

# CAPE CAMERA

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March 2024



Official Newsletter

**CAPE TOWN PHOTOGRAPHIC SOCIETY**

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Our man from Munster • How to capture long exposures and F1 boats

## CAPE CAMERA



## On The Cover

**Good morning sunshine** by Lesley Parolis was one of the high-scoring images in our March club competition.

Lesley explains how she captured the shot: "We have a bird feeder in our garden, and I love to watch the little sunbirds coming in to feed in the early morning. We have the orange breasted, amethyst (or black), southern double collared and sometimes the malachite sunbirds visiting. It is especially rewarding to photograph them in their breeding plumage.

"One lovely sunny morning I was out early watching the birds and as the light peeped over the trees, it caught the little orange breasted sunbird lighting him up beautifully.

"Fortunately, he sat on the twig for a short while and I was ready with my 400mm lens and managed to capture this image.

"I was shooting handheld as one must be agile to capture these birds as they move so quickly. My shutter speed was 1/800s, aperture f4.5 and iso 1000.

"I processed the raw file using DXO Pure Raw3 and followed that up with a few edits in Adobe Lightroom."

**CTPS was founded in 1890. It became a founding member of the Photographic Society of South Africa in 1954 and has been affiliated to PSSA ever since.**



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# News from the Council



CTPS is truly fortunate to have such an enthusiastic, committed and diverse group of members. I am very grateful that this trend seems to continue with the members who joined during the past year and began immersing themselves in our club activities from the word go. I am especially proud that an Honorary Life member like Ian Levy is still entering his excellent prints at club competitions 57 years after he first joined.

I believe that our strength lies in the fact that CTPS offers so many different opportunities and activities that all our members — old and new — are bound to join in at least a few of them. Not all members are keen to enter prints, but Ian Levy is. Not everybody enjoys outings, but new members Nicole Gangen, Francois Retief and Irma Louw went on the Green Point outing. Not everybody wishes to produce a Body of Work, but new members Ansie du Toit and Melanie Black are. Not everybody wants to enter salons, but Rainer Clauss joined the Salon Group. And so we can continue with everything CTPS offers members.

Even members from abroad, who cannot participate in many activities, find value in becoming members. Read on p8 why our Irish member, Ivan O'Riordan, decided to join: *I was blown away by the CTPS website. I can honestly say it is the best website I have ever seen. The regular newsletter is also outstanding, as is the quality of the photography on view. I had no hesitation in applying for membership and am*

*very glad to have been accepted.* This is, of course, made possible by the willingness of so many of our established members to serve the society in various capacities — whether as Council members, as part of the editorial team, or working off-council for the benefit of CTPS and its members (see below).

They are following in a member tradition that is almost as old as CTPS itself — 135 years, next year! We have always been able to attract exceptional people who went the extra mile (kilometer?) to serve our members and photography in general. You can [read more](#) about them in this book published as part of the CTPS 125 year celebrations and on our website [here](#).

You can also read about CTPS' *Memorable Members* and our history on the PSSA Club News page [here](#). I understand that CTPS have so many *Memorable Members* who made contributions in a wider photographic context than just in their club, that this segment had to be shortened considerably. Based on our current membership, I believe these featured members will have to be updated regularly in future.

**Nicol du Toit**  
**President**

Please contact CTPS on [info@ctps.co.za](mailto:info@ctps.co.za) and visit the website at [www.ctps.co.za](http://www.ctps.co.za), our [Facebook Group](#) and [Facebook Page](#).

**Nicol du Toit**  
**President**

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## Contact CTPS Council

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<b>Vice-President</b>	<a href="#">Lesley Parolis</a>	082 780 6925	<b>Archives/Storage</b>	<a href="#">Rudi Pothas</a>	082 516 9215
<b>Secretary</b>	<a href="#">Sally-Ann Spooner</a>	079 274 2073	<b>Cape Camera</b>	<a href="#">Trudi du Toit</a>	082 572 6127
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<b>Competitions</b>	<a href="#">Lesley Parolis</a>	082 780 6925	<b>Website</b>	<a href="#">Lesley Parolis</a>	082 780 6925
<b>E &amp; D</b>	<a href="#">Steff Hughes</a>	082 356 3979	<b>Venue</b>	<a href="#">Mike de Villiers</a>	074 113 1415
<b>Members &amp; events</b>	<a href="#">Anna Engelhardt</a>	082 413 2112	<b>Public Relations</b>	<a href="#">Trudi du Toit</a>	082 572 6127

## Off-Council workers

<b>Weekend outings</b>	Richard Goldschmidt
<b>Member promotions</b>	Jacoba van Zyl
<b>Members &amp; Events</b>	Joyce Goldschmidt (assist)
<b>Body of Work</b>	Kim Stevens
<b>Facebook Group</b>	Kim Stevens & Steff Hughes
<b>Facebook Page</b>	Joyce Goldschmidt & Lesley Parolis
<b>Investments</b>	Richard Goldschmidt
<b>AV Group</b>	Ken Woods
<b>Venue Assist</b>	Phil Green

## Editorial team

<b>Cape Camera Editor</b>	Trudi du Toit
<b>Proofreader</b>	Lesley Parolis
<b>Competitions</b>	Lesley Parolis
<b>Judges comments</b>	Anna Engelhardt
<b>E&amp;D News</b>	Steff Hughes
<b>Outing reports</b>	Andre Mouton
<b>Member profiles</b>	<a href="#">Dave Gordon</a>
<b>Travelogues</b>	<a href="#">Brian Jones</a>
<b>Events Photographer</b>	Joyce Goldschmidt

# In the News



'Form and Function' by Kim Stevens was our senior entry.



'Tasty Lunch' by Tom Gosh was our junior entry.

## CTPS images score high in PSSA monthly competitions

Both our entries in the monthly PSSA club competition received a high score of 35 out of 45. In the Senior club competition the CTPS entry was *Form and Function* by Kim Stevens, and *Tasty Lunch* by Tom Gosh was our entry in the Junior club competition.

See more on the [PSSA website](#).

Our senior entry received the second highest score of the nine Western Cape clubs that entered their winning images. In the junior competition the CTPS image received the third highest score of the eight Western Cape clubs that entered.

Only PSSA affiliated clubs may enter their junior and senior winning images in the club competition. Individual PSSA members may enter their images in the monthly website competition, as long as their club is not entering the same image. The image '*Dreaming of a white wedding*', which earned full marks for David Barnes in our January club competition, was the winner of the March website competition (see right). He enters under his primary club, Tygerberg.

David had the following to say about the image: *Bosjes is a beautiful wedding venue on the R43 between Worcester and Ceres. I have seen many different photos of this highly photogenic wedding chapel, so I set about to do something different. This photo was shot in the early morning before the sun came over the mountains to get that lovely soft*



*warm mood. The person in the photo (here in double) did actually get married this month, just not at this chapel.*

The judges in March were Evelyn Gibson from CTPS, Anton La Grange from George Camera Club and Charmaine Joubert from Port Elizabeth Camera Club.

## Forthcoming salons of note

See more on the PSSA website [here](#).

Closing 13th April: **7th PSSA International PDI Salon**. This salon offers local photographers another opportunity to gain Impala, Diamond Rating and FIAP points. It also has a visual arts category. Read more [here](#).

Closing 20th April: **Cape Photographers Print Circuit** salon - see p6.

Closing 20th April: **1st IPC Salon**, hosted by the Western Cape club Ignite Photographic Club, has a creative category.

Closing 4th May: **Edenvale 7th PDI Salon**. They have a category called Conceptual Portraits.

Closing 18th May: **Kroonstad Fotoklub - Life In Monochrome Salon**. As the name implies, all entries in all six categories must be in monochrome.

### Register for JAP course

While the candidates who joined the 2023 Judging Accreditation Program (JAP) are now being informed if they received accreditation, registration for the 2024 course has opened ([see here](#)).

Registrations close on April 30th and the new course will start on 6 July. Thereafter the 12-month course will be presented nationally via Zoom on the first Saturday of the month from 9:00 to 12:30. The cost is R550.

# In the News



## CTPS now has two active Facebook pages

As mentioned in last month's Cape Camera, the committee is in the process of updating our presence in the Facebook environment. Basically, we have two profiles: our Page is open to the public, and the Group is open to CTPS members only. **Joyce Goldschmidt** provides an explanation of each:

### Cape Town Photographic Society

Private group · 96 members



**GROUP:** <https://www.facebook.com/groups/CapeTownPhotographicSociety>

Many of you will be familiar with our Facebook Group. The Group is only accessible to CTPS members and is designed to encourage discussions and interaction amongst members. Groups allow members to interact with each other's content easily.

As a member, you are welcome to post items of interest to other members, your photographs — especially Gold Award images which you would add to the monthly Gold Award albums, requests for assistance, photos taken on outings / weekends away, etc.

Landscape format photos are selected from the Gold Award albums for the cover photo.



### Cape Town Photographic Society

37 likes · 53 followers



**PAGE:** <https://www.facebook.com/CTPSociety/>

We also have a Facebook Page, which is used to engage with members of the public. Communication is one-way, which means that only Admins can post to the page. It acts like a shopfront to showcase CTPS news of a general nature. The cover photo will be changed from time to time and will be selected from the Gold Award album on the Group.

### Welcome to our new members

CTPS is very fortunate to have gained Barbara Coaton and Leslie Crookes as new members during the past month. A hearty welcome to them and we are looking forward to meeting and interacting with them!

Barbara runs a committed photography club at Pinelands High where the learners are taught to master Manual mode and benefit from talks by experts.

Leslie, who describes himself as a *non active* member of Fish Hoek Photographic Society, was referred to CTPS by our longstanding and loyal club member Pat Scott.

### Did you know?

The [calendar](#) on the CTPS website provides a very handy one-stop reminder of all the important dates for outings, competitions, meetings — including meetings of interest groups like BoW and the salon group.

The [CTPS website](#) is a wonderful source of information about everything related to CTPS — from our colourful past to exciting future events and activities. Make sure you consult it to stay up to date with competition [set subjects](#), results, outings, etc. You can also read past issues of [Cape Camera](#) on the website that won the PSSA annual competition three years in a row.

**Snapshot** is our weekly newsletter to remind and alert you of forthcoming events and provide the zoom links to meetings — and most importantly, the link to the latest *Cape Camera*. We aware that some servers block bulk emails and would like to ask you to please inform [me](#) if you do not receive the weekly *Snapshot*.

**Images used for the website banner** must be in a landscape, and preferably panorama, format. **Cape Camera** cover images must be in portrait format. Therefore, please keep these formats in mind if you wish your images to be published as banners or covers.

**Name cards** have been redesigned by Anna Engelhardt and Joyce Goldschmidt and reintroduced for members to wear to meetings. Please wear them to meetings as a courtesy to your fellow members who would dearly like to get to know you, or match a face to a familiar name.

We need **Travelogues and Member Profiles** for *Cape Camera*. Please contact [Dave Gordon](#) if you know of a member who should be featured. [Brian Jones](#) is prepared to interview members who've been on interesting trips, as long as they provide the travelogue images.

# Salon News

In the recent AFO salon seven CTPS members gained a total of 17 acceptances.

**Joyce Goldschmidt** was awarded 4 acceptances : 2 in Scapes, and 1 each in Open Colour and Monochrome.

**Neels Beyers** received 3 acceptances: 2 in Nature - No Birds and 1 in Scapes.

**Trudi du Toit** earned 3 acceptances: 1 in Open Colour and 2 in Open Monochrome.

**Anna Engelhardt** received 2 acceptances in Scapes.

**Richard Goldschmidt** was awarded 2 acceptances: 1 each in Open Colour and in Monochrome.

**Jacoba van Zyl** earned 2 acceptances: 1 each in Scapes and in Open Colour

**Simon Mouton** received 1 acceptance in Scapes.

The PDI Impala Trophy points have been updated after the AFO salon and the current standing of CTPS members can be seen below. *Impala Pos* refers to the member's position on the Impala table, *WC Pos* refers to the member's position in the Western Cape, *CTPS Pos* to the member's ranking compared to other CTPS members.

On the right is the current ranking of Western Cape clubs.

## CTPS members on Impala Top 100 in PDI

Name	PDI points	Impala POS	WC Pos	CTPS Pos
Nicol du Toit	53	57	7	1
Lesley Parolis	42	68	10	2
Neels Beyers	42	68	10	2
Jacoba van Zyl	38	72	14	4
Trudi du Toit	30	80	19	5
Anna Engelhardt	21	89	22	6
Simon Mouton	15	95	28	7
Richard Goldschmidt	14	96	30	8
Joyce Goldschmidt	13	97	33	9
Lambe Parolis	5	105	48	10
Marianna Meyer	5	105	48	10
Brian Jones	3	107	56	12
Jeanette du Toit	2	108	62	13
Jonathan Burchell	2	108	62	13

## CTPS members with other clubs on Impala log

Name	Club	PDI points	Impala POS	WC Pos
Francois Roux	Vdb Park	107	25	xx
Theo Potgieter	Tafelberg	87	34	2
Mariana Visser	Tafelberg	59	54	5
Karyn Parisi	Fish Hoek	14	96	30
Johan van Wyk	Tygerberg	10	100	36
David Barnes	Tygerberg	5	105	48
Michele-Ann Nel	CCC	2	108	62

## Current WC Club standing

WC Club	PDI points	Print points	Total	WC Pos	Impala Pos
Tafelberg	513	28	541	1	8
CTPS	266	62	328	2	19
Tygerberg	161		161	3	33
Swartland	139	5	144	4	35
Hermanus	81		81	5	43
Paarl	58		58	6	50
Ignite	29		29	7	59
Fish Hoek	28		28	8	61
Witzenberg	21	2	23	9	65
Kleinmond	19		19	10	66
CCC	15		15	11	71
Gansbaai	14		14	12	73
Durbanville	3		3	13	87

## Entry in the 1st print circuit made easy

Please note that you can deliver your print entries for the **1st Cape Photographers Print Circuit** salon to either Nicol du Toit or Lesley Parolis, who'll take them to the congress in Calitzdorp, where the judging will take place on April 28th.

If you want them to transport your prints to Calitzdorp, please ensure that they receive them by **April 26<sup>th</sup>**. Alternatively, you can deliver your prints to Lesley at the E&D meeting on 21 April.

To make arrangements contact Nicol on nicol@sportstrader.co.za or 082 377 8285, or Lesley on lesleyparolis@gmail.com or 082 780 6925.

This is a unique salon, because it is only for prints — a category in which Western Cape members excel. It will also be judged by three judging panels, one each from the three regions that comprise the Cape Photographers, namely Western Cape, Eastern Cape and Garden Route. What's more, the judging will be live on the day before the congress starts. See more [here](#).

The main activity of the Cape Photographers is to organise an annual congress. Paul Rixom, PSSA Regional Director for the Garden Route, is organising this year's congress from 28 April to 1st May in Calitzdorp. Read more [here](#).

Among the highlights on the congress programme are presentations by Martin Osner, who'll question photography's fine art status, Willem Oets on the fusion between photography and videography, Koot Marais on wildlife, Friso Woudstra on his AV journey and Paul Bruins on landscapes.

The results show of the PECC International AV Salon will be presented at congress on 29 April at 7pm.



Above left: Evelyn Gibson earned a medal from the Filder club with the image, 'In the Gatsby den', captured during a workshop presented by Hein Waschefort.

Above: 'Black Swan' earned Kim Stevens two Honourable Mentions in the mono category.

Left: Dieter Butow gained a Fiap Honorable Mention with 'Hippo and Egret' in the nature category.

Below: Evelyn Gibson earned a second award (Honorable Mention) in the mono category with 'Foggy Moody Famous Castle' — an image of Eilean Donan Castle, reportedly the most photographed castle in the world.

## More salon news: 124 acceptances in German Photocup

CTPS members earned seven awards (including two medals) and 124 acceptances in the recent German International Photocup (GIP), which was won by PSSA for the eighth year in a row.

This year 70-odd PSSA members entered the annual GIP circuit salon as members of the *PSSA club*. Eight of these entrants are CTPS members, with two more of our members who enter salons for other primary clubs.

Four German clubs are part of this circuit and it is very interesting to see how the judging between the four clubs differed — for example, an image could earn a medal or award in one leg, but not even an acceptance in the judging by the other three clubs.

**Kim Stevens** had an outstanding performance, earning 24 acceptances, which included two Honourable Mentions (HM) for the image *Black Swan*.

**Dieter Butow** earned 16 acceptances, among them a FIAP HM for *Hippo and Egret*.



**Evelyn Gibson's** medal for *In the Gatsby den* plus HM for *Foggy Moody Famous Castle*, plus 11 other acceptances, is equally impressive.

**Karyn Parisi** received 16 acceptances; **Neels Beyers** 13; **Nicol** and **Trudi du Toit** 6 each and **Walter Berndorfler** 2 acceptances.

CTPS member **Francois Roux** (whose primary club is Vanderbijlpark) received 19 acceptances, including a medal for *I am through* and a German HM for *challenge*. Tafelberg member **Mariana Visser** received 9 acceptances.

### Join the salon group!

The salon group was resurrected to assist all members who enter salons with CTPS as their primary club — and there is no further qualification needed to join, whether you are a salon veteran or newbie. The group meets every fourth Wednesday via zoom. All members are invited to submit images to receive feedback and suggestions for improvement from the group. Contact Nicol du Toit on [nicol@sportstrader.co.za](mailto:nicol@sportstrader.co.za) to join or submit images to discuss.

*IVAN O'RIORDAN from Limerick, Ireland, and one of our newer members, is a keen supporter of CTPS. He is also a keen supporter of Munster rugby club — but we forgive him for that, because as an official photographer of their supporters' club he looks after the many South African players there and his work supports the club's charities. DAVE GORDON asked Ivan to tell us more about his Limerick photographic club, his wide ranging photographic interests, long relationship with South Africa and love for Cape Town. All images supplied by Ivan O'Riordan.*



*Ivan with Jean Kleyn's World Cup winner's medal.*

## Ivan O'Riordan talks about being a **Munster member**

My first venture into photography involved taking action and prize giving photos at my local tennis club about 25 years ago. As my skill levels improved, I was invited to take photos at Munster rugby matches.

I've had the pleasure of taking photos both at home and in Paris, Marseilles, Edinburgh and at other venues throughout the UK as one of Munster's *Supporters' Club* official photographers. To date, I have raised 17 400 euro (R340 000) from the sale of my Munster photos, with the proceeds donated to Munster nominated charities.

This activity has enabled me to get to know some of the greats who played for, or coached, Munster, including

(Springbok coach) Rassie Erasmus, (former Springbok captain) Jean De Villiers, Jean Kleyn — who benefitted from the rule change that enabled him to play for the Springboks in the 2023 World Cup — CJ Stander and Shaun Payne.

My first camera was a Nikon D70 and since then I have upgraded my equipment annually as I became more competent. I now use a Nikon Z9 and Z6 and my favourite lens is the 70-200 VR 2.8. My interests in photography are wide-ranging, including sport, landscape, macro, wildlife and people. I use Lightroom to edit my photos and I still have much to learn.

**Continued p9**



*Above: 'Lady in red' in Venice.*

*Right: The official photographer at work.*





## Ivan, our man from Limerick (continued from p8)

*'My favourite city in the world is Cape Town, where I have many friends'*

I am the PRO of Limerick Camera Club, the oldest camera club in Ireland, which recently celebrated our 80th birthday.

We meet every Wednesday night from September to May, unfortunately, at the same time as CTPS. Hopefully, I can become an active CTPS participant after May.

In addition to holding monthly competitions with external judges, we have training nights with experts in different fields. We also travel around Ireland and have an annual group visit abroad. Recent places our club visited include Venice, Lisbon and we'll shortly be going to Valencia. I absolutely adored Venice as a photography venue!

I have a long association with South Africa, having worked there in the 1960s. After completing a Bachelor of Commerce degree, the opportunity arose to take a job at a private diamond mine 100 miles from Kimberley, before transferring to a division of Anglo American in Jo'burg.

I headed a team of five who assayed the tailing dumps and slime heaps at major De Beers mines. Ultra fine diamonds suddenly became important for use in drill bits, saws and even dental equipment, whereas they were previously washed away to waste. A successful plant was set up at Premier Mine as a result of our efforts.

After returning to Ireland I completed an MBA. I held a number of positions at Ireland's leading nail **Continued p10**



*Former Bulls player CJ Stander in full flight for Munster. After becoming an Irish citizen he was selected to play for Ireland, before retiring in 2021.*



*Ireland and Munster player Simon Zebo scores a try.*



*Above: Ivan named this image 'Main Street Venice'*

*Left: With former Springbok captain and Munster player Jean de Villiers.*



*Wildlife is one of Ivan's favourite photographic genres.*

## Ivan O'Riordan (continued from p9)

and wood screw manufacturing company, Irish Wire Products plc, where I was promoted to Managing Director. I left the company in 1984 to set up a marketing consultancy.

I've been to South Africa many times and my favourite city in the world is Cape Town, where I have many friends. My last visit necessitated leaving three days before SA locked down due to covid.

Unfortunately, I suffered a mild stroke a year ago, losing the power in my right leg from the knee down. I am making excellent progress and hope to travel again in the near future. I am 79, but still feel I'm a young fellow!

A few months ago I researched camera clubs in Cape Town and came across your wonderful club. I was blown away by the CTPS website. I can honestly say it is the best website I have ever seen. The regular newsletter is also outstanding, as is the quality of the photography on view. I had no hesitation in applying for membership and am very glad to have been accepted! I hope to become active with CTPS in the near future.

In the meantime, greetings from Ireland and hopefully I will visit you someday soon!

# A trip worth planning for F1 Boat Racing at St Helena Bay

Story and images by **DAVE GORDON**. Edited by **BRIAN JONES**

I was really excited by the prospect of F1 Boat racing at St Helena Bay Harbour over the weekend of 24th and 25th February this year. I love F1 cars, so F1 boats should be good to see, I thought. And it was. The harbour itself is not a bad place to shoot fishing boats and other coastal related subjects, so what's not to like?

Getting to the harbour very early meant that I was there before entry control was in place, so I parked in the VIP area right amongst the action. With my Canon R mirrorless, 70 - 200mm and 100 - 500mm lenses handy and ready for action.

Being the Weskus, there was quite a vibe. Loud, very loud, music, a huge open air beer tent, and a myriad of pop-up stalls, food trailers and mobile ice cream parlours soon at-

tracted lots of attention from happy campers, ranging from tiny tots to large, mature, delightful people.

Being on a strict weight-loss diet, the delightful smells of braaiing *boeries* and slap chips became a battle with temptation and a real test of my resolve. Regardless, the atmosphere was exciting and entertaining.

The F1 boats look like Ferrari F1 cars without wheels — very noisy, sleek, colourful and amazing machines. Should you feel like taking up the sport, take note the boats alone can cost up to R10m each.

When asked about fuel costs for a race, renowned local businessman Peter Lindenberg (a car and boat racer and multiple world champion in various watersport disciplines) said the cost of **Continued p11**



Racing F1 boats is a dangerous sport. Speeds of over 200 kph were recorded and it was heart stopping, when at times we could see the front of the boats lifting clear of the water.



## Outing to F1 boat racing (continued)

the 200l is insignificant compared to the running cost of these machines. I noticed a support crew of several mechanics and others in the paddock.

For the *petrolheads*, the boats accelerate from 0 to 100 kph in less than 2 seconds! Very tight cornering speeds round the buoys make F1 cars look pedestrian! Fuel usage (avgas) is 120 litres per hour.

Racing F1 boats is a dangerous sport. Speeds of over 200 kph were recorded and it was heart stopping, when at times we could see the front of the boats lifting clear of the water. Clearly, any mishap at that kind speed could be very sore indeed. The biggest fear is the boat flipping backwards head over heels.

Divers manned rescue boats as did medics and safety stewards. Safety was obviously paramount. The divers would be at the scene to rescue *drivers* should there be an upturned racer. The boats carry a small 3-minute oxygen bottle to support the driver while the divers extricate them.

The cornering speeds seen were unbelievable. Turning on a tickey doesn't come into it. The G-force on the driv-

ers is enormous. This is the main reason for Peter retiring from active racing; the forces on his no longer young neck became untenable.

Photography was a bit tricky. Traditional panning techniques didn't work well. To begin with, long lenses are required. Handheld panning at 200mm plus isn't easy. The very pronounced bouncing of the boats made the lower shutter speeds normally associated with panning unsuitable. In future I would use a video panning head with the 70-200mm full frame lens.

At this event, the boats were running close to moored fishing vessels and dockside structures etc. Even at f2.8 the boats merged with the dock wall etc. This resulted in backgrounds being sharp, distracting and with no movement blur. I ended up shooting at 2000-3000/sec and later using my blur brush in Photoshop. This is not ideal as the shots being so altered cannot be used for sport or PJ; but it's fine for Open. I used image stabilisation, shutter priority, with auto focus set for *vehicles*

Regarding vantage points — taking

into account the time of the day and the position of the sun — for the morning I would recommend viewing from the dockside. As one enters the harbour area turn left at the stop street. There are plenty of FREE viewing sites along the road all the way in the direction of the WW11 oil tanks. Move into the *proper* harbour parking area for the afternoon shots. Safety is tantamount and therefore opportunities to take photographs from a boat will be almost impossible to find.

The entry fee to the event — for those who don't want to get out of bed very early — was R100 pp with a reduction for kids.

A repeat of the event is planned for 2025 but details are not yet available. F1 Powerboat races take place throughout South Africa. Details can be found on the *F1 Powerboat Racing South Africa* Facebook page. Overall, a thoroughly enjoyable day with and without my camera. I will certainly be there at next year's event, but I will be somewhat better prepared. And I hope, my diet is over and done with.



Above: The images Green Point Pier and the Lighthouse were captured by Francois Retief.

### March club outing to Green Point

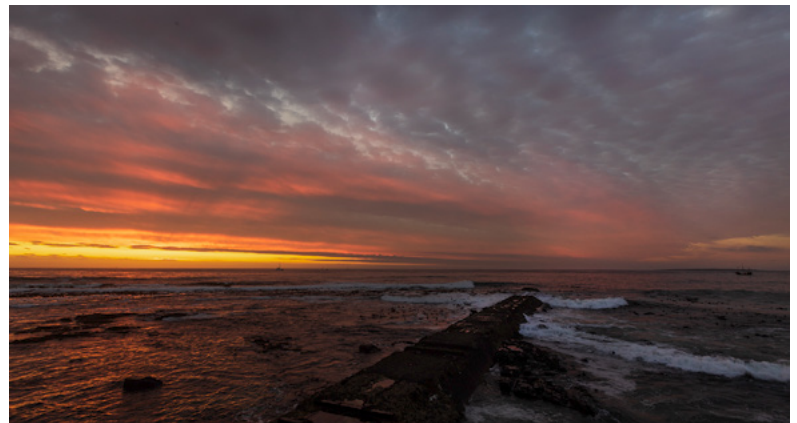
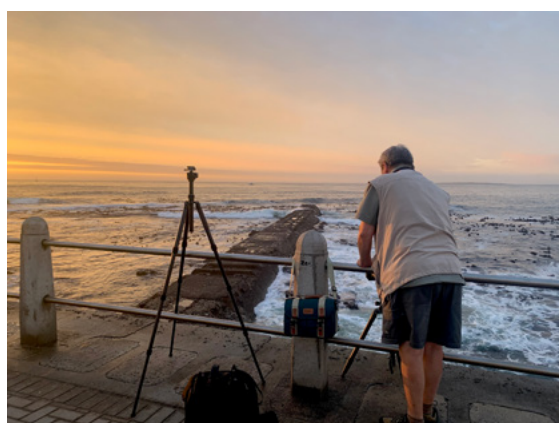
# Shooting in low light

Report by **Andre Mouton**

On 23 March, some CTPS members convened at the iconic Green Point Lighthouse for our monthly outing. Among them were Nicole Gangen, Irma Louw, Dave Gordon, Rudi Pothas, Ashley Smith, Francois Retief, Andrew Denny and myself — all armed with our cameras and a shared anticipation for capturing good images of the surroundings.

When we arrived, we were not very hopeful as it was cloudy, casting doubt on the prospects of capturing stunning shots in the limited light.

The group first embarked on a leisurely stroll around the nearby Urban Park. Despite the lack of direct sunlight, members found inspiration in the details of nature, visitors to the park, urban landscapes and **Continued p13**

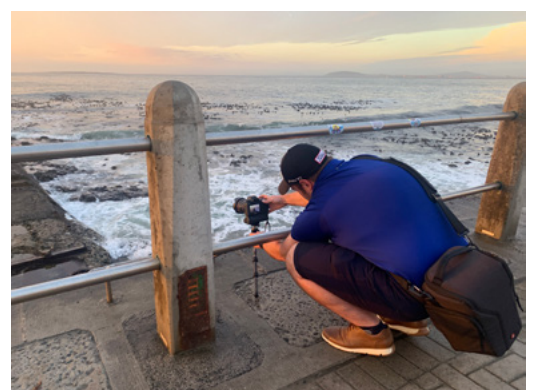
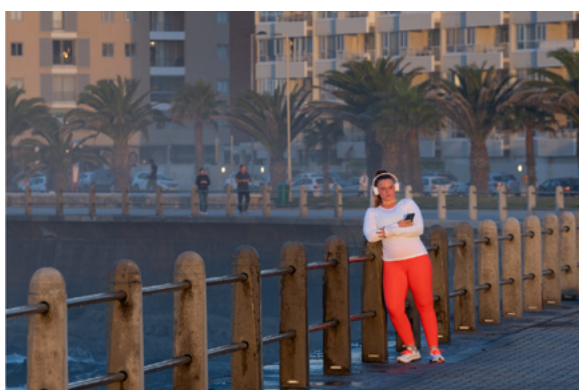


Above: Dave in waiting, by Andre Mouton.

Above right: 'Green Point Dusk' by Dave Gordon.

Right: Francois photographed this angry woman.

Far right: Rudi up close by Andre.



*Right: Irma Louw captured Rudi Pothas (kneeling), Andrew Denny, Francois Retief, Dave Gordon and Andre Mouton waiting for good light.*

*Below: Francois Retief photographed by Andre Mouton.*

*Below right: Dave, Andrew, Rudi and Nicole were captured by Andre Mouton while waiting for the sun.*



## Green Point (continued)

even panning opportunities of kids riding their bicycles.

As the afternoon progressed, we made our way to the Promenade, hoping for a glimpse of the setting sun breaking through the clouds. We waited patiently and were rewarded when the sun peeked just below the clouds, offering us a fleeting opportunity to capture some of the photographs featured here before it vanished.

We ended the day with a visit to The Deck, a cozy café nearby, to enjoy a steaming hot cup of coffee and good chat. Despite the initial uncertainty brought by the cloudy skies, the March outing turned out to be quite enjoyable.



*'Songwriting in the park' (above) and the two dramatic monochrome images of the sea were captured by Dave Gordon.*



*E & D report back — 20 March 2024*  
**Long exposure by Steff Hughes**

*Long exposure images capture our emotions, often evoking a feeling of serenity, explains Steff, who treated us to an informative and thought-provoking talk about the what, where, when and how of long exposure shots. She believes they allow us to see the world in a way that our eyes cannot perceive as we are not able to see the passage of time with the naked eye.*

*Report and images by Steffne Hughes.*

Whether your long exposure image is a fraction of a second or a few seconds long, you can capture time passing. This is visible in a few ways: by the movement of water, clouds, plants, vehicles, and people. Your shutter needs to stay open long enough to capture the movement. As well as capturing movement, you can use it to intentionally blur images as you would with ICM.

Long exposure photography, also called slow shutter photography, is often used to create fine art images rather than a scientifically correct images. It is also used when you need to capture images in poor light conditions or at night.

**Manual mode**

Before setting out to do long exposure photos, make sure that you're comfortable shooting in manual mode so that you can control all elements of the exposure triangle. You will be shooting at longer

shutter speeds, so you don't want to unintentionally over- or under expose your image. The longer you leave the shutter open, the more light you let in. I use the histogram on my camera while shooting as

this gives me a visual indicator of my exposure - from the darkest to the lightest tones. A bad composition will result in a poor image

As with all other genres, composition is critical. More so, I feel, because the elements in your image are simplified. Look for a strong subject, like a rock, that you can base your image on. Then frame it up so that the moving elements will support the main subject. Long exposure photography opens the window to your creativity. Choose the shutter speed according to the type of movement you want to capture.



*Steff responding to questions at the E&D meeting. Photo: Trudi du Toit*

**How long is long?**

Do you want a gentle **Continued p15**



## Steff on long exposure (continued)

swirl of water around a rock, or do you want smoothed out silky water with just the rock as the subject? It is completely your choice! Choose a strong composition and then shoot some frames at 1/8, some at 1 second and keep playing, adjusting your shutter speed until you find an image that speaks to you. It depends on the speed of the water as well as your chosen shutter speed. Some subjects might need only a slight sense of movement (1 to 3 seconds), while 30+ second exposures will create a silky smoothness – almost erasing movement. If your camera doesn't go beyond a few seconds, you might need to use Bulb mode and a remote trigger that you can lock into position.

### But it is too bright for a long exposure!

You can take longer exposures at dawn, dusk and night-time as the ambient light will be low enough to extend your shutter speed. But what do you do when it is too bright? Use a Neutral Density (ND) filter! They come in different densities but the most frequently used NDs are 3, 6 and 10 stop filters. A 10-stop filter, known as a Big Stopper, is almost black allowing for really long exposures.

The subject of ND filters is a bit too long to go into in a short article like this so I advise you to visit this [website](#).

### What about when it is really dark?

Apart from wanting to create a creative photograph, you might find yourself shooting in a low light situation, like an indoor shot at a wedding. The longer the shutter speed, the lighter the exposure, BUT at huge risk of your images becoming unintentionally blurred. This is why many wedding photographers will use off camera flash and other techniques to capture sharp images in a dark church. However, if your subject is completely still (a vase with flowers indoors) you will be able to lengthen your shutter speed if you use a tripod to stabilize your camera.

### And Astrophotography?

Star photography requires a longer exposure to suck in as much light as possible while still maintaining the

sharpness of each individual star. You need to balance out the length of each image while not exceeding your camera's ISO limits. Increasing your ISO will allow the sensor to accept more light but it can also introduce noise. Older DSLRs aren't always happy with high ISOs, while the newer mirrorless cameras allow for much higher ISO settings.

**Continued p16**

## Out in the field

1. Look for a good composition, considering what will remain static and what will move.
2. Set up your tripod. Ensure that it is not going to move or judder in the wind.
3. Clip your camera to the tripod ensuring a tight grip. Remove the camera strap.
4. Switch off Long Exposure Noise Reduction.
5. Switch off Image stabilisation on the lens (and the body if your camera has IBIS).
6. Attach your camera release cable or switch the 2 second timer on.
7. Test your focus and exposure and take a shot (without the filter).
8. Work out what your shutter speed needs to be by using one of the many apps.
9. Lock in your focus and switch to Manual focus.
10. Attach your ND filter(s) without bumping your focus.
11. DSLR camera owners must cover the eye piece to prevent light leaks.
12. Take a shot. Adjust settings if necessary and take another shot.

## Long exposure (continued)

There are two ways to capture star trails: one long single exposure or many single exposures that are stacked together. The single exposure will require a bulb mode setting to get the very long exposure and a tripod. The shutter will stay open for an hour or two. Keep the ISO low because the length of the exposure will bring in enough light without the need to push your ISO. This is a good method to use for a clean, noise-free image, however, it can be easily spoiled by someone walking through your frame carrying a torch or driving a car.

I prefer to take a few hundred single frames of about 20 seconds each and then stacking them in post-processing software. To help you determine how long to keep the shutter open, check the focal length of your lens and use the 500 rule. This works by dividing 500 by your focal length. For instance, on a full frame camera with a 15mm lens, the calculation would be  $500/15 = 33.33$ . In other words, a shutter speed of 33s.

This will give me the optimal shutter length to get sharp stars without them turning into little comas. An APSC camera would need a slight adjustment to the formula. First multiply your focal length by 1.6 to get the equivalent full frame length. That same 15 mm lens on an APSC camera is like using a 24mm lens, so your formula for stars needs to be  $500/24 = 20.8$  seconds.

### My photos are all blurry!

The lower the shutter speed, the more camera shake occurs. If you want a sharp image, you must stabilise your camera. A sturdy tripod is a must for longer shutter speeds. Make sure that you can lock down the tripod head and that the legs won't jiggle in a strong wind. Some tripods have a hook onto which you hang your camera bag. I haven't found this successful as the bag sometimes swings in the wind causing even more shake. I even remove the camera strap so that it won't wave around in a wind.

### But I want them to be blurry!

Of course, any article about slow shutter speed photography should include a section on deliberate movement while using a long shutter speed, also known as, ICM. Intentionally moving your camera while the shutter is open will create abstract images that are deliberately and beautifully blurred.

### Go out and experiment!

As with all photography, you need to decide what your intention is. Choose a shutter speed and then work to achieve your result.

Creative photography doesn't have formulas. It is all about thoughtful play.



## Next E&D evening — 17th April Street photography by Valérie Jardin

Valérie Jardin is an award-winning French photographer who is internationally recognised for her street photography. Her work is characterized by a strong sense of narrative, capturing candid moments with a discerning eye for composition and a keen understanding of light and shadow.

She teaches and mentors other photographers through international workshops, online courses, conferences, exhibits, podcasts and over a dozen books.

In her zoom presentation for CTPS on 17<sup>th</sup> April, Valérie will give an overview of the different ways to approach street photography.

She says you will get an intimate insight into her thought and creative process, from visualization to capture, as she takes you on a photo walk through a series of recent photographs. "You will leave this presentation with renewed vision and a desire to capture moments of everyday life," she promises.

Her presentations are live only and she does not allow recordings.



'Summer Vibes' by Valérie Jardin.



# Winning images from March 2024

## *Set subject: Stairs & Stairways*

*The judges for the competition were club members Dave Gordon, who was responsible for adjudicating the senior images, and Trudi du Toit LPSSA DPSSA APSSA, who commented and scored the junior images. Dave is an experienced judge and photographer and is responsible for sourcing and editing member profiles for Cape Camera. Trudi is editor of Cape Camera, an accredited judge and was one of the three administrators of the two-year Western Cape JAP course in 2021-22.*

**Promotion:** *Melanie Black to Intermediate. Congratulations!*

### **Entries in the monthly PSSA Competition:**

The Senior Entry for March was *Form and Function* by Kim Stevens; and the Junior Entry was *Tasty Lunch* by Tom Gosh.

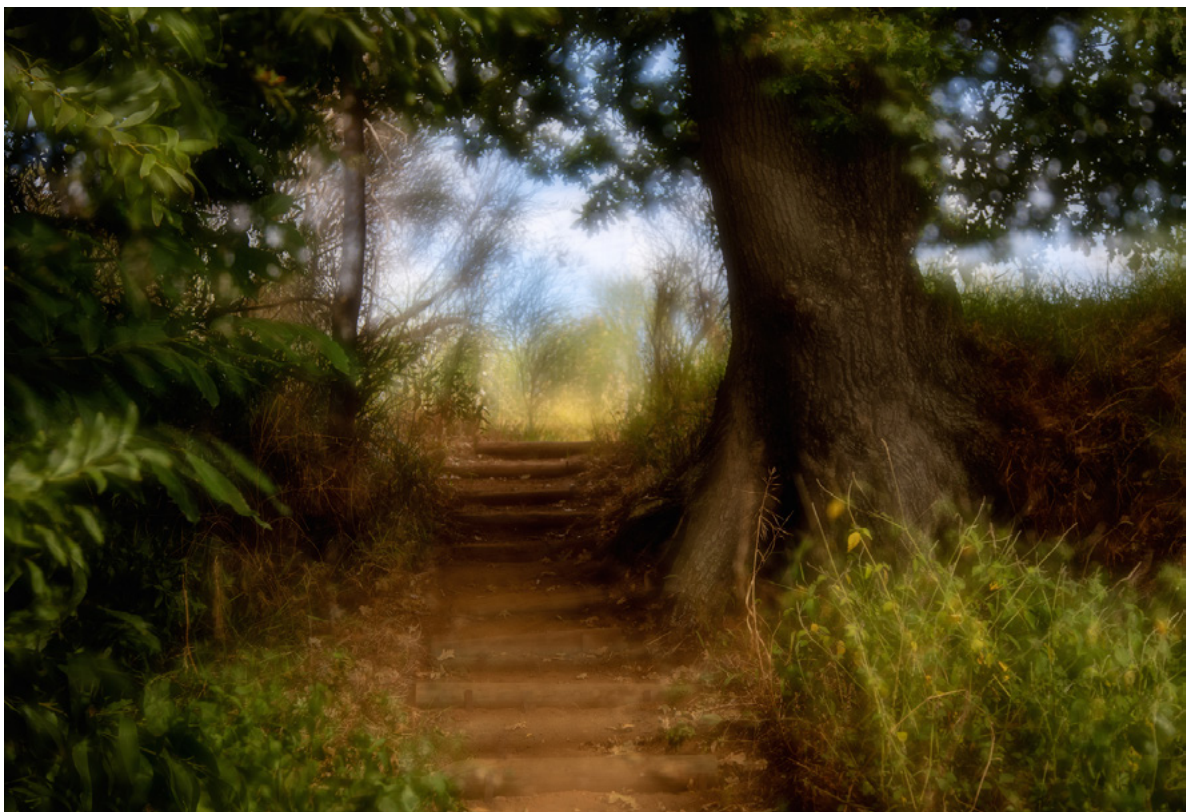


**PSSA Senior entry and winner Print – Open (Master)** *Form and Function* by Kim Stevens (28). This is a stunning image with beautiful subtle colours and a classic example of less is more. It has wonderful shapes, great textures and a lovely feel about it.



**PSSA Junior entry and Winner PDI Open (Beginner):** *Tasty Lunch* by Tom Gosh (27). A perfectly sharp story-telling image that pops out from the blurred background. Excellent depth of field and a very pleasing composition achieved. It tells the full story without having to show the gory details of the kill. Very well done.

*Below are the winners in the **Set Subject** category with the judges' comments.*



**Winner PDI - Set (Master):** *Where Fairies dwell* by Michele-Ann Nel (26). An image that is very well done and suits the title. Suggest toning down the sky and cropping off slightly on the right-hand side. A most pleasing and successful image.



**Winner PDI - Set (Master):** *Reach the top at your own peril* by Anna Engelhardt (26). A very appropriate title and a very creative approach to the Set subject. The interesting perspective and the angle from which the image was taken are very attractive and the conversion into mono is excellent.



**Winner PDI - Set (Advanced):** *Lighting your way* by Alison Bull (28). The beautiful cool colours of the stairs are complimented by the warm colours of the walls. The lighting is excellent and the composition is spot on. An excellent image.



**Winner PDI - Set (Intermediate)** *Morning Cardio* by Charles Booysen (21). You cleverly spotted this scene and gave an interesting interpretation to the set subject. The reflection of the beach huts adds an extra dimension. The bright skies draw your eyes away and your image would be improved by cropping most of the sky just above the low clouds. A crop to the end of the stairs on the right, lifting the shadows on the beach huts, pulling the highlights down and increasing the exposure will make your image truly pop!



**Winner PDI - Set (Beginner)**

*Rainbow stairs* by Rainer Clauss (22). What a treat! A colourful staircase with messages that you can read like a book. Getting the perspective right in an image like this is incredibly difficult and unfortunately the result is that your stairs are skew. But, if you can rectify this in post-processing. Also try toning down the bright highlights and lift the shadows to make this scene really remarkable.



**Winner Print – Set (Salon)** *Opera House Stairs* by Richard Goldschmidt (26). An excellent conversion into a monochrome. Well exposed and well-handled with all the angles leading upwards. Suggest a small crop in the front after the flat part and where the next set of stairs begins.

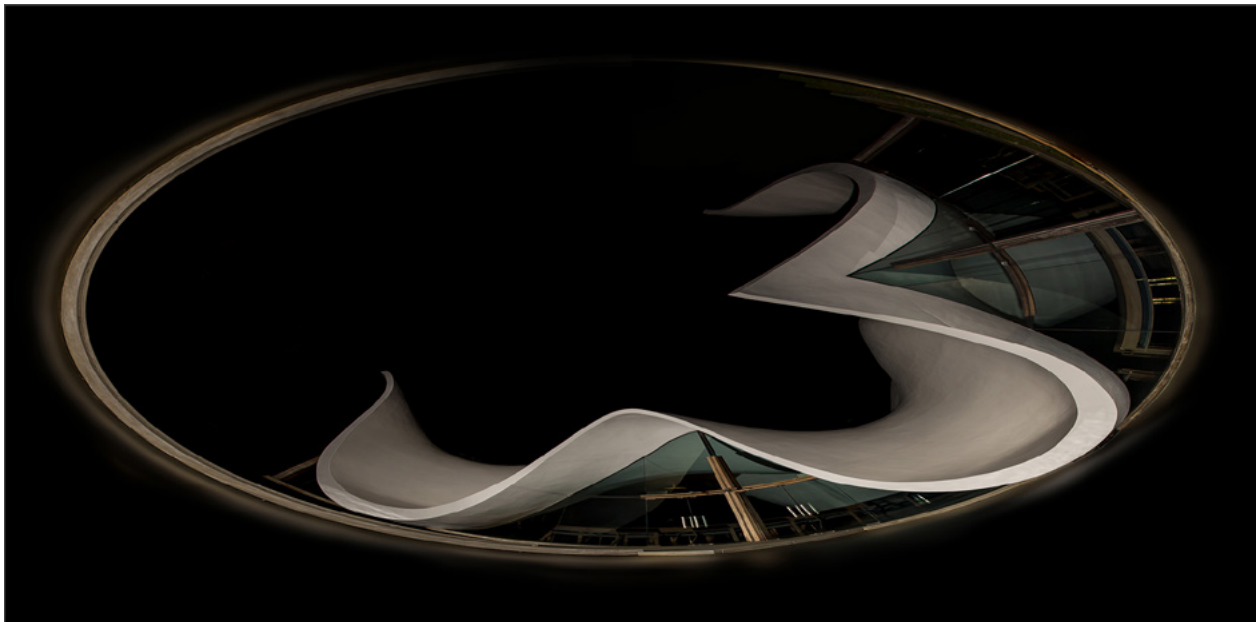


**Winner Print – Set (Advanced)** *Floral Staircase* by Robert Maginley (22). This is an interesting image where the floral pattern is very well seen, although it is not very dominant. It could have had much greater impact if the author would have cropped right into it.



**Winner Print – Set (Beginner)** *Why the rush* by Melanie Black (23). Congratulations on giving a completely fresh look to a spiral staircase image with your camera movement, creating a feeling of fast and urgent movement. Your eye is attracted to bright light and the light area on the right draws your attention away from the interesting core. I would suggest that you bring the highlights down and increase the shadows on the right to bring more detail out match the tone on the left-hand side.

*Below are the winners in the **Open Subject** category with the judges' comments.*



**Winner PDI – Open (Salon)** *Church in Space* by David Barnes (29). An absolutely stunning and original approach, considering that so many photographers have tried their hands in photographing this well-known chapel. Featuring great graphic shapes and being pin sharp with a strong tonal colour range make this image exceptional.



**Winner PDI – Open (Advanced).** *Booby takeoff* by Johan van Wyk (27). The low camera angle during take-off is very attractive and so is the sharpness with only a slight movement in the wings. The highlights are just about borderline.



**Winner PDI – Open (Intermediate)** *Stairs in the open* by Liesl Walden (24). A great graphic image that would have done well in the Set subject. Excellent shapes, vertical lines and triangles. I suggest that you tone down the brightness of the sky in the background so that the stair detail and texture stand out more and a crop on the left and right would also focus your attention more on the very interesting graphic shapes.



**Winner Print – Open (Advanced).** *Medieval Honfleur* by Joyce Goldschmidt (27). A most enjoyable and beautiful image, with the attractive blue colour in the centre drawing the eye into it. Interesting details and lovely colours throughout.



**Winner Print – Open (Beginner).** *Isaac - Heavens above* by Melanie Black (24). An interesting character portrait that almost has a biblical feel about it. The image is sharp and well taken, with textures and wrinkles that add interest. Just be aware of the highlights on the face and his beard, which could be toned down.



# Other high-scoring images from our **March competition** (Scores of 24 & above)



*Wena indlovu* [28] by Theo Potgieter - Digital - Open.



*Land in die stuifmeel* [28] by Francois Roux - Digital - Open



*Going to Neverland [27]* by David Barnes - Digital - Open.



*Muddy jubilation [27]* by Nicol du Toit - Digital - Open.



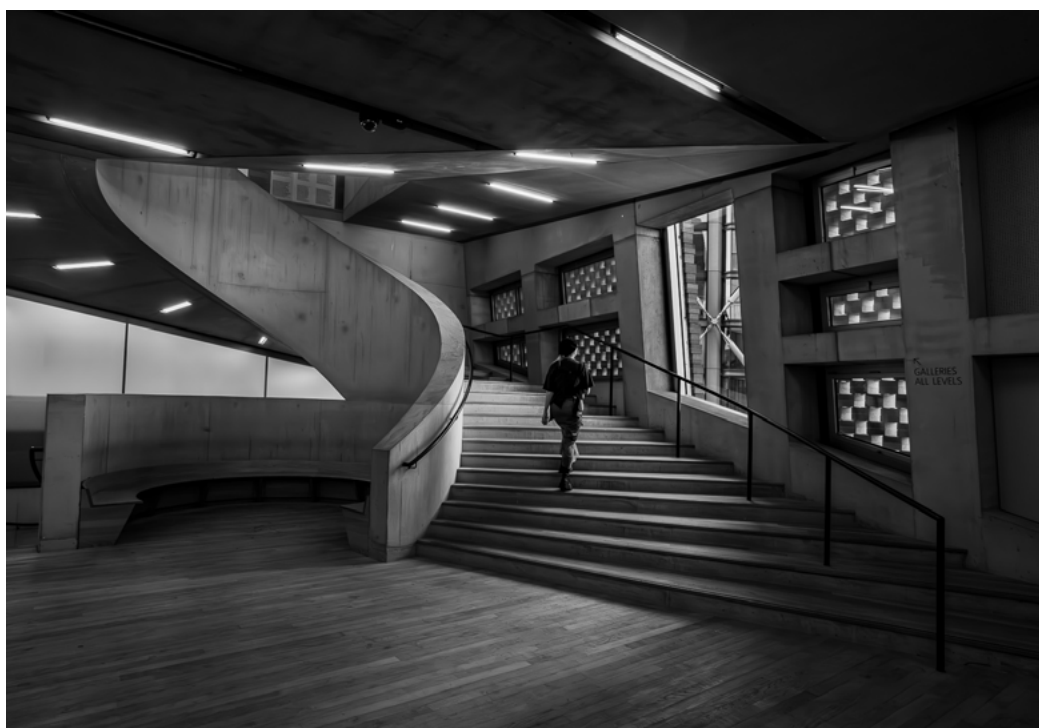
*Staircase [27]* by Ian Levy  
- Open Print.



*Drying Off [27]* by Michele-Ann Nel - Digital - Open.



*Oops caught two but dropped one* [27] by Francois Retief - Digital - Open.



*Tate Modern* [27] by Simon Mouton - Digital - Set Subject



*Playful Baby Ellies* [26] by Jeanette du Toit - Digital - Open.



*The Bird* [26] by Ruth Scholtz - Digital - Open



*A perfect Pirouette* [26] by Anna Engelhardt - Digital - Open.



*Lost In The Woods* [26] by Johan van Wyk - Open Print.



*BOOOOOOM* [26] by Theo Potgieter - Digital - Open



*Upward turn* [26] by Francois Roux - Digital - Open.



*Under the radar* [25] by Rainer Clauss - Digital - Open



*Lemon drop bubbles* [25] by John Alexander - Digital - Open



*Who is there* [25] by David Barnes - Set Print



*Lighthouse* [25] by Andre Mouton - Digital - Open.





*Lady in black and white* [25] by Paramasivam Saravanakumar - Digital - Open.



*Abandoned Farm* [25] by Lea-Anne Alexander - Open Print.



*A spiral* [25] by Roger Trythall - Digital - Set Subject .



*Staircase in the Artists House [25]* by Anna Morris - Digital - Set Subject.



*Stairway to the cone [24]* by Joyce Goldschmidt - Digital - Set Subject.



*Robberg peninsula under the stars [25]* by Ken Woods - Digital - Open



*Stairs and Stairways [24]* by Evelyn Gibson - Digital - Set Subject



*With a little help [24]* by Bob de Villiers - Digital - Open



*Slangkop lighthouse wide view [24]* by Francois Retief - Open Print.



*On my way [24]* by Marianna Meyer - Digital - Open.



*The warrior of Mapungubwe [24]* by Lesley Parolis - Digital - Open.



*Hyena [24]* by Jacoba van Zyl - Digital - Open



*Above: Crossing the Grand Canal [24] by Kim Stevens - Set Print.*



*Left: Spiralling toward the light [24] by Haralambos Parolis - Digital - Set Subject.*

*Below left: Spiral to another world [24] by Lesley Parolis - Set Print.*



