



Newsletter August 2011

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Next Club Meeting
September 5th

Chairman's Blog by Angus Rule

And then it was August, I always like August and I'm sure it's not just because it is my birth month. Despite our meeting coinciding with the start of Ramadan, we still had a good turnout. A blessed Ramadan Mubarak to all our Muslim members.

Some general comments, I spotted one of Roger's images, which was chosen as the pic of the day on the Camera Club website. www.cameraclub.co.za is an online site which runs monthly competitions. Well worth checking out.

PLEA FOR THE ENVIRONMENT

I also read about Frenske's plans to rid the world of bottled water, something I must say that I strongly agree with. In Cape Town and for the most part South Africa in general, we have very good water. In some cases, proven to be of a higher standard than some of the bottled versions. So why on earth would you then go and pay for something you can get for a fraction of the price out of any tap in the Western Cape? My biggest gripe I guess would not be how people spend their money, as that's their right, but the reality is that the bottles that are used for this water are creating a huge burden on our environment by filling up our landfill sites. Add into this equation the manufacturing and transport costs and you will quickly see

that bottled water is not very "green" (perhaps it should be green then people might not buy it so readily). So if you are really worried about your carbon footprint and not just pretending to care, please stick to tap water. Remember local is lekker.

"BUSINESS" (IN ALPHABETICAL ORDER):

Calibrator

Just a reminder that the club has a calibrator available for hire at R30. If you would like to use it please contact Frenske at frenske@cape-photography.co.za

Competitions

1. **PSSA National Inter-club competition**
 Entries need to be in by the end of this month. For this competition all entries are digital and the entries are divided into two categories, senior and junior. Senior's being members with 4 stars or more, not as in over 65 ☺. Each club can enter 15 images in each section with a maximum of 3 per individual. Ruth has kindly volunteered to go through all our images and create the first selection pool.
2. **Western Cape Regional Interclub**
 Due to be held on Friday the 28th October 2011, hosted by Fish Hoek Photographic Society this year. For this competition each club may enter a total of 24 images divided into two sections, Digital and Prints (12

images in each). With a maximum of two images per member. Again Ruth, will coordinate the selection process. We hope to have this done towards the middle of September and I will keep you all posted as to when tickets go on sale. Each club normally purchases a set number of tickets and then the rest are sold on a first come, first served basis.

Desert Light Photographic Workshop

Ruth, who continually makes the rest of us jealous with her gallivants was recently fortunate enough to spend some time in Namibia with Lydia Ellis, Nicole Palmer and Willem Oets (the latter two I believe will be speakers at the National Congress 2012 - remember the biggie that Johan and crew are working so hard on). Ruth put together a beautiful slideshow (AV - audio visual) of her escapades and I must confess that I have pencilled in a visit to Namibia on my ever growing bucket list. Which of course means that if I do get to do everything on my bucket list, I will either have won the lotto or lived to a ripe old age. Either way I guess I shouldn't complain. <http://www.desertlight.co.za>.

Groupon

Recently I signed up for the online group buying "deal". Why, I hear you ask? Well my sister was kind enough to alert me

to some of their deals. A3 canvas prints at R162.50, a 26 page photobook for R130.00 – I'm afraid these were bargains the Scottish blood in me wasn't going to let escape. I duly bought a couple of each, you know maximizing my saving ☺. How good it is, well I can't really tell you yet because at this stage I have just paid my money and all I have to show for it is an email. I have ordered my canvas prints and will let you know once they turn up. I have almost downloaded the software for the photobooks and have almost thought of what images I will actually use. So far I'm going with a book of the kids for the grandparents and a book of my recent fishing escapades. Again I'll keep you posted and to be honest I'm realistic enough to realize that you get what you pay for (and believe me it has taken me long enough to learn that) but for R130, I'm willing to take a chance. I have emailed out details of their last canvas printing special. Of course we will also have to chat to Roger about this, as he mentioned that they should be able to beat these specials.

PIX Magazine

Just a reminder that there back copies available at the bargain price of R20 with the proceeds going to charity. Thanks to Frenske for organizing this.

SHOOTS:

July Shoot - Hout Bay Harbour

Last month's shoot, was very well attended and we were really fortunate to be blessed with a gorgeous day. So much for my prediction of light rain. For me personally the shoot proved quite tricky with lots to see but nothing jumping out saying "photograph me". Well besides that drunken bergie and of course the seal. However I guess that's what half the



"Koji, going for the worms eye view"

Sue Matthews



"The great debate continues and no I wasn't out of bounds" Angus Rule



"Butterfly spotting at the Lookout Deck, Kevin wins"

Kevin McGilton

challenge is, finding the shot. Of course I think we sometimes spend so much time trying to find the most unique shot, something that no other member will have – that we miss loads of good photo opportunities. It was also great to see the interaction and number of members who stayed for coffee and breakfast.

July - Creative Subject

Last month it was "Silhouettes" and not too much for me to say on that, other than there were some great shots.

This month creative subject is "painting with light" and my challenge to all members is to go and play. Set your camera to its longest exposure (or bulb) and just experiment. Remember that is the joy of digital photography, instant gratification. Or in other words, you have the chance to experiment, so do so.

August Shoot

This month's shoot was on the 13th August and held at Killarney Race Track. All the details were sent by email and Roger organized us some comps.

September Shoot

Next month we will visit Inthaka Island and thanks to Glynnis, all the details are already organized. Don't you just "despise" these super-efficient people? Perhaps it's just jealousy in my case.

Vino

Claude once again supplied us with some fermented grape juice. Many thanks Claude to those members who assisted him and no I don't mean by drinking the vino, but by helping to carry and safely pack away the glasses.

Judge

Our Judge for the evening was Le Roux Malan, from Paarl Photographic and to say that his style of judging is a trifle unorthodox is probably a little conservative. I think everyone really enjoyed this interaction and having the tables turned on them. "Ok, so you give it a score then,

or lets argue" Many thanks Le Roux for not only judging but also the advice and being willing to share your knowledge. We look forward to having you back in the future.

As always, take care and keep those shutters busy.

■ Bruce ☺

September 18th Shoot Intaka Island

The bird sanctuary at Intaka Island was developed in the midst of the buildings of Century City. Entry is R10 for the Island only, or R30 for Island and boat trip, which goes through the canals joining the different bird habitats, and then goes on to Century City where one may disembark, have lunch or shop etc and then phone the boatman to ferry one back to the island. For the rate card, map to get there and bird information see www.intaka.co.za.

Dan's Discussion Board

My Camera as a handbag, early mornings, and going black and white

This month has seen me following a few avenues in my photography and was a follow on in many ways, from the Michael Walker course that I recently did. For a start I decided that my camera bag and I should be joined at the hip, where I go, within reason, the camera goes and on long trips it has the 'privilege' of the cars front seat, lens attached ready to go. This of course has caused management to look at me with those stern eyes at times but she is slowly coming around to sitting in the back of the car as we drive around.

Opportunistic Shots

What this has done though, is allow me to be spontaneous with my photography and a classic of this was last week on my

way to George to see clients. While driving down the N2 just after sunrise something caught my attention on the right of the road. What I saw was a stunning Rainbow over a bright yellow Canola field and I knew that I had about five to ten minutes of good light to capture it. Queue a quick diversion into a farm entrance, out with the tripod, grab the camera from the front seat and get the shot. No camera and I would have kicked myself silly! Likewise later that day I had a bit of time to kill so took a drive around the back of George and came across a herd of cows. Ok I admit I had to be desperate but I couldn't resist it, so pulled over and grabbed a few shots and surprisingly they are quite good models, certainly easier than small children. Without the camera on me I just wouldn't have got the shots, especially of the rainbow and field.

Early Mornings in Black and White

However the main focus of the month has been black and white and early mornings. Maybe its the fact that at

school I had to use black and white film, or the feeling you get from it but I am a self confessed black and white addict. A good black and white shot just does something for me, especially portraits or candid shots. Sadly due to my aged laptop and even more aged version of Photoshop I cannot get the results I want in post processing so have to use the monochrome setting on my trusty Nikon. This is still not ideal but better than the PS way. After years of training for endurance sports I am also very much an early bird so to get up at 5am is normal for me and certainly not an issue. Therefore I decided that I would start to go for walks and drives with my camera before sunrise, shooting as I go.

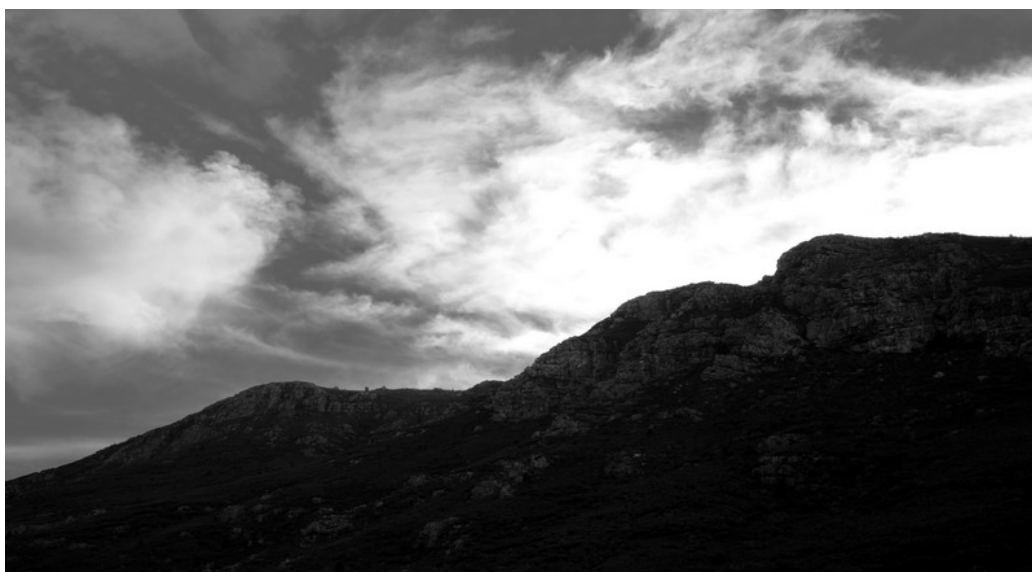
Along the N2 with the camera glued to the car dashboard!

The first few trips were midweek affairs camped outside interesting buildings around Claremont and also the Caltex garage. Now lets be honest car headlight and brake light trails are fun, but after taking around 40 shots in two days they kind of get same old same old, so I decided



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to be clever and mix it up a bit, "why take shots of cars? Why not take shots from my car?" I thought. My wife was about to ask what I was doing heading to my car with a pack of Prestik and my camera, at an ungodly hour of the morning, then thought better of it, let out a knowing groan and went back to sleep. So off I set with my camera Prestik'd to my dashboard, remote release attached, and drove down the N2 towards the airport at a fair lick firing the camera as I went. I got home and learnt a few lessons:



1. Its not that easy to do photography this way as Prestik has been somewhat over sold on its stickiness properties.
2. I have a very dirty dashboard and about half a frame on 25 shots to prove it.
3. I have an even dirtier windscreen. Talking to Kevin over breakfast at the shoot I understand that I need to set the tripod up in the passenger footwell to get this image right but have yet to try it.

Moullie Point and Dolphin Beach

After these failed attempts I finally decided to stop messing around and actually go out on location. The first Saturday I went and parked myself on the grass behind Moullie Point lighthouse at 6:30am and just played, and played, and played a bit more. Now this was more like it and I actually had a few decent and a few more than decent shots to show for the bags under my eyes. Some of the shots actually surprised me as I took them just to keep taking shots while waiting for the light to change. Buoyed by this, the following Saturday morning I headed up

the West Coast to Dolphin Beach and the shipwreck. Now as luck would have it I picked a day with a full moon and some nice cloud formations so had an absolute blast. Again I got some decent enough shots to keep me interested enough to head off to the shoot the following day in Hout Bay.

Hout Bay Shoot

The shoot although fun was very much a story of 2 hours trying too hard to get arty and abusing Bruce, sorry Angus, and 15 minutes of getting bored waiting for Bruce, sorry did it again - I meant Angus, to declare coffee time. So I filled my boredom by taking random and arb shots in the carpark for the hell of it. The outcome was that I wasted 2hrs of good sleep and should have just turned up and shot for 15mins in the carpark before going for breakfast with the club. I was amazed by the shots that I got by standing pretty much still whilst observing the world as it passed me by. It was certainly a lesson for all of us. Don't move around your subject or shooting area, let your subject move around you and take shots of life happening. Simply put I ditched 90% of the arty shots to the bin and kept 90% of

the "I'm bored so lets take shots for the hell of it" shots. Isn't that just the way!

So the outcome and lessons to take from this months Discussion board;

1. Wives get annoyed when relegated to the backseat of the car in favour of your camera, but do get over it eventually.
2. Prestiking your camera to your dashboard is not the correct way to take shots of street lights when doing 140 kph down the N2 at 5am on a Thursday morning.
3. Its actually very peaceful and relaxing to be in otherwise popular places before dawn and the opportunity to take good quality images is really great. You also don't get funny looks or people getting in the way of a perfect sunrise.
4. Sometimes don't try so hard to make a shot work, let the shot happen in front of you and be spontaneous.
5. Black and white candid shots are cool.
6. And finally Angus' real name is actually Bruce.

Until next month happy snapping and I'll see you at the shoot ■

Dan.



Shoots and Creative Themes for 2011

Shoots	Month
Ten Shots and Social	May
Bo Kaap	June
Hout Bay Harbour (early Morning)	July
Motor Cross or Similar	August
Inthaka Island at Century City	September
Kirstenbosch	October
Car Rally	November

Creative Theme	Month
Black and White	May
Unusual Angles	June
Silhouette	July
Painting with Light	August
Climate Change	September
Macro	October
Still Life	November
Abstract	December
Occupations (people at work)	January

Claude's Photoshop Tips

"The Spot Healing Brush"

Claude prepares our Photoshop Tips and Tutorials where there is something of interest for beginners, intermediate and advanced users of any of the Photoshop CS software. Some of it may also relate to Photoshop Elements. One of the most useful tools to clean up an image is the combination of the Spot Healing Brush and the Healing Brush and he will be pointing out some of the useful features that not everyone will know about and especially the vastly improved Spot Healing Brush in CS5.

Firstly what do I mean by cleaning up an image? Well – removal of dust spots that show on your image emanating from the sensor, unwanted power lines and poles, street signs, skin blemishes and litter undetected at the time of shooting. There are many other things that you might want to do but these are some of the usual ones. The Healing Brushes are not the only tools for this job as the Clone Tool, Patch Tool and in CS5 Content Aware Fill are also part of the arsenal.

Apply the brush tools non destructively.

When any of the brush tools are used they should be applied on a blank layer so that they are non-destructive. This requires you to tick the Sample all Layers box on the second horizontal line from the top that will refer to the particular brush you have selected. The selected brush must be sized to fit the job and given an appropriate level of hardness or softness. Experiment to get this right. Remember that to undo any unwanted action Control Z or Edit - Undo will take you back a step and Edit -

Step Backwards will take you back further steps. The History Palette is yet another way of going back to an earlier state. When you paint over the offending object with the Spot Healing Brush there are three options in Photoshop CS5 and two in earlier versions – these are as follows:

- **Proximity Match**

This uses the pixels around the edge of the selection to find an image area to use as a patch for the selected area.

- **Create Texture**

This uses all the pixels in the selection to create a texture with which to fix the area.

- **Content Aware**

Compares nearby image content to seamlessly fill the selection, realistically maintaining key details such as shadows and object edges.

The Healing Brush and the Spot Healing Brush

The Healing Brush sits under the Spot Healing Brush on the Tool Palette and

requires you to sample the area you want to use to blend over the object to be replaced, while the Spot Healing Brush looks at the tones in the immediate area of where you activate the brush in the manner described above for each of the options. Note that the Create Texture option is usually only used for smoothing skin tones and does not actually create any texture such as skin pores.

The Healing Brush works better with similar hues.

Problems may arise, in the case of the Healing Brush, where the object to be replaced and the sampled colour are very different hues. In the 'healed' area and its surroundings you may not get a clean blend that fits in naturally with the image. In this case the Clone Tool might be the more appropriate tool to use with the Spot Healing Brush additionally used afterwards to better blend the 'fix' into the surroundings.

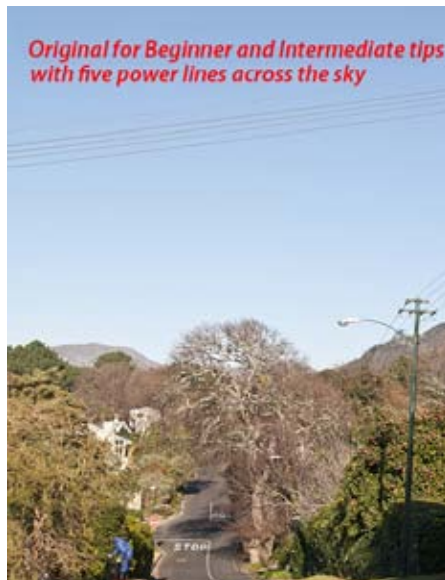
In other words the Healing Brushes don't work well near colours that are vastly different except in some situations with CS5 Content Aware but more of that later.

Claude's Photoshop Tips continued:

Some ways to work with the Spot Healing Brush

Beginners Tip:

1. With the Spot Healing Brush where you want to remove a straight line object like a power line in the sky. The procedure is to left mouse click on the start and move the brush to the end of the line and holding down the shift key and left mouse click again.
2. A straight line, with the brush, will be plotted between the two click points and should cover the power line and blend it away. (This type of straight-line plot works for any of the Brush Tools.)
3. Remember that the Bracket Keys on the keyboard are used as a quick way to increase / decrease the size of the brush. The opening bracket increases the brush size while the closing bracket decreases the brush size.



Intermediate Tip:

CS5 Spot Healing Brush using Content Aware Fill.

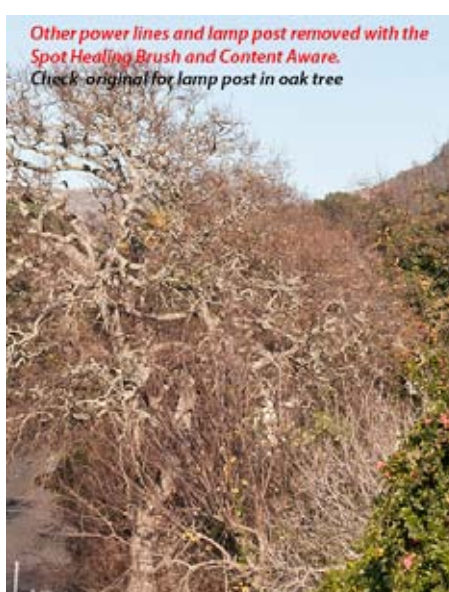
1. This new feature in CS5 is almost overlooked but is a real killer feature. If you are lucky enough to have CS5 then first select the Spot Healing Brush.
2. Also select Content Aware Fill on the horizontal Tool Bar second from the top of your screen. The Spot Healing Brush will then work with the Content Aware algorithm that usually gives a cleaner fix to the objects in the image as well as better tonality. It may

require more than one pass to get exactly what you want but Content Aware will almost always be better than the default of Proximity Match.

3. This brush is used in the same way as you use the Spot Healing Brush in the Beginners Tip above but with the following steps added.
4. I usually find Content Aware works best with a hard brush but experiment if you don't get the result you want. The Brush Hardness is set in the Brush Palette by left clicking at the top left

of your screen when you have a brush selected. Next to the brush size there is a downward facing arrowhead – this opens a palette where you will see the Hardness slider.

5. The Blend mode should be normal.
6. The work should be on a blank layer with Sample all Layers checked as this gives you a non-destructive workflow.
7. The Blend Mode and Sample All Layers are found on the horizontal Tool Bar second from the top of your screen.

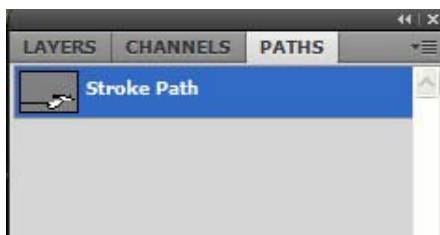


Claude's Photoshop Tips continued:

Advanced Tip:

Stroke a Path – If you have a complex object to remove like a grid of power lines, a wire strand fence or a garden hose snaking haphazardly over a lawn then stroke a path will make it quicker and easier to do accurately. It requires a basic knowledge on the use of the Pen Tool but is easy to achieve good results in this way. It does require a fairly large amount of Ram so it may require doing it in stages or at least purging your Ram before attempting it. Remember that purging your Ram means that you can't go backwards on your image past the time of the purge.

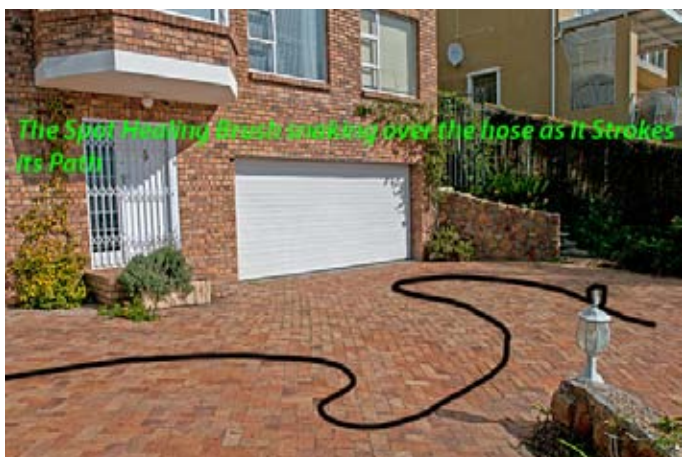
1. Draw a path on the object you wish to remove – it does not have to be a closed path.
2. Go to the Paths palate found with the Layers and Channels.



3. Ensure that there is an active Work Path.
4. Select the Spot Healing Brush with Content Aware and size it for the job you wish to do.
5. In the right hand upper corner of the Paths Palette left click on the three horizontal lines this opens the Paths Menu and then left click on the Stroke Path that you will see in the window that opens for the paths palette.
6. A further window will open that allows you to select the brush tool

to use but the Spot Healing Brush should be there as you previously selected it.

7. Make sure that the Pen Pressure box is not checked and click OK.
8. The Spot Healing Brush will then automatically follow the path and do its clean up job. Check the result to see if it needs a second pass with a larger brush or requires any manual tidying up.
9. The Path will still be visible and remove it by dragging and dropping the Working Path in the Paths Palette to the Recycle Bin found in the bottom right corner of the Paths Palette. ■



Top Scoring Images

Creative - Silhouettes

Judge: Le Roux Malan



“Emerald Delight” Creative 28
Mike Wrankmore

Canon 7D with Canon 400mm F5.6 L.
Aperture: F 5.6

Shutter Speed: 1/2500. ISO:400

Comment: This was shot at 5pm, handheld, at a surfing spot called “The Hoek” Noordhoek. The South Easter was blowing gale force giving the water the green colour and creating the wonderful texture to the wave. I realised the surfer would be totally underexposed but didn’t do anything to stop this as I wanted the water and wave to be the highlight.



“Gondola Profiles” Creative 27
Jeanette Brusnicky

Canon 7D with Canon 15-85mm - focal length 29mm. Aperture Priority. at f3.5

Exposure bias: - 1.0

Shutter speed: 1/40 sec

ISO: 200

Comment: The gondolas were moored to the quay & the breeze over the water caused continuous interesting changes in their positions relative to each other. These striking silhouettes were captured against the water bathed in the late afternoon sun.



“On a Branch” Creative 27
Stewart Reid

Canon EOS 60D

Canon EF-S 18-135 @ 135. Aperture: f/5.6

Shutter Speed: 1/800

ISO: 200

Comment: This was taken on the final photo outing for a photographic course I did through Vega. It was early in the morning light at the Company Gardens in Cape Town, though the sky was already bright enough to ensure the the shot was going to be a silhouette. This is one of my favourite shots!

Top Scoring Images

Open

Judge: Le Roux Malan

**“Wet Rock” Open 27 Kevin McGilton**

Canon 7D + Sigma 10-22 @ 10mm
No filters used but a tripod to keep the camera still for the long exposure.
ISO 100
F22
Exposure 1 sec
Partial Metering
Photoshopping included boosting saturation, sharpening and noise control

**“Dawn” Open 27 Mike Wrانkmore**

Camera: Canon 5D with Canon 24-70 F2.8 L. Aperture: F22. Shutter Speed: 0.5. ISO: 800
Comment: Shot at Kabeljou’s in Jefferies Bay with a tripod. I had gone up to Jefferies to get some surfing shots at the Billabong Pro....and couldn’t resist getting up early the one morning to catch the Dawn. The fact that there wasn’t a breath of wind added immensely to the impact of this shot!

**“End of a Winter’s Day” Open 27 Rashid Latiff**

Taken with a full frame camera, ISO 100, f16, 2sec, 24mm. Camera was supported on a tripod and a NDx4 filter was used to slow the shutter speed down. The image was captured in RAW, processed in Lightroom, Converted to black and white and blue toned to simulate a cyanotype effect. Photoshop was used to sharpen.

Top Scoring Images

Shoot Hout Bay Harbour

Judge: Le Roux Malan



“Salt of the Bay” Shoot 25
Colin Brown COB11

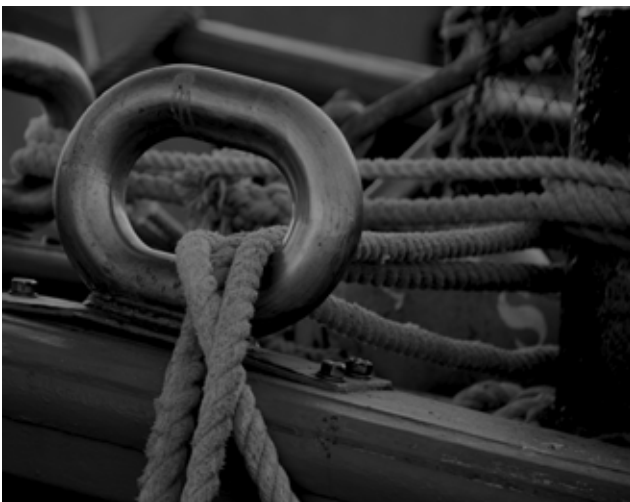
Met the ‘Old Man Thomas’ coming off a trawler and had a lovely chat.

Asked if he would be willing to pose for some shots and fired away.

Used Aperture 2 to convert to B&W, adjust WB and adjust Contrast (May require a touch more) and tight Crop.

Nikon D7000

f5.6 1/4000sec -0.7ev ISO 800 170mm



“Through the Eye” Shoot 25
Colin Brown COB11

Was looking for a tight shot of some fishing equipment.

The bright stainless steel fairlead caught my eye with scope to convert to B&W.

Used Aperture 2 to convert to B&W, adjust WB, bump up the Contrast and Crop.

Nikon D7000

f5.6 1/13sec -0.7ev ISO 100 Tripod was used.



“Moored” Shoot 25
Lesley Morse

Camera: NIKON D90

Lens (focal length) 18 - 200 LENS

Using Aperture Priority at aperture: 5.6

ISO: 400

Comment: Colours saturated a little in photoshop.