

# CAPE CAMERA

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March 2026

Official Newsletter

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**CAPE TOWN PHOTOGRAPHIC SOCIETY**

# CAPE CAMERA

# WHAT'S INSIDE

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- Council** Richard Goldschmidt
- Contributor** Anna Engelhardt
- E&D** Dave Gordon
- Contributor** Brian Jones
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- Salon** Jacoba van Zyl
- Snapshot** Andre Mouton

Contributions for Cape Camera are welcomed. Please let us know what you want to see in your newsletter. Please submit any contributions to Andre Mouton at email editor@ctps.co.za.

## The CTPS Council

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*Candles in the cellar* by Nicol du Toit

## On the cover

Our Front Cover image *Candles in the cellar* by Nicol du Toit was one of our top scoring images for March. "On the CTPS weekend outing to Tulbagh about eighteen months ago, Richard, as usual, organised a very well-planned programme which included visits to quite a few wine farms. One of the farms we visited was the well-known wine farm Twee Jonge Gezellen. This is an old established farm with many photo opportunities which included a beautiful old wine cellar.

"When I saw the cellar, I realised that there should be opportunities. I went in immediately and saw the rustic brick walls in the dim light which produced a nice moody setting. While looking around for possible shots I saw a woman coming down the stairs to light some candles so that visitors could see more clearly. I took a few shots of her but could not get the shot I wanted.

"The presence of a person only drew the attention away from the setting and the mood I wanted to create. After she left and there were no people on the staircase I tried again. I feel that the absence of people enhanced the story of the rustic staircase and candles. This time I was happy with the result.

"My settings were 1/60th of a second at f2,8 and ISO 6400. I did not have a tripod with me and the light was quite dim, but my handheld shot came out fine. In the processing I darkened the scene a bit and added a vignette to get the photo to look like I saw it", explains Nicol.

# News from the Council

This past month we have had four more new members join us, making a total of 12 new members so far this year. We welcome Hadas Tewelde from Pinelands, Geoff Burgess from Durbanville, Debbie Wieland from Durbanville and Michelle McIntyre also from Durbanville to our Society.

Dave Gordon organized a very successful workshop for us on Sunday 8th March when Kate Davies-Bernarde' gave us tips on how to photograph pets and then led us in a practical shoot. Kim and Lesley brought their studio lights and backdrops, and good fun was had by all. See the report elsewhere in the magazine.

Our talk by birding expert, Michael Mason, was amazing, and enjoyed by everyone in the hall. Unfortunately, it was marred by a fault whilst showing three audio-visuals from Ken Woods before the main talk, when the people on Zoom could not see the pictures. We do apologise for that. A recording of the bird talk has been made available for those who wish to see it.

Brian Jones led a follow-up outing to the Strandfontein sewage works on Saturday the 21st of March to take birding photos. Twelve members met there at 07h00 and happily snapped away until 10.30, when they had had enough. Our outing next month is our Montagu weekend away.

Please all take note of our Education evening on Wednesday 15th of April. It will be combined with a social with drinks and snacks available. We will cover the subjects of Salons, Honours, the use of AI in photography, a Body of works display, and image discussion, if time permits. These are all subjects that new members especially should learn about. Those of you who have never been to the club should please try to attend.



**Richard Goldschmidt**  
President

## Upcoming themes

Month	Set Subject	Competition Date	Entry date
May	NATURE-BIRDS ONLY. Birds photographed in a natural setting.. NO manipulation allowed. Colour only.	6th May	29th April
June	LOW KEY PHOTOGRAPHY. Predominantly dark tones with dramatic, moody atmosphere Manipulation allowed. Monochrome only.	3rd June	27th May
July	ABSTRACTS. Subjects that are abandoned, discarded, or forgotten - strong emphasis on storytelling.. Manipulation allowed. Colour or monochrome	1st July	24th June
August	ABANDONED AND DISCARDED. Images depicting anything abandoned or discarded can be entered here. There should be a strong focus on story telling. Manipulation allowed. Colour or monochrome	5th August	29th July
September	WINTER MOODS. Create an evocative image that conveys the feeling, atmosphere, or essence of winter. Manipulation allowed. Colour or monochrome	2nd September	26th August
October	SPORTS PHOTOGRAPHY. Any sporting event or active recreation involving effort, skill, and rules. NO manipulation allowed. Colour only	7th October	30th September
November	MONOCHROME. A black and white work toned entirely in a single colour will remain a monochrome work able to stand in the black and white category. Manipulation allowed. Monochrome only	4th November	28th October
December	TWISTS AND TURNS. It could be the winding lines of a country lane, the curl of a leaf, the twists of a roller coaster, or the patterns you notice in everyday life. Manipulation allowed. Colour or monochrome	2nd December	25th November

Full 2026 themes are available on the CTPS [website](#).

# Upcoming Salons

To help you plan ahead, below are some of the upcoming salons for the next month

- 28 March 2026 PSSA National Salon of Photography ([Brochure available](#))
- 11 April 2026 8th Boksburg National Digital Salon ([Brochure available](#))
- 18 April 2026 7th HCPS National Digital Salon ([Brochure available](#))

Refer to the [PSSA website](#) for full, latest salon calendar.

Refer to PSSA website for list of [International Salons](#).

## CTPS members excel in latest Salon

*Well done to all for flying the club flag high!*

### 2nd Highway Salon results

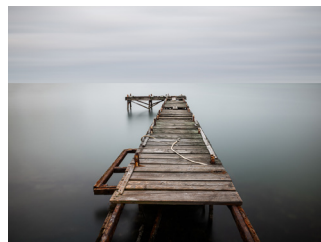
Joyce Goldschmidt achieved the highest number of acceptances with 11, followed by Ana Kaplan with 7 acceptances and a Certificate of Merit for her image "The African Queen". Richard Goldschmidt and Ruth Scholtz each received 6 acceptances, while Johan Alexander and Mariana Visser both achieved 5 acceptances. Simon Frank Mouton and Jacoba van Zyl each received 4 acceptances, with Jacoba also earning a Certificate of Merit for her image "Old Pier". Anna Engelhardt obtained 2 acceptances. Francois Roux received 1 acceptance together with two Certificates of Merit for his images "maak bietjie gou" and "dwarsvlei stasie". Walter Berndorfler, Neels Beyers, Dieter Butow, Nicol du Toit, and Charlene Naude each received 1 acceptance.

### Ermelo Fotoklub 5th Digital Salon results

Francois Roux achieved the highest number of acceptances with 8, followed by Johan van Wyk with 7. Lesley Parolis received 6 acceptances together with two Certificates of Merit for her images "City of Arts and Sciences by night" and "Ethereal". Trudi du Toit, Ana Kaplan and Jacoba van Zyl each achieved 4 acceptances, while Simon Frank Mouton received 3 acceptances. Neels Beyers, Dieter Bütow and Nicol du Toit each obtained 2 acceptances. Anna Engelhardt, Richard Goldschmidt, Charlene Naude and Mariana Visser each received 1 acceptance. Joyce Goldschmidt was awarded a Certificate of Merit for her image "Two Dancers on Stage".



*The African Queen*  
by Ana Kaplan



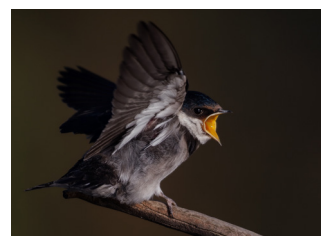
*Old Pier* by Jacoba van Zyl



*Two Dancers on Stage*  
by Joyce Goldschmidt.



*City of Arts and Sciences by night*  
by Lesley Parolis



*maak bietjie gou*  
by Francois Roux



*Ethereal* by Lesley Parolis



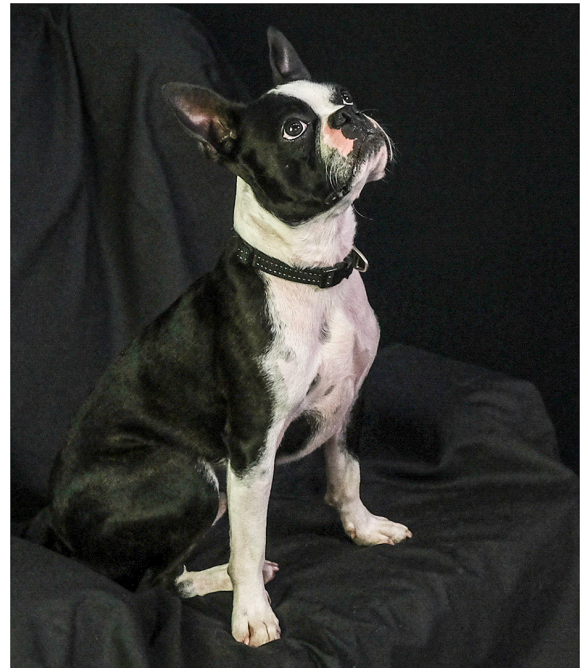
*dwarsvlei stasie*  
by Francois Roux

**"Enter. Learn. Grow. Repeat."**  
*Every competition is a step forward.*

## Education & Development

### Pet Photography Workshop report back

by Andre Mouton



*Photos by Anna Engelhardt*

Our recent Education and Development session on Pet Portrait Photography was held at the SASNEV hall on Sunday morning 8 March.

E&D organiser, Dave Gordon, introduced our guest speaker Kate Davies-Benade who had returned to Cape Town from Netherlands just a few days earlier. Kate left SA 7 years ago to live and work in Europe. Previously, she was a renowned photographer in Cape Town whose passion was pet photography.

The morning was a great success and well supported, with 18 members attending. Members present included Richard & Joyce Goldschmidt, Anna Engelhardt, Andre Mouton, Mike de Villiers, Kim Stevens, Lesley Parolis, Rudi Pothas, Dave Gordon, Simon Mouton, Jeanette du Toit, Gregory Kaylor, Heidi Russel, Mariana Visser, Karen Sinden, Robert Maginley, Gavin Klevansky, and two guests from TAF club.

Several members arrived early to assist with setting up the lighting and backgrounds, creating a studio-style environment for the session. Many thanks to Kim, Lesley and Dave for the loan of their equipment.

A number of members brought along their dogs as models - all of whom were impressively well behaved and added great energy and enjoyment to the workshop. The SASNEV cat was also a willing model (luckily none of the dogs were tempted to chase her!).

Kate opened the session with an informative introduction to lighting techniques and recommended camera settings for photographing pets. She shared practical advice on selecting suitable apertures, ISO settings, and shutter speeds, as well as tips for capturing personality and expression in animal portraits.

The practical component of the workshop allowed members to photograph the dogs using the studio setup, experimenting with portrait-style still images as well as action shots, which added an exciting dynamic to the session.

The workshop provided valuable hands-on learning and plenty of photographic opportunities. Judging by the enthusiasm in the room, we can look forward to seeing some excellent pet portraits and animal images submitted for the April competition, where the set subject is Portraits (Human or Animal).

A sincere thank you to Kate Davies-Benadé for sharing her knowledge and guiding members through an engaging and enjoyable session and to Dave Gordon for organising the event.



*Photo by Anna Engelhardt*



*Photo by Richard Goldschmidt*



*Photo by Anna Engelhardt*



*Photos by Richard Goldschmidt*

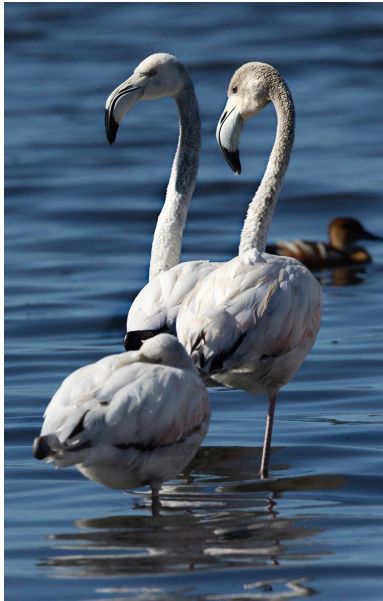


*Photos by Andre Mouton*

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# Bird Photography Outing to the Strandfontein Sewage Works

Report by Brian Jones and Trudi du Toit



Flamingo curves by Trudi du Toit

In anticipation of the May competition "Nature-birds only" Set Subject and following a very good E&D talk by Michael Mason on photographing birds, an outing was held on Saturday 21 March to the Strandfontein Sewage works.

According to information given by the Cape Bird club the venue is "without doubt the premier birding spot close to the city for both casual visitors and serious birders keen on looking for rarities. It boasts a bird list of well over 200 species and a couple of hours spent here at any time of the year should produce

a total well in excess of 50 species."

Accordingly, at 7.00 (just after sunrise) on Saturday 12 March, 12 CTPS members and one guest congregated at the entrance to the Municipal sewage processing plant in Strandfontein. The members were Raoul and Ruth Scholtz, Karin Sinden, Mike de Villiers, Nicol and Trudi du Toit, Dido di Domenico, Simon Mouton, Greg Kaylor, Hadas Tewelde, Carlo Grossmann, and Brian Jones and his (guest) wife Jean. Trudi du Toit reports further as follows:

"The birding outing to the Strandfontein sewage works confirmed one thing: photographing birds is not for the fainthearted. Nor for the impatient. Yet, despite the rude flamingos that turn their backs as soon as they spot a camera, the sacred ibis that fly off as soon as you exit a car and swallows that taunt you by keeping pace with the car, yet become a blur on camera, it

was a thoroughly enjoyable morning.

Brian Jones set the relaxed pace with a short, but relevant, briefing before we began criss-crossing the roads surrounding the sewage ponds. The value of Brian's warning to keep the sun and wind behind us soon became apparent as we noticed the pong. Just like on game drives in big nature reserves, we shared information whenever we passed each other ... although Nicol and I seemed to have been the only one's to test our 4x4 skills along the bumpy, sandy drive Brian warned us about. There was not a bird nor water in sight. A car with steamed up windows and wheels buried in the sand that blocked one road for the duration of our visit became a major source of speculation. Nobody was brave enough to knock on the windows.

While some of us left full of hope that we at least captured a few images that could earn gold at the next competition, my hopes were dashed when I started downloading. Plenty of dangling feet, lots of ICM, vast blue skies and blurred abstracts ... but alas, hardly any usable bird photos. Although I really did enjoy the outing."

The site encompasses a number of large settling ponds, some empty of water and some filled. Dirt roads separate the ponds and were mostly in good condition and quite accessible by ordinary passenger vehicles. In addition to the ponds there are many water-filled canals which should not be overlooked as the birds there are invariably closer than at the ponds. It was not practical for the whole contingent to keep together and so we all went our own ways, meeting up briefly when paths crossed to share experiences and advice. As the sun rose lighting conditions became harsher and at around 10.30 most of the group called it a day. The lack of a nearby coffee shop meant that the usual after-shoot gathering did not happen this time.

Security at the site was good as the entire area is fenced off and there are security services on the site.

A number of the group provided positive feedback after the outing. I believe all participants gained a fresh appreciation of the level of skill, dedication, patience and persistence which is required to become a recognized bird photographer. The need for a good long lens also quickly became apparent.



Sacred Ibis by Greg Taylor



Photo by Karen Sinden



Photo by Greg Taylor



Black-winged stilts by Brian Jones



Sacred Ibis by Brian Jones



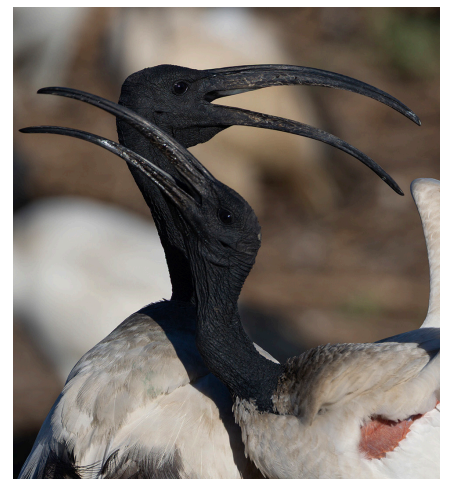
Nicol, Dido and Mike by Brian Jones



Cape Longclaw by Brian Jones



Grey Heron by Brian Jones



Sacred Ibis interaction by Trudi du Toit

Black winged stilt by Greg Kaylor >



# Chasing Light in Winter: A Return to Venice

By Jacoba van Zyl

During November 2022 I joined Kim Stevens on one of her Venice workshops. At the time I was sorry that I did not stay longer after the workshop to explore more of Venice. I have done other trips since but spending more time in Venice stayed in the back of my mind. Last year I finally decided to do it in January this year. I immediately started doing my homework and did a lot of research to find spots I had not photographed before and that are slightly off the beaten track.

I told Kim I was going in January for at least two weeks, and she immediately said she would also come. We finalized the dates and stayed for 16 nights. The aim was to do mostly long exposure photography, and we hoped for cloudy and misty conditions. It was cold, very, very cold. Cracked lips and fingertips were the order of the day. Having said that, the weather delivered what we wanted for our photography goals.

The whole time we were there we were quite driven and adamant not to waste our time as it could be quite easy to fall into the trap of thinking we had a lot of time. We had a list of places we wanted to visit and planned our days according to the weather forecast. We checked this every evening and made adjustments accordingly.

We started photographing on the day we arrived, going out for a shoot that same evening. I have not done much night photography before and luckily Kim gave me some very useful tips. What I found exciting about our trip was exploring various areas in Venice and other islands around Venice that I had not explored extensively before. With Kim's encouragement we went as far as Chioggia. The highlights were our visits to

- Arsenale and surrounding area.
- Burano and Mazzorba - tricky weather, but it turned out better than I thought it would.
- Chioggia – quite a “trek” to get there, but the island was lovely and provided something different.
- Pellestrina, where the weather was perfect. It was overcast with beautiful soft light throughout the day with some colour in the sky at sunset.



- Lido, which to me was the big surprise that kept on giving and we went back to this island many times. We planned to photograph the beach huts, but unfortunately many of the resorts were closed for renovations during the winter months and were not accessible. We did, however, find one resort where we could photograph the huts.



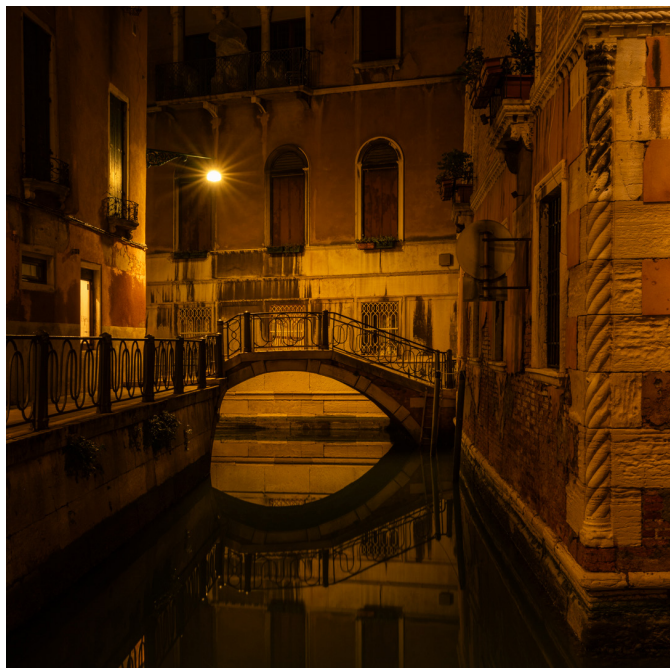
One day we walked very far to photograph a lighthouse. After a long walk we got to the breakwater, which we did not realise was 2,7km long. After photographing the lighthouse, it was getting dark and we still had to walk all the way back. Luckily there were two local fishermen with motorbikes nearby and we reluctantly approached them to take us back to the beginning of the breakwater. They were happy to oblige.

We worked hard on this trip to Venice but also had a lot of fun. The lessons I learned on this trip were:

- You have to do thorough and extensive research and know which spots you want to visit.
- Use your time wisely and use every available moment. We were out every morning before sunrise and returned home after dark every evening.
- If the weather is against you, make another plan. On one day it rained too hard to get any photography done so we exchanged our camera bags for umbrellas and did a recce to find the best viewpoints of places we still wanted to photograph. The next day we achieved more than any other day.

The time Kim and I spent in Venice this year was amazing. I cannot put into words how much I enjoyed it. Needless to say, there are still some shots I left behind and there is definitely more to explore.





*All images by Jacoba van Zyl*

# WC club members assist with SAs FIAP World Cup win

Report by Trudi du Toit



*Braai in Vredehoek: Jill Sneesby, Joan Ryder, Clive Rathband, Nicol du Toit, Paul Stanley and Alaa ElBasha enjoyed a braai at the foot of Table Mountain. Photo: Trudi du Toit.*

Several Western Cape club members played a role in the judging of the prestigious FIAP Nature Biennial in Cape Town in February this year. At last, they may reveal that South Africa (PSSA) are the winners of the 2026 digital FIAP World Cup and that two TAFklub members (Arnold van Dyk and Sonja Myburgh) contributed to this victory! A wonderful achievement!

A FIAP Biennial is the most prestigious photographic competition in the world. There are four biennials, hosted every two years in a different member country: Black and White and Nature Biennials are judged in even years and the Colour and Youth Biennials in uneven years.

Country federations affiliated to FIAP are invited to submit the 20 best digital images from their members (not more than 2 per member). The individual images are each scored by the approved judges, plus the whole panel is judged for coherence. The two scores are added together for a total.

There is also a print competition, where a country may enter 10 works, which is judged on the same principles. PSSA came 5th in the print World Cup competition – won by Ireland. But South Africa was the overall runner-up when the digital and print points were added together (the winner was Italy).

A different host country is appointed every year. South Africa FIAP Liaison Officer Jill Sneesby MFIAP, ESFIAP was granted the right to host the 2026 Nature Biennial in Cape Town on February 10th. CTPS member Nicol du Toit AFIAP was asked to organise the Cape Town logistics, accommodation, and entertainment, and another Western Cape member, Phillip de Lange AFIAP, offered to receive all prints.

The FIAP Nature Biennial was judged in our meeting venue, SASNEV, during February. Several club members were present when the three international judges awarded South Africa (PSSA) the highest total score of all 21 country federations who competed for the digital World Cup – but they were sworn to secrecy until FIAP officially verified the results.

The judges had to be from three different countries, but luckily the UK judge, Clive Rathband EFIAP, FRPS, DPAGB, also happens to be a member of CTPS and he and his wife, Joan Ryder (an alternate judge), were on holiday in Cape Town during the judging period.

Several CTPS members assisted with the judging. Lesley Parolis managed the projection and scores of the 20 PDI images and 10 prints per country in her usual capable and calm way. Trudi du Toit arranged the eats and drinks, and assisted by Phillip and Nicol, sorted and displayed the prints in the order they had to be judged. Joan Ryder, also a CTPS member, assisted with displaying the prints, as did Joyce Goldschmidt, who also took some photos. Mike de Villiers ensured that everything went smoothly with the SASNEV venue, while Anna Engelhardt came to lend moral support.

On the days surrounding the judging, Nicol arranged trips to show off the scenic beauty of our city to the visitors, including

judges Paul Stanley EFIAP/p, ESFIAP (FIAP BD), Director of the FIAP Photo Academy, from Ireland and Abaa ElBasha a professor in art from the University of Alexandria and FIAP Liaison Officer for Egypt.

Unfortunately, the weather was not kind. After weeks of sunshine, rain clouds and fog began covering Table Mountain hours before the braai at the Du Toit household from where the guests were expected to admire the lit-up mountain behind the house. Ditto when the group ascended the mountain for shots of the city lights after a day of sightseeing, the clouds followed the cable car.

Unfortunately, no images from CTPS members were selected for the PSSA entry, but three images from TAFklub members Arnold van Dyk (2) and Sonja Myburgh were among the winning PSSA digital entries. This means that they can claim PSSA Honourable Mention distinctions for these images. Two PSSA members were awarded FIAP medals and two more received PSSA medals (including one gold) for their individual images.

See more here <https://pssa.co.za/fiap-biennial-results/>.



*Paul Stanley, Clive Rathband and Alaa ElBasha, judging prints. Photo: Trudi du Toit.*



*Judges by Joyce Goldschmidt: Alaa ElBasha, Clive Rathband and Paul Stanley with Jill Sneesby and Lesley Parolis at the back. Photo: Joyce Goldschmidt.*



*In cable car: On one of the leisure days the visitors went up Table Mountain. From left clockwise: Jill Sneesby, Nicol du Toit, Clive Rathband, Joan Ryder, Alaa ElBasha and Paul Stanley (in front). Photo: Alaa ElBasha.*



*Judging all: Behind the three judges (Alaa ElBasha, Clive Rathband and Paul Stanley) are Anna Engelhardt, Nicol du Toit and Lesley Parolis. Next to the judges are Joan Ryder and Joyce Goldschmidt. Photo: Trudi du Toit.*



*Print judging: Anna Engelhardt and Lesley Parolis observing from behind the judges. Photo: Trudi du Toit.*



*Showing prints: Nicol du Toit placing the prints on the CTPS lightbox. Photo: Trudi du Toit.*



*Teatime: The three judges, Alaa ElBasha, Paul Stanley and Clive Rathband taking a tea break. Photo: Trudi du Toit.*

# Winning images from March

## *Set subject: Stage Photography*

The judges for March were Nicol du Toit & David Barnes for the Prints and Laetitia Kenny and Rob Heffer for the PDIs.

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

The Senior Entry for March was *Valencia in Monochrome* by Joyce Goldschmidt; and the Junior Entry was *Symmetry* by Hanief Kader.

### **Promotions this month**

Tony Edmunds and Charlene Naude to Advanced

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

## **Set Subject**



Winner PDI - Set (Master 3) Giselle lies dying by Lesley Parolis (14). This image is very well composed and therefore able to portray a complete summary of the ballet's story. Although there are many dancers in the scene, because they are all looking towards the three main characters, it still achieves its aim. The image is perfectly exposed and pin sharp.



Winner Print - Set (Advanced) *As One* by Robert Maginley (13). This image is a typical example of how much more impact a printed image can have than one that is just digitally displayed. The conversion to black and white has been superbly handled with an attractively lit background. A little distracting is the prominent black mark on the second dancer's left cheek.



Winner Print – Set (Beginner) *A whimsical dance* by Gregory Kaylor (11). A nicely handled image that is well exposed. When taking stage photographs, and particularly of ballet, it helps to have the dancers, or at least most of them, facing the camera. Also suggest cleaning up any debris on the floor as it detracts from the overall effect.



Winner Print - Set (Advanced) *Giselle Emotions* by Mike Stricker (13). A magnificent picture with a particularly attractive background that was not easy to achieve considering that it was an open-air theatre and the plants were real. The colours look slightly surreal which however adds to the overall image of a stage production.

Winner Print - Set (Salon) *Two Dancers on Stage* by Joyce Goldschmidt (14). This is a stunning image where the bright red costumes are complimented by the deep-black background. A perfect partnership of the dancers is underscored by the almost identical position of the fingers. All round a perfect picture of the genre.





Winner PDI - Set (Beginner) *Giselle-1942* by Karin Butow (12). A very nice image with beautiful light on the dancer. It could benefit, however, from a much tighter crop and a thin border to separate it from the black background of a screen.



Winner PDI - Set (Advanced) *I believe I can fly* by Simon Frank Mouton (13). The title and the simplicity of this image is exquisite. The exposure is perfect and so is the angle from which the picture was taken as it highlights the beautiful expression of joy on the dancer's face.



Winner PDI - Set (Proficient) *The Stage* by Tony Edmunds (12). An excellent group picture which looks spontaneous, but every face is clearly visible and well exposed. The joyous mood of an end of a production scene is very well portrayed.



Winner Print – Set (Master 2) *Dancing in the clouds* by David Barnes (14). An excellent image where the slight yellowish skin colours contrast beautifully with the blue of the sky and adds to the surreal approach to the theme.

## Open Subject



Winner PDI – Open (Salon) *Valencia in Monochrome BW* by Joyce Goldschmidt (15). A superb image and excellent conversion into monochrome. Very well done



Winner PDI – Open (Advanced) *The Watchful Eye* by Walter Berndorfler (13). The image is sharp and well composed with a very soft background that adds to this beautiful image. The details of the blacks in the feathers are perfectly handled.

Winner PDI – Open (Master 2) *Cossack Energy* by David Barnes (14). A superb composite that creates much interest in its story. It is extremely well made, well lit and well exposed.



Winner PDI – Open (Master 5) *Feeding Time* by Jeanette du Toit (14). An exceptionally beautiful image where lighting, sharpness, composition and storytelling are just superb.



Winner PDI – Open (Beginner) *Lighthouse in mist* by Amor Engelbrecht (13). A very moody image that beautifully captures the mist swirling around the lighthouse. The numerous birds in the sky and on the ground add to the atmospheric feeling. Slightly darkening the image would further improve the image.

Winner PDI – Open (Proficient) *Any road will do* by Tony Edmunds (13). A very special image with great depth and a fascinating story. Although initially the very bright and empty road site that surrounds the old man is overpowering but it emphasises the story line and makes it thought provoking. It is very well exposed and the street signs in the distant add a few more clues to an interesting story. Excellent decision to convert it into mono.





Winner PDI – Open (Intermediate) *Symmetry* by Hanief Kader (14). One can question whether this is a composite image but either way it is very beautiful, with its symmetry being exceptional. Suggest cropping slightly on both sides and placing a thin border around the image to indicate its frame.



Winner Print – Open (Master 3) *Barcelona cathedral looking up* by Lesley Parolis (14). An immaculate image where everything is perfectly positioned and all the lines converge to a central point and to the brightest area in the image – a lesson in perfect harmony and symmetry.



Winner PDI – Open (Salon) *Spiral Staircase* by Johan Greeff (15). Extremely well handled. The author had placed himself in the perfect position to achieve a well balanced and perfectly exposed image. Suggest slightly cropping off the top and on the left-hand side to emphasise the spiral even more.

# Other high-scoring images from our **March competition**



*Incoming Storm* by Kim Stevens (13)



*Etosha Reborn* by Anna Engelhardt (13)



*Candles in the cellar* by Nicol du Toit (13)



*Flock of bales* by Steve Woodward (12)

◀ *Oriental Grace* by David Barnes (13)



Sunset stroll by Karin Butow (12)



Sweet Hitchhiker by Steve Woodward (12)



Looking Back by Michele-Ann Nel (13)



Please don't drop me by Nicol du Toit (12)



Goose Family by Michele-Ann Nel (12)



Wine Cave Cellar by John Alexander (12)

Ready To Sail  
by Lindsay Antonio (12) >





*Safe in Mothers Arms* by Walter Berndorfer (12)



*Twilight* by Marianna Meyer (12)



*Ship Repairer* by Dave Gordon (12)



*The Visitor* by Antenie Carstens (12)



*Beagle Passage Meander* by Mike Stricker (12)



*Pot aan die kook* by Francois Roux (12)



*The ugly sisters* by Trudi Du Toit (12)



*Giselle agony* by Richard Goldschmidt (12)



*Hilarion at the harvest festival* by Trudi Du Toit (12)



*Puppeteers* by Kim Stevens (12)



*Trio* by Neels Beyers (12)



◀ *White and red*  
by Neels Beyers (12)



*The Prince and the Queen* by Richard Goldschmidt (12)



*On Tiptoe* by Brian Jones (12)

*Giselles spirits* ▶  
by Richard Goldschmidt (12)

