had perused prior to my visit. And as the sun went down, the cliffs became orange and then red before the shadows darkened deep ravines.

The following day enormous white storm clouds upriver warned of violent floods and quickened the pulse as we started our walk in the river toward "The Narrows" which is where the cliffs resisted violent wear and tear and are only meters apart. It was an amazing experience trudging through that rushing water. I balanced precariously, with the aid of a provided walking stick, so that my cameras didn't join the rush down river. I'm proud to say that I completed my determined plan to go up a section of "The Narrows" without swimming part of the way. Though we were in shadow the entire time I set ss to 1/250 and relied on the stabiliser to deal with the vibrations emanating from the water rushing past my legs. I did not carry a tripod.

Zion was definitely a favourite. Then on we went to Yellowstone, Grand Teton and Lake Tahoe. The snow-capped mountains, geysers and vistas were of endless beauty. I did carry and use a 10-18mm lens which was able to beautifully capture vast landscapes and is a nice light lens. Eventually all the wildlife I was searching for appeared. I was set up with a 70-200mm plus 1.4 extender and it was quite challenging, in haste, changing lenses to capture charging bison and then foraging elk, bears and foxes while also taking 1000's of landscape pics.

After I returned from our National Park tour I travelled to San Francisco, rode on a bike across the Golden Gate Bridge to Sausalita and then took the ferry back to the Harbour via Alcatraz. I had discovered that by land or by sea the part of America I had visited was incredibly stimulating and thought provoking. The camera surely records the beauty, the entirety is memorable!



*Great Teton Lake*

*All photographs by John Spence*



# A warm welcome to our latest **new members**

## **Paramasivam Saravanakumar**

*(he says, call me Kumar - for short)*

Kumar is currently based in Oranjemund, Namibia and will only occasionally be able to visit our club. He tells us that he has always been interested in photography and used to take pictures already in his teens, using a film camera. Five years back he started to take the hobby more seriously and learned about the technical side of capturing lights. He says he enjoys photography "because it keeps me in the present and when I look through the eye piece of the camera I forget all about the past and future and immerse myself completely into the scene. I am particularly fascinated by what is called 'the Golden Hour' because everything becomes soft and beautiful in this very special light."

His particular field of interest is landscape and astrophotography. His kit includes a Nikon D3200 with standard lenses such as 18-55 mm and 70-200 mm, Tokino 11-16 mm 2.8, Rokinon 50 mm and 85 mm 1.4, as well as a Lee 100 mm filter kit, a Big Stopper and a Super Stopper, and a medium graduated filter set.



*All photographs by Paramasivam Saravanakumar*

## **Steve Williams**

Steve is an accredited *Motor Sport SA* photographer, and as far as he can remember has been involved in photography since before 1986. He mainly concentrates on wild life and sports photography, but is also passionate about underwater photography, which was a natural progression after having been scuba diving for many years. One of his most memorable photographic experiences was having the opportunity to photograph in the Red Sea, Maldives, Kalahari and of course South Africa.

He owns a Canon 5DMK3 together with a whole range of lenses and hopes that by joining CTPS, he will be able to share experiences with like-minded people.



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*All photographs by Steve Williams*

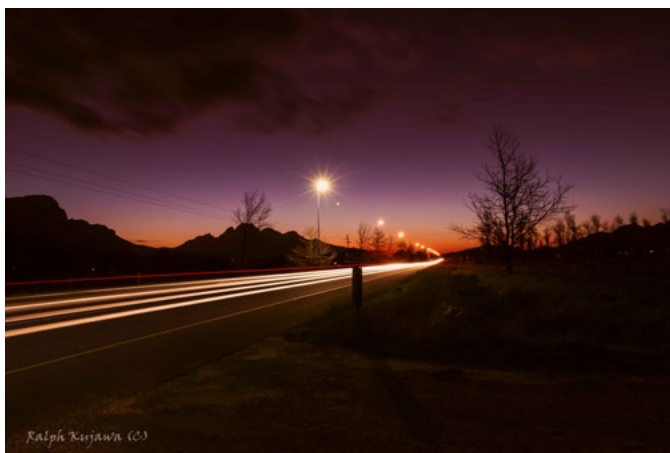
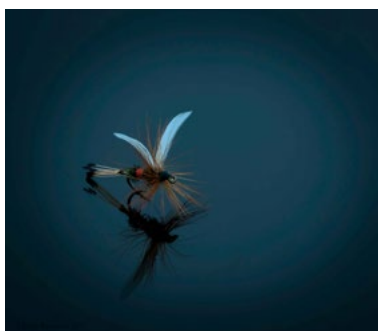
## Ralph Kujawa

Ralph got involved in photography when he was 13 years old and his father let him use his Akkarette, together with a Schneider Kreuznach lens on a hike in Mpumalanga. "After that he bought me a SLR, a Canon ae-1 program and took me into the darkroom. Seeing the images appear on paper was like witnessing an arcane ritual. I was hooked," said Ralph.

"Unfortunately, after high school I did not take my photography further, until 2011 when I bought myself a Canon 550d. Slowly but surely I started taking more and more photos. I enjoy all

fields of photography, so it is fair to say that photography has become my passion."

He uses a Canon 7D mk2 with several lenses, a 24-105 Sigma, Sigma 70-300mm, Canon 50mm, Canon 10-18mm, but also still has his old ae-1 program as well as his father's Akkarette and a Zeiss Ikon.



All photographs by Ralph Kujawa

# Photographic events - October 2017

## Pet Photography workshop | with Kate Davies

**When:** 7 October 2017

**Where:** [ORMS Cape Town School of Photography](#)

**Cost:** R195.00

**Time:** 09h30 - 12h30

Learn how to:

- Photograph dog portraits in studio under the guidance of Kate
- Overcome challenges in terms of a dog's behavior on shoot-day
- Capture the essence of a dog's character
- Plan your images and a shoot from A – Z
- Set up studio lighting for effective studio portraiture

## Elegant Bird Photography | Evening talk by Albert Froneman

**When:** 19 October 2017

**Where:** [ORMS Cape Town School of Photography](#)

**Cost:** R150.00

**Time:** 18h00 - 20h00

Whether you are a beginner or advanced bird and wildlife photographer, this is the ideal opportunity to learn more about perfecting the art of bird photography from an industry expert.

Learn about:

- Equipment and camera setup
- Field techniques and image design
- Image gallery – learn about and understand the settings and techniques used
- Albert's top bird photography destinations

# Winning images from September

## Set subject: Still Life

The theme for the September competition presented some challenges to members as some of the entered images did not fall into the category and were marked down accordingly. There were also not many entries for this set subject - only 25 of the 102 entries. This was the last competition of the CTPS year (October 2017 to September 2017) and the points winners of the year (comprising total number of points, most PDI points and most print points), will be announced at the Annual Awards Dinner on November 17th.

The judges this month were a trio of CTPS members who had attended the Judging Accreditation Program of the PSSA last year - Kim Stevens, Margaret Collins and Julie Dyer. Council decided to use internal judges once a year to give our own members experience in judging. Our thanks go to Julie, Kim and Margaret for their efforts.

**Below are the winners in the various categories together with the judges' comments.**

### Set Subject



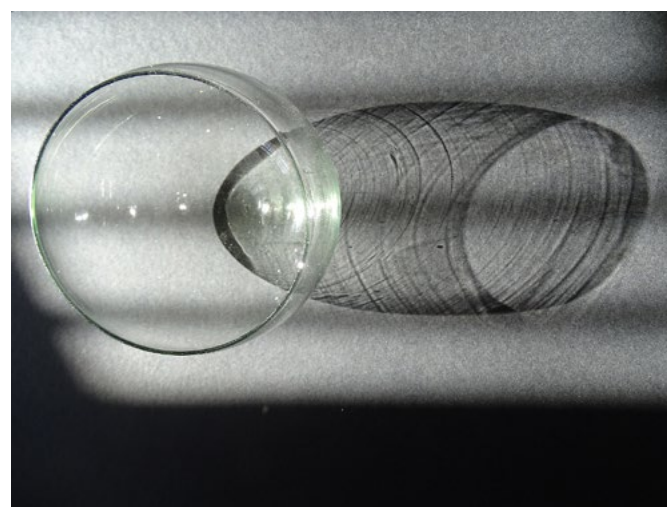
Winner PDI Set (Intermediate) - *Christmas* by Teli Proto (24). "A bright image with clever use of color to create a happy mood and Christmas-like feeling. The composition and shadow play are reminiscent of a Roger Mapplethorpe image. It is technically good and the lighting is well-handled. The left corner and the obvious texture of the towelling covering the base, and the white line of light at the base of the image are slight distractions."



Winner PDI Set (Beginner) - *Golden Eggs* by Antonio Chavry (22). "A carefully assembled still life, in which the different objects were selected for their contrasting textures and complimentary colours. The juxtaposition and placement of the bird nest, glossy eggs, polished violin and structured leaf create interest and order."



Joint Winner PDI Set (Salon) - *Grenadilla* by Jacoba van Zyl (24). "A mouthwatering image! The strategic focus and careful lighting of the main subject has a good counterpoint in the unopened fruit behind. A tighter square crop may have given this photograph an extra 'punch'."



Winner Print Set (Advanced) - *Glass* by Jenny Cole-Rous (22) "A still life of a glass shot from an unusual angle creates some interesting shadows. The heavy black base is a little too dominant and distracting. This is a good idea that can be worked on and improved."



Joint Winner PDI Set (Salon) - *In the style of the Masters* by Steff Hughes (24). "Well conceived and executed still life image. Lovely red and green tones enhanced by soft window light helps to mould all the elements of the composition and give them a tactile realization. Possibly the only criticism is that the white doily is a little too white and the composition a little cluttered."

## ▼ Open Set ▶



Winner PDI Open (Beginner) - *Dragonfly* by Louise Tarr (22). "Good focus is achieved on the dragonfly, with strong leading lines created by the leaf on which it is resting. The choice to place the wings at a slight diagonal works well. The image would be more striking if the author could have reduced the depth of field, keeping the insect in focus while blurring the background."



Winner PDI Open (Advanced) - *The masks we wear* by Danie Coetzee (25). "An almost ghoulish image created from multiple exposures. The use of one-and-a-half almost child-like masks adds to the nightmarish quality. The monotone treatment helps to simplify the story. A different type of image well executed."



Winner Print Set (Intermediate) - *Flavoursome* by Jonathan Burchell (23). "A pleasing traditional composition within a square. The colours are well handled, the pinks in the garlic contrasting with the blues in the porcelain bowl. Added interest is created by the faint detail of another porcelain bowl in the background. The glint of light on the main bowl base is a bit distracting."



Winner Print Open (Advanced) - *Ball Control* by Andrew Denny (24). "The concise framing and limited colour palette is very successful. Although sharply in focus, movement is conveyed by the position of the feet. The blur of the goal posts in the distance adds to the story."



Winner Print Open (Intermediate) - *Natural Wonder* by Crighton Klassen (25). "A real gem of an image. There is tremendous sharp detail in the foreground and the yellow in the rocks is repeated in the sky and line of city lights. Lovely lead in lines of soft surf and the different cloud colours. This certainly warrants a nice large format for a print."



Winner PDI Open (Intermediate) – *Focus* by Paul-Boer Putter (23). "A powerful image with a strong story-telling component. The surreal colours, produced by the lighting when shooting at night, enhances the story. The placement of the face on a strong diagonal and supported by the soft out-of-focus repetition of the human form add to the story. Unfortunately, the focus is only on the lips and not the eyes, which at this very shallow depth-of-field is critical."



Winner PDI Open (Master) - *Gemsbok Fight* by Jeanette du Toit (27). "A lovely low angle composition and so sharply in focus! We can see the 'catch light' in the eyes, the dust being kicked up and even a wound on the rump. The sparse background colour gives the animal prominence."

#### PROMOTIONS

Our special congratulation goes to Arthur Fitt who has attained the Master ranking; and to Ken Woods and Johan Greeff on their promotion to Salon.



Winner Print Open (Beginner) - *Squint Reindeer* by Louise Tarr (21). "An unusual and interesting animal by South African standards! Technically well handled with good DOF giving us all the detail in the fur and horns. The reindeer could do with a little contrast by using the radial tool in LR. The print was a little on the light side and the abdominal fur began bleeding into the snow."



Winner Print Open (Master) – *Solitree* by Kim Stevens (27). "Everything about this beautiful atmospheric print is carefully considered, from the title to the processing. The lighting and muted tones express the peace and tranquillity of a misty day. The author waited for the moment when the birds and their reflections were in a position to provide balance to the image and interest in the void to the left of the tree."

# Other high-scoring images from September Competition

(24 & above)



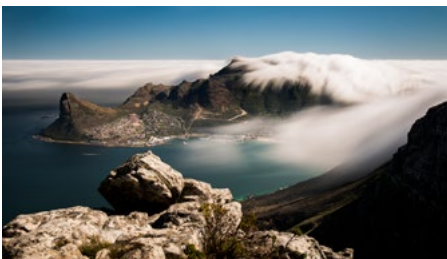
*End of a perfect day* by Keith Bull (24)



*Rush Hour* by Mo Bassa (25)



*iPata Pata* by Kim Stevens (25)



*Arriving storm* by Ken Woods (24)



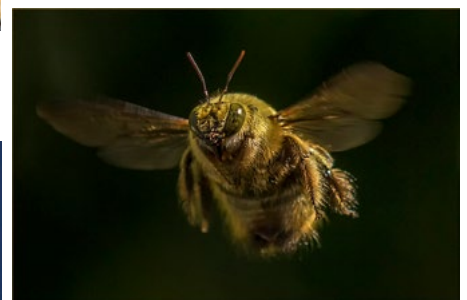
*Making a sale* by Joan Ward (24)



*Double Take* by Haralambos Parolis (24)



*House on the marsh Churchhaven* by Lesley Parolis (24)



*Carp Bee* by Pat Scott (25)



*Airborne* by Andrew Denny (24)



*Boulders full moon* by Rob Tarr (25)



*Sossus dunes (10)* by Neels Beyers (24)



*Wild Water* by Keith Bull (24)



*Posts in the lagoon Churchhaven*  
by Lesley Parolis (24)



*Cottage calamity* by Joan Ward (24)



*Seascape in the Cold Light of Dawn*  
by Jean Bradshaw (24)



*Promenade* by Stephen Gibson (24)



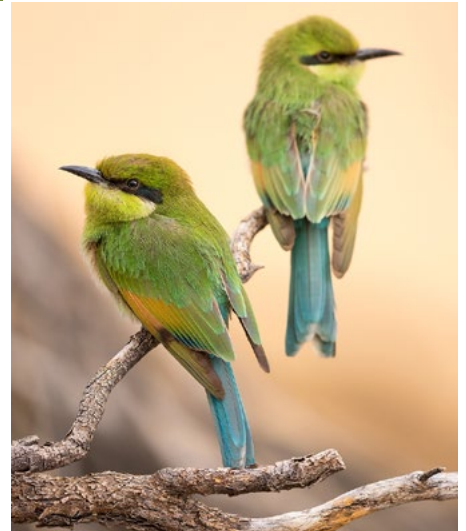
*Local is lekker* by Joan Ward (25)



*Dune shapes* by Neels Beyers (24)



*Swallowtail* by Arthur Fitt (25)



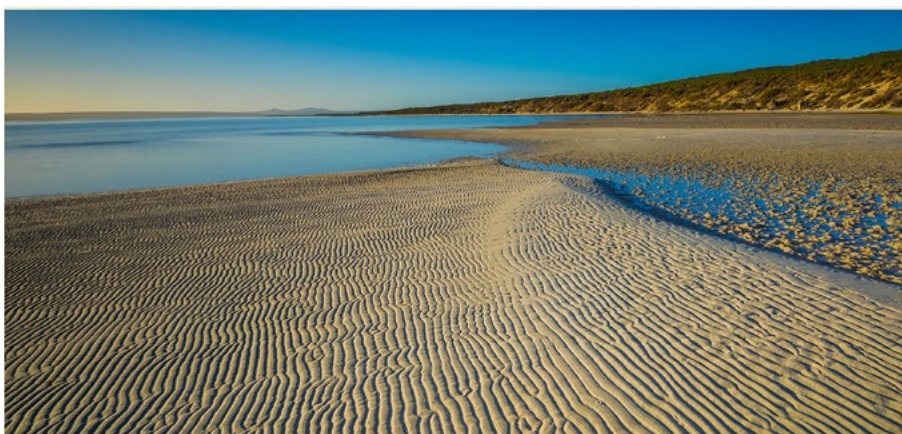
*Bee eater pair* by Rob Tarr (26)



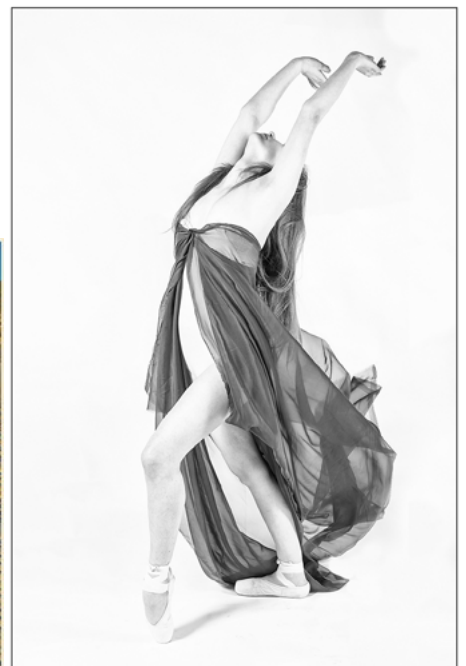
*Abandoned* by Anna Engelhardt (25)



*Chestnut Vendor* by Mo Bassa (24)



*Sand patterns Langebaan* by Lesley Parolis (26)



*Born to dance* by Anna Engelhardt (25)

# Master Class

## Mono-Infrared Photography - *taking creativity to another level*

*Light is the raw ingredient of photography, but the light we actually use to record photographic images covers a very limited range – outside which exists a vast, mysterious world of ultra-violet light, infrared radiation, X-rays, gamma rays and others that we will never be able to see with the naked eye. However, there is one part of the invisible spectrum that photographers using the right equipment can explore – infrared. The earliest infrared photographs were published in 1910 and during World War I, infrared-sensitive film was used for aerial surveillance; but it was in the '60s that it took off as an artistic medium, as its psychedelic effects suited the decade perfectly. LEE Frost explains in this article his own experience since starting to explore a whole new world of creative photography*

### What is infrared light?

Light is created from wavelengths of electromagnetic energy. The light we can see falls within the visible spectrum, consisting of wavelengths that vary in colour from red to purple. Basically, the visible spectrum looks like a rainbow's bands of colours. Outside this lies invisible light. At the cooler end of the electromagnetic spectrum, we find ultra-violet light and beyond that, X-rays, gamma rays and cosmic rays. At the warmer end of the electromagnetic spectrum, we find near-infrared, then far-infrared, heat, radar waves and radio waves. We're interested in the infrared spectrum. Wavelengths of light are measured in nanometres (nm). One nm = a thousand millionth of a metre. Light in the visible spectrum covers a range of about 400nm at the cool end to 700nm at the red end. Infrared light covers 700-1200 nm, and an infrared-modified DSLR cuts off at around 850nm – far enough in to create otherworldly images.

### Convert an older DSLR model for infrared photography

I jumped on the infrared bandwagon in the early 1990s, and over the years I've shot hundreds, if not thousands, of images using infrared films such as Kodak HIE and Konica 750 infrared. There were many problems with infrared film because it is tricky to work with and many photographers were put off and never bothered to try again. This all changed when I had an old Nikon D70 modified to record infrared light back five years ago, and from my first outing with it, I was hooked!

It used to take me hours to print just a handful of infrared negatives, whereas I can download and process dozens of digital infrared images in the same amount of time, without being up to my elbows in smelly chemicals. Modern modifications are done in such a way that you don't need to bother putting a deep red or infrared transmitting filter on the lens (as was necessary when working with infrared film). Nor do you need



*Photograph by Kim Stevens*

to worry about the fact that infrared light focuses on a different point to visible light and adjust focus accordingly, because the camera's focusing system is adjusted internally to compensate. In practise, what this means is that you can use an infrared-modified digital camera like any digital camera – the exposure times hardly even differ.

In the infrared spectrum, the way things appear depends on the amount of infrared radiation they reflect. Water and blue sky record as very dark tones – often black – because little infrared radiation is reflected, whereas foliage and grass reflect a lot of infrared light and records it as a very pale, almost white tone. Similarly, if you shoot portraits with an infrared camera, skin tones record as a pale, ghost-like tone while eyes appear dark. Although this is a spooky combination, it can work very well. On the other hand, when you use an infrared-modified DSLR for interior shots, it is often hard to see any trace of an



infrared effect. Similarly, if you shoot outdoors in bad weather and exclude anything from the frame that normally show the infrared effect, such as foliage, the images will look just like a dramatic black & white photograph, but is easier to create than converting colour shots, as the camera does most of the hard work for you. In terms of subject matter, anything goes really.

Whenever I'm out shooting and if I see anything that might make an interesting infrared image, I'll shoot it. As I can shoot handheld, it's quick and easy to fire off a few frames, and if they don't work, I've lost nothing. Landscapes are an obvious choice. Any scene containing foliage and plant life will exhibit strong infrared characteristics. Woodland, especially when lush and green in spring, records like snowflakes. I also enjoy shooting old buildings such as deserted cottages, crumbling castles and monuments, as the haunting look of infrared suits them perfectly – especially when there's ivy around the doors and windows. In towns and cities, modern architecture, bridges and sculpture work well – anything that's graphic really.



*Photograph by Anna Engelhardt*

Bright sunlight provides the best conditions for infrared photography because the light is crisper, contrast is high and there's a greater concentration of infrared radiation for your camera to record so the effect is stronger. Actually, one of the great things about infrared photography is that you tend to get the best results around the middle of the day when the light is harsh – which happens to be the worst time of the day for colour landscape photography. Consequently, you can pack your 'normal' camera away and shoot infrared images instead. The same applies in bad weather. If the light is flat and the landscape appears grey and lifeless, don't pack up and head home – just reach for your infrared camera.

### **How to shoot for infrared?**

Whichever camera you use, bracketing exposures in small increments is advised as slight changes make a big difference to the look of the image and how easily you can bring out the infrared effect. I often find that images exposed at anything from +1 to +2 stops are the easiest to work on, so I tend to take one shot with a metered exposure (using aperture-priority and multi-zone metering), check the preview image and histogram and work from there. Depending on the subject and lighting, I may find that it's necessary to start shooting at +1 stop then bracket to +2, or start at the metered exposure and

bracket to +1 stop. Either way, I keep increasing the exposure until the highlights are clipped, and then, once the images are downloaded, I'll choose the frame in which the highlights are on the edge of blowing.

The only thing you need to be aware of with ultra-wide zooms in the 10-20mm or 12-24mm range is that due to the optical configuration of the lens, image sharpness nosedives with some infrared-modified DSLRs. One solution is to have the camera adjusted to suit the lens – but then you'll have problems with any other lens you use on the camera. The other is to make sure you always shoot at f/16 or f/22. One area that you need to take care with is the White Balance. Shoot with your DSLR set to AWB and chances are the images will appear bright red. This is because the red pixels in the sensor are the most receptive to infrared light. To get rid of this you need to create a custom White Balance using a grey card or white sheet of paper under the same lighting conditions as your subject – refer to your DSLR's instructions to find out how.

By creating a custom WB setting, the images you record will go from being bright red to mainly monochromatic, though the sensor will still record some colour – known as 'false colour'. I favour wide-angle over telephoto lenses for infrared work. This could be a throwback to my film days when wide-angles were better suited to infrared photography, because the depth-of-field took care of any focus differential between visible and infrared light, but I also find wide lenses better for dramatic compositions. The only thing you need to be aware of when using ultra-wide zooms in the 10-20mm or 12-24mm range is that due to the optical configuration of the lens, image sharpness nosedives with some infrared-modified DSLRs.

One solution is to have the camera adjusted to suit the lens – but then you'll have problems with any other lens you use on the camera. The other is to make sure you always shoot at f/16 or f/22. I experienced this problem with the D70 and Sigma 10-20mm but if I stopped right down it went away.

I've only been shooting digital infrared for a few years, but I already have dozens of great images, because wherever I go, and whatever the weather, there's a good infrared shot to be taken! So, if you've recently upgraded your digital SLR and were wondering what to do with its predecessor, now you know – instead of selling it on eBay for peanuts, send it off for infrared modification and breathe new life into your photography.



*Photograph by Kim Stevens*