



Newsletter October 2011

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Next Club Meeting *November 7th*

Chairman's Blog by Angus Rule

As they say, time flies when you are having fun and I have to confess in my case it certainly is at the moment, although I'm not sure about the having fun part. Not only is it really busy at work, as the courses reach a conclusion, but I also moved house at the beginning of the month and am still sorting through boxes. They say a change is as good as a holiday, but I don't believe them, holidays are way better.

Oh, to be a student again, their lectures end this Friday, their exams end mid November and then we don't see them again until mid February (yes, three months off). In case you are wondering, no, staff does not get to enjoy the same privileges. I won't even start with the move, let's just suffice to say, it didn't go as smoothly as hoped and one day they can carry me out of the new place. As I won't be moving again, ever!

On the plus side, I did find a chameleon in the garden today, he is currently residing on a pot plant awaiting my macro lens. I'm just wondering how long I should put him in the fridge for first? OK before the hate mail comes streaming in, I am just kidding, I would never do that, well not to a chameleon.

Let's get back on track, the October meeting. Again we had a good turnout, some new faces, some familiar faces and even some blast from the past faces, welcome. Hopefully some of our guests

enjoyed the meeting, some have signed up so we'll take that as a good sign.

I must say that I would really like to say a big thank you to all the members who have contributed to the club this year. I think we have a good thing going and really appreciate everyone's efforts. So please give yourselves a big pat on the back and know that your efforts are appreciated. Thank you.

The Creative Camera Club made its TV debut on Saturday the 8th of October, 2011 @ 11:30 on SABC 3, Yay. I unfortunately missed it and seemingly didn't announce it clearly enough as it seems I wasn't alone. However Dianne did catch it and was perhaps just being polite or it was "OK". I have asked for a copy and will show it at the next meeting, providing it turns up in time (and of course providing I don't look like a complete fool).

Business:

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 – The PSSA Interclub competition, we only entered the junior section and came 28th out of 36 clubs, with a total of 143 points. The joint winners were Tygerberg Photographic Society and Pretoria Photographic Society, with 159 points each, out of a maximum of 225 points. Unfortunately we haven't received

the individual results thus far. Well done to Tygerberg, for flying the flag for the Western Cape (junior section). Kynsna (299 points) in sixth place, Tafelberg (297 points) in eleventh place and Fish Hoek (295 points) in twelve. Lowveld Photographic Club took the overall honours with 305 points.

The Western Cape Interclub 2011 is on the 28th October and we still have some tickets for sale. Please let me know if you are interested. Our entries were submitted on time and we should be on track. Let's hold thumbs. For a complete list of our entries please see further on in this newsletter.

PIX Magazine – Just a reminder that there are some back copies available at the bargain price of R20. with the proceeds going to charity.

Shoots – Last month's shoot was "Intaka Island" at Century City. What a pleasant surprise, just a stone's throw from Century City, literally I tried it and I'm pretty sure it didn't break that window. Seriously, a very nice place and well worth the visit. It reminded me a little of Rondevlei Nature Reserve. Thanks to Bipin for organising it.

This month's shoot was Kirstenbosch Gardens, with an early start which always seems to increase the number of great shots. I unfortunately had to miss it but from all reports it was well attended, enjoyed and most attendee's stuck around to chat over a cup of coffee.



"Urban Oasis" by Bipin - A view over the waterway at Intaka Island towards Century City

Creative Subject – Last month it was "Climate change" and I'm glad I wasn't the only person who seemed to battle with their images. That said I thought that some members were really creative and did a good job with their images.

This month the creative subject is "macro photography" which is great since I at least understand what is required. Now I just have to find time to actually take some shots, where is that chameleon (no, not in the fridge I told you I was just joking about that).

Judge -Our Judge for the evening was Neels Beyers. Neels has obviously been involved in the club photography scene for a while and added some valuable comments. Although I'm sure that not all members would agree with all his comments but that's the beauty of judging. Thanks to Neels for judging and all his comments. Take care.

Angus ■ 😊

Shoots and Creative Themes

Shoots	Month	Creative	Month
Inthaka Island at Century City	September	Climate Change	September
Kirstenbosch	October	Macro	October
Car Rally	November	Still Life	November
		Abstract	December
		Occupations (people at work)	January

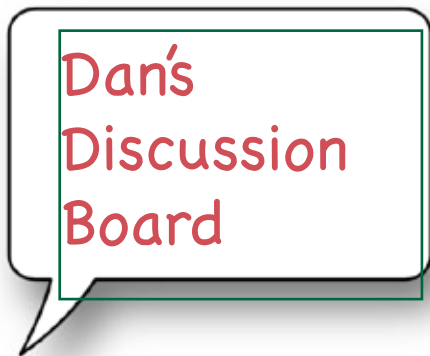
The Western Cape Interclub is being hosted by the Fish Hoek Photographic Society on Friday October 28th 2011 at the CR Louw Auditorium, Sanlam Head Office, Strand Road, Bellville. Time: 6pm for 7.30pm. The following images from CCC have been selected for the 2011 Interclub competition. Congratulations to all concerned, well done and all the best for the judging.

DIGITAL

THE ATTACK	COLIN T BROWN
FUMIGATOR	DOUGLAS YOUNG
AFRIKAANS	LEN VAN WYK
THUMBS UP	ANGUS RULE
TENT TOWN	MARK CHIPS
EMERALD DELIGHT	MIKE WRANKMORE
FROM DAWN TILL DUSK	MIKE WRANKMORE
TWO HOOTS	PETER TAPSCOTT
SUNSET TOAST	PETER TAPSCOTT
FLAMINGOS	ROGER LAGESSE
COVE AT SUNSET	SUE MATTHEWS
DAVE K AND RANDY J JAMMIN	RASHID LATIFF

PRINTS

HANDS MAKE THE LIGHT WORK	Frenske Otzen
NIGHT WATCH REFLECTIONS	FRENSKE OTZEN
ROOKIES	RASHID LATIFF
TRIANGLES	RUTH ORTLEPP
GUARDIAN ANGEL	CLAUDE FELBERT
CONTEMPLATION	HAZEL SUTTILL
OUTLOOK	KEVIN MCGILTON
MIND THE FENCE	ROGER LAGESSE
GOLDEN PLAINS NAMIBIA	RUTH ORTLEPP
WET ROCK	KEVIN MCGILTON
PITSTOP	ROBYN FERGUS
DESERT ROAD	MARGARET COLLINS



The Joys of Judges

In this month's discussion board I wanted to pick up on a theme I mentioned last month of having your images judged, and after this month's joyous meeting it is actually quite apt. Before I begin though, I think I should be clear in that I actually take my hat off to the fine people who give up their evening to look at our images and critique them. It cannot be easy in a room full of people who regard themselves as Annie Liebovitz' siamese twin, Ansel Adams reincarnated or the person who taught Man Ray everything he knew, only to tell them that their images might not be up to that standard and they still have a bit of a way to go. In short and in one way or another they are on a hiding to nothing in many cases so we must thank them, and if all else fails lend them our glasses and give them a hug.

The good, the bad, the indifferent.

As with all breed and species there is a mixed bag of specimens that can be found, and the same is true with judges. There are those, like a fine judge from the Noordhoek region who owns a training company. This judge, rather than just throw out scores or a brief critique, actually gives a mini-lesson on how the image could be bettered or changed. These are the judges that you listen to and then realize that its 11pm and don't care because you are absorbing so much information. These are the judges that you joined a camera club for. You have a fun night, you learn a hell of a lot, and because you're there so long Claude goes home with no wine left whatsoever.

Then you get the specialists.

I talk of photo journalists or fashion photographers who couldn't see a stunning landscape even if they were dumped in the Grand Canyon at sunrise. From my experience, these nights are going to go one of two ways. You are either going to learn a lot, or you are going to be slashing their tyres. It all depends what our own *speciality* is. It doesn't help when you put up for judging, as one unsuspecting member did, a rather nice portrait of his obviously pretty wife, only to be told that she had "a neck that is rather distracting and needs a bit of a clean in Photoshop." Shame, from what I heard the judge had a long walk home after finding his car was on bricks. The wife hasn't been spoken to since, as her neck cost the photographer a gold medal, shocking!

These specialists also seem to have an affliction or two.

For example they might come with a number tattooed to the end of the nose because that's all that they can see:

"and here is an official wedding photograph

taken by Lord Mountbatten of Prince William and Duchess Kate" Judge replies: "15! His dad's got a big nose and too much money so it has to be a 15, move on!" The next shot is by Little Jimmy and is a shot of his feet: "15! his feet are not symmetrical, move on!" and so the evening goes.

There was even a judge who came very very recently, so recently that I am still having nightmares. He had something against odd numbers and the number 20. It got to the point when you knew you would either get nailed, or a silver. Maybe if you had happened to already have had the image judged and accepted for interclub by another club a 26, otherwise it was silver, or bust with a slight chance of a gold thrown in to keep you interested.

We then come to the bad ones.

Luckily these are few and far between, at this point I must make it clear, that this is just my personal and subjective view and offense must not be taken, after all beauty is in the eye of the beholder and unfortunately the beholder didn't bring their eyes to the club. Lets face it we have been quite lucky recently in that we have had the odd judge that we might disagree with by a few percentage points on marking, or have someone who is so specialised in their field they can't see the wood from the trees, especially studio photographers as they simply can't. By the by there are few that we get who just sit there and bark out numbers with no critique, we might have had one this year which isn't too bad at all.

The sayings of a judge

One of my personal highlights is that most judges seem to be related to our lovely rugby coach Peter de Villiers. They will often let out the odd quip that can have you smiling. I mean who will ever forget the Prof from Paarl who renamed

Angus "Bruce" all night. In all honesty he was also one of the best we've had and he confirmed this the moment he said he owned a Nikon D3x. In fairness I would actually drive to Paarl to have a coffee with him and talk photography as he was great, and so were the Chefs in the Officers Mess who brought us Bacon Sandwiches for breakfast as he started judging the Open category. My word that was a long night!

Other classic sayings

have included "personally I think black and white should only ever be displayed in print as it looks terrible projected". This said after he had just judged an entire black and white creative subject section displayed on the projector and nailed us all. "I have a thousand images just like this and this is better than mine so 26!" The same judge also informed us that the epicentre of Ibis shooting is actually Montague high street on a Saturday afternoon.

The solution:

I think I have a solution though to this quandary that we all face month on month when submitting images and not knowing what we will find when we get to the club. The selected judge is introduced to us beforehand, the week before the meeting. Yes I know I am living in a dream world and need to wake up, but at least this way we can all know if we need to produce stunning vistas, Photoshop the living daylights out of a face, or just produce abstract images that mean absolutely nothing to anyone other than the judge. Just think of the benefits. If we did this we would be guaranteed golds, and sure to clean up at Interclub. It's a win win win, "Bruce set it up!" Happy snapping peeps. ■

Dan.

www.dephotographygroup.com

flickr - dan-edwards.

twitter - @danincapetown

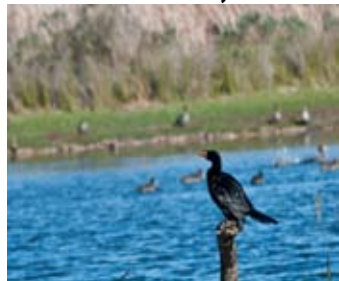
Claude's Photoshop Tips

"Straightening Horizons - two methods explained, two to follow next month"

Horizons can be made up of Sky to Land, Sky to Water, Land to Water as well as Vegetation, Mountains and Buildings, which can also form part of the transition. For most images the horizon slopes one way or the other and the straighten tools work well but where you have a curved horizon the Puppet Warp method is the one to use. Where you have a number of straight lines that do not line up with each other it may be necessary to first use the Transform Perspective Control, but that is another tutorial.

For beginners the easiest method is in Photoshop where the straighten tool is applied to a photograph with a skew horizon it works very easily and simply. There are two drawbacks that may require the thought and intervention of the person doing the processing. But let me not

Note horizon falls away to the left



The red box highlights the area where the ruler tool has been drawn out on the horizon line.



get ahead of myself. If you look at the image below you will see that the horizon slopes away to the left.

Tip: You can straighten an image with the ruler tool to any orientation horizontal or vertical.

1. Select the Ruler Tool that resides under the Eyedropper Tool in the vertical menu on the left of your screen.

2. Left mouse click and hold the button down at the start point from where you wish to straighten the image. You need to draw a line along the horizon. As you move the mouse away from the start point you will see a line drawing out. Lay this line along your horizon and at the end point release the mouse button. This sets the horizontal line on which to rotate the image.

3. Go to the uppermost menu bar and select Image – Image Rotation and select Arbitrary from the drop down window.
4. In the Arbitrary Window it will display the number of degrees for rotation. Select either Clockwise or Counter- Clockwise Rotation. The program usually selects the correct orientation but it is best to check.

The straighten tool works well in both Adobe Capture Raw and Photoshop but in Photoshop there is always more than one way to achieve a result. The trick is to choose the method that firstly works best for the image you are going to use it on and secondly the technique that you are most comfortable with. This month I am going to describe two of the methods I know and use.

5. Click OK -the image straightens itself. *At this point you can undo the change in any of the usual ways. Control Z is the keyboard shortcut.*

You may now have a straight image but with some blank areas filled with the background colour. These areas need to be cropped out or filled with something. Cropping will alter the boundaries of the image so you need look at how you want to compose the crop for best effect. This is one of the drawbacks I mentioned. Cloning or Content Aware Fill can also be used to fill these areas. The second drawback is that if you straighten on one line, either horizontal or vertical, it does not mean that other lines in the image will be parallel due to the perspective of the image and further correction may be necessary.



The visual part of the image is now straight but the borders are not



Now crop the image to exclude the black background.



View the straightened image.

The second method is to use the straighten tool in Adobe Capture Raw. It is arguably the simplest method, but is not convenient to undo after opening the image in Photoshop but then the other methods can't be undone after saving and later reopening either. Photographs taken in raw, jpeg or tiff can be opened in camera raw (shortcut ctrl R for windows and Cmd R for Mac), but keep in mind that only raw images are edited nondestructively.

The horizon falls away to left.



1. When the image is open in ACR select the Straighten Tool, from the horizontal menu at the top of the ACR Window (short cut is A on the keyboard).
2. At the horizon start point left mouse click holding the mouse button down and draw the line out along the axis that you wish to use to straighten the image and then release the mouse button. It need only be a portion of the horizon but the longer the line, the easier it is to be accurate.
3. You will now see the area of the image that will open straight. It is bounded by a rectangle and unless adjusted will open as seen within these boundaries.
4. This method automatically crops for you and the crop does not extend outside the image boundaries.

5. Adjustments can be made by holding the mouse pointer over the little square adjustment blocks you see at the corners and in the middle of the lines that make up the bounding box. A little arrow will appear that will allow you to move the boundary lines. This is like the crop tool adjustment.
6. Immediately after using this tool and before opening the image in Photoshop you can go back to the original image orientation by pressing the Esc Key.

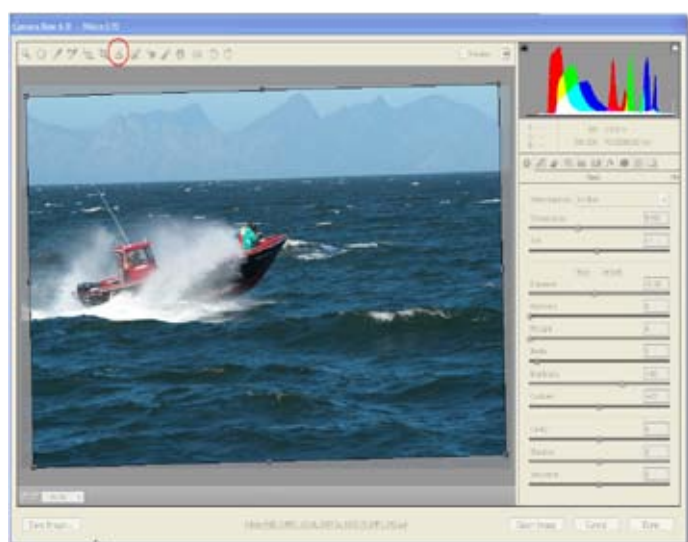
Tip: You can straighten an image with the ACR Straighten Tool to any orientation horizontal or vertical.

Tip: Another way to go back to the initial orientation before opening in Photoshop is to hold down the ALT Key and the Cancel box situated at the right bottom of the ACR window will change to a Reset box. Click on this and the image will revert to its original form.

This will also undo any other changes you have made in ACR.

After opening the file in Photoshop I know of only two ways to revert the straighten tool in ACR – one is to delete the sidecar XMP file of the Raw image but this reverts to the original image so all your other adjustments are lost. The second way is to open the straightened Raw image in ACR and then reduce the image viewing size by using Control Minus Keys. Next select the Crop tool. This will bring up the rotated bounding box and adjustment blocks. Now press the ESC Key and the original image will reappear. If you wish to keep it in its original form press Done in the bottom left corner, which sets the XMP File to keep it in this form. ■

Till next time when we discuss 2 further straightening tools - Claude



The Boat open in ACR rotated to line up with the horizon and the Straighten Tool circled in red.



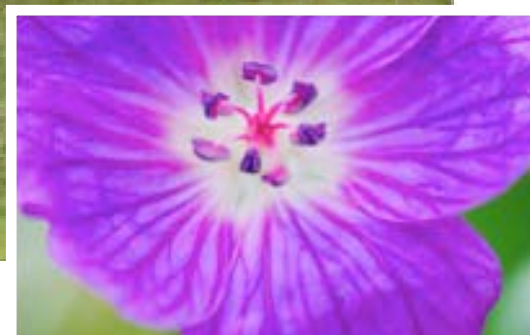
See the straight horizon.

Club Shoot at Kirstenbosch 9th October

by Kevin McGilton



The garden is a big place so it was easy to meander off and do your own thing or just practice photographic line-outs and mole hill photography!



The day started with the sound of the alarm emanating from my Blackberry (which is finally working) going off with some hideous alarm tone thanks to the nimble fingers of my techno junkie 3 year old! (mmm wonder if I can change it back myself or if I need to wake him!)

The weather looked iffy at best as the clouds were scudding across the sky and appeared to be building up above Newlands. Was it going to be rugby, New Zealand vs Argentina and a cuppa steaming coffee or a stroll through Kirstenbosch National Botanical Gardens, in what was bound to be a crisp morning with the potential for rain.

By the time I had found parking and made my way to the gate, the parking lot on Klaassenbosch Drive was surprisingly full as groups of hikers unloaded their packs, poles and parkas and meandered across the intersection; dodging cars, cyclists and sweaty runners to reach what is known as the "top gate". They were greeted by Gareth Forwood, our Australian, Creative Camera Club visitor who had yet to meet any of our members and now understands the concept of "Africa Time". I briefly considered letting him greet all the visitors to Kirstenbosch as they arrived to hike or view the gardens, but it wasn't his fault that SA were no longer part of the World Cup!

In time, a few other intrepid club members arrived with stories of the howling wind in various parts of the Peninsula – thankfully no reports of rain though! By the time everybody had arrived

we had a good turn-out (± 17 members). Claude, who had done a superb job of arranging the whole shoot, sent us off with the reminder that the dams were only 1,5 hours walk away (at the top of the mountain!). We were all to meet at the restaurant later as the cinnamon buns were the best! So we all went our separate ways to practice our photographic skills be that bird photography, flowers or macro.

In the two hours of shooting I had bumped into only one other club member (who had two cameras around her neck!). On one hand this is a good thing as it means that the images taken and hopefully displayed at the next club meeting, will be varied, but on the other hand, possibly the newer members are not getting advice from the experienced photographers when needed.

The predicted bad weather and wind held off all morning, though even a gentle breeze can have considerable impact on the sharpness of images when attempting macro photography.

By the time I arrived at the restaurant, most of the club members were there already or wrapping up the photography one of Dylan Lewis's fantastic sculptures. An early breakfast and some rugby was by all accounts still possible (if you drive like Sebastian Vettle!).

Our gestapo-trained waitress herded us to a table well away from "normal" patrons (and out of the warming sun) and advised us that we could only sit around the "long table". There was no arguing or negotiation as we all wanted to live another day and in addition she "owned" the coffee pot!

Claude was right! The cinnamon buns are very good (so is the coffee). The conversation around the table was interesting, varied, not all about photography and not hurried as there appeared to be no urgency to get done to watch the rugby. However, there did appear to be a common thread or perceived similarities around the recent judging/critiquing of photographs and the refereeing of World Cup rugby matches involving South Africa.

Of course, there was one issue that few of us had considered much earlier in the morning as we slowly meandered through the gardens to the restaurant – the challenge of the arduous slog with not-so-light camera gear back to the top gate!

Thanks must go to Claude for arranging a really good opportunity to practice and improve our photography skill in an environment that is simply stunning. Thanks too for all the members who took up the challenge. The proof is in the pudding (or is it the eating?) and so we will see the results at our next meeting. ■

Top Scoring Images

Open

Judge: Neels Beyers



“i nostalgia” Open 26
Carmen Davila

Camera: Canon 400D
Lens (focal length): Sigma 18-200 used at 70mm I think.... Aperture: F 5.6
Shutter Speed: 1/30 ISO: 1600
Comment: I like to experiment, many times I find that experiments turn out better than the planned and very deliberate shoots. In this case I used natural light from two window sources, we found an open weave shawl and played around with it in different positions and modes of use until I got what I wanted.



“Afternoon in the Richtersveld”
Open 26
Dianne Christie

Camera: 5D Canon
Lens (focal length) 17mm
Aperture: f/20
Shutter Speed: 1/80 sec
ISO: 100
Comment: This shot was taken just before 6pm, as I love the “golden light” at this time. I like how the clouds are leading to the lone tree.



“Gothic meets Karoo”
Open 26
Frenske Otzen

Camera: D700
Lens (focal length) 40mm
Aperture: f14
Shutter Speed: 1/320
ISO: 320
Comment: Hand held, low down angle
Shot on a stormy afternoon at 15H:15
Processing: Vignette, Sharpen, Burn sky, Dodge red sections, Add contrast

Top Scoring Images

Open

Judge: Neels Beyers



"Leaving in the Rain"

Open 26

Jeanette Brusnicky

Camera: Canon 7D

Lens (focal length) 85mm

Aperture: f 5.6

Shutter Speed: 1/160

ISO: 500

Comment: CS5 used to enhance brightness, contrast. Note the clear water droplets coming off the lady's left boot sole onto the paving.

Top Scoring Images

Intaka Island at Century City

Judge: Neels Beyers



"Young Koot"

Open 24

Angus Rule

Camera: Canon 40D

Lens (focal length): 70-200mm f4

focal length 280mm

Aperture: 5.6

Shutter Speed: 1/160sec

ISO: 400

Comment: some might be questioning the 280mm on the 70-200mm lens, no it's not a typo I was using a 1.4x extender. It also meant the maximum aperture was 5.6 and not f4. The price you pay, I guess. I was shooting on Aperture Priority and used flash, as it was rather overcast. Whilst it was shot hand held I did use a railing for support.

Top Scoring Images

Intaka Island at Century City

Judge: Neels Beyers



“Darter”
Open 24
Bill Kennedy

Camera: Canon 1D Mk IV
Lens: 300mm F2.8 with 1.4 teleconverter (420mm). Aperture: f7.1. Shutter: 300th sec
ISO: 160. Flash: Speedlite 580EX II with flash extender

The picture was taken hand-held using flash and a flash extender to illuminate the Darter. A Darter is essentially a dark-coloured bird and this one was swimming against the dark background of one of the heronries about 30

meters away. The darter was out of range of conventional flash equipment and I knew that nobody else would be able to post an image of that particular bird. I must admit that I felt a bit ridiculous lugging around an excessive amount of kit at Intaka Island but I guess that I did have more flash reach than anybody else that was present at the shoot. I had purchased the flash extender from Outdoor Photo some time ago and due to the poor light conditions on the day I decided that it was time to learn to use it.



“Little Yellow Job”
Open 24
Colin Brown COB11

Camera: Nikon D7000
Lens (focal length) 70-300mm (270mm)
Aperture: f 5.6
Shutter Speed: 1/500
ISO: 800

Comment: Weather was closing in and I was starting to get desperate. Lucky to find this little fellow close with a reasonable background to compliment the subject.



“Red Bishop”
Open 24
Kevin McGilton

Canon 7D. 400mm. F5.6
1/640
ISO 400

Image shot on aperture priority to ensure that the background blurred as well as ensuring maximum light reached the sensor as the day was grey and overcast.

The image was cropped, saturation increased slightly and sharpened.

Top Scoring Images

Creative - "Climate Change"

Judge: Neels Beyers



"Extreme Global Warming"
Creative 24
Bill Kennedy

Camera Canon 1D Mk IV
Lens 400mm f5.6
Aperture f7.1
Shutter 40th sec
ISO 250

I took two separate images and then combined them in Photoshop to try and create an eye-catching image that would depict Climate Change in a reasonably creative manner.



"Recycled"
Creative 24
Jackie Wernberg

Camera: D5000
Lens (focal length) 26mm
Aperture: f20
Shutter Speed: 1/125 Sec
ISO: 250

Comment: Taken hand-held; Used Lightroom 3 to crop and sharpen, and used Adjustment brush to desaturate the picture, excluding the Aloe



"Written in the Rings"
Creative 24
Peter Tapscott

Camera Cannon PowerShot SX 20 1S
lens Setting 35 mm wide
Taken on auto

Criteria for climate change: Must show change in climate over period of time. Grand Canyon would also have done but its a bit far away. Tree ring data said that 1959-1960 was a very dry season for trees locally.

Top Scoring Images

“Climate Change”

Judge: Neels Beyers



“Summer Storms”

Creative 24
Rashid Latiff

Canon 5D

17mm

f20

1.3sec

ISO 100

Taken in the Kgalagadi in December.
Camera on the bonnet of the car.



“Canola”

Creative 24
Susan Crichton–Stuart

Camera: Canon 5D Mark 11

Lens (focal length): 16.00mm

Aperture: Lens Aperture: f8

Shutter Speed: 1/25 sec. ISO: 200

Comment: A farmer graciously allowed us onto his property just outside Villiersdorp to take some photos. I travelled there with a fellow member of Creative Club, Dan Edwards and we made it there just as the sun set. I used live view to see my frame as being too short to see over the Canola itself.

Committee Members 2011

Chairman	Angus Rule
Vice chairman	Kevin McGilton
Treasurer	Shirley vd Hoek /Angus Rule
Image Manager / Scoremaster	Zak Mohamed–Fakier / Kevin McGilton
Calibrator	Frenske Otzen
PRO	Shirley van der Hoek
Judges	Sue Matthews
Course administrator	Riaz Ismail
Newsletter	Glynnis Schutte
Webmaster	Rachel Robinson / Sue Matthews
Cookie and Beverage Manager	Kathy Noland
Members ID’s	Mike Barci
Librarian	Andrew McFarlane
Interclub	Ruth Ortlepp

Naming Convention for Images for judging

Category-initials-title.jpg

(where category is o for open, s for shoot, c for creative). Please adhere to the naming and size conventions for competitions. See the website at www.creativecameraclub.co.za under ‘club meetings’. Images must be resized to a maximum of 1024 (horizontal) x 768 (vertical) pixels. Save images in JPG. File sizes may not exceed 500Kb.